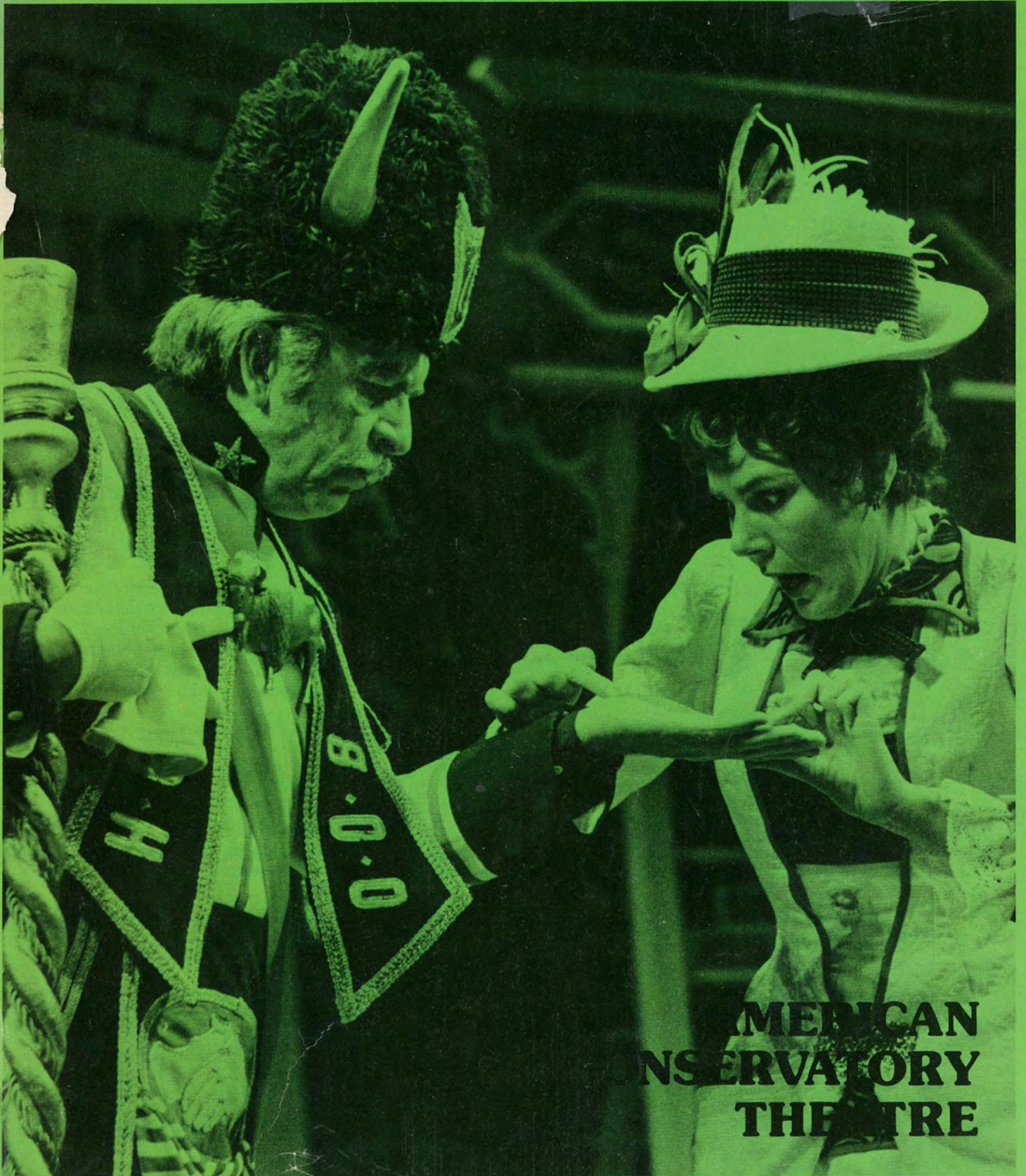


December  
1975  
Vol. 9  
No. 12

# PERFORMING ARTS



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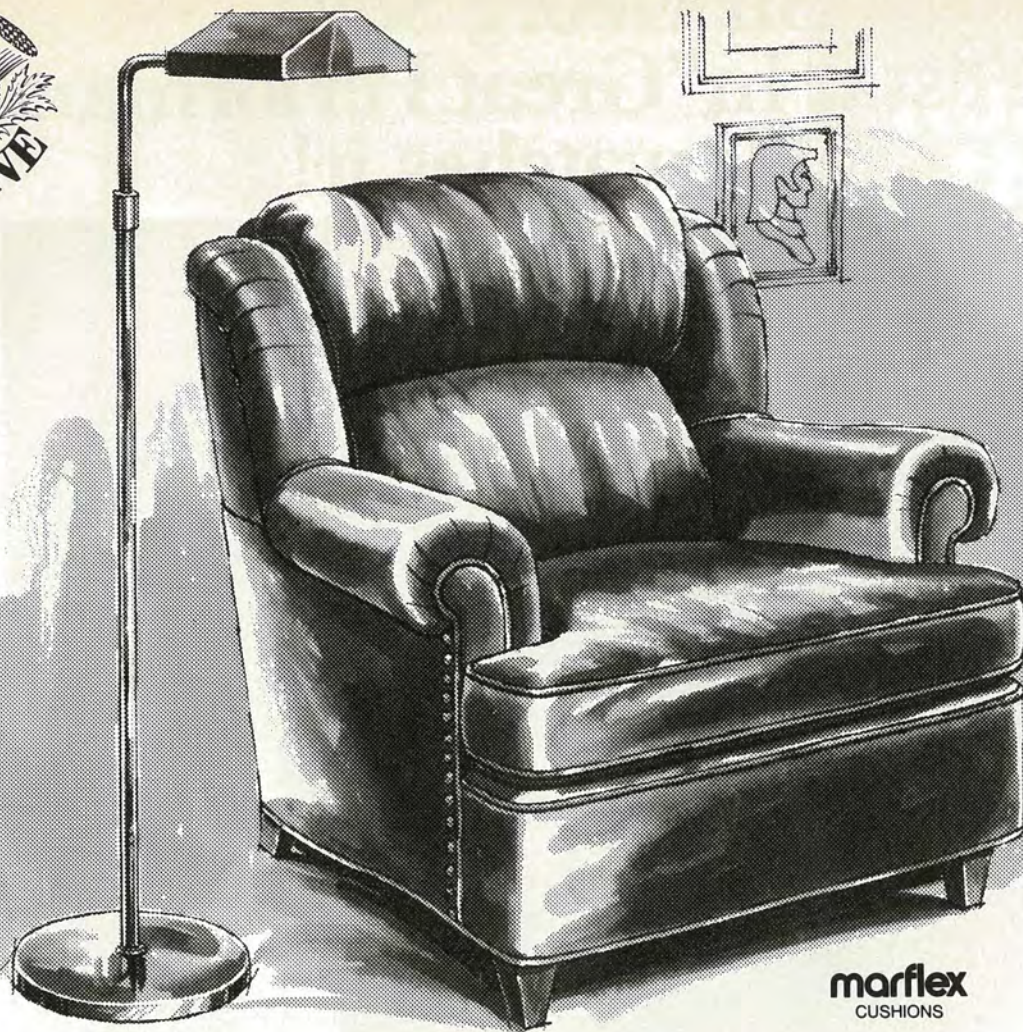
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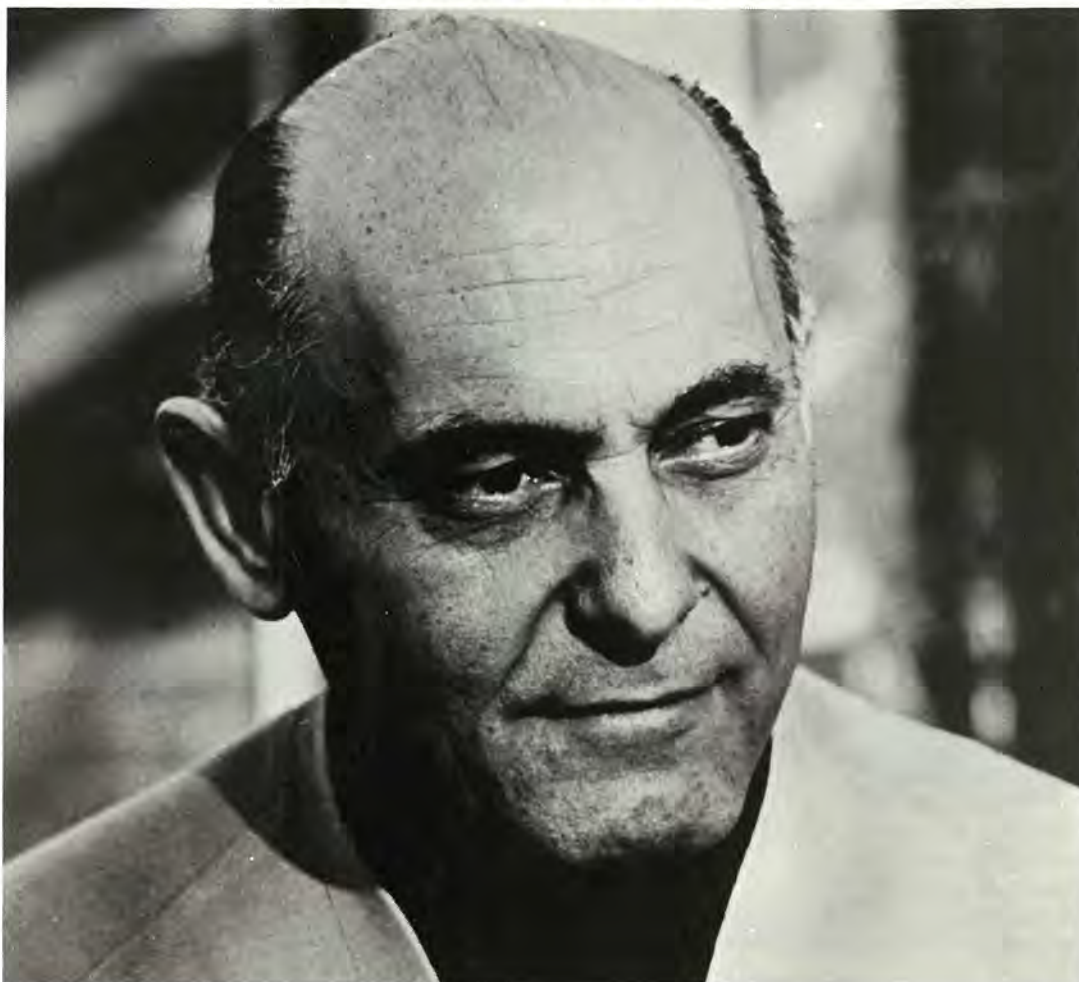
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**November 26.** Leonard Bernstein and the New York Philharmonic in

an exciting performance of Tchaikovsky's Symphony No. 4, plus Andante Cantabile.

**December 3.** Herbert von Karajan and the Berlin Philharmonic play Brahms' Symphony No. 4 and Wagner's Tannhäuser Overture.

**December 10.** Leonard Bernstein and the Vienna Philharmonic in a performance of Mahler's Symphony No. 4.

**December 17.** Karl Böhm and the Vienna Philharmonic perform Mozart's Symphonies Nos. 34 and 40.

**December 24.** André Previn conducts the London Symphony Orchestra, with Arthur Rubinstein, in Chopin's Concerto No. 2, followed by Rubinstein alone in works by Schubert, Brahms and Chopin.

**December 31.** Herbert von Karajan and the Berlin Philharmonic in a performance of Beethoven's

Egmont Overture, Opus 84 and the Symphony No. 9.

**January 7.** Hermann Prey, Teresa Berganza and Luigi Alva perform in Rossini's beloved opera, "The Barber of Seville."

This season the "Great Performances" series on PBS television includes: *Jennie*; *Music in America*; *Dance in America*; and *Theater in America*.

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## PERFORMING ARTS

THE BAY AREA'S MUSIC &  
THEATRE MONTHLY MAGAZINE  
DECEMBER 1975/VOL. 9, NO. 12

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# "THANK GOD IT'S OVER"

A dissertation on a rare and little known literary musical art form.

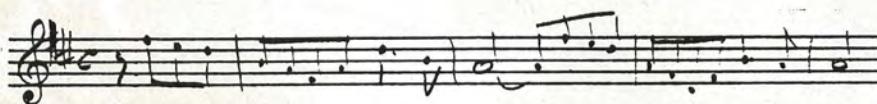
by FELIX DE COLA

I think I first became aware of "Singing the Symphonies" many years ago while waiting back stage at a concert in England. After the performance I heard several of the musicians express their relief that the concert had ended by singing these words to the opening theme of Mendelssohn's "Fingal's Cave".



THANK GOD IT'S OV - ER!

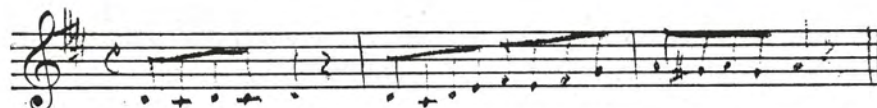
Since that day I have managed to collect a few more examples of this irreverent art and only regret that some of the best are in German and are unfortunately not translatable. One concerns the financial machinations of a Berlin impresario who made a lot of money presenting Tschaiowsky's music sung to that lugubrious theme in the First Movement of his Pathetique Symphony.



The words deplored the fact that this impresario had done nothing for music but had enriched himself considerably in the process.

The other untranslatable words were sung at a party some years ago by none other than Otto Klemperer, the eminent conductor. Also present was Bruno Walter and the conversation turned to this whimsical practice of inventing words to well known musical themes. Bruno Walter, in the typical unmusical voice that seems to be characteristic of most musicians, sang the words about the Berlin impresario to the Tschaiowsky Symphony Pathetique theme.

And then Otto Klemperer, to everyone's surprise came up with a complicated set of verses sung to the opening theme of Mozart's Overture to "Marriage of Figaro." The words extolled the delights of Viennese cooking and all I can remember were the rhyming of "Apfel Strudel" and "Butter Noodle." The rest escapes me.



What this would seem to prove is that even our most famous and prestigious musicians are not above having a little fun with musical masterpieces.

Here are a few choice examples of this neglected art that I have collected over the years.

Tschaiowsky's "Waltz of the Flowers" from his "Nutcracker Suite" inspired this dramatic question.

(continued)



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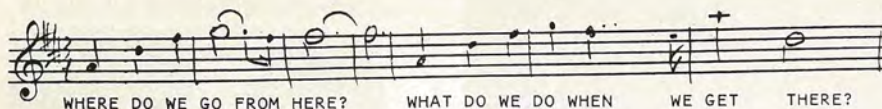
quately describe them here. But you owe it to yourself to find out how the idea can be tailored to fit your particular needs.

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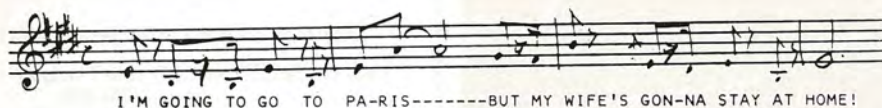
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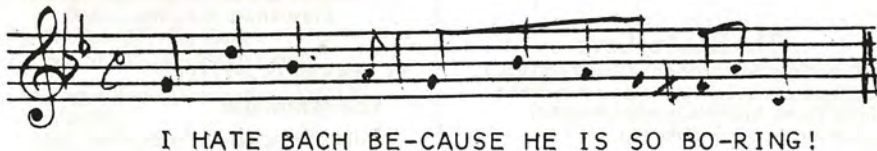


The next "Symphony Song" is the only one whose origin is known. The story goes that the late Sir Thomas Beecham became very dissatisfied with the lack of spirit with which the orchestra he was rehearsing played that sprightly theme in the Third Movement of Tschaikowsky's Pathetique. And so he addressed the orchestra, saying: "Gentlemen, there is, I am afraid, only one way in which you will be able to infuse this spirited theme with the verve it requires. I suggest this: As you play the theme, sing these words to yourself":



and presumably Sir Thomas' suggestion provided the desired effect!

Surprisingly, the dignified music of Johann Sebastian Bach has inspired the most frivolous, disrespectful words. Here are two, inspired by two of his best known fugues. The first is set to the opening theme of the "Little Fugue" in G Minor for Organ.



The second deals with A Minor, and it is hoped, imaginary domestic tragedy. Here it is, sung to the theme of the Fugue in C Minor, No. 2 from the "Well Tempered Clavichord."



Probably the only set of words that truly matches the music is one that has been sung for generations by chamber music enthusiasts. The theme is that lugubrious opening of the Second Movement of Schumann's Piano Quintet in E Flat, Opus 44. This one, having originated in Germany, the words have more impact than the British translation which I have added. Here it is:

(continued on p. 75)

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thru Dec. 3  
David Brenner



Dec. 4-14  
Sarah Vaughan



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NEVADA ENTERTAINMENT GUIDE  
for JANUARY 1976

RENO

**Harrah's Reno** (Headliner Room)—(Reservations toll free 800/648-3773)  
thru Jan. 4—Joel Grey and Jan Murray  
Jan. 5-14—Glen Campbell  
Jan. 15-28—John Davidson  
Jan. 29-Feb. 11—Smothers Brothers

**John Ascuaga's Nugget** (Sparks)—(Reservations toll free 800/648-1177)  
thru Jan. 3—Red Skelton

LAKE TAHOE

**Harrah's Tahoe** (South Shore Room)—(Reservations toll free 800/648-3773)  
thru Jan. 4—Rich Little  
Jan. 5-8—Doug Kershaw  
Jan. 9-11—Mac Davis  
Jan. 12-15—Glenn Yarbrough & The Limeliters  
Jan. 23-25—Frank Sinatra  
Jan. 26-29—Radio City Music Hall Rockettes  
Jan. 30-Feb. 1—Wayne Newton and Radio City Music Hall Rockettes

**Sahara-Tahoe** (High Sierra Room)—(Reservations toll free 800/648-3327)  
thru Jan. 4—The Carpenters

LAS VEGAS

**Caesars Palace** (Reservations toll free 800/634-6661)  
thru Jan. 1—Paul Anka  
Jan. 2-7—Showroom Dark  
Opens Jan. 8—to be announced

**Desert Inn** (Reservations toll free 800/634-6906)  
Showroom closed thru March 4

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

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

**Frontier** (Reservations toll free 800/634-6966)  
thru Jan. 14—Roy Clark  
Jan. 15-Feb. 11—Bobbie Gentry

**Las Vegas Hilton** (Reservations 415/771-1200)  
thru Jan. 5—The Ann-Margret Show with Charlie Callas  
Jan. 6-26—Bill Cosby and Sha Na Na  
Jan. 27-Feb. 9—to be announced

**MGM Grand** (Reservations toll free 800/634-6363)  
thru Jan. 7—Shecky Greene  
Opens Jan. 8—to be announced  
**Grand Theatre**—"Hallelujah Hollywood"

**Riviera** (Reservations 415/421-6466)  
thru Jan. 8—Smothers Brothers and Anthony Newley  
Opens Jan. 9—to be announced

**Sahara** (Reservations toll free 800/634-6666)  
thru Jan. 3—Tony Bennett and Lena Horne  
Jan. 4-18—Jerry Lewis and Jim Bailey  
Jan. 19-28—Merle Haggard and Kay Starr  
Jan. 29-Feb. 11—Totie Fields

**Sands** (Reservations toll free 800/634-6901)  
thru Jan. 27—Wayne Newton and Dave Barry  
Jan. 28-Feb. 7—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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## WHEN THEY SING, IT'S ALWAYS CHRISTMAS FOR THE EARS!

Christmas is a sound—the jangling of bells, the trills of happy greetings, the crackling of warm fires, the sizzling of turkeys roasting—the clear, bright sound of choirs singing . . .

One of the clearest and brightest sounds this holiday season will be the San Francisco Boys Chorus, a group of 100 or so young singers who perform with the San Francisco Opera and San Francisco Symphony Orchestra, and have become a familiar sight at numerous Bay Area musical events.

Those who want to hear for themselves why this unique group of highly trained singers from eight to fourteen years of age is being favorably compared with the Vienna Boys Choir may do so by attending one of four public performances this season.

The first opportunity will come on December 7 when the San Francisco University High School Chorus and the St. Ignatius Church Choir join the San Francisco Boys Chorus in the Bay Area premiere of Randall Thompson's 'The Nativity According to St. Luke', to be performed at St. Ignatius Church with the composer himself conducting.

The Chorus will present its annual Old English Christmas Feast on December 14 in the Peacock Court at

the Mark Hopkins Hotel. Open to the public, this major fundraiser is an elaborate feast in the Victorian tradition, with trumpet fanfares, songs and dramas, and yuletide carols introducing each luscious course.

The Boys also will perform on December 17, 18 and 19 with the San Francisco Symphony Orchestra under Seiji Ozawa in Vaughan Williams' cantata, 'Hodie'.

Visitors to the Dickens Christmas Fair on December 21 will be treated to three concerts by the Chorus; and on Christmas Eve the Chorus will appear with the San Francisco Ballet performance of *The Nutcracker*.

Long accustomed to the praise of music critics for its classical performances, the San Francisco Boys Chorus is now offering its own special salute to America's Bicentennial, a half hour program of hymns, folksongs and spirituals which the boys will be performing in concerts, at civic festivals and on television, radio and recordings.

Fees from these performances will help provide scholarships to deserving new members who otherwise might not afford the high quality music training offered by this non-profit educational and community organization.



Seasoned opera performers: The San Francisco Boys Chorus, a group of 100 or so boys from 8 to 13 years of age who are a repertory resource for the San Francisco Opera, have appeared in 46 operas during the 27 years they have been in existence. Above: members of the Chorus on stage in the 1975 San Francisco Opera production of Tchaikovsky's *Pique Dame*. The Chorus also performed this season in *Werther* and *The Magic Flute*.

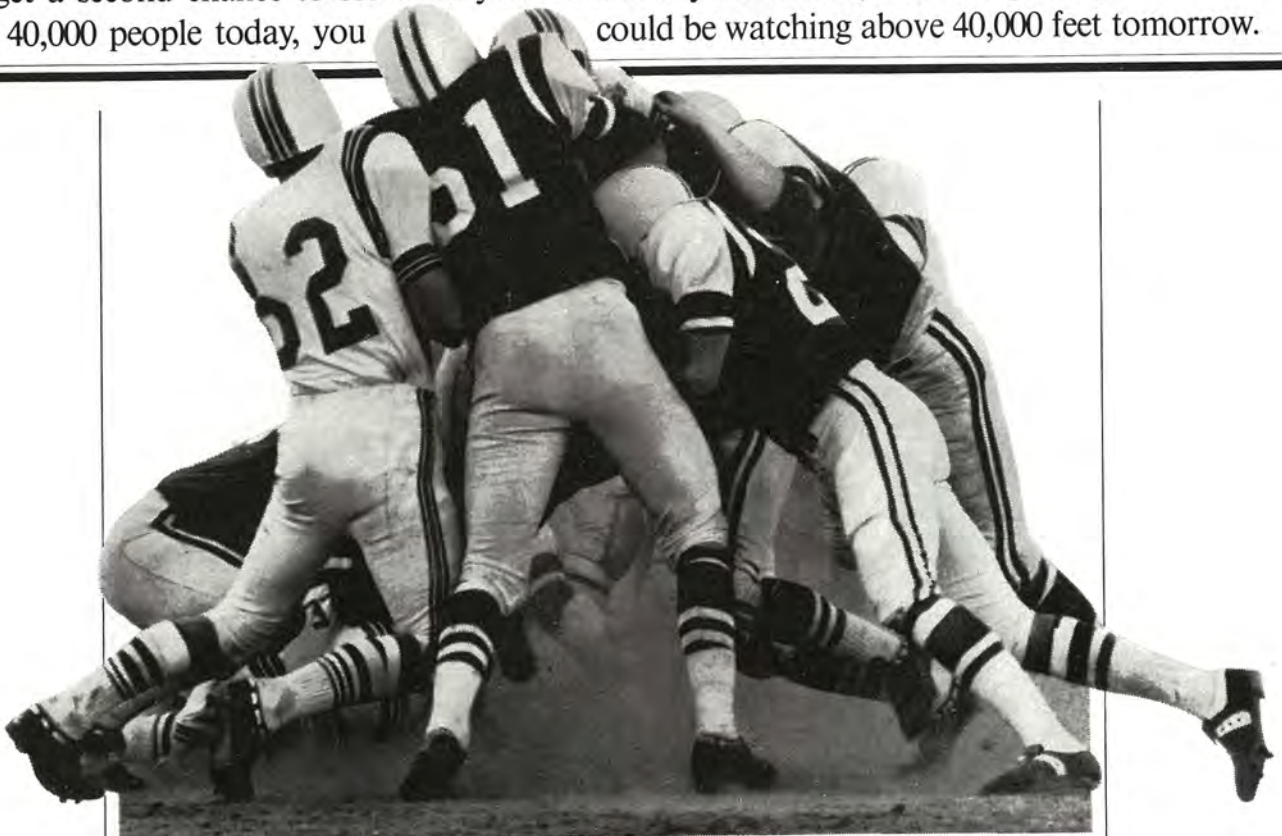
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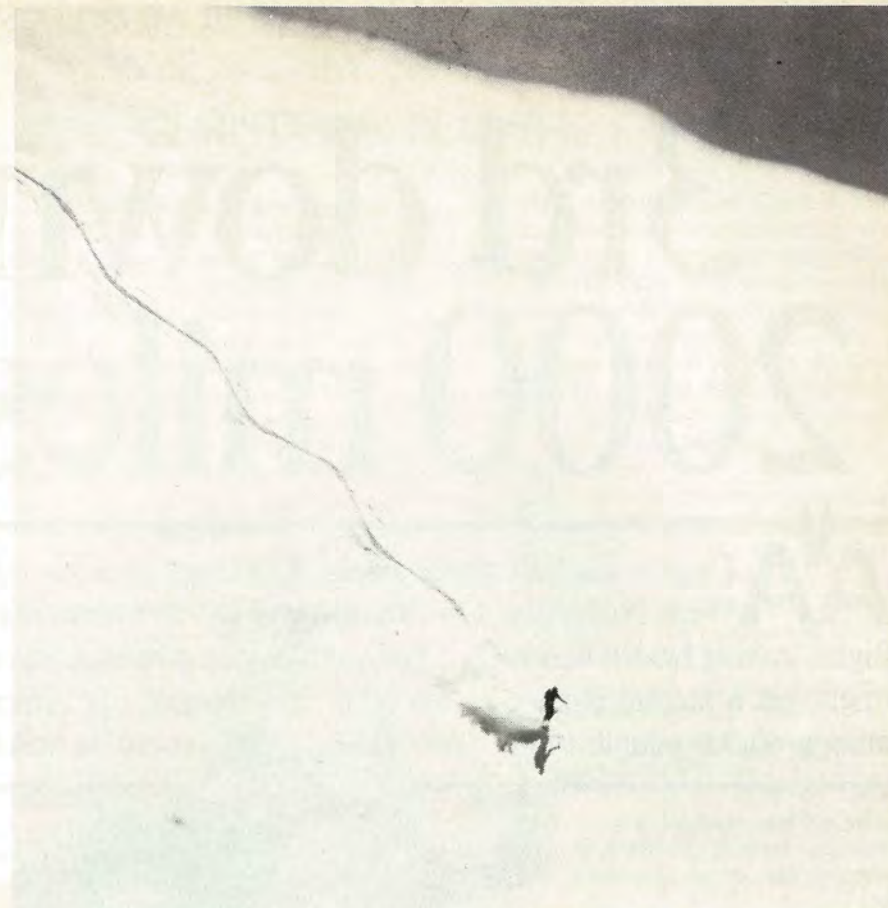
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## WHITE GOLD- WINTER IN B.C.

by DIANE ALDER

During the 1800s in British Columbia, dauntless men pushed themselves to their limits in the quest for furs, timber and gold. Their endurance was tested by range after range of mountains and passes with elevations of 4,000 to 6,000 feet.

The mountains they cursed have now become a source of another kind of gold, the 'white gold' of skiing. With perfect powder, groomed slopes, good food and friendly people, interior British Columbia is a skier's dream.

As a resident of the province, I have had the opportunity to try many different ski areas. Unlike the early explorers, I can be out of coastal Vancouver and on the interior slopes in a matter of hours. Most interior cities are within an hour of Vancouver by air.

Although Whistler Mountain will likely remain B.C.'s most widely acclaimed ski resort for some time, and a major destination for ski packages out of eastern Canada and the United States, B.C.'s interior areas are also proving popular. Whistler has its size, variety of skiing, and proximity to

Vancouver to offer, but the interior areas have their special attractions as well.

Pacific Western Airlines has this year expanded its Ski Bird packages, to include nine destinations, one for cross country skiing. And once into the interior, areas are grouped so that a day's trip can include one of several choice ski hills.

I like the interior for the small cities. Each has its own character and atmosphere and the ski areas offer lots of variety with line-ups almost non-existent. Weather conditions are usually more stable than on the coast, with drier snow, cooler temperatures and more sunshine.

Last season I flew to Kimberley with Pacific Western. The early February snow was fresh and dry on the mile-long, well-groomed, T-bar hill. Over on the chairlift, some 7,000-foot in length and 1,600-foot vertical rise, there were open areas, moguls, room for the ever-present kite flyers, and gentle swinging slopes inviting slow and easy turns.

(continued on p. 22)



**Beefeater**  
Gin  
(FIFTH)

IMPORTED FROM  
ENGLAND



Sometimes, it's the gift that counts.



*(Top) Buster Keaton in The Cameraman.*

*(Bottom) Fay Wray and Erich Von Stroheim in The Wedding March.*



# The Pacific Film Archive A CULTURAL ORPHAN

by JEFF GILLMAN

When you consider its range, its depth, and the vast numbers of people whose lives have been touched by it, it is astonishing to reflect that the whole history of the art of cinema has taken place within the last sixty years.

It is also significant that cinema is one medium in which Americans have established a technique and style which is distinctly their own, and which is the equal, in terms of innovation and authority, to the output of any other country at any time in the short history of the form.

By the same token, it is astonishing that so little is done to insure that the great films will survive—some have already been lost forever—or to make them available for viewing.

As a matter of fact we have, here in the Bay Area, one of the very few institutions in the country, nay the world, committed to preserving rare and valuable films, and to making significant examples of the art of cinema available for public viewing.

The Pacific Film Archive on the University of California Campus in Berkeley (2621 Durant Avenue) has established an international reputation as a repository of film and of information about the medium.

"There is so undeniable a need in this country," points out Managing Director Tom Luddy, "for reasonably well endowed regional facilities responsible for collecting, cataloguing, maintaining, and exhibiting film."

In spite of the millions of dollars that films have generated to the major studios over the years, Luddy says that there is little interest in Hollywood, and less money to help promote the concept of film as an enduring art form.

"When you consider that so much of the arts: music, opera, paintings, etc. are the products of periods and social arrangements so remote from our own, it makes you feel so much more serious about film."

Right now the P.F.A. is largely dependent on box office receipts not only to continue screening films, but also to carry out its goal of creating a collection of precious—and perishable—prints from the whole history of the medium.

It is one institution which has so far remained true to its commitment to make its services available at a cost that everyone can afford. With a membership card, (\$1.00) you can see one feature for \$1.00, and a second the same evening for 50c.

But the difficulty of raising money in these uneasy times has forced the cancellation, or severe restriction of public service and educational programs through which the Archive managed in the past to reach out to broad areas of interest in the community.

"There is just too much that needs to be done," says Luddy, "that we don't have the facilities or the staff to do.

"The fact is," he continues, "the university never authorized the P.F.A. It's a step-child. Sheldon (Renan) created a frankenstein's monster — from the point of view of the university — which mushroomed from underneath the art museum, and now keeps asking for money." Renan started the archive in 1967.

But somehow, operating on box-office receipts and handouts, Renan, and Luddy, and a squad of volunteer zealots have, in their brief four years of operation, and without any money budgeted for the purpose, collected some three thousand prints.

A lot of people have more or less discovered film at the P.F.A. University students who assumed all their lives that movies meant Rock Hudson and Doris Day, come out of their



Edgar G. Ulmer's *The Man from Planet X*.



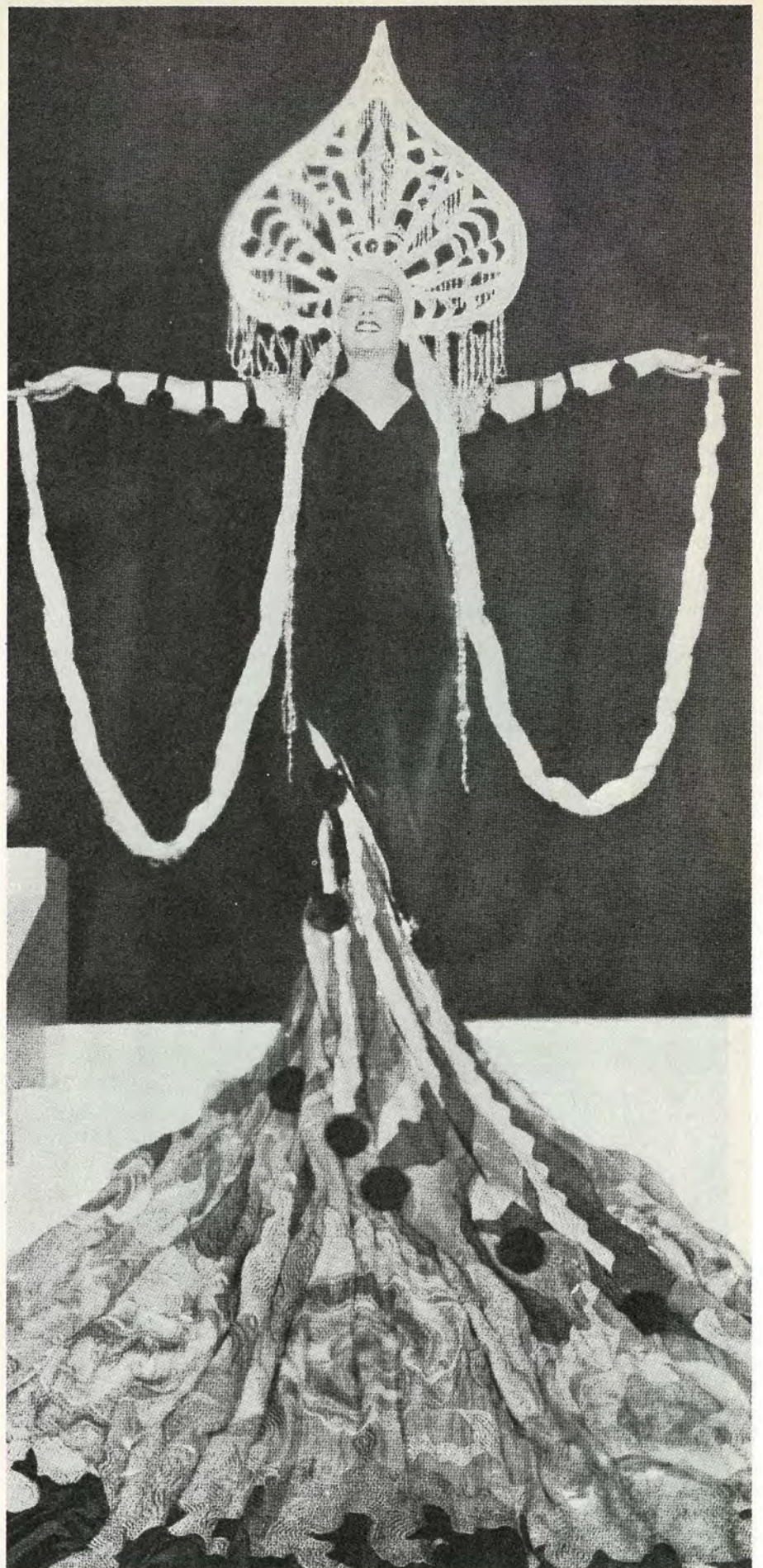
James Cagney in Roy Del Ruth's *Taxi*.



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*Gloria Swanson in Stagestruck.*

first serious confrontation with the medium, with a mixture of awe and dismay on their faces.

"I never heard of that film!" they tell Luddy. "I'll never be the same again!"

The trouble is, that when you look at the kind of thing the archive was doing two or three years ago, before money became so hard to come by, it is very discouraging to learn that many of the programs that have made them so well-known, have had to be abandoned.

The learned, well-researched, and handsomely produced literature that used to be a hallmark of their retrospective series, for example, has been trimmed to the basic single sheet calendar with titles, playdates, and a few notes.

The brochure "Sighting Rossellini" which came out in connection with the eighteen film retrospective on that seminal Italian director has become a collector's item. Luddy still receives requests for copies from all over the world.

But with each new hike in inflation, the budget becomes more and more inadequate. "It will cost \$16,000.00 more in fiscal 1974/75 to maintain the same level of operations we had in 73/74," says Luddy. "And the University, which is of course confronted with problems of its own, has cut its contribution to our budget nearly by half," (from \$54,000.00, to \$30,000.00).

"Shipping costs are killing us," he continues. "We have been forced to cancel programs simply due to the fact that the prints are as far away as New York."

An obvious solution to that problem, and one which would delight a lot of city-side fans, is an exhibition location in San Francisco. That way, grosses could be doubled without any significant increase in costs of shipping, administration, or publicity.

There have been feelers put out, and a rather tentative offer of support has been tendered by neo-movie mogul Francis Ford Coppola. But as good an indication as any of Luddy's dilemma, is that he just doesn't have the time to pursue the project.

He is pretty much the entire curatorial staff. That means Luddy is his own publicity director, programming director, funding coordinator, curator of the collection, everything. Daniel Tanner who is in charge of the technical and accounting side of the operation, is equally overwhelmed.

It's a tragic irony that Luddy has had to reject programs and commit-



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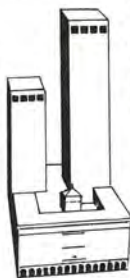
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ments that might generate income simply because he has neither the staff, nor the time to handle them.

For example, Oakland's Jack London Square wanted the Archive to do a retrospective of films based on Jack London stories last summer in connection with the London centennial year. And the prestigious Fourteenth International Congress of Historical Sciences wanted to do a program on American Directors which would include personal appearances by the directors themselves.

This, of course, is just the thing that Luddy and his staff are in business for, but once again due to budget and staff limitations, both projects had to be rejected.

Last May the Archive, in conjunction with other local groups, presented "Music and the Movies," a collection of rare films including performances by everyone from Billie Holliday ("Symphony in Black," 1935)

to Glen Gould (Glen Gould—"Off The Record," 1960); and from The Rolling Stones ("Gimme Shelter" and others) to Igor Stravinsky ("A Stravinsky Portrait," 1964).

It was a marvelous collection of films, but there is a whole story, alas, in what Luddy was forced, again due to lack of staff and funds, to overlook.

For example, there is a production for Swedish Television by Ingemar Bergman of "The Magic Flute!" We will unfortunately be unable to see it. Nor will the Furtwangler "Don Giovanni" be available, nor Jean Marie Straub's film version of Schoenberg's "Moses and Aaron."

That is just a sample of the kind of thing that should, and could be available to Bay Area audiences if The Pacific Film Archive were just a bit better endowed.

The Archive has committed itself as a regional resource available to groups and individuals interested in film as an artistic medium, and as a tool and educational device.

People call and write from all over the country, and the world, to find out about film. "I saw Louise Brooks in a film about so and so. Do you know what film that was? Who produced it? Where I can get a print?"

In addition, P.F.A. has amassed a significant collection of prints which it maintains in optimum conditions in temperature controlled vaults. They have the largest collection of Japanese features outside Japan. They have rare Chinese films, an important collection of independently produced American films, and have arranged for a long-term loan from the Soviet Union of 160 Soviet silent films which will form the largest study collection of films of this sort in the country.

In addition to all this, the Archive continues to make its facilities available free to any interested group or individual: their daytime programs for the Berkeley Public Schools are an example. And finally, they continue their unique program of exhibiting films that may sometimes be strange, obscure, or little-known; but which are consistently the most significant in the literature. All this on a budget that is a fraction of any university department.

The Pacific Film Archive reaches out to the whole Bay Area and beyond, both in its search for significant material to preserve and to show, and also in attracting a broad and varied audience. Surely it deserves the help it needs to continue and expand its programs.

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## WHITE GOLD—continued

It was my first trip to Kimberley in winter, and I wondered why. I had heard much about the ski hill, rumors that it was wide, long, had night skiing for more than a mile on the T-bar, was only two miles from the city, and that the entire city had gone Bavarian in the past few years. What a pleasant surprise! The rumors were true. And I'll be back this year to sample the new triple chairlift to the north bowl. It will open up, according to area manager Doug "Sherlock" Holmes, 710 acres of new ski slopes and even a new beginner area on the top of the mountain.

From Kimberley, it is a short distance to other East Kootenay areas. Drive north for an hour and you are at Radium Hot Springs, where helicopter skiing on the nearby glaciers combines with swimming in the hot mineral pools, open year-round, and accommodation in the Radium Hot Springs Lodge, to make a perfect relaxing ski holiday.

If helicopter skiing seems too much, or it's weathered out, there is nearby Panorama Ski Hill. Just north of Radium, Hans Gmoser operates his Canadian Mountain Holidays helicopter skiing weeks, and in conjunction, Radium Lodge offers helicopter skiing along with regular slope skiing at Panorama, 19 miles away. With its new chairlift, Panorama will boast a 3,100 foot vertical drop, with skiing lasting well into April.

Last year, we hiked to the powder ridge which will be served by the new chair. Superb! Panorama also has what I would call the best glassy-smooth beginners' slope without congestion, and with a simple platter lift, that I have seen anywhere in western Canada.

East Kootenay country is dotted with hot mineral springs, and another ski area has been built at Fairmont Hot Springs, where a beautiful lodge and full dining facilities, complement the skiing and outdoor, year-round hot springs swimming.

Kite flying is the big activity here, and a kite flying school is rapidly gaining converts. Two years ago I was coerced into trying barrel stave skiing at Fairmont, during the annual Barrel Stave races. It's wild! A new kind of hot dogging! But kite flying . . . they're still trying to convince me!

Good roads connect all of these areas, and it's easy to make a quick trip slightly east into the Lizard Range and ski at Fernie's Snow Valley for a day. Snow and more snow, plenty of

sunshine and so few people on the hills.

Fernie is another of the small cities that has a ski area practically on its outskirts, just three miles down the highway. Skiing in Lizard and Cedar Bowls is fantastic, and served by two T-bars that lift you 5,600 feet above sea level.

The East Kootenay areas are all served by Cranbrook airport in southeastern B.C., and each one has a Ski Bird package priced so moderately that even with air fare from Vancouver, the price per person, sharing twin accommodation is most reasonable.

Other Ski Bird packages from Pacific Western Airlines feature skiing at the Okanagan areas of Silver Star at Vernon and Big White at Kelowna, and Penticton's Apex Alpine. There is also a Ski Bird package for Tod Mountain at Kamloops and another for cross-country skiing at the 108 Mile Ranch, where 65 kilometres of trails run through open and wooded Caribou countryside.

When you can have accommodations, transfers from airport to hotel to ski hill, lift tickets, a welcome party, skiing on uncrowded runs, beginning at \$72 per person for five days and nights, it has to be a bargain. You've found the 'white gold'!

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(continued on p. 74)

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# SHAKESPEARE'S MERRY RESPITE

Literary tradition suggests that Queen Elizabeth I was so taken with the character of Sir John Falstaff in Shakespeare's *Henry IV*, Parts I and II, that she let it be known she would be pleased if the playwright could write another play about the old rogue, this time showing him in love. The result was *The Merry Wives of Windsor*. Shakespeare, according to the tradition, delivered a finished script less than three weeks after the royal request was passed on to him.

In the earlier *Henry* plays, the reprobate Falstaff introduces youthful Prince Hal to the pleasures of reveling, roistering and mischief-making. The two become fast friends, in fact, to the annoyance of Hal's father, the King.

At the end of *Henry IV, Part II*, the King dies and Hal is crowned Henry V, King of England. Realizing that nights of drinking and wenching with his rotund old companion are over now, the young monarch symbolically repudiates the follies of his youth by banishing Falstaff from his presence.

When we meet him in *The Merry Wives of Windsor*, as Jon Jory, director of the A.C.T. production, notes, "Falstaff has changed. Since his banishment from court, his concerns have become smaller. He is merely lodged in a tavern now, rather than presiding over one as he did in the earlier plays, and he is often a figure of fun rather than the spirit of fun itself. Domestic and tradespeople find that his bravura and irresponsibility interfere with the necessary routine of their work. Once the boon companion of royalty, he is now a local eccentric scoffed at as 'the witch of Brainford.' Falstaff may have re-

tained his famous girth, but he has lost his weight."

Jory, a guest director on leave from the Actor's Theatre of Louisville, where he is Producing Director, points out that the change in Falstaff's fortunes echoes changes that England herself was undergoing at the time.

"Socially," he suggests, "the play signals a changing of the guard much as Chekhov's *The Cherry Orchard* does. In Shakespeare's England, the middle class waxes, the aristocracy wanes, and the kitchen replaces military headquarters as the heart of the nation. Soldiers home from the wars are out of work with no prospects. The butcher and baker regard court life as decadent. In London, people are beginning to live in the suburbs and commute to work."

The director reminds us that *The Merry Wives of Windsor* is, surprisingly, Shakespeare's only play set in Elizabethan England and portraying the village life amid which the playwright had grown up. "Thus, while it lacks some of his usual expansiveness," Jory says, "it is warmly lit by firelight, spiced with hot wine and venison pasties, alive with crowded small rooms, homely activities and concerns such as laundry, hound racing, preparing meals and settling minor disputes.

"The crises in the play are also of manageable size: practical jokes go awry, village wooing sparks controversy and gossip, discharged soldiers are out of pocket and hustle for drinking money, and everyone is titillated by the possibility of adultery."

Completed in the spring of 1597 (most scholars date the two parts of

*Henry IV* in late 1596 and early 1597), *The Merry Wives of Windsor* begins as Falstaff decides to seduce Mrs. Ford and Mrs. Page in the hope that they will open their ample household purses to him. Learning of his scheme, the two ladies agree to outwit "the greasy knight" at his own game.

Also on to Falstaff's mercenary plot is Mr. Ford. Dubious about his wife's fidelity, he disguises himself as a stranger seeking Mrs. Ford's favors and asks Falstaff to intercede for him in the matter. After the luckless Falstaff has been hoodwinked into misadventures that include a dunking in the Thames, the two ladies and Mr. Ford — now reassured of his wife's virtue—reveal their true identities to the old man and pardon him.

Paralleling the Falstaff story is a subplot concerning Mrs. Page's daughter, Anne, who is being eagerly wooed by a trio of suitors named Slender, Dr. Caius and Fenton. Though her parents object to the impoverished Fenton, Anne loves him, and they secretly plan to elope.

In the domestic world of the play, Jory says, "the characters are parsons instead of princes and doctors instead of dukes, but they are brilliantly observed and, if not passionate, wonderfully amusing.

"*The Merry Wives of Windsor* was the last character farce the great playwright attempted. He had just written *Hamlet* and was about to embark on *Othello*, *Troilus and Cressida*, *Measure for Measure* and *King Lear*. The play almost seems a respite for Shakespeare's spirit, a last chance to tell some good stories over a mug of mulled wine before setting out into the storm." —Dennis Powers

Costume renderings for A.C.T.'s *The Merry Wives of Windsor* by designer Dorothy Jeakins.



# AMERICAN CONSERVATORY THEATRE

WILLIAM BALL,  
General Director

JAMES B. MCKENZIE,  
Executive Producer

EDWARD HASTINGS,  
Executive Director

EDITH MARKSON,  
Development Director

ALLEN FLETCHER,  
Conservatory Director

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Candace Barrett  
Joseph Bird  
Raye Birk  
Earl Boen  
Ronald Boussom  
Joy Carlin  
Megan Cole  
Nicholas Cortland  
Franchelle Stewart Dorn  
Barbara Dirickson  
Sabin Epstein  
Janice Garcia  
Lou Ann Graham  
Ross Graham  
Michael-Keys Hall  
Charles Hallahan  
Rick Hamilton

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

### SECOND YEAR STUDENTS

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

Peter Schuck  
Caroline Smith  
Skit Stapleton  
Mary Lou Stewart

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William Ball  
Allen Fletcher  
Edward Hastings  
Jon Jory  
Laird Williamson

### RESIDENT DIRECTORS

Eugene Barcone  
Paul Blake

### ASSOCIATE DIRECTORS

Sabin Epstein  
James Haire  
David Hammond

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

Rose Glickman, *Lecturer*  
in *Russian History*  
Charles Hallahan, *Dialects*  
David Hammond, *Acting, Project*  
Director  
Edward Hastings, *Acting, Project*  
Director  
Lawrence Hecht, *Voice, Project*  
Director  
Elizabeth Huddle, *Project Director*  
Gordon Keller, *Mime*  
Daniel Kern, *Heroics, Scansion*  
Anne Lawder, *Phonetics & Ear*  
Training  
Diana Maddox, *Shakespearean*  
Texts

### conservatory

Betty May, *Tap Dancing*  
Fae McNally, *Music*  
Frank Ottiwell, *Alexander*  
*Technique & Feldenkrais*  
*Method*  
John Pasqualetti, *Dance*  
Carol Pendergrast, *Voice*  
Douglas Russell, *History of*  
*Manners, Design & Theatre*  
Sandra Shotwell, *Acting, Project*  
Director  
Anna Deavere Smith, *Project*  
Director  
Marjorie M. Smith, *Guest*  
*Lecturer in Make-Up*  
*Technology*

Sydney Walker, *Project Director*  
J. Steven White, *Fencing & Stage*  
*Combat*  
Laird Williamson, *Project Director*  
James R. Winker, *Scansion*  
& *Dynamics*  
Harold Zollman, *Accompanist*

Richard Edwards,  
Conservatory Manager  
Mary Garrett, Registrar

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Ross Graham  
Candace Barrett

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Director  
David Conte, *Assistant Production*  
Director  
Marian Li, *Scheduler*  
Mary Garrett, *Production*  
Secretary  
Gamble Wetherby, *Production*  
Associate  
William J. Barr, *Production*  
Assistant  
John Light, *Directorial Assistant*

Robert Eisele, *Playwriting*  
Fellow  
Jonathan Licht, *Playwriting*  
Fellow

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*Costumes*  
Greg Bolton, *Design Assistant*  
F. Mitchell Dana, *Repertory*  
*Lighting*  
Cathy Edwards, *Costumes*  
Dirk Epperson, *Lighting*  
Robert Fletcher, *Costumes*  
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Dorothy Jeakins, *Costumes*  
John Jensen, *Scenery*  
Robert Morgan, *Costumes*  
Bartholomeo Rago, *Sound*  
Richard Seger, *Scenery*  
Walter Watson, *Costumes*

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Mickey Hart, *Composer*  
Lee Hoiby, *Composer*  
Larry Delinger, *Composer*  
Fae McNally, *Music Director*

## production

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Barbara Affonso, *Assistant*  
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Leo Loverro, *Layout Man*  
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*Supervisor*  
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Kim Dennis, *Costume Assistant*  
Claudia Everett, *Costume Assistant*  
Patricia Gurney, *Wig Assistant*  
Susan Min, *Seamstress*  
Fred Mlejnek, *Tailor*  
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Harry Rotz, *Milliner*  
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*Supervisor*  
Erica Young, *Shop Supervisor*

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*Manager*  
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Paul Dal Porto, *Property Master*  
Richard Mowdy, *Master*  
*Electrician*  
Danny Benson, *Assistant*  
*Electrician*  
James Hap Carroll, *Assistant*  
*Electrician*  
Thomas Edwards, *Flyman*  
George Mauricio, *Assistant*  
*Carpenter*  
Joseph Witter, *Assistant Properties*  
Jim Kershaw, *Stage Doorman*

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Earl Anceston, *House Electrician*  
Sanford Wheeler, *Doorman*

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Sandra Richards, *Coordinator*  
David Conte, *Production Manager*  
Michael Garrett, *Designer*  
Kendall D. Tieck, *Technical*  
Director  
J. S. McKie Jr., *Stage Manager*  
Barbara Hartman, *Wardrobe*  
John Salat, *Production Assistant*  
Michael McClure, *Playwright In*  
*Residence*  
Buriel Clay, *Playwriting Fellow*

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*Manager*  
Floyd Carter, *Graphic Design*  
Larry Padilla, *Writer*  
Philip Carrubba, *Office Manager*  
Robin Derringer, *Special*  
*Promotions Coordinator*  
Margaret Opsata, *Group &*  
*Student Sales Consultant*  
Kathleen Danzey, *Group &*  
*Student Sales Representative*  
Bobbie Chapman, *Mailing List*  
*Coordinator*

## administration

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Lynn Butler, *Typist*  
Greg Preston, *Richard Bloom*,  
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# PLAYS IN PROGRESS AT A.C.T.

Inaugurated during the 1972-73 season and now an ongoing part of A.C.T., the Plays in Progress program offers full-scale productions of new works, almost all of them previously unproduced, by American writers.

The program evolved from a belief that the young playwright must have the opportunity of seeing his work realized in a fully developed stage production. P.I.P. playwrights also participate actively in rehearsals, working closely with the director and designers. In doing so, the writers experience the collaborative process by which a script is translated into action onstage, at the same time learning the needs and capabilities of actors, directors and designers.



*E. Kerrigan Prescott, Wood Moy (seated) and Randall Duk Kim in Gee, Pop!, by Frank Chin (1974-75).*

During its first three seasons, P.I.P. presented fourteen full-length and nine one-act plays, many of whose authors were seeing their work onstage for the first time. Since their A.C.T. premieres, several of the plays have been produced at other theatres.

This season's first Play in Progress, *Growing Pains*, by Jonathan Licht, concludes its run on December 8. It is followed by *Animals Are Passing From Our Lives*, by Robert Eisele, which runs from mid-December through early January. Licht and Eisele, along with Buriel Clay, are playwright fellows at A.C.T. throughout the current season, observing, training and working with the company under the fellowship program sponsored by the San Francisco Foundation.

Edward Hastings, P.I.P. Executive Director, receives some six-hundred manuscripts from hopeful playwrights every year. Each of them is read by Hastings' playreading committee, and most of them are read twice. A selection of the best scripts is then passed on to be read again by A.C.T. directors. From that number, the

plays to be staged—usually five or six each season—are chosen. They are presented in the one-hundred-seat Playroom for an average of fifteen performances exclusively to an audience of A.C.T. subscribers at no charge.

Interest in the program, now funded by the Rockefeller Foundation and the University of Minnesota's Office for Advanced Drama Research, has



*Delores Y. Mitchell and Al White in Omens, by Donald Alexander (1974-75).*

grown steadily since its inception. Although P.I.P. productions now receive three times the number of performances they were given in 1972 and 1973, the demand for tickets is often overwhelming.

This season, subscribers were sent invitations offering them seats to either the first or second play on the schedule. All performances of the two plays were filled to capacity within a few days. Lynn Skelton, in

*Joy Carlin and Anne Lawder in The Root, by MacCarthy Coyle (1972-73).*



*Maggi Scott and Dan Kumler in Route 66, by Mark Berman (1974-75).*

charge of P.I.P. ticket processing, reports that her office received nearly five-thousand requests from the invitation. Those who could not be accommodated with seats for the first two plays—requests are filled strictly in order of receipt—will be given first crack at the season's third P.I.P. Thus, under the present arrangement, each subscriber has the opportunity to see two P.I.P. productions each year.

Aside from its primary goal of serving the new playwright, Hastings points out, the P.I.P. program has a number of other benefits. One is that second-year students in A.C.T.'s Advanced Training Program have the opportunity to play major roles in the Playroom, working alongside members of the acting company. P.I.P. productions also provide young directors and designers with a place to experiment, extend themselves and grow creatively.

A third positive result of the program is the response to the new work on the part of the subscriber audience, to whom the Playroom productions offer an alternative and a complement to the Geary repertory with its emphasis on classic and established contemporary plays.

"I won't say that every P.I.P. has pleased every person," says Hastings, "but each of them has pleased some part of the audience. The response to the program has been tremendously exciting."

**NEWS  
AND  
NOTES**

**ON AND  
OFF STAGE**

**The A.C.T. Tenth  
Anniversary Book**

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

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

**A.C.T. GIFT CERTIFICATES**

One-stop holiday shopping is now available to you at the Geary Theatre. For all the special people on your list, consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets to any A.C.T. performance or for Tenth Anniversary Books. Give A.C.T.—a very special gift for every holiday occasion.

**SPECIAL HOLIDAY PERFORMANCES**

Several special performances have been scheduled in December with you, your friends and relatives and visiting guests in mind. These are not included on subscription and good seats are now available at the box office: *General Gorgeous*, Dec. 26 (2:30 p.m.); *The Merry Wives of Windsor*, Dec. 26 (8:30), Dec. 27 and 31 (2:30); *The Matchmaker*, Dec. 27 and 31 (8:30), and Dec. 28 (2:30); *Desire Under the Elms*, Dec. 29 (8:30) and Dec. 30 (2:30).

**"JAGUAR SKIES" NOW AVAILABLE**

*Jaguar Skies*, the latest book of poetry by Michael McClure, whose *General Gorgeous* was premiered last month by A.C.T., is now on sale in the Geary lobby. The paperback edition, priced at \$1.95 per copy, is available prior to each A.C.T. performance and during intermissions.

THE AMERICAN CONSERVATORY THEATRE

presents

**THE MERRY WIVES  
OF WINDSOR**

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JEAKINS

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

Sound by BARTHOLOMEO RAGO

**the cast**

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

In and around the town of Windsor, 1597

**understudies**

Sir John Falstaff--Charles Hallahan; Fenton--Nicholas Cortland; Shallow & Sir Hugh Evans--Sabin Epstein; Slender--Rick Hamilton; Ford & Host--Lawrence Hecht; Doctor Caius--Laird Williamson; Bardolph & Pistol--J. Steven White; Nym & Rugby--Ross Graham; Simple--Stephen Schnetzer; Mistress Ford--Joy Carlin; Mistress Page--Hope Alexander-Willis; Anne Page--Barbara Dirickson; Mistress Quickly--Sandra Shotwell

Stage Manager: RAYMOND S. GIN

presents

# THE MATCHMAKER

by THORNTON WILDER

Directed by LAIRD WILLIAMSON

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Original Music by LEE HOIBY

Sound by BARTHOLOMEO RAGO

## the cast

<i>Horace Vandergelder</i>	WILLIAM PATERSON
<i>Joe Scanlon</i>	JOSEPH BIRD
<i>Ambrose Kemper</i>	STEPHEN SCHNETZER
<i>Gertrude</i>	JOY CARLIN
<i>Cornelius Hackl</i>	JAMES R. WINKER
<i>Ermengarde</i>	BARBARA DIRICKSON
<i>Malachi Stack</i>	SYDNEY WALKER
<i>Dolly Levi</i>	ELIZABETH HUDDLE
<i>Barnaby Tucker</i>	DANIEL ZIPPI
<i>Irene Molloy</i>	DEBORAH MAY
<i>Minnie Fay</i>	FREDI OLSTER
<i>Rudolph</i>	RAYE BIRK
<i>Cabman</i>	CHARLES HALLAHAN
<i>August</i>	RONALD BOUSSOM
<i>Flora Van Huysen</i>	MARRIAN WALTERS
<i>Nell</i>	FRANCHELLE STEWART DORN
<i>Stage Hands</i>	WILLIAM FERRITER, BRUCE GERHARD, GREGORY M. ITZIN, WILLYS I. PECK, JR.

ACT I: A Room above Vandergelder's shop, Yonkers, New York.

ACT II: Mrs. Molloy's hat shop, New York City.

There will be a twelve-minute intermission between Acts II and III

ACT III: The Harmonia Gardens Restaurant, New York City.

ACT IV: Miss Flora Van Huysen's home, New York City.

## understudies

Horace Vandergelder--Charles Hallahan; Cornelius Hackl--

Anthony S. Teague; Barnaby Tucker--Ronald Boussom;

Ambrose Kemper--Rick Hamilton; Cabman--Michael-Keys Hall;

Dolly Levi--Marrian Walters; Irene Molloy-- Hope Alexander-Willis;

Minnie Fay--Francine Tacker; Ermengarde--Janice Garcia;

Gertrude--Lou Ann Graham; Flora Van Huysen--Anna Deavere Smith;

Nell--Sandra Shotwell; Joe Scanlon--Sabin Epstein

Original music performed by the  
Lower Nob Hill Social Orchestra and Quadrille Band

## NOTES ON 'THE MATCHMAKER'

Thornton Wilder wrote *The Matchmaker* in 1954, but the play's history begins more than a century earlier with an obscure British farce written by John Oxenford in 1836 and called *A Day Well Spent*. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, *Einen Jux will er sich machen* (literally, "He Wants to Play a Prank").

Then, in 1938, Wilder wrote *The Merchant of Yonkers*, using Nestroy's work as the vehicle for a parody of the conventional stock company plays he had seen as a boy at the old Ye Liberty Theatre in Oakland. He retained much of Nestroy's plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Levi.

*The Merchant of Yonkers*, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it *The Matchmaker* and, under Tyrone Guthrie's direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1964, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway's legendary hit musicals, *Hello, Dolly!*

One of the sunniest and most exhilarating of all American farces, *The Matchmaker* tells how a pair of miserable, underpaid clerks sneak away from their misanthropic boss for a day of adventure in New York and how they are taken under the wing of an indomitable marriage-broker who cheerfully makes room for them in the vast maze of her romantic schemes and intrigues.

Now nearly eighty, Wilder has said that *The Matchmaker* "is about the aspirations of the young (and not only of the young) for a fuller, freer participation in life."

"The play simply asks us, invites us, to be free," adds Laird Williamson, director of this production. "Come along on this merry lark, it says. Follow your impulses. Believe in a world where man's spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to that in us which is still uncorrupted. If we can let this be touched, we will know we are still alive."

### SPECIAL THANKS

The California Association for A.C.T. gratefully acknowledges the generosity of our "supporting cast"—those contributors who have helped make this Tenth Anniversary Season possible. Limited space prevents the listing of our many friends whose gifts are less than \$100. Their support in helping us make up the inevitable gap between expenses and box-office income is sincerely appreciated. (January 1 to November 12, 1975.)

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**"Money is like manure; it's not worth a thing unless it's spread  
around encouraging young things to grow."**

That's one of Dolly Levi's lines in *Matchmaker*—maybe you've seen the show or are waiting to see it right now.

Each of us at A.C.T. could say that line with a lot of conviction . . . because each day we see how our Members' money encourages *talent* to grow.

Members, who give a gift to A.C.T. beyond their ticket price, help provide scholarships for struggling acting students, fellowships for promising playwrights, and opportunities for our actors to grow in their art—bringing moments of theatre magic to the Geary stage.

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American  
Conservatory Theatre

NOTES ON  
'DESIRE UNDER THE ELMS'

"Though not a didactic artist," says writer-director Harold Clurman, "Eugene O'Neill was the first American dramatist to justify Shaw's definition of the theatre as 'a factory of thought, a prompter of conscience, a school of social conduct, an armory against despair and dullness and a temple of the ascent of man.'"

When *Desire Under the Elms* opened in New York in 1924, O'Neill was already well known as the author of *Beyond the Horizon*, *Anna Christie* (both had won Pulitzer Prizes) and *The Hairy Ape*. Establishing himself at the outset as a powerful revolutionary force in the theatre, he attracted distinguished proponents such as H.L. Mencken and George Jean Nathan. But he also encountered resistance to his work among other critics and in the District Attorney of New York City, who tried unsuccessfully to close the play as part of an ill-advised campaign to "clean up Broadway."

"*Desire* is the first of O'Neill's works in which the influence of Greek tragedy is clearly manifest," the playwright's biographers, Arthur and Barbara Gelb, point out. "In O'Neill's case, the influence was an extremely literal one. As he did with Shakespeare, O'Neill seized upon the dramatic devices used by the Greeks and thrust them into his own, contemporary dramatic mold. He had not hesitated to use ghosts and soliloquies and did not, now, balk at the fearsome Greek themes of incest and infanticide. He was conversant with the *Hippolytus* and *Medea* of Euripides (a woman falling in love with her stepson; a mother murdering her two young sons for revenge) and saw no reason why such themes could not be translated undiluted to the American stage."

As in all of O'Neill's work, the relationship of the play's story and characters to the playwright's own life is an important source of its dramatic power, and Freudian critics such as Philip Weissman regard *Desire Under the Elms* as a key chapter in O'Neill's "unconscious autobiography." Set in 1850, it tells of the proud, seventy-five-year-old patriarch Ephraim Cabot and the new young bride, Abbie, he brings home to his New England farm. Abbie seduces Eben, the old man's youngest son, hoping to bear a child she can claim is Ephraim's. When Eben begins to suspect that Abbie has used him only to produce an heir to the farm, he threatens to expose her to Ephraim, and the drama moves toward its tragic climax with the inexorable quality of its classic Greek predecessors.

THE AMERICAN CONSERVATORY THEATRE

presents

# DESIRE UNDER THE ELMS

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by ROBERT BLACKMAN

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Music by MICKEY HART & FAE McNALLY

Sound by BARTHOLOMEO RAGO

## the cast

*Ephraim Cabot* RAY REINHARDT

*Simeon* RAYE BIRK

*His sons Peter* RICK HAMILTON

*Eben* DANIEL KERN

*Abbie Putnam* MEGAN COLE

*The Fiddler* JOSEPH BIRD

*A Farmer* LAWRENCE HECHT

*His Wife* ANNE LAWDER

*Their Daughter* JANICE GARCIA

*An Elderly Farmer* AL WHITE

*Guests* FRANK TOSHIO ABE, WAYNE ALEXANDER, RANDALL BIANCHI, JANE BOLTON, CYNTHIA ANN BURCH, KRAIG CASSITY, LINDA CONNOR, KATHY DEAN, GINA FRANZ, BENNET GUILLORY, HARRY R. HAMLIN, BARTA LEE HEINER, KAREN HOFER, DELORES Y. MITCHELL, SUSAN E. PELLEGRINO, CAROLINE SMITH

*A Sheriff* MICHAEL-KEYS HALL

*His Men* TRABER BURNS, PETER SCHUCK

The Cabot Farm in New England, 1850

PART I: A day in early summer

PART II: A Sunday, two months later

PART III: A night in late Spring, the following year

There will be two ten-minute intermissions

## understudies

Ephraim--Earl Boen; Simeon--Lawrence Hecht; Peter--Michael-Keys Hall;  
Eben--Stephen Schnetzer; Abbie--Franchelle Stewart Dorn;  
Fiddler--Sabin Epstein; Farmer--J. Steven White; His Wife--  
Joy Carlin; Their Daughter--Candace Barrett; Elderly Farmer--Ross Graham;  
Sheriff--William Paterson

Fiddle Music by JOHN TENNEY

Stage Manager: JAMES L. BURKE



# GENERAL GORGEOUS

by MICHAEL McCLURE

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting & Special Effects by F. MITCHELL DANA

Music by BRUCE BITKOFF & FAE McNALLY

Sound by BARTHOLOMEO RAGO

## the cast

*Pink Mutation One* FRANCHELLE STEWART DORN

*Pink Mutation Two* FRANCINE TACKER

*Blue Mutant* STEPHEN SCHNETZER

*General Gorgeous* NICHOLAS CORTLAND

Angela DEBORAH MAY

Pam BARBARA DIRICKSON

Roar CHARLES HALLAHAN

*Mouse Woman* JOY CARLIN

*John Paul* RICK HAMILTON

*Lilah* HOPE ALEXANDER-WILLIS

There will be one twelve-minute intermission

## understudies

*Pink Mutation One*--Sandra Shotwell; *Pink Mutation Two*--Candace Barrett; *Blue Mutant*--Michael-Keys Hall; *General Gorgeous*--Daniel Kern; Angela--Fredri Olster; Pam--Janice Garcia; Roar--Raye Birk; *Mouse Woman*--Elizabeth Huddle; *John Paul*--James R. Winker; *Lilah*--Megan Cole

Synthesizer played and recorded by MICKEY HART

Organist: FAE McNALLY

Fight sequences staged by J. STEVEN WHITE & ROBERT EISELE

Film and slides transmuted by BEN VAN METER

## NOTES ON 'GENERAL GORGEOUS'

Michael McClure's *General Gorgeous* is the first of this season's two world premiere productions and the first play by the San Francisco author of *The Beard*, *Gorf* and *Cargoyle Cartoons* to join the A.C.T. repertory.

Written especially for the A.C.T. company, *General Gorgeous* offers a fanciful vision of a comic book superhero's private life and a fantastic variation on the theme of heroism and its meaning in America. McClure's fantasy unfolds in the cave-like urban penthouse of *General Gorgeous* where traditional domestic trappings co-exist with an awesomely advanced technology.

Using secrets of the cosmos passed on to him by his superhero-father, now retired, *Gorgeous* wages a titanic battle with global implications against the fearsome *Blue Mutant*, a brilliant adversary totally committed to the forces of evil and death. During less violent moments, we see *Gorgeous* coping with the more familiar challenges of hearth and home as he deals with his wife, his parents and his insistent mistress.

"I like to think that not only does *General Gorgeous* reach into the future," says McClure, "but that it stretches into the past where there were cave paintings of men in antlered deer masks dancing with bows and arrows."

Edward Hastings, director of the production, suggests that in their own way, *Marvel Comics* may be a kind of contemporary counterpart to the views of heroism embodied in sagas and national epics of the past and that there may be an unexpected continuity linking Siegfried, Lancelot, Captain Marvel and Superman. *General Gorgeous* is partly an extension of American comic book heroes, encompassing some of their characteristics and at the same time commenting on them and the society that created them.

"Our fantasies, when they are enacted, open infinite doors," McClure believes. "A play may help us be what we truly are by showing us the possibilities of action." And he adds, "A smile or a laugh can be as profound as a glum grimace. Often it can be more profound."

## 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 the mayor and the 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 GANSLIN, DENNIS ANDERSON and HANK KRANZLER for photography. ■ Thanks to Angene Feves for Period dance consultation for *The Matchmaker* ■ Thanks to the Friends of A.C.T. who helped on "Desire Under the Elms."

■ Boots for *General Gorgeous* by Bruce Smith Custom Foot Wear, Honey Suckle by Jeanné Lutz, Sugar 'n Spice, 3202 Balboa.

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances in groups of 25 or more. 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. The Box Office will close at 6 p.m. on days when there is no performance.

■ 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., San Francisco 94102.

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

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



William Ball



James B. McKenzie



Edward Hastings

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

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

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

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



Allen Fletcher



Jon Jory



Edith Markson

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

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

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

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

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

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

**EARL BOEN**, who joined A.C.T. to play Le Bret in the PBS filming of *Cyrano*, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Boen has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory, Seattle Repertory and Heartland Productions; two seasons at the Pittsburgh Playhouse, and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr.

Boen appeared with the Pacific Conservatory of the Performing Arts company as Van Helsing in Dennis Powers' *Dracula* and the Baron in *He Who Gets Slapped*. At A.C.T. he was seen in *You Can't Take It With You*, *Tonight at 8:30*, *Cyrano*, *Cherry 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. Bousso'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. Bousso 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



**BARBARA DIRICKSON**, who joined A.C.T. as a member of the training program two years ago and has ap-

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

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

Franchelle Stewart Dorn



**SABIN EPSTEIN** received his M.A. in directing from the University of California at Davis. He toured Europe for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again for 14 months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Activation as well as directs student projects for the Conservatory and

has appeared in *Jumpers*, *Street Scene*, *The Miser* and *The HOT L BALTIMORE* on the Geary stage.

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

Janice Garcia



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

**ROSS GRAHAM**, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible*, *Cyrano de Bergerac*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Miser*, *Jumpers*, *Street Scene* and *The Threepenny Opera*. In addition to A.C.T.'s presentation of *Cyrano* for the PBS series, *Theatre in America*, his television credits include two specials in Manila and Korea, made in connection with his USO tours of more than 100 performances as Sky Masterson in *Guys and Dolls*. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

Ross Graham



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

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

Charles Hallahan



**RICK HAMILTON** graduated from the University of Texas and then spent two seasons at the Oregon Shakespearean Festival where he was seen as Tom in *The Glass Menagerie*, Mark Antony in *Julius Caesar*, Benedick in

*Much Ado About Nothing*, Hotspur in *Henry IV, Part I* and Dromio of Syracuse in *Comedy of Errors*. The next two seasons were spent with the Milwaukee Repertory Theatre, during which time he was seen as Ricky in *Sticks and Bones*, Speed in *Two Gentlemen of Verona* and John the Baptist in *The Easter Cycle Mystery Plays*. Now in his third season with A.C.T., he has appeared in *The Taming of the Shrew*, *Broadway*, *Cyrano de Bergerac*, *Pillars of the Community*, *Jumpers*, *Street Scene* and *The Threepenny Opera*.

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

Lawrence Hecht



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

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

Daniel Kern



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

**DEBORAH MAY**, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Artist-in-Residence at Pacific Conservatory of the Performing Arts in Santa Maria, where she was seen in *The Music Man*, *Brigadoon*, *The Mikado* and *Most Happy Fella*. Most recently there, she was Helena in *Midsummer Night's Dream*, Lucy in *Dracula* and

Consuelo in *He Who Gets Slapped*. At A.C.T. she was seen as Roxane in *Cyrano de Bergerac*, Alice in *You Can't Take It With You* and Abigail in *The Crucible*. Ms. May was featured in *Tonight at 8:30, Broadway*, *The Miser* and *The Threepenny Opera*, as well as *The Mystery Cycle*, *The House of Blue Leaves* and *The Taming of the Shrew*.

Deborah May



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

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

William Paterson



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

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

Stephen Schnetzer



**SANDRA SHOTWELL**, who joined the acting company last season after two years in the training program,

appeared in over 50 productions in the Chicago area and holds a B.A. from the University of Illinois. At A.C.T. she was seen in *Pillars of the Community*, *Horatio*, *The Taming of the Shrew*, *Street Scene*, *The Threepenny Opera*, the Plays in Progress production of *The Miss Hamford Beauty Pageant* and *Battle of the Bands* and teaches acting in the conservatory.

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

Anna Deavere Smith



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

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

*ette*, 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 Macheath 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*.



**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 Tommorth. 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.

**Contributors**

(continued from p. 30)

- Mr. & Mrs. Bruce T. Mitchell
- Dr. & Mrs. Herbert C. Moffitt
- Mr. & Mrs. Stuart Moldaw
- Mr. & Mrs. James Murad
- Ed M. Nagel
- Stephen Nagy
- E. W. Nash
- Mr. & Mrs. Frederick L. Nelson
- Dr. & Mrs. Charles A. Noble, Jr.
- Dr. & Mrs. John Q. Owsley, Jr.
- Mr. & Mrs. Richard J. Palmer
- Mr. & Mrs. Paul Pelosi
- Mr. & Mrs. Ronald Pelosi
- Jean Pierre Piquier
- H. D. Pischel
- Mr. & Mrs. C. E. Pitchford
- T. G. Plant, Jr.
- Carl R. Pline
- Mrs. Hans Popper
- Mrs. Phyllis Quayle
- Michael Raddie
- Howard C. Rider
- Mr. & Mrs. C. Sheldon Roberts
- Elizabeth Roden
- Mr. & Mrs. John Rosekrans
- Mr. & Mrs. Nathan Roth
- Mr. & Mrs. William M. Roth
- Mrs. Donald J. Russell
- Margaret Ryan
- Lorraine Sanden
- Dr. & Mrs. Richard M. Sax
- Mrs. Walter Schilling
- Mr. & Mrs. Albert Schlesinger
- Mr. & Mrs. Elmer Schlesinger
- John F. Shoch
- Carol & Bernard Schoenberg
- Mrs. M. M. Schrage
- Maud Hill Schroll
- Mr. & Mrs. John Schumacher
- John Sepcevic
- Dr. & Mrs. Harris F. Simmonds
- Mr. & Mrs. Leslie Simmonds
- Mrs. Katherine Simon
- Bea Slater
- Frank H. Sloss
- Dr. & Mrs. Joseph N. Smith
- 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
- Eric Sutcliffe
- Judge & Mrs. William T. Sweigert
- Mr. & Mrs. Steven Swig
- Mr. & Mrs. Hart Tantau
- Mrs. R. M. Taubman
- Dr. Alexander Taylor
- Mr. & Mrs. Richard Thieriot
- Germaine R. Thompson
- Dr. & Mrs. Paul Toch
- 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
- Revet Wallace
- 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
- Mrs. Thaddens Whalen
- Dr. & Mrs. Abraham White
- Mr. & Mrs. Frederick W. Whitridge
- Dr. & Mrs. Charles C. Wiles
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- Alec Yuill-Thornton
- Ruth C. Zahn



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by LAWRENCE A. KRAUSE

Financial Analysis &  
Planning Coordinator  
Sutro & Co. Inc.

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the U.S. Supreme Court. The upshot of the matter: Durrance's estate had to pay \$7 million more in taxes than would have been necessary had he been given one simple bit of advice: To clearly establish his residence in one state.

Humphrey Bogart also had individual advisors. He left a gross estate of nearly a million dollars. But his estate included practically no life insurance and less than \$26,000 in cash. That meant over a quarter of a million dollars of estate taxes and costs had to be paid by liquidating assets.

What went wrong? Durrance seemingly had all the advisors, but had no one person to coordinate all his affairs. Bogart, it appears, not only had a lack of coordination, but also didn't have a meaningful financial plan.

Bogart and Durrance died without ever realizing that they had a problem . . . and others paid the price. But there are people who are alive and well who also fail to recognize such problems—and whose financial well-being for the next year or ten years might well be affected.

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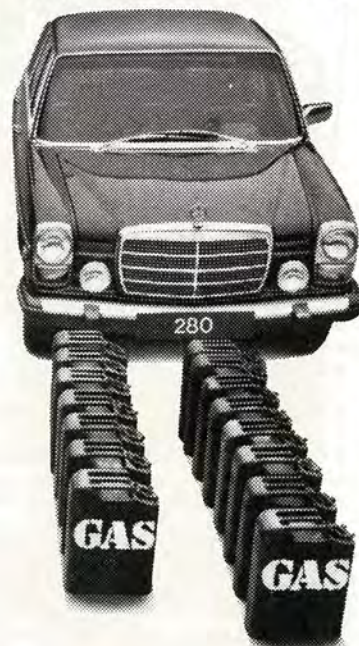
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by ROBERTA JOYCE

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There are cucumbers and eggplant and cherry tomatoes on trellises.

Rhubarb, green peppers, lettuce and herbs. Cauliflower, onions, spinach and parsley. Carrots, asparagus, beets and edible-pod peas on lattice work.

Cabbage, radishes, beans, strawberries, lemons, oranges and loquat trees provide good color and good eating much of the year. These are truly ornamental edibles.

The garden's goal: Yield a substantial amount of a small family's fruit and vegetable needs during the growing season, while providing a place to sun, entertain and enjoy the sights and sounds of San Francisco Bay.

## The Experts.

In order to create a truly model garden, Telegraph Landing hired vegetable experts: James Wilson, noted author of the *Sunset Vegetable Gardening* book, consulted; Christopher Layton, California Di-



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rector of HOK Associates did layout and design of garden, deck, containers and wind screen. Nancy Laden of Plantscape, a service for city container gardens, installed the garden and maintains it. The result of this expert team-work is a garden providing both produce and pleasure to the owner with a minimum to maintain.

**Telegraph Landing.**

Situated at the base of Telegraph Hill, on the historic waterfront, Telegraph Landing is a prestige, new complex of 189 town houses and condominiums overlooking the Bay. The four building development encircles a large central plaza, while the sights and sounds of the Bay surround it all.

Called an Urban Village, Telegraph Landing is a quiet, protected, village-like environment with all the richness of urban life close at hand. Both the financial district and the Wharf are a short, sunny walk away.

The project presents an important study in land use. The developer, Alpha Land Company of Santa Clara has taken a 2.17 acre site and created not only 189 homes, but also 2 full acres of outdoor recreation area. This was accomplished by park-like landscaping of roof tops and the creation of a large central plaza.

Offering some 19 different floor plans, Telegraph Landing homes range in price from \$70,000 to \$150,000. There are 1, 2, and 3 bedroom units in split level town houses and single level condominiums. Most homes include two baths, fireplaces, balconies and dining areas. Town houses have either private roof gardens or garden patios. Top floor condominiums have spectacular solariums to intensify views. Private parties can be held in the patio club room with its fully equipped kitchen. Gym, sauna and steam rooms are among the additional recreational facilities.

Telegraph Landing, the largest residential complex built in the city core since the Golden Gateway, is a development of Alpha Land Company of Santa Clara. It is their 25th community built in the Bay Area and their largest to date. The architect is Bull Field Volkmann Stockwell, San Francisco.

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# PERFORMING BACCHUS

by FRED CHERRY

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

MacARTHUR PARK—607 Front Street (between Jackson and Pacific), San Francisco — 398-5700. Dinner served Monday through Thursday from 6 to 10:30 p.m.; Friday, Saturday until 11:30 p.m.; Sunday 5 to 10 p.m.

OPINION: Service is a bit leisurely, but it's that kind of place; and, somehow, you get to the show on time. If you must wait for your order, it is hard to find a better place in which to do it. Wherever you are in this magnificently-designed establishment, you're in view of trees, flowers, water, birds, and people. It's the closest thing to outdoors you'll ever find within four walls and a ceiling—and that kind of "living environment" is what Larry Mindel, who operates the place, had in mind when he planned the unusual decor. A two-story aviary, water sculpture, 25-foot trees, and a plentitude of old brick and soft redwood and natural materials help transform this old paper warehouse in what used to be the produce district of San Francisco. Chef Goetz Boje is a good cook who treats the freshest fruits and vegetables and meats and fish with the respect they deserve—and that's saying a good deal in this day of portion-controlled frozen "specialties" and sauces which conceal rather than enhance.

SUPER SUPPER: If you must have a cocktail, get a screwdriver or something with fruit juice in it; the juice is fresh-squeezed, which is rare enough to justify a spot of hard liquor before dinner. But we ordered a large bottle of one of California's greatest white wines—and we drank it before, during, and after—for it's that kind of wine. Chateau Montelena's Johannisberger Riesling of the '73 vintage is not often found in restaurants; but MacArthur Park is proud of one of the largest and most complete California wine cellars anywhere, with more than 100 different wines. Start with *Gazpacho*, full of big chunks of crackling-crisp vegetables and a heap of sour cream. While you're waiting for the soup to arrive, have another sip of the wine and

walk over to the big cold water tank and order a big *Kamloops trout* sacrificed for your pleasure. It arrives about the time you've wiped the inside of your soup bowl; and it is brown on the outside, soft and moist inside—with an abundance of almonds and a delicate brown sauce over all. The salad which arrives next is mostly crisp sliced mushrooms, covered with a tantalizing house dressing. And then black coffee with a very fattening dessert actually worth the calories—*Judy's Mud Pie*—mainly coffee ice cream and rich chocolate syrup. (*With that remarkable wine—about \$40 for two.*)

## THE SYMPHONY OF WINE

Four decades ago, British author Edward Bunyard penned his thoughts on "The Art of Drinking"—and no one since then has said these things better—or more musically! He illustrates the characteristics of a good wine by this analogy.

"The soul of music is *rhythm*, the primitive drum which answers and stimulates our heartbeats. To this is later added the sound of the pipe introducing us to *melody*, and with more pipes comes *harmony*. When to the primitive piping we add a string or brass instrument *contrast* is born, and so on till the rich complexity of the modern orchestra is reached.

"Now wine can be considered as a symphony, and on the just balance of its components its merits depend.

"Firstly, then, is the flavor of the grape, the vinous taste in its purity, which may compare to the string basis of the orchestra; alone it would be flat, but enlivened by the acid piccolo, preserved by the light astringency of clarinets and bassoons, it comes to life as a pleasant and refreshing drink.

"An orchestra, however, without brass would lack some color and a wine without alcohol no less so. We add, therefore, alcohol to our vinous symphony and at once place it in a new category.

"There are, of course, some who like a brass band above all music, equally there are those who like alcohol as neat as they can get it. These take to cocktails, whose appeal is that of brazen trumpets loudly overblown.

"To the real lover of wine, as that of music, these fiery tones must be used with the greatest discretion. Not

for them the crude assault, but the quiet and slow progressions 'by litters and wees,' to that state of mellow feeling where charity has her favored dwelling.

"Wine is, therefore, a symphony, an orchestra of many tones and rhythms, and equally there are orchestras of many sizes. There is the imperial majesty of Burgundy, so richly scored, contrasting with the clean simplicity of an Anjou wine, a string quartet in comparison."

#### SEX AND WINE

In our wide-ranging devotion to the "marginalia" of wine, we've written about investments, vegetables, restaurants, opera, books, and movies and now—the subject is sex—and wine, of course.

I'll do it with two stories. The first is about a fast and generous play-girl who spent her waking hours with well-heeled "daddies" in the best nightclubs of New York, Paris, and London. By an unexpected series of events, she let a movie producer make an honest woman of her, and they spent a honeymoon weekend at Niagara Falls. The marriage didn't last long; and the lady was soon back in her old haunts — not appreciably changed—but with a story of great wonder at the waterfall. "I couldn't believe my eyes," she told her friends excitedly. "The water flowed like champagne!" . . .

The second story concerns a famous English actor noted for his devotion to the grape who came to California to tour the vineyards. While visiting the lovely "heuriyger" at the Buena Vista Winery in Sonoma, he stopped to have lunch at an outdoor table there.

A brash young reporter interrupted the pleasant scene. "Which do you consider more important," he asked the illustrious Briton, "sex or wine?"

The famous thespian put his forehead in his hand and pondered the query. After a long moment, he raised his head and looked at the newspaperman. "Sex or wine? you ask. . . . Do you mean claret—or burgundy?"

#### GREAT MOVIES AND GREAT WINES

A Long Island wine shop attracts extra customers by using an entire wall to feature old time movie stills—with original wine captions.

Below a Bela Lugosi vampire scene, the caption reads, "This will teach you to drink my wines!" In a scene from "Some Like It Hot" Jack Lemmon and Tony Curtis are dressed as flappers: "We just got back from a wine-tasting party." Another scene shows Frankenstein frightening the

villagers: "He must have fallen into the wine press."

#### SHERRY WINE

In the 15th century, Shakespeare wrote, "Sherry warms the blood and illumineth the fact."

#### WHAT BETTER TRIBUTE?

If Beverly Sills wanted to acknowledge the art of a great chef, she would dedicate an aria to him. In this same spirit of art for art, an inspired chef would create a dish as fabulous as a song by Sills to render his respects.

It happened in Omaha. Executive Chef Marcel Keravel of the French Cafe labored long and well to produce the *pièce de résistance* of an "Evening to Remember." He called it "Veau Belle de l'Opéra" (Sills was born Belle Silverman)—veal scallops topped with lobster *mousse* and spinach, then garnished with broiled mushrooms and two sauces — pistachio and madeira.

What wine was selected to match this splendid entree? Chateau Haut Brion 1967. (A '71 Chablis — Grand Cru Vaudesir accompanied the earlier "overture" courses.)

#### WHAT'LL YOU HAVE?

There's a friend who plays the kettle drums in an orchestra. He has the disconcerting habit of bringing my soaring enthusiasms to earth with a thud like a drum beat. I was rapturously declaiming the virtues of an admirable '59 Chambertin—an understandable and easy thing to do, since the same great wine was in my glass. Here was a wine which was promising when picked, exciting when fermented, costly when bottled, and now—completely matured—perfect!

My friend waited until I was finished, took a sip of the Burgundy, and spoke. "You are enjoying this wine, and I like your pleasure in it. But your delight is not really in the wine; it is in something else." Then he related the story told by the Scandinavian writer Soren Kierkegaard.

"If I had a humble servant in my employ who, when I asked for a glass of water, brought me instead the world's costliest wine—a wine such as this one—and poured it into a chalice of pure gold . . . I should dismiss the man immediately. I would do this in order to teach him that our pleasure consists—not in what we enjoy—but in having our own way."

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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# GARDEN ARTS

Bob Goerner

As winter arrives the seasoned gardener turns to thoughts of summer color, especially the brilliant tuberous begonias that take to the cool coastal areas as though it were their natural habitat. This is the month to plan your purchases and place your orders for tubers to be shipped in January and February. Should some varieties be in short supply you will still be assured of your first choice.

With this in mind, I visited Antonelli Brothers in Santa Cruz during early September at the height of the blooming season which ran four to five weeks behind schedule this year due to lack of normal temperatures. Amazing changes have taken place there since my last visit in the early sixties: improved and new strains of begonias, a profusion of ferns and house plants and lessened emphasis upon plants that are temporarily out of fashion. The big eye-stopper remains the dozens upon dozens of hanging baskets of tuberous begonias suspended from the ceiling in the main greenhouse. It is heartening for us home gardeners to know that we can grow them just as spectacularly. It was only the next day, visiting a friend in Pacific Grove, that I saw both begonias and fuschias in hanging luxuriance from the framework of an uncovered patio. They were the equal of any commercial grower.

My guide was second generation Bruce "Skip" Antonelli, son of Pat Antonelli, one of three founding brothers who started the business right after World War II. The Antonelli Brothers' story is right out of the old-fashioned textbook on How To Succeed By Really Trying. They worked for a leading hybridizer, in this case, Vetterle, and used their backyards to grow their own experimental crosses. The kitchen ovens, too, were put to use sterilizing the soil for seeding mixes. I imagine this must have taken some persuading of the nominal head of the kitchen. The pervasive odors of steaming soil linger on and are not in the same category as the fragrance of baking loaves of bread.

The Antonelli Brothers' official entry into the nursery business on their own came when their first catalog was printed in 1946, although they had been hybridizing since 1935. It



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takes a few years to develop something unique. The ruffled picotee begonia, an Antonelli origination, is the culmination of 15 years' work. The hanging basket picotee took even longer. Their most recent introduction, the mini-strain, came about when they endeavored to breed out a leaf virus that was endemic to the multiflora begonias. In crossing and re-crossing with the standard begonia this resistant strain with new growing habits emerged. Presently it is offered in six colors on short, compact plants giving numerous small flowers. The mini-strain is a good foreground for a planting of the more attention-getting large tuberous plants.

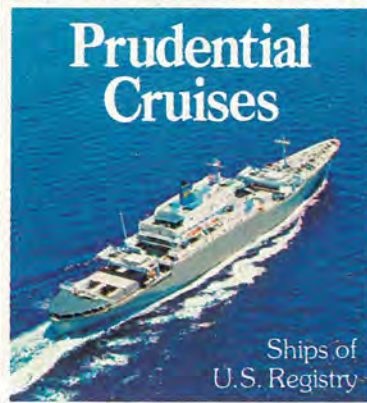
Let me place the tuberous begonias into perspective insofar as available strains are concerned. There appear to be five principal sources, three of them in the Monterey Bay area. The two foreign sources are England and Belgium, the latter exporting larger tubers at low prices which are considered at the bottom of the quality ladder. The highest prices are for the named Blackmore & Langdon tubers originating in England and propagated here by the White Flower Farm in Connecticut. Price tags can exceed \$20 each. Those who have grown them say they are not all that much better than the California product. So that takes us to our own backyard and the Brown Bulb Ranch whose tubers are found at many nurseries, the Vetterle strain (which used to be Vetterle & Reinelt before Frank Reinelt's retirement a few years back at which point they went out of the retail business) and Antonelli Brothers, who still sell directly to the gardener. Each of the California strains has developed its own characteristics after many years of hybridizing and, quite naturally, each firm feels its own strain is the best on the market.

What you may do right now is to send for the Antonelli Brothers catalog, which is free for the asking. Their address is 2545 Capitola road, Santa Cruz, CA 95062. You'll find more information on how to grow begonias in this catalog than all the books on the subject. However, one thing they do not mention is how to divide very large tubers. If you ask them, they usually say "don't." Not because it's a complicated procedure. It's just that you have to do it at the right time, take the right precautions to sterilize the cut and, even then, you may have total failure. Begonias are like that. So Antonelli prefers not to recommend division. Some of their hanging baskets have huge undivided tubers nearly a foot



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## CLASSICAL-CHIC. CATHLEEN RISTOW.

Cathleen Ristow knows the glass of fashion is one of changing reflections — from hair to toe. Whereas certain standards are classical, and everlastingly chic. And so the classical food and service in the Redwood Room at the Clift Hotel appeal to San Franciscans like Cathleen Ristow, and to out-of-town critics like Fortune. Says Fortune: "Warmth and solicitude." Says Cathleen Ristow: "Campari and soda." For lunch and dinner, call 775-4724. Clift Hotel, Geary and Taylor, San Francisco.

## REDWOOD ROOM



Cathleen Ristow has donated her modeling fee to a charitable organization.

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across and weighing many pounds. So you *don't* have to divide. But you are confronted by a tricky watering problem on the super tubers. They take up so much space in the container that the smaller quantity of soil can easily dry out on a hot day and require more than one or two waterings. I would say you have to make a choice and philosophically accept what happens. For the record, I successfully divided two very large tubers this spring just after the first sprouts appeared and they grew on as though nothing had occurred until August when one of each pair went into a decline and passed from the scene.

What's in the future for begonias? Hopefully, resistance to mildew. I recall years ago mildew was unheard of. But then the flowers were not the beauties we are accustomed to. A familiar tale: breed for the flower and neglect the plant as a whole. Antonelli would also like to develop some new colors, presently they are working on gold. They would like a larger tuber, although it does not necessarily mean a better plant. It just sells better. And, in the distant future, a strain of ruffled hanging basket begonias.

I mentioned earlier the lessened emphasis upon plants that are out of fashion at the moment. I can recall listings of streptocarpus (Cape Primrose) and smithiana, also known as neagelia. But no more. The Antonellis did a lot of work on gloxinias and still list a dozen or so but here again a problem is created by the small size of their tubers. They actually produce more flowers than the larger grandiflora tubers but if you were confronted with the choice of large or small tubers at the same price at your nursery, which would you most likely select? So you know what happened.

Fuschias, however, are holding their own. Skip Antonelli is proud that he has been able to contribute seven varieties of his own hybridizing to the family catalog. I asked him how he went about naming them, pointing out that one large firm found it necessary to program a computer to create new names. Skip said that should inspiration fail there is a large third generation of Antonellis and the childrens' names are doing double duty for the fuschias: Lisa, Kathy Louise, Trisha and Christy. I thought a couple of the names had a familiar ring. Weren't they also identifying special select crosses of hanging basket begonias? Right. The grandchildren had lent their names to all nine of the named tubers. Let's hope they like them when they grow up.

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# "SUNSHINE" FROM STAGE TO SCREEN

by JERRY FRIEDMAN

One of the finest star combinations to come along in years is that of Walter Matthau and George Burns. Plus Richard Benjamin, the third member of the talented triumvirate. They form the nucleus of "The Sunshine Boys," Neil Simon's Broadway success now brought to the screen by MGM. The film was produced by Ray Stark and directed by Herbert Ross from Simon's screen adaptation.

When Simon writes, audiences laugh . . . a lot. His ninth Broadway play, "The Sunshine Boys," was no exception. It opened to guffaws and hurrahs at the Broadhurst Theatre on December 20, 1972, and ran for 538 mirthful and moving performances. Its stars were Jack Albertson and Sam Levene.

Time Magazine picked it as one of the 10 Best Plays of the Season, noting that "beneath the bantering foolery, the play is warm, affectionate and touching." The New York Times' Clive Barnes agreed. "'The Sunshine Boys' is a joy," he wrote, ". . . prob-

ably Mr. Simon's best play yet . . . extraordinarily funny, extraordinarily loving and offering an insight into a fading era of American show business. I found it hilarious but also very touching."

Adding another honor, the Burns Mantle Yearbook chose it as a Best Play of the Year.

The San Francisco production of "The Sunshine Boys" was presented by the American Conservatory Theatre during the Summer of 1974 and it featured Jose Ferrer and Phil Leeds in the starring roles.

"The Sunshine Boys" is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (played by Walter Matthau) and Al Lewis (George Burns) have shared a successful career of laughs, but the lumps are there, too, inflicted by Al on Willie and vice versa. While their reciprocal professional respect remains inviolate, their personal relationship has been dominated by mu-



Tempers rise as Al Lewis (George Burns) jabs Willy Clark (Walter Matthau) with his finger while rehearsing their famous vaudeville routine.

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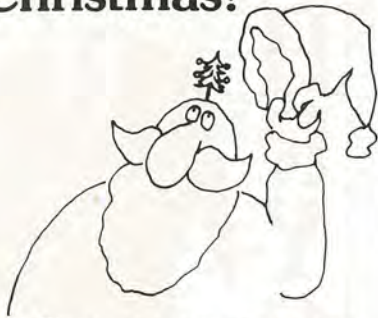


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tual irritation. With the Sunshine Boys, the storm warnings are always up, and it's the little things that irritate. Take, for example, Al's annoying onstage way of tapping Willie on the chest just a bit too hard until it reaches the proportions of the Chinese water torture. It breeds in Willie a dread of Al's lifting a finger to him.

What happens when Willie's well-meaning nephew-agent (Richard Benjamin) tries to effect a reunion of the team on television is the fulcrum of "The Sunshine Boys." It is a comedy of characters, with character.

"The Sunshine Boys" is George Burns' first film in 36 years; the fourth collaboration for producer Stark and director Ross (following "Funny Girl," "The Owl and the Pussycat" and "Funny Lady"); and a reunion for Benjamin and Ross ("The Last of Sheila"). Also, the picture is Matthau's fourth and Benjamin's fifth alliance with Simon. Matthau starred in the Broadway and film version of "The Odd Couple" and in the film "Plaza Suite," while Benjamin headlined "The Star-Spangled Girl" on Broadway and the road companies of "Barefoot In the Park" and "The Odd Couple." Additionally, he directed the London production of "Barefoot In the Park."

Other plusses for the picture are the guest appearances of Steve Allen and Phyllis Diller playing themselves in a television studio sequence.

"The Sunshine Boys" went before the cameras at MGM Studios in Culver City, and completed production on location in New Jersey and New York City. The trip East was like a homecoming for the three principals, all of whom were born in New York. Some of the city sites used were the Ansonia Hotel, the Palace Theatre, the Gaiety Delicatessen and the Friars Club, marking the first time a motion picture has been filmed in its hallowed halls. The site of Al Lewis' New Jersey home was Engelwood.

The inimitable George Burns—one of comedy's classic personages — made his last film, "Honolulu," at MGM in 1939. After such a long absence from the screen, it is the reason that he took the part of Al Lewis in "The Sunshine Boys" that is of most interest.

The part was to have been originally played by Burns' most beloved friend, the late Jack Benny. It was this devoted friendship that brought George Burns back to the screen—a final tribute to his best pal.



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Although our "find" has been open for over 5 years, we've never been able to find a parking spot to check it out! Now we know, and will share with you, that the garage on the corner accepts the shop's validation, so park and go in—you may NEVER come out! This has to be the most extensive collection of artifacts, handicrafts, primitive art, old and unusual jewelry, imported fabrics and rugs in the Bay Area, perhaps in the country. Owners John Iacometti and Dale Edwards tell us that buyers from museums and retail shops all across the country come in regularly to purchase, confirming our feeling that prices here are well below the norm. They carry one of the largest collections of amber beads you'll ever see, plus an enormous group of molas (those fabulous hand-stitched pieces from the San Blas Islands), as well as copious museum and collector-quality pre-Columbian pieces. Ethiopian coptic crosses at \$12.50 to \$22.50; necklaces from \$1.50 all the way up to a pre-Columbian gold mummy mask from Peru for \$10,000—there truly is something for everyone's price range! The handwoven Peruvian Ponchos and Moroccan djellabas and kaftans are superb, and some of the fabrics can make up one-of-a-kind opera capes or coats. If it's old or ethnic you're looking for, rush to the Museum Shop; if you don't see what you crave, ask for it and they'll undoubtedly have it somewhere

**THE EDWARDIAN** — 3145 Fillmore St., S.F. — 921-1124 HOURS: 7 days, 11am-3am

This has to be one of the finest sandwich shops in the world! We marveled over the decor, the warm earth tones, fascinating paintings on the walls and fine antiques. All sandwiches are served with lettuce, tomato and mayonnaise on sourdough, pumpernickel, rye or fresh 9-grain breads. I had ordered what sounded like a perfectly ordinary egg salad sandwich (\$1.25), and what arrived was a full meal. It was approximately 3" high, full of a delicious egg salad, sprouts, tops of lettuce and tomato, all on the wonderful 9-grain bread. I managed to down "the whole

thing," along with a lovely mug of natural apple cider (40c), and only needed a nibble at dinnertime. Sandwiches are 90c to \$2.95 (the latter for roast beef, turkey, cheese & avocado, and it must easily feed two truck drivers!). Salads look enormous and inviting at \$1.50 to \$3; different soups are served each day, along with that fabulous Bud's Ice Cream. Beer, wine and the usual beverages are available. A grand spot to remember for lunch, pre or post-theatre or movie, or after that party where you don't get enough to eat!

**JUST DESSERTS** — 248 Church St., S.F. — 626-5774 HOURS: Mon thru Sun 11am-10pm

Owners Elliot Hoffman (from New York City) and Gail Horvath (Ohio-born) have been in the city for 4½ years, collecting great recipes for cheesecakes, carrot cake, lemon squares, chocolate chip cookies, black bottom cupcakes (the inside is filled with cream cheese and chocolate chips—to die over!). After making these assorted goodies in their kitchen at home, friends finally persuaded them to open up a commercial bakery and is it ever catching on! If you can't get to Church Street and buy up everything in the tiny bakery (they have a few small tables with chairs and an ongoing coffeepot, so you may buy and sample before purchasing to take home), at least try the cheesecake at Le Trianon, Salmagundi, Perry's or Bill's Place in S.F., Martino's, The Sausage Factory or Mama's in S.F.; The Metro-pol in Berkeley or The Sunflower in San Mateo (the list grows daily!). We've been told the cheesecake is the greatest in the U.S. Prices are MOST reasonable: an 8" plain cheesecake for \$5 (10" is \$7.50), but prices may have to be raised by the time you read this. EVERYTHING is great here—I despise carrot cake, but love theirs. We have yet to taste the banana nut layer cake with butter cream rum frosting (\$4.75) or the sour cream coffee cake layered with fresh apple slices (\$3), but the chocolate chip cookies are the best I've ever made or sampled (even better than Grandma's!). Now it's back to our diets, so it's time for you to go buy out Just Desserts' goodies, as we did!

(continued)

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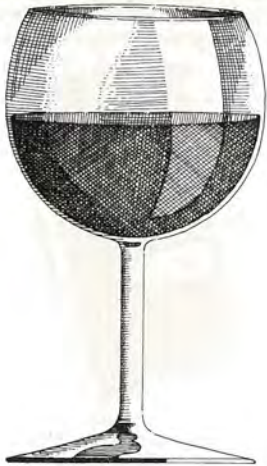
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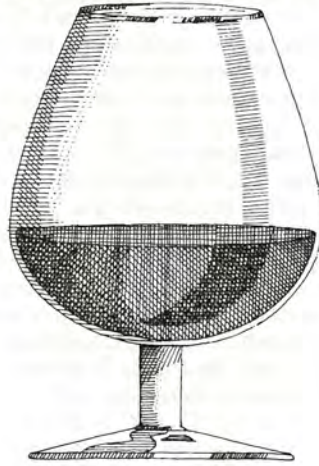
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**THE INDIAN AND I**—8310 Wilshire Blvd., Beverly Hills — (213/653-3111)  
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Theda Bassman is an expert on native American arts and crafts. She goes on a set schedule to all the reservations to personally buy for her fascinating shop, and the prices, while certainly not "cheap," are quite fair for most jewelry, rugs, kachinas, pottery, baskets and paintings (yarn and sand). A friend bought a squash blossom necklace like none I've ever seen . . . almost a museum piece, with huge pieces of turquoise, and it cost somewhere in the \$2,000 to \$2,500 range and is worth every penny! Prices range from \$1.50 for a safety pin with turquoise eye (charming for a prize or go-to-dinner gift) up to \$2,500 for concho belts (hard to find and not always in stock). I purchased a rare and difficult to find Zuni frog fetish (with lovely, popping, turquoise eyes) for \$25 and a set of Indian hairpieces, heavily beaded that was a very reasonable \$7.50. The hairpieces are also difficult to find, and when discovered are often much more expensive, since they are normally made to be worn by persons on the reservation. Even if the prices are too steep for your wallets and purses, do drop in and browse, meet the charming Theda and expand your education about the various tribes.

**PACIFIC CAFE**—Geary Blvd. & 34th Ave., SF—387-7091 and 850 College Ave., Kentfield — 456-3898 HOURS: S.F. Mon-Sat 5-9 pm — Kentfield 7 days 5-9 pm

Way out in the fog belt—and now in Marin—is this excellent and moderately priced restaurant, specializing in seafood. It is far superior in quality and quantity to anything you'll find at Fisherman's Wharf, and unless you simply *must* take Aunt Gladys from Kokomo or Uncle Dudley from Dubuque to the Wharf for the view, the Pacific Cafe is the answer to those who cherish sole, salmon, turbot or other erstwhile swimming creatures. Choose from Broiled Petrale Sole (\$3.75), Broiled Halibut Steak (\$4.95), Broiled Salmon (\$3.95), Pan Fried Rex Sole (\$3.47), Fried Abalone (\$5.47), Turbot stuffed with Crab and Shrimp and baked in parchment (\$4.88) and lots of other appetizing dishes—entrees come with a tossed green salad, the best country fries we've found in ages, and as much bread and butter as you can consume. Individual bowls with tartar sauce and lemon wedges are placed on each table, along with your fish dish—a nice touch. A more

than adequate wine list of domestic and imported brands is offered, with house wine selling at 65c a glass. Service is fast and friendly, and the decor pleasant and in good taste. For you fish freaks, the Pacific Cafe is a real STW find!

**NAPILI KAI BEACH CLUB** — Napili Bay (4 mi. past Kaanapali), Maui—808/669-6271

This slow-moving, old-fashioned, 2-story resort was built eleven years ago by a lovely group of Canadians, who have managed to keep the old Aloha spirit afloat (and they haven't sold out to a cartel, either!). Since there are no bargains in housing or food to be found in the Islands (except perhaps renting a 1-2 bedroom condominium if you have children), we forgot our STW principles and managed an 11-day stay here. Room prices at this writing are \$35-\$70 per day, but all have a full electric kitchen. The more expensive ones (\$45 and up) have self-cleaning ovens, dishwashers and washer-dryers as well. We stayed in the smaller-roomed Honolua wing for \$35, and managed to easily prepare all breakfasts, lunches and snacks, even eating dinner "at home" twice. We did save food money by marketing in Lahaina immediately after landing at the airport and picking up our car. All equipment is furnished free of charge: beach towels, snorkel and fins, golf putters (they have an 18-hole putting green that thoroughly amused and delighted us), tennis rackets and balls (one court available for your pleasure), etc. The restaurant is not up to STW standards and is quite expensive, but a consultant is in the process of ironing out the rough spots, and we'll hope for the best. Ask your own travel agent for details.

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

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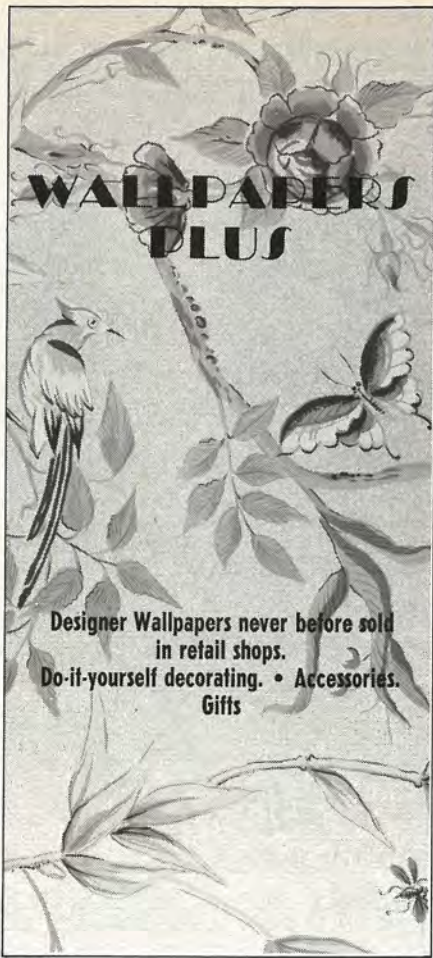
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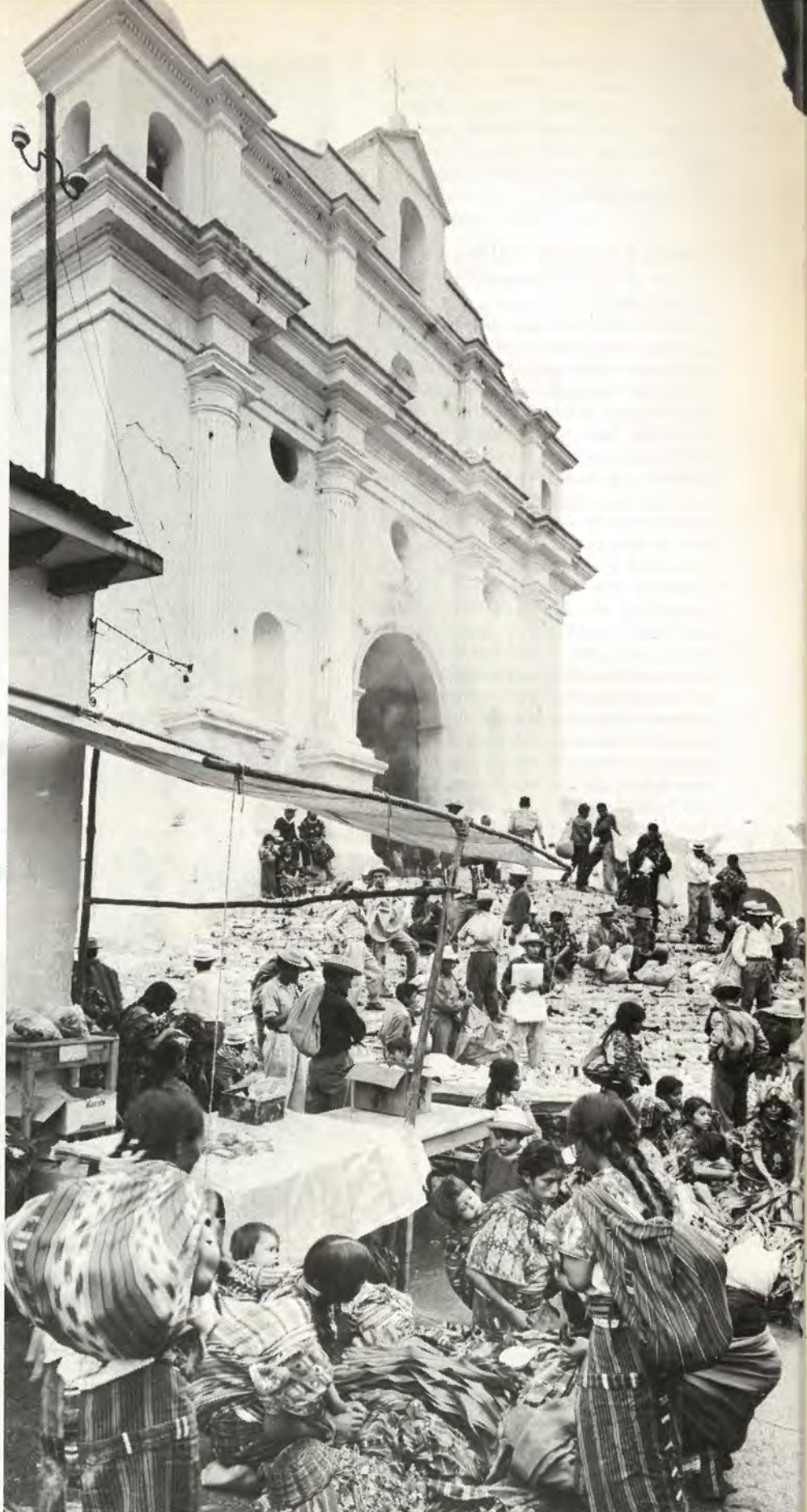
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Much of the community life of Chichicastenango revolves around market days when colorfully garbed Maya-Quiche Indians gather before the Church of Santo Tomas built in 1540 by the Dominican Order.

Photos: Arthur Adams



# CHICHICASTENANGO

by ERNEST BEYL

Down the ages, the Maya-Quiche Indians of Southwestern Guatemala developed a religious and spiritual culture with the moon as the principal deity. Around this central theme, they built a series of rites in which the mountains, the clouds, the rain and other natural phenomena are minor deities.

Their religion includes ancestor worship with special powers attributed to the spirits of departed relatives.

Today the descendants of the Maya-Quiche race preserve their traditions and religious rites as part of a curious conglomeration of Christian and pagan worship.

Chichicastenango is by far the best place in Guatemala today for observing native Indian life and customs. Although modified somewhat by the Christian religious influences of the conquering Spanish, the departures from ancient rites and customs are probably fewer in Chichicastenango than elsewhere owing to the proud tradition of the Maya-Quiche nobility.

Chichicastenango is a town of approximately 35,000 inhabitants. It is the capital of the municipality of the same name, and belongs to the department (state) of Quiche, which is one of the 22 departments that make up the Republic of Guatemala.

Chichicastenango was founded between 1540 and 1545, close to an ancient native town destroyed by the Spaniards in the early years of the conquest. It was called Chuhuila—a word meaning "place of the ravines."

Following the destruction by the Spaniards of the Maya-Quiche capital city of Kumarkaj in 1524, many of the survivors succeeded in fleeing to the mountains, where they remained a long time avoiding capture. Later, on seeing that the Spaniards had settled down, they gathered again, and founded the town that, through Mexican-Tlascalcan influence they designated with the name Chichicastenango.

Much of the community life of Chichicastenango revolves around market days which are held regularly Thursday and Sunday. Crowds of colorfully garbed natives throng the village square. They come by the thou-



*A soothsayer of Chichicastenango offers religious consultation on the steps of Santo Tomas. Before him is a blazing altar from which the faithful light pom, an incense that dates back to before the Spanish arrival in the new world.*

sands from the surrounding countryside and from afar to trade and to worship. Also attracting the visitor's attention are the religious rites taking place on the steps of the Church of Santo Tomas, built in 1540 by the Dominican order. Here, men are burning pom and incense which they have lit from a blazing altar that stands at the foot of the steps. The burning of incense and pom starts their religious acts for the day.

The use of incense and pom dates from before the arrival of the Spaniards, and the native's ancient faith leads him to believe that the smoke thus produced guides his prayers and rogations directly up to Heaven. This opening act of prayer ends when the man reaches the top of the stairs, where he is joined by his wife and family, and they all enter the Church together.

Wrapped in handwoven cloth like that used by Indian women, the wife has brought candles and flower petals for further ceremonies. The

family group kneels on the floor and the man lights the candles and sprinkles the flower petals around him. When the candles are lit, he begins the rogations, which consist of speaking to each one of the candles as though it were a person. Each candle that is lit represents the spirit of an ancestor, who is considered an intermediary before the deities.

The petals scattered around the candles are not merely for decorative purposes. The whites represent the dead, the colored ones are for the living to whom favors are owed. The act of scattering them around the burning candles is so that the spirits represented by the candles may remember, and mediate for them before the deities, in hopes that these may grant their requests.

Frequently the native will sprinkle an intoxicating liquor on the petals. Some believe that when they drink to the point of intoxication they are closest to the spirits of the ancestors. In ancient times, the Maya included drinking in some of their rites.

In preparing for his ceremonies the Indian takes the ritual calendar of the Mayas carefully into account. If he does not understand it, he makes sure to ask a soothsayer for the proper day of the month most suitable to the purpose of his rogations. If it is to do good, or to ask the deities to protect him and help him in what he needs, he chooses a good day. If, on the other hand, his rogation is to request punishment of an individual who has wronged him, he selects an evil day.

This is the reason why the Church at Chichicastenango is sometimes seen almost empty, even on a market day. When the market day falls on an evil day, a day for asking punishment for someone, or for asking safeguards against evils a neighbor may be wishing on him, the Indian prefers to perform his rites on the mountaintop, before his own ancient idols, rather than in the church. Here, before smoke-blackened stone idols of his ancestors, on ground hallowed since time immemorial he prefers to bring grievances—the gods of his ancestors know more about revenge than Christian gods who dwell in his church.

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

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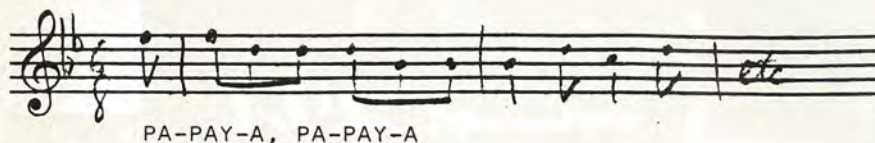
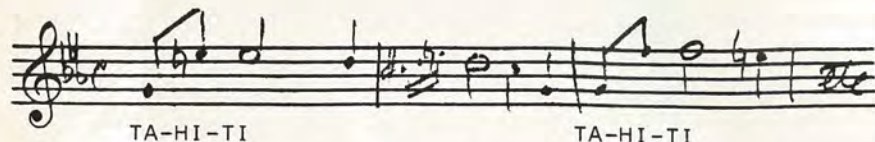
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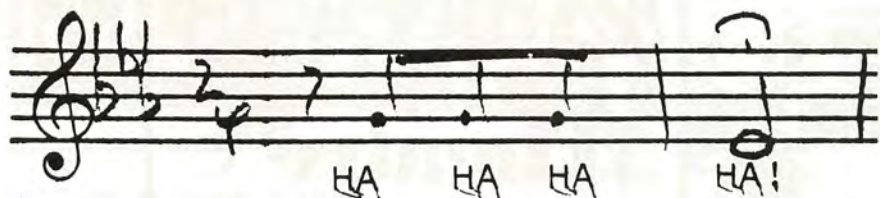
As I mentioned before, musicians are generally notoriously bad singers and so it is not surprising that their vocal efforts imitate the patterns of melodies rather than their musical content. As examples I give the "Tahiti" Quartet and the "Papaya" Quartet, by Beethoven (Opus 18, No. 4 First Movement) and Mozart (K 458, "The Hunt" First Movement).



Just one more. Beethoven's landlady chided the composer for not paying his rent and complained: "Why don't you compose some music that people will pay for?"

"Madam" replied Ludwig, "one day I shall compose the greatest symphony in the world!"

The landlady was not impressed and laughed sarcastically:



And that, believe it or not, is how Beethoven was inspired to compose his famous Fifth Symphony!

But I am afraid that the future of this fascinating art form is very much in doubt. Imagine the difficulties of fitting words to themes from Schoenberg, Boulez or, heaven forbid, John Cage!

*Felix DeCola is best known as an entertainer, but has appeared also as a serious soloist with the Cape Town (South Africa) Symphony and at numerous recitals on American college campuses. He teaches piano in Hollywood and has written for Etude and other magazines.*



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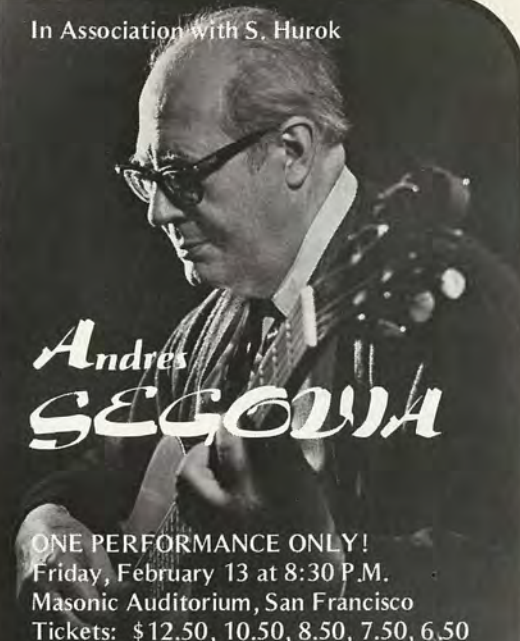
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A hundred years ago, Santa Claus was Father Christmas and it was hot mulled wine and hot spiced cider rather than eggnog, but the cheer was the same as people gathered to forget their woes during that most wondrous time of goodwill—Christmastime in a 19th century England.

Once again that time is here at that most unique of events, the Great Dickens Christmas Fair & Pickwick Comic Annual taking place on weekends only in Fezziwig's Warehouse thru December 28.

This most vast of warehouses has been transformed into a London street boasting a unique bridge lined with shops, where Fairgoers may partake in a Yuletide world of good food and cheering drink, gaze upon the extraordinary talent displayed in the finest crafts reminiscent of Dickens' time and enjoy diverse games, both cheap and cheery, and pleasurable exchange through entertainments on stage and street.

Featured on five stages is the continuous entertainment. In Mad Sal's Ale House there is comedy and sing-alongs in the traditions of the Victorian Saloon. In the Victoria & Albert Music Hall, there are Christmas pantomimes and other traditional music hall entertainments of the upper class. In the Penny Gaff Theatre are view melodramas, shadow plays, Irish bands, comical ditties and illusionists. In Miss Worthington's Lecture Hall, come upon temperance lectures, patent medicine shows, lectures by such notables as Charles Dickens and Mr. Pickwick. In Fezziwig's Dance Party Hall there are waltzes, quadrilles and other dances of the period taught by Mr. & Mrs. Fezziwig themselves. And parlor games and amusements may be experienced in the Pickwick Club.

(continued)

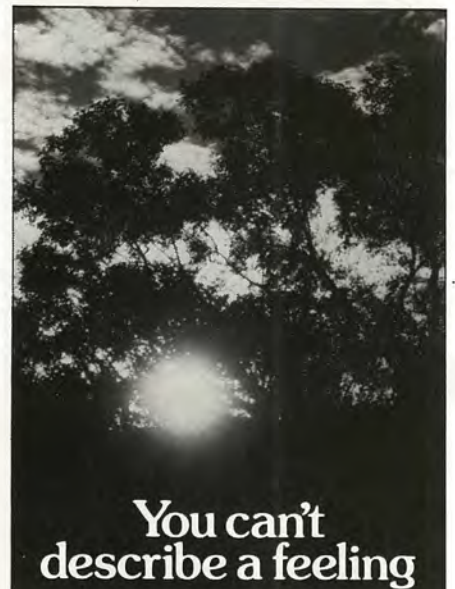
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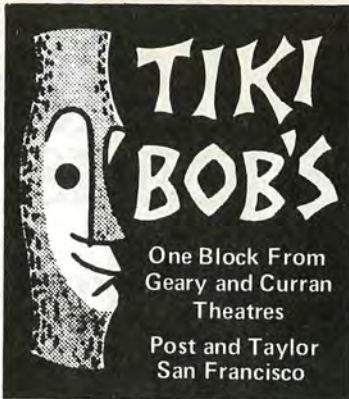
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Visiting the Dickens Fair each day will be Queen Victoria and Her Entourage. She will pause to view the diversions in the Victoria and Albert Music Hall and make a delightful promenade around the Fair.

Upon the streets, byways and stages of the Dickens Fair, you may chance upon other Victorian personages such as the Artful Dodger, Elizabeth Barrett and Robert Browning, the Clown Grimaldi in addition to chimney sweeps, tight rope walkers, flower girls, conjurers, shopkeepers, gentlemen and 'ladies of the evening'. And for the keepers of the Christmas tradition, Father Christmas will proceed in procession around the Fair with Harlequin, Columbine, toy soldiers and a merry host of holiday carolers.

Some 100 of the finest craftsmen in California, working in Victorian motifs, offer a wide variety of hand-made decorations, dolls, toys, crockery, jewelry, leather goods, hand-woven garments and more. Most of these unusual items are made expressly for the Dickens Christmas Fair.

For those who wish to make a card or a gift themselves, artists are on hand to assist in fashioning Christmas cards, tree decorations and so on.

To reach the Dickens Fair, take the Bayshore Freeway to the Army St. East Exit and follow the signs. Continuous shuttle bus service leaves Union Square (opposite the St. Francis Hotel) beginning at 9:30 a.m.

The Fair is open on Saturdays from 10 a.m. to 10 p.m. and on Sundays from 10 a.m. to 7 p.m.

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