“Actually a business chap has a definite advantage with a Superscope Action-Corder.”

“I'm awfully good at figuring. Terribly bad at remembering. But when facts and specifications are flying about I don't miss a single detail. You see I have a Superscope Action-Corder. And I take it everywhere. It's extremely well made, yet conspicuously inexpensive. And it has a tiny built-in condenser microphone that picks up any sound within earshot. For a mobile chap like myself, it's absolutely perfect. I mean you can shake it and twist it and still get perfect recordings. Unfortunately a Superscope Action-Corder is such an outstanding buy the other fellow's bound to have one, too.”

Business chap, Noel Whitney-Smythe owns a Superscope Model C-10B Action-Corder Price: $159.96 Features include: Date and Review, 3-Digit Tape Counter, Interlocking Pause Control and Automatic Shut-Off. See the complete line of Superscope tape recorders starting as low as $49.96 at your Superscope dealer. He's in the Yellow Pages.

In the world of sound, Superscope is everywhere at popular prices.

SUPERSCOPE
Listen to us.

HALSTON
PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE
“Actually a business chap has a definite advantage with a Superscope Action-Corder”

“I’m awfully good at figuring. Terribly bad at remembering. But when facts and specifications are flying about I don’t miss a single detail. You see I have a Superscope Action-Corder. And I take it everywhere. It’s extremely well made, yet conspicuously inexpensive. And it has a tiny built-in condenser microphone that picks up any sound within earshot. For a mobile chap like myself, it’s absolutely perfect. I mean you can shake it and twist it and still get perfect recordings. Unfortunately a Superscope Action-Corder is such an outstanding buy the other fellow’s bound to have one, too.”

Business chap, Noel Whitney-Smythe owns a Superscope Model C-108. Action-Corder Price: $159.95. Features include: Easy and Review, 3-Digit Tape Counter, Interlocking Pause Control and Automatic Shut-Off. See the complete line of Superscope tape recorders starting as low as $49.95 at your Superscope dealer. He’s in the Yellow Pages.

In the world of sound, Superscope is everywhere at popular prices.

SUPERSCOPE
Listen to us.

HALSTON
PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE
Now.
The lowest 'tar'
of all cigarettes.

Now. It is the lowest in 'tar' and nicotine of all cigarettes.

Now. It also delivers real smoking satisfaction.

Now. It reaches a new degree of easy draw for a cigarette so low in 'tar' and nicotine.

Now. It has a unique specially designed filter that makes all this possible for the first time.

Now. It comes in both filter and menthol. Whatever you smoke, you now get the lowest 'tar' and nicotine with Now.

Now. If you're interested in lowest 'tar' and nicotine, sooner or later this could be your kind of cigarette. Why not now?

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
MARCH 1976/VOL. 10. NO. 2

contents

Garden arts 6
Equus 8
The Blake A. Samson share the wealth with performing arts program 21
I see America dancing on T.V. 138 by James L. Alms
Marin's brilliant rainbow players 41
Western women's bank (in organization) 42
Performing bacchus by Fred Cherry 43
The critic: justice or egalomania? (a profile of Alexander Fried) by Marc Diamond 45
"Rain" re-opens the Orpheum 47
The market scene—computer support for investment decisions by Douglas A. Smith 48
Nevada entertainment guide 54

MICHEL PISANI publisher
JERRY FRIEDMAN editor and general manager
OLGA TRENTO managing editor
T. M. LUNDBERG advertising director
FLORENCE QUARTARARO advertising manager

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the San Francisco Opera House, Curran, Geary and other Bay Area theatres. Performing Arts is also published in Los Angeles and circulated at the Music Center and Hollywood Bowl. All rights reserved, © 1976 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS is a registered trademark of S.A. Reprints: 415 Franklin Street, San Francisco, California 94107. Telephone: (415) 781-8801. L.A. Edition: 1444 Santa Monica Boulevard, Beverly Hills, California 90212. Telephone: (213) 774-8272. Printed in San Francisco.
Now.
The lowest 'tar'
of all cigarettes.

Now. It is the lowest in 'tar' and nicotine of all cigarettes. Now. It also delivers real smoking satisfaction. The flavor is mild and pleasant. Now. It reaches a new degree of easy draw for a cigarette so low in 'tar' and nicotine. Now. It has a unique specially designed filter that makes all this possible for the first time. Now. It comes in both filter and menthol. Whatever you smoke, you now get the lowest 'tar' and nicotine with Now. Now. If you're interested in lowest 'tar' and nicotine, sooner or later this could be your kind of cigarette. Why not now?

Now, Now is the lowest.

Warning: Surgeon General has determined that cigarette smoking is dangerous to your health.

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
MARCH 1976/VOL. 10, NO. 7

contents

garden arts 6

equus 8

by Blake A. Sammon

share the wealth 18

with performing arts

the program 21

i see america dancing . . . on T.V. 38

by James L. ARMS

marin's brilliant rainbow players 41

western women's bank (in organization) 42

performing bacchus 43

by Fred Cherry

the critic: justice or egomaniac? 45

(a profile of Alexander Fried) by Marc Diamond

"rainin" re-opens the Orpheum 47

the market scene—computer 48

support for investment decisions by Douglas A. Smith

after the theatre 53

nevada entertainment guide 54

MICHIEL PISANI
publisher

JERRY FRIEDMAN
editor and general manager

OLGA TRENTO
managing editor

T. M. LUBINTHAL
advertising director

FLORENCE QUARTZARO
advertising manager

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the San Francisco Opera House, Curran, Geary and both Bay Area theaters. Performing Arts is also published in Los Angeles and circulated at the Music Center and Hollywood Bowl. All rights reserved. © 1976 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS©—©76, Edition: 401 Brannan Street, San Francisco, California 94110. Telephone (415) 781-8831. L.A. Edition: 1414 Santa Monica Boulevard, Beverly Hills, California 90212. Telephone (213) 781-4722. Printed in San Francisco.

NOW PLAYING AT CITIZENS

Two Great Performers

Drake! You, too, will applaud these two wonderful ways to boost your present income tax. Get all the details and join the statewide family of profit-minded savers who have discovered tomorrow at Citizens today.

IRA

Set up your firm's pension fund with Citizens Individual Retirement Account. No more investment uncertainties, planning problems, bookkeeping and reporting expense. A substantial portion of your and your employees' annual income can be added to each I.R.A. account tax sheltered. Your compounded interest is tax-sheltered, too. Each person's funds earn highest guaranteed interest and are insured to $40,000 by a U.S. Government agency.

KEOGH

For the self-employed, Citizens U.S. Government insured Keogh Plan (HR-10) account is a star performer. You'll save precious income tax dollars today, while earning highest interest for tomorrow. Call Mr. Keith Colson, toll free, at (800) 652-9228 for details or ask your nearest Citizens office manager.
Bob Goerner

Time is running out for ordering your seeds by mail in time for the spring vegetable sowing. You can always, of course, check over the local seed rack in emergencies or for some tried and true favorite but the thousands of varieties offered by the major seed houses simply cannot be carried by your favorite nursery. Several times a year I am asked, ‘Bob, can I save my own seed?’ You certainly may. But as a money-saving measure, or simply for the fun of it, it could be counter-productive as many of our garden vegetables are hybrids. To once again stress the obvious, hybrids are the product of crossing two in-breeding lines which may have been the product of decades of hybridizing, working with thousands of plants. These hybrids will not reproduce themselves exactly by their seed. More often there will be a degradation in the characteristics that bred them into the line and are only perpetuated by once again crossing their parents.

Even with non-hybrid plants there can be problems. If you are growing more than one variety you can count on getting some unsolicited pollination by the friendly neighborhood bee. For some time it seemed I was immune to these facts of nature with the three kinds of non-hybrid pole beans I was growing in the same garden area. Two of these, a scarlet-flowered, huge and delicious English bean called ‘Goathlic’ and a purple-podded bean named ‘Blue Coco’, were given to me by an old-time gardener and are not to be found in any seed catalog known to me. In order to have them for the three years or so I have grown them, it was necessary to save my own seed. The third variety, the well-known ‘Blue Lake’, could have been obtained each year from seed houses but, in this case, it is just as easy to throw all the overseeded beans that had gone to seed into a sack and sort them in the winter months. It was done during this three years ago that I noticed for the first time new types of bean seed appearing. Each original variety was highly distinctive but now there were intermediate types. Why not? I thought, plant them and see what happens? Maybe something wonderful will turn up. So, each year for the past three years, I reserved one tepee of three poles for nature’s crosses. It appeared that the crossing did not involve ‘Goathlic’ but the ‘Blue Lake’ and ‘Blue Coco’. Had I to tell, the progeny were not more productive, healthier or better tasting. So, having learned, I’ll use that tepee for more ‘Goathlic’ which is somewhat unpredictable in production but is always the sensation of the dinner table with the 7/8 wide pods that can grow up to a foot long. Five of them make a good serving, cooking them whole as though they were asparagus.

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

Every year I try one new tomato but this year there’ll be two. ‘Ultra Girl VFN’ is also in the Stokes’ catalog, where it is said to mature in 56 days from setting out. The smudge that stuck my area’s tomato plants for several years only ‘Small Fry’ and I’m hoping that ‘VFN’ means what it says, tolerance to verticillium and nematodes. Which should take care of the wilt and blight. ‘Ultra Girl’ is one of the most desired tomatoes in the Stokes’ list. Surely one of the largest selections available. You may obtain their catalog free by writing them at Box 548, Balclutha, CA 95605.

Good ole’ Burpee’s have sold me on their ‘Pine Hybrid’. They say it’s a dwarf and so they term it in the winter months. It was doing while this three years ago that I noticed for the first time new types of bean seed in diameter with a big tomato flavor. The interesting claim is that it will do well indoors in the winter months under lights or on a sunny window sill. They have prepared a special leaflet on its culture indoors. If I seem to early-opening tomatoes, it’s because my garden is in the cool summer area and this type will set fruit at lower temperatures and require less heat to ripen properly. It may not be necessary for you. If your garden is warmer mine you may want to try melons. In unusually warm years I have had success with watermelons of the ‘ice-box’ type, about 6’ long. Try ‘Yellow Baby Hybrid’, an All-American winner that matures in 70 days from setting out. That probably means at least 80 days in the warmer parts of the Bay Area, so starting the seed indoors in peat pots about 3 or 4 weeks before outdoor planting time may get you off to a good start. The flavor of the small, yellow fleshed watermelon is so sweetly delicious that you may never cease to tempt a supermarket monster again. I can remember the juice on my hands being actually sticky with sugar. Nearly all seed catalogs list it.

Everyone wants something new but not everyone can. Considerations of space aside, the limiting factor in this area is lack of heat. I have heard it said that most corn varieties do not grow until the temperature goes above 70”. With our cool nights it may take until noon to reach that figure and as the sun goes down so does the temperature. Contrast this with the corn belt where the night time low is well above that critical figure most of the time and you will then know why a corn variety listed in the seed catalogs as maturing in 80 days took 120 in your garden last year. The seed breeders’ principal interest has been the main corn growing area of this country because that is where the sales volume is. However, certain universities and specialty breeders have been looking into the problems of cool climates and a few years back the University of Idaho released ‘White Tokay’, said to mature in 65 days, making it one of the earlier varieties. Most years it ripens in about 90 days in my garden and doesn’t mature the relatively cool weather nor is distressed by an unusually hot spell. If this is the year you’re going to grow corn I certifiably recommend ‘White Tokay’. Available from Burpee, 7701 South 48th Street, Phoenix, Arizona 85044. 1190 North Pacific Highway, Albany, OR 97321. Their catalog is free. Good luck and remember to get the water boiling before you go out to pick.

Move up to TeleGraph LandInG

Across the street from San Francisco bay TeleGraph LandInG offers you the best of both worlds, the serenity and security of a village... and the action and excitement of the City. You are within easy walking distance of downtown, Fisherman’s Wharf Chinatown and North Beach. TeleGraph LandInG affords magnificent panoramic views from its uniquely designed condominiums, each one tastefully built out and finely crafted. In the center of it all is a landscaped central plaza – you get the feeling you might be back in a quiet European village. But this is San Francisco’s first “Urban Village”...roof gardens, patios, fireplaces a waterfall and more. One, two and three bedroom condominiums from $61,500 with excellent financing. Call (415) 786-4488 or come to Samson and Lombard for your personal tour.
GARDEN ARTS

Bob Goerner

Time is running out for ordering your seeds by mail in time for the spring vegetable sowing. You can always, of course, check over the local seed rack in emergencies or for some tried and true favorite but the thousands of varieties offered by the major seed houses simply cannot be carried by your favorite nursery. Several times a year I am asked, “Can you save my own seed?” You certainly may. But as a money-saving measure, or simply for the fun of it, it could be counter-productive as many of our garden vegetables are hybrids. To once again stress the obvious, hybrids are the product of crossing two in-bred lines which may have been the product of decades of hybridizing, working with thousands of plants. These hybrids will not reproduce themselves exactly by their seeds. More often there will be a deviation in the characteristics that were bred into them and that are only perpetuated by once again crossing their parents.

Even with non-hybrid plants there can be problems. If you are growing more than one variety you can count on getting some unsolicited pollination by the friendly neighborhood bees. For some time it seemed I was immune to these facts of nature with the three kinds of non-hybrid pole beans I was growing in the same garden area. Two of these, scarlet-flowered, huge and delicious English bean called ‘Goliath’ and a purple bean called ‘Blue Lake’ and ‘Blue Coco’, were given to me by an old-time gardener and are not to be found in any seed catalog known to me. In order to have them for the three years or so I have grown them, it was necessary to save my own seed. The third variety, the well-known ‘Blue Lake’, could have been obtained each year from seed houses but, in this case, it was just as easy to throw all the overlooked beans that had gone to seed into a sack and store them in the winter months. It was while doing this three years ago that I noticed for the first time new types of bean seed appearing. Each original variety was highly distinctive but now there were Intermediate types. Why not? I thought, plant them and see what happens? Maybe something wonderful will turn up. So, each year for the past two years, I renewed one teepee of three poles for nature’s crosses. It appeared that the crossing did not involve ‘Goliath’ but the ‘Blue Lake’ and ‘Blue Coco’. Just to tell the progeny were not more productive, healthier or better tasting. So, having learned, I’ll use that teepee for more ‘Goliath’ which is somewhat unproductive in production but is always the sensation of the dinner table with the 1/4” wide pods that can grow up to a foot long. Five of them make a good serving, cooking them uncooked as though they were asparagus.

There will be a new bean in my garden this year which should produce a crop a month ahead of the pole varieties, if it sticks to schedule. It will be one of the bush beans, which outnumber in the catalogs the hybrids so popular in the West. Out of a dozen choices in the Stokes catalog, I chose “borderlander”, said to be a hybrid extra early bean. Allotted a space far distant from the others, there should be no new unauthorized mingling of genotypes.

I am following my own advice here in growing new things each year, which I pass along to you as one of the great joys of gardening. As the new variety grows, it attracts more than its share of interest. Is it as vigorous, will it be as productive or better tasting than the old standbys? If it fails to come up to expectations the disappointment will be forgotten at the start of another season and another opportunity to order something new and dream again.

Every year I try one new tomato but this year there’ll be two. “Ultra Girl” VFN is also in the Stokes’ catalog where it is said to mature in 56 days from setting out. The sourcage that struck our area’s tomato plantings as a hybrid, partly “Small Fry” and I hope that “VFN” means what it says, tolerance to verticillium and nematodes. Which should take care of the wilts and the blights. “Ultra Girl” is one of the few introduced tomatoes in the Stokes’ list. Surely one of the latest selections available. You may obtain their catalog free by writing them at Box 548. Ball Horticultural Co., P.O. Box 28.

Good ol’ Burpee’s have sold me on their ‘Pixie Hybrid’. They say it’s a shell and sort them in the winter months. It was while doing this three years ago that I noticed for the first time new types of bean seed in diameter with a big tomato flavor. The interesting claim is that it will do well indoors in the winter months under lights or on a sunny windowsill. They have prepared a special leaflet on its culture indoors. If I seem attracted to early-opening tomatoes, it’s because my garden is in the cool summer area and this type will set fruit at lower temperaures and require less heat to ripen properly. It may not be necessary for you.

If your garden is warmer than mine you may want to try melons. In unusually warm years I have had success with watermelons of the ‘ice-box’ type, about 6” long. Try ‘Yellow Baby Hybrid’, an All-American winner that matures in 70 days from setting out. That probably means at least 80 days in the warmer parts of the Bay Area, so starting the seed indoors in peat pots about 3 or 4 weeks before outdoor planting time may get you off to a good start. The flavor of the small, yellow fleshed watermelons is so sweetly delicious that you may never have to trust a supermarket monster again. I can remember the juice on my hands being actually sticky with sugar. Nearly all seed catalogs list it.

Everyone wants melons but not everyone can. Considerations of space aside, the limiting factor in this area is lack of heat. I have heard it said that most corn varieties do not grow until the temperature goes above 70°. With our cool nights it may take until noon to reach that figure and as the sun goes down, so does the temperature. Contrast this with the corn belt where the night temperature is well above that critical figure most of the time and you will then why a corn variety listed in the seed catalogs as maturing in 80 days took 120 in your garden last year.

The seed breeders’ principal interest has been the main corn growing area of this country because that is where the sales volume is. However, certain universities and specialty breeders have been looking into the problems of cool climates and a few years back the University of Idaho released ‘White Tokay’, said to mature in 65 days, making it one of the earlier varieties. Most years it ripens in about 90 days in my garden and doesn’t miss the relatively cool weather nor is it distressed by an unusually hot spell. If this is the year you are going to grow melons I heartily recommend ‘White Tokay’. Available from the University, 1190 North Pacific Highway, Albany, OR 97321. Their catalog is free. Good luck and remember to get the water boiling before you go out to pick.

Move up to TeleGraph LandInG

Across the street from San Francisco bay – Telegraph LandInG offers you the best of two worlds; the serenity and security of a village and the action and excitement of the city. You are within easy walking distance of downtown, Fisherman’s Wharf, Chinatown and North Beach. Telegraph LandInG affords magnificent panoramic views from its uniquely designed condominiums, each one tastefully laid out and finely crafted. In the center of it all is a landscaped central plaza – you get the feeling you might be back in a quaint European village. But this is San Francisco’s first “Urban Village”– roof gardens, patios, fountains, a waterfall and more.

One, two and three bedroom condominiums from $61,500 with excellent financing. Call (415) 786-4488 or come to Sansome and Lombard for your personal tour.
This article starts with the assumption that you will or have seen Equus, winner of the Tony Award, the New York Drama Critics Award and the Outer Circle Award, staple of the English theater as well as New York’s since 1973 and source of a great deal of publicity and debate.

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

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

A 17 year old boy blinds a stable of five horses with a metal spike. Seven years later the distinguished British playwright Peter Shaffer hears of the case and decides to use his own words, “a mental world in which the dead could be made comprehensible.”

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

In the narrow sense, Equus traces the boy’s therapy with a court-appointed psychiatrist, Dr. Martin Dysart. We see the boy’s initial, hostile silence, save some pregnant moments of singling; we follow the parental interviews filled with guilt and accusation. We witness the gradual build-up of mutual trust between patient and doctor and the eventual unraveling of the boy’s secret and private nightmares.

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

It is not just the boy, Alan Strang, who is on trial. There are other sufferers as well: the frantic parents and the stable owner. His sympathy reaches as deep as, “Well, he’s a hooney, isn’t he.”

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

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

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

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

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

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

On the purely factual level, Equus refers to a white stallion in a poster pinned on the wall in Alan’s bedroom, unseen by the audience, but repeatedly described.

“You very rarely see a horse taken from that angle,” says Alan’s mother, “—absolutely head on. It comes out all eyes.”

It is so named by Alan from the Latin word for horse, equus ca-balus. He represents a spirit Alan believes is in all horses.

The poster hangs over the play like a mysterious, invisible Greek mask, not too very different from the haunting symbols in Mr. Shaffer’s previous hit, The Royal Hunt of the Sun. It is a constant reminder of the boy’s Dionysiac worship.

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

His fascination with them is intensely sensual; his language, awesomely poetic and erotic. Into my hands he confides himself—naked . . . His neck comes out of my body. It lifts in the dark. Equus, my Godslayer! . . . Mane on my legs, on my flanks, like whips! . . . I want to bit you forever and ever—Alan Strang.

Act One ends in a dramatic re-enactment of one of Alan’s secret, nocturnal rides, his Dionysiac ecstasy. With one particular horse, called Nugget, he embraces. He showed me how he stands with it afterwards in the night, one hand on its chest, one on its neck, like a frozen tango dancer, inhaling its cold sweet breath . . . —Dr. Dysart.

Thus, on one level, the boy’s drama is that of an adolescent trying to come to grips with his sexual identity through pagan transfiguration.
This article starts with the assumption that you will or have seen Equus, winner of the Tony Award, the New York Drama Critics Award and the Outer Circle Award, staple of the English theater as well as New York's since 1973 and source of a great deal of publicity and debate.

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

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

A 17 year old boy blinds a stable of five horses with a metal spike.

Several years later the distinguished British playwright Peter Shaffer hears of the crime and decides to use his own words, "a mental world in which the deed could be made comprehensible."

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

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

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

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

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

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

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

Equus is a trial, for Dr. Dysart, Alan Strang and the others start as adversaries in court. The one seeks out the truth; the others uneasily try to release yet protect their secrets. And finally, Equus is a trial for ultimately the audience must assign a verdict. Can we exonerate Alan Strang?

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

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

On the purely factual level, Equus refers to a white stallion in a poster pinned on the wall in Alan's bedroom, unseen by the audience, but repeatedly described.

"You very rarely see a horse taken from that angle," says Alan's mother, "—absolutely head on... it comes out all eyes."

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

The poster hangs over the play like a mysterious, invisible Greek mask, not too very different from the haunting symbols in Mr. Shaffer's previous hit, The Royal Hunt of the Sun. It is a constant reminder of the boy's Dionysiac worship.

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

His fascination with them is intensely sensual; his language, awesomely poetic and erotic into my hands he commends himself—naked... His neck comes out of my body. It lifts in the dark, Equus, my Godslav... Mane on my legs, on my flanks, like whips... I want to be you forever and ever, —Alan Strang.

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

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

Thus, on one level, the boy's drama is that of an adolescent trying to come to grips with his sexuality through pagan transfignation:
The incomparable 450SEL Sedan from Mercedes-Benz.

Come and see what sets it apart from all the rest.

There isn’t another sedan in the world like the Mercedes-Benz 450SEL. It has the room of a touring car, but the handling of a sports sedan. It has the comfort of a luxury car, but the engineering sophistication of an exotic sports car.

We have this unique automobile on display. You can begin to appreciate it by giving it a long look. But that is really just the beginning. Ask us about a thorough test drive in the 450SEL. Know what it’s like to be set apart from all the rest.

See the Mercedes-Benz at
EUROPEAN MOTORS MERCEDES-BENZ
Leasing · Selling · Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-6030

Peter Donat
horse and rider shall become one
He lives one hour every three
weeks—howling in a mist. And after
the service kneels, to a slave who
stands over him obviously and un-
throwably his master. With my body
I thee worship . . . —Dr. Dysart
Alan lives alone in this fantasy
until one night, when it is threatened
by the advances of Jill Mason, an
enticing co-worker.

She brings him to the stable for
an evening’s task. Anywhere else he
might have found a normal channel
for his passion . . . if they were any-
where but his temple.

They try to make love; Alan fails.
He feels the eyes of his gods are
watching and condemning him. Their
stares become unbearable. He has
desecrated the temple; profaned their
sacred worship. Isolated now
from his gods and from society.

What aesthetic point does this
crime serve? Are we, one might well
ask, to be sympathetic to the soothing
horror of blinding live horses?

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

The play has been attacked in
Time Magazine for its “dubious in-
tellectual premises” and “exaltation of
darling violence” and a New
York Times article accused it of
“subtle propaganda for what used to
be called deviant sexual behav-
ior,” comparing the play to a “peep
show,” and “a love affair between a
stable boy and a horse.” Others have
called it “glorification of dementia.”

One wonders how they would have
reviewed Oedipus Rex.

Daniel Zippel
Most venomous have been the
journeymen—both amateur and pro-
fessional child psychiatrists—who
have attacked the play’s view of
clinical psychology and psychiatric
practice.

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

Alan is not a real horse, but the
Greek mask that has invisibly
haunted the stage. What the play-
wright exhorts through Dr. Dysart’s
sympathy is not Alan’s violence, al-
though enough fool critics have sug-
ested that, but rather Alan’s intense
worship and passion.

The boy has known a passion
more fercious than I have felt in
any second of my life . . . That’s
what his story has been saying to me
all this time. “At least I galloped!
When did your
Veteran actor Peter Donat plays
Dr. Dysart in the A.C.T. production,
the would-be cool realist whose un-
troubled life is now shaken to its
foundations. He is all jocular cyn-
icism as the play opens. “Welcome
to the torture chamber . . . Why?
What he’s done? Dosed some little
Girl’s Pepsi with Spanish Fly?”

But Alan Strang is not his, nor any-
one’s, “violent obsession.” He is a call
to the Apollonian doctor to become
what he can not become, a Dionysi-
ac-reveler.

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

Alan, perceptive and intuitive lad
that he is, hits at Dysart’s area of
maximum vulnerability.
The incomparable 450SEL Sedan from Mercedes-Benz.

Come and see what sets it apart from all the rest.

There isn't another sedan in the world like the Mercedes-Benz 450SEL. It has the room of a touring car, but the handling of a sports sedan. It has the comfort of a luxury car, but the engineering sophistication of an exotic sports car.

We have this unique automobile on display. You can begin to appreciate it by giving it a long look. But that is really just the beginning. Ask us about a thorough test drive in the 450SEL. Know what it's like to be set apart from all the rest.

See the Mercedes-Benz at
EUROPEAN MOTORS
MERCEDES-BENZ
Leasing • Selling • Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-6030

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

Daniel Zigele
Most vicious of the three men of the
cast were the two accessory
characters—both amateur and pro-
essional—of the play's immediate
world. The climax is not to be
taken realistically but metaphorically.
Alan blinded by the Greek mask
that has invisibly haunted the stage. What the play-
wright exhales through Dr. Dysart's
sympathy is not Dr. Dysart's violence, al-
though enough fools critics have sug-
gested that, but rather Dr. Dysart's intense
worship and passion.
The boy has known a passion
more ferocious than the love of
any second of my life . . . . That's
what his story has been saying to me
all this time. At least I galloped!
When did you?
Veteran actor Peter Donat plays
Dr. Dysart in the A.C.T. production,
the would-be cool realist whose un-
perturbed life is now shaken to its
foundations. He is all jocular cyn-
icism as the play opens; "Welcome
to the torture chamber . . . . Why?
What's he done? Dosed some little
girl's Pepsi with Spanish fly?"
But Alan Strang not his, nor any-
one's, "usual concern." He is a call
out to the Apollonian doctor to become
what he can not become, a Dionysi-
ac, reveler.
The doctor has a longing for
Greek culture, rich with its myths
and gods, but, he has accepted as
a sales substitute package tours to
the land of Homer and the Iliad, a
three-week, yearly escape from his
frigid, childless marriage.
Alan, perceptive and intuitive lad
who he is, hits at Dysart's area of
maximum vulnerability.
The teenager wants a way to speak, but at first can only do so chanting madly, "Equivoc, equivoc." The rhythm is paralleled in almost baldly religious re-creations of events in the boy's past in which the horses at the stable appear in ingenuous, abstract wire heads and paw the stage with two inch wire hooves in timeless, equine grace.

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

How far psychodrama has come from the early experimentations of the late 1960s: the Living Theater, Dionysos '69, Jerzy Grotowski.

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

However, Mr. Shaffer is crafty. He makes the revelation (called in Greek rituals the anaagonis) the audience's and Dr. Dysart's, not Alan's. Alan's is too complex an issue for one evening's theater. We see merely his apron, his diurnus and tearing; his analysis, the god's unvelings; and his peiperia, the reversal of fortune. We are left to imagine his final cure.

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

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

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

"Can you think," the doctor asks sadly, "of anything worse one can..."
The teenager wants a way to speak, but at first can only do so chanting madly "Equis! Equis!" The rhythm of the beat is paralleled in almost a full recitation of events in the boy's past in which the house at the stable appears in ingenious, abstract wire heads and paw the stage with two inch wire hoores in timeless, equine grace. 

Inevitably, the doctor increases the exorcism process of abstraction as he drips with cold calculation deeper into the raw nerve of the boy's trauma. How far psychodrama has come from the early experiments of the late 1960s: the Living Theater, Dionysus '69, Jerzy Grotowski.

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

However, Mr. Shaffer is crafty. He makes the revelation called in Greek rituals the agononos, the audience's and Dr. Dayton's, not Alan's. Alan's too complex an issue for one evening's theater. We see merely his most dramatic, his diacynic rending and tearing, his anaklypsis, the god's unveiling; and his peripeira, the reversal of fortune. We are left to imagine his final cure.

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

"I assume the psychiatrist," Peter Donat tells us, "that the boy wants to stop suffering, but what can Dayton do?" He cannot be created. You won't gallop anymore. Alan, "Can you think," the doctor asks sadly, "of anything worse one can..."
I'm in an exotic mood tonight. Let's go to the Tonga.

I love the Polynesian atmosphere and dancing to the sounds of the islands on their schooner deck. And their Chinese food and exotic drinks are the best in town. We can go any night from 5 pm on.

TONGA
At the Fairmont, Hwy. 9 Hill
For reservations: 772-5778

Dining in the tradition of Bogart and Bergman

Casablancas
2223 Park

The ultimate experience in French Greek Cuisine

Lunch Cocktails Dinner
565 CLAY ST., S.F. 414-9259
Party Rates Facilities outdoor patio

Consistent Holiday Award Winner

The PLAYERS
After Dinner • Piano Bar

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

There are magnetic themes and profound philosophic issues.

The surprise in the A.C.T. production for me was Daniel Zipp's in the role of Alan Strang, all the more so to find the nineteen-year-old actor open on stage and rather shy off-stage.

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

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

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

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

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

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

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

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

But Mr. Donat cautions, "The play is open-ended. It is an appeal towards life...with its dangers. It seems to indicate that passion is life. But there is a price. You suffer."

"Well, maybe that's the formula we have to accept for life, that's the equation. It's a very disturbing equation."

In life the first question is how to be armed: in worship it is how to be disarmed. In life, it is less painful to be without worship, to be uneasy. There is a torturous burden to being a priest, pagan, Christian or what-

"Worship isn't destructive. Martin, I know that," says Hester Solomon. I don't."

Daniel Zipp (left), Michael-Keye Hall

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

There are magnetic themes and profound philosophic issues.

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

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

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

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

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

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

It is difficult to say why. Perhaps some of the other observations I make below will help to explain, but I finally myself reached the conclu-
sion that the reasons are inexplicable and that is the way things should be.

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

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

This is an Alan Strang made of subtle undercurrents, shy and co-
guard, nursing inward his needs, hiding and battling his conflicts in the most private of places, his dreams, caught between his defenses and his impetuousity, full of a quick ardency and earnestness.

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

Mr. Milligan glares. One well believes the line: "He has the strangest stare I ever met." This Alan sneaks a look from the corner of his eye.
Do a everybody, than take away their worship? For what is worship? The only human entrance into an ideal world.

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

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

But Mr. Donat cautions, "The play is open-ended. It is an appeal towards life ... with its dangers. It seems to indicate that passion is life. But there is a price you suffer.

"Well, maybe that's the formula we have to accept for life, that's the equation. It's a very disturbing equation."

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

"Worship isn't destructive, Martin. I know that," says Hester Salmon. "I don't. I quickly replies. Dr. Dysart.

So Alan Strang blinds the mask of Equus and Dionysus because he has no power to blind himself. He asks the doctor to do that; society asks the doctor to do that. And the doctor replies: "Have I that right?"

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

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

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

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

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

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

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

These are magnetic themes and profound philosophic issues.

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

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

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

I suspect Mr. Ball saw what I saw: a great artist and talent coming into its own. Watching Daniel Zipp re-calls to mind some fine acting ad-

vice I heard years ago: "The best actors think with their whole body, not just the mind. They do not act; they react."

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

Here is an Alan Strang that has above all else an intense mystery and enigma around him.
We’re American Airlines. Doing what we do best.

We’ve got a lot going for you.
234 planes to 60 cities.

If you’re a traveler, American has just the ticket for you. A fleet of 234 jets serving 60 cities in the United States, Canada, Mexico, Bermuda and the Caribbean.

We fly to 18 of the top 20 cities in the United States, and to all of the top 10. And, we have frequent service to all of the cities shown on the map.

Enjoy the luxury of our wide-bodied 747s and DC-10s and the comfort of our wide-bodied look 707s and 727s. Our 727s and DC-10s have carry-on luggage racks and all have overhead storage compartments.

On many of our flights, you’ll be entertained with an American Exclusive: great sports films in season. And on most DC-10s, you get a pilots-eye view of take-off and landing via the Cockpit Camera, another American exclusive.

Next trip, call your Travel Agent or American Airlines. And fly the airline built for professional travelers. American Airlines.

American Airlines reservation and information numbers:
San Francisco - 433-2000, San Jose - 287-6670,
Oakland - 834-7353.
On a clear day
...your view will be forever.

Now Leasing
Prestige office space will soon be available at One Market Plaza, San Francisco's headquarters address, at the foot of California Street. Two towers of 43 and 29 stories, one breath-taking, one marine and city panoramic. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Kirk Ishler Jr. with Cosinham & Wakefield, exclusive leasing agents for the project 415-397-1700.

The New Bay Area Hub
One Market Plaza's two towers and beautiful glass canopy creates Galleria and shopping mall are centered at a unique confluence of major freeways, ferry, surface transit and pedestrian arteries. One Market Plaza—a city within a city. A place to work, stroll, dine and enjoy. There is no place in San Francisco like...

One Market Plaza

Acceptance of
The Exempted Life Insurance Society
of the United States
and the Southern Pacific Land Company

We're American Airlines. Doing what we do best.
We've got a lot going for you. 234 planes to 60 cities.

If you're a traveler, American has just the ticket for you. A fleet of 234 jets serving 60 cities in the United States, Canada, Mexico, Bermuda and the Caribbean.

We fly to 18 of the top 20 cities in the United States, and to all of the top 10. And, we have frequent service to all of the cities shown on the map.

Enjoy the luxury of our wide-bodied 747s and DC-10s and the comfort of our wide-bodied-look 707s and 727s. Our 727s and DC-10s have carry-on luggage racks and all have overhead storage compartments.

On many of our flights, you'll be entertained with an American Exclusive: great sports films in season. And on most DC-10s, you get a pilots-eye view of take-off and landing via the Cockpit Camera, another American exclusive.

Next trip, call your Travel Agent or American Airlines. And fly the airline built for professional travelers. American Airlines.

American Airlines reservation and information numbers:
San Francisco—433-2000, San Jose—287-6670,
Oakland—834-7353.

We're now open every day at 9:00 a.m.
for breakfast...

and for lunch all afternoon and
for dinner until midnight

and for brunch weekends and holidays and for drinks until two.

1944 Union Street, San Francisco, 922-9022

(continued on p. 53)
SHARIL THE WEALTH WITH PERFORMING ARTS

PAPA D. CARLOS — 337 Rheem Blvd., Moraga — 376-2533 HOURS: Tue-Sun 6-9pm (Reservations a must)
If you knew an Italian word for EURKEA! we'd use it. If you seek a place for superb dinners and leisurely conversation with family or guests, try Papa D.'s. The decor is pleasant, service excellent and the food delicious. In the finest Italian family style tradition, you need 2-3 hours to dine. There is no menu. Dinner costs $8.75, and consists of a seemingly unending succession of courses (in nuts: pasta, lasagne or ravioli). The dishes are subtle and light; much as we would love to say those we ate in mouth-watering detail, surprise is part of the fun (and the food changes nightly). Just as a teaser, imagine tiny, spicy spinach pies garnished with pine nuts and raisins, or little lobster tails with an unusual fruit sauce! The chef, Papa D. Carloz, prepares the food with the help of his family. Vivacious daughter Theresa and her husband, Ralph Redding, used Papa D. out of a 6-year retirement to establish this restaurant. He served his apprenticeship in Italy under his own chef father and subsequently established himself in New York and L.A., where he dined and posed for photos in his kitchen. Prices have been lowered to make the dessert course, guests are invited to inspect the kitchen and meet Papa D. and Mama. They took exactly as they would, had they been cast by a Hollywood agent. The entire meal is good for the digestion! We also met a young member of the 4th generation beginning his apprenticeship at the pots and pans sink. No liquor, but wines are available, including Montebello house red or white for $1.50 a quart or $1.75 a half-quart, as well as a good selection of California and Italian wines. Buon Appetito!

KNITCRAFTERS OF NEW ENGLAND
P.O. Box 2166, Vernon, Conn. 06066
We finally have a mail-order catalog that saves us all a goodly amount of loot! These nice people feature American made knitwear by local craftsmen and women. We ordered a green shetland wool sweater (women's) for $9.90, and it's not half bad—not the supernova shirts that we found in England and Scotland, but sporty and wearable. Men's and women's classic cable knit sweaters are $14.90 and $13.90 respectively, and gaiters for both sexes are $6.90. Sex are $1 per pair for a mix of acrylic, nylon and cotton, or you'd rather do-it-yourself, you're all on sale. The catalog we received featured a Twinkled Orion Arylic 4-gal. wounded weight—$4 oz. for $9.90. There are cardigans, turtlenecks and all kinds of sweaters for sale, and prices are quite fair-
inflation.

THE 1099 HOUSE—226 Mill St. Grass Valley—916/725-5099 HOURS: Tues- Sat 5-9pm, Sun 4-9pm (call for reservations and check for summer hours, they change) Dick Price and Jim McCallough opened only four years ago, but are doing a land-office business by now serving home cooked meals for no more than 40 dinners per evening (thus the necessary reservations). While chamber music plays discreetly in the background, let your eyes wander around to behold the Victorian memorabilia stashed in every nook and cranny, on each wall, even the ceiling and the restroom! The menu changes constantly, depending on Dick's mood, but there is always one reasonably priced vegetarian dish (Grapefruit Parmesan for $5.50 when we dined). Complete dinners include homemade soups, salads, bread and butter, dessert and beverage, with only 5-6 items on the menu. We saw 2 curries, Beef Creole—one at $7, and N.Y. Steak for $9.90. Everything is fresh, delicious and well prepared. HALLELUJAH, the coffee is freshly ground for each table! My chicken curry came with 12—count 'em—12 Sam's and I enjoyed every one. Ask Dick or Jim to see the restroom for the opposite sex—such is the trip to Gold Country in itself. Wine and beer only.

In excepted 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. For two years, $14; for three years, $20; and can only be obtained by sending check or money order to SHARE THE WEALTH, 2276 Grant Blvd., San Francisco, CA 94118, (call 307-1728). Send $7.50 for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE:

BERKELEY
H. W. McIntyre Inc. 2611 Shattuck Avenue (415) 841-2200

FREMONT
Pacific Fremont Imports 35015 Fremont Blvd. (415) 797-4100

HAYWARD
Hayward Auto Imports 2600 Mission Street (415) 278-3600

LOS GATOS
Ken Keegan Imported Cars 15166 Los Gatos Blvd. (408) 352-1877

OAKLAND
Ray Coley 3000 Broadway (415) 493-2535

OAKLAND
Continental Volvo, Inc. 4003 East 14th Street (415) 332-3710

PALO ALTO
Peninsula European, Inc. 4190 El Camino Real (415) 503-7640

SAN CARLOS
Premier Volvo 1272 El Camino Real (415) 993-1411

SAN FRANCISCO
Royal Motor Sales 289 S. Van Ness (415) 626-2171

SAN JOSE
Smith's European Motors 5000 Stevens Creek Blvd. (408) 444-9085

SAN MATEO
Borlingame Volvo 625 N. San Mateo Drive (415) 381-5132

SUNNYVALE
Royal Volvo 805 E. El Camino Real (408) 245-4604

WALNUT CREEK
Lester G. Lawrence 1639 N. Main Street (415) 939-5333

WHEN YOU SPEND $10,000 FOR A CAR, YOU SHOULDN'T BE AFRAID TO DRIVE IT.

Any man who has traveled the highway to success shouldn't feel he has to detract around potholes.
Yet it seems many big, expensive cars today are better prepared for country club driveways than city streets and back roads.
The elegant new Volvo 264 is not your commonplace rich man's car. It offers more than luxury. It's engineered to afford you the privilege of abusing it.
A new front suspension combining springs and struts absorbs jolts and increases stability by reducing roll. Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit.
The Volvo 264 is extremely agile. A new light alloy, fuel-injected overhead cam V-6 cuts weight. (The 264 is 1,100 pounds lighter and almost a foot shorter than the new "small" Cadillac Seville. Not to mention almost $4,000 smaller in price.)
The 264 GL is also the most lavishly equipped Volvo we make. Leather everywhere you sit. A heated driver's seat. Power front windows, Sunroof, Air conditioning.
So if you're thinking about buying a luxury car, give some thought to the Volvo 264.
You've worked hard to afford the best. You deserve a car that can take the worst.

VOLVO 264
The car for people who think.

© 1969 by W.B. WOODS Glodin of倏mllawtne W Dctrta Twfotn Wall"
SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

PAPA D. CARLOS — 337 Ruehm Blvd., Moraga — 376-2533 HOURS: Tue-Sun 6-9pm (Reservations a must) If you knew an Italian word for EUREKA! we'd use it. If you seek a place for superb dinners and leisurely conversation with family or guests, try Papa D's. The decor is pleasant, service excellent and the food delectable. In the finest Italian family style tradition, you need 2-3 hours to dine. There is no menu, Dinner costs $8.75, and consists of a seemingly unending succession of courses (for e.g., pasta, lasagne or ravioli). The dishes are subtle and light; much as you would love to enjoy them, those who eat in mouth-watering detail, surprise is part of the fun (and the food changes nightly). Just as a teaser, imagine tiny, spicy spinach pie garnished with pine nuts and raisins, or little lobster tails with an unusual fruit sauce! The chef, Papa D. Carlo, prepares the food with the help of his family, Vivacious daughter The- resa and her husband, Ralph Redding, urged Papa out of a 6-year retire ment to establish this restaurant. He served his apprenticeship in Italy under his own chef father and subsequently established himself in New York and L.A., where he honed his skills and posed for photos in his kitchen. Price includes the dessert course, guests are invited to inspect the kitchen and meet Papa and Nana. They look exactly as they would, had they been cast by a Hollywood agent, are perhaps good for the digestion! We also met a young member of the 4th generation beginning his apprenticeship at the pots and pans sink. No liquor, but wines are available, including Montelobello house red or white for $1.25 a quart or $1.75 a half-quart, as well as a good selection of Cali fornia and Italian wines. Buon Appetito!

KNOTCRITTERS OF NEW ENGLAND
P.O. Box 2166, Vernon, Conn. 06066
We finally have a mail-order catalog that saves us all a goodly amount of loot! These nice people feature American knitted wear by local crafters and women. We ordered a green shetland wool sweater (women's for $9.90, and it's half bad—not the superb shetlands that we found in England and Scotland, but sporty and wearable. Men's and women's classic cable knit sweaters are $14.90 and $13.90 respectively, and golf shirts for both sexes are $6.90. Men are $1 per pair for a mix of acrylic, nylon and cotton, or if you'd rather do-it-yourself, yams are on sale. The catalog we received fea tur ed Wintuk Orion Acrylic 4-ply worsted weight—4 oz. for 99c. There are cardigans, turtlenecks and all kinds of sweaters for sale, and prices are quite pre-inflation.

THE TUHOL HOUSE — 226 Mill St. Grass Valley—916/273-5999 HOURS: Thun Sat 5-9pm, Sun 4-8pm (call for reservations and check for summer hours, they change)
Dick Price and Jim McCullough op ened only four years ago, but are doing a land-office business by now serving home cooked meals for no more than 40 dinners per evening (thus the necessary reservations). While chamber music plays discreetly in the background, let your eyes wander around to behold the Vic torian memorabilia stacked in every nook and cranny, on each wall, even the ceiling and the restroom! The menu changes constantly, depending on Dick's mood, but there is always one reasonably priced vegetarian dish (Eggplant Parmesan for $5.50 when we dined). Complete dinners include homemade soups, salad, bread and butter, dessert and beverage, with only 5-6 entrees on the menu (we saw 2 curries, Beef Creole—one at $7, and N.Y. Steak for $9.90). Everything is fresh, delicious and well prepared and HALELULUHAI, the olive is freshly ground for each table! My chicken curry came with 12—count 'em—12 Sambals, and I enjoyed every one. Ask Dick or Jim to see the restroom for the opposite sex—such is the worth of the trip to Gold Country in itself. Wine and beer only.

SEES US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE:

BERKELEY
H. W. McKay, Inc. 2611 Shattuck Avenue (415) 440-2286
FREMONT
Petersen's Freight Imports 35016 Fremont Blvd. (415) 597-4100
HAYWARD
Hayward Auto Imports 2000 Mission Street (415) 279-3600
LOS GATOS
Ken Keegan's Imported Cars 13166 Los Gatos Blvd. (408) 350-1877
OAKLAND
Ray Cokely 3000 Broadway (415) 693-2535
OAKLAND
Continental Volvo, Inc. 4030 East 14th Street (415) 532-3776
PALO ALTO
Peninsula Enterprises, Inc. 4190 El Camino Real (415) 493-7760
SAN CARLOS
Premier Volvo 1272 El Camino Real (415) 593-1411
SAN FRANCISCO
Royal Moto Sales 259 S. Van Ness (415) 629-2171
SAN JOSÉ
Smidt's European Motors 5000 Stevens Creek Blvd. (408) 244-0985
SAN MATEO
Borlingame Volvo 825 N. San Mateo Drive (415) 541-5432
SUNNYVALE
Royal Volvo 806 E. El Camino Real (408) 245-4684
WALNUT CREEK
Lester G. Lawrence 1639 N. Main Street (415) 399-5333

WHEN YOU SPEND $10,000
FOR A CAR, YOU SHOULDN'T BE AFRAID TO DRIVE IT.

Any man who has traveled the highway to success shouldn't feel he has to detour around potholes. Yet it seems many big, expensive cars today are better prepared for country club driveways than city streets and back roads. The elegant new Volvo 264 is not your commonplace rich man's car. It offers more than luxury. It's engineered to afford you the privilege of abusing it. A new front suspension combining springs and struts absorbs jolts and increases stability by reducing roll. Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit. The Volvo 264 is extremely agile. A new light alloy, fuel-injected overhead cam V-6 cuts weight. (The 264 is 1,100 pounds lighter and almost a foot shorter than the new "small" Cadillac Seville. Not to mention almost $4,000 smaller in price.) The 264 GL is also the most lavishly equipped Volvo we make. Leather everywhere you sit. A heated driver's seat. Power front windows, Sunroof, Air conditioning.

So if you're thinking about buying a luxury car, give some thought to the Volvo 264.

You've worked hard to afford the best. You deserve a car that can take the worst.
Benson & Hedges
100's

Oh, the disadvantages of our long cigarette.

PEER'S FABULOUS LIFE JOURNEY THROUGH TIME AND SPACE

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

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

Peer Gynt,” he writes, “may be regarded as the first prolonged exploration, whether deliberate or unconscious, of this field, to which he was to return nearly twenty years later with such effect in Rosmersholm, The Lady from the Sea and the powerful plays which followed. Peer Gynt is the direct ancestor of Strindberg’s Dream Play.”

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

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

(continued on p. 24)

The mischievous young Peer (Daniel Davis) seeks his startled mother (Joy Carlyle) out to deposit her out of reach of his merry pranks.
PEER’S FABULOUS LIFE JOURNEY THROUGH TIME AND SPACE

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

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

Peer Gynt,” he writes, “may be regarded as the first prolonged exploration, whether deliberate or unconscious, of this field, to which he was to return nearly twenty years later with such effect in Rosmersholm, The Lady from the Sea and the powerful plays which followed. Peer Gynt is the direct ancestor of Strindberg’s Dream Play.”

Fantasy, mysticism, symbolism and allegory abound in the tale of Peer’s fabulous life-journey through time and space to human understanding.

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

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

Benson & Hedges 100’s

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

Peer Gynt (Daniel Davis) encounters the mysterious great. (Bottom middle) Sydney Walkerite in his journey through life.

Regular and Menthol in soft and hard pack

Warning: The Surgeon General Has Determined That Cigarette Smoking is Dangerous to Your Health.
THE AMERICAN CONSERVATORY THEATRE

premieres

PEER GYNT

by HENRIK IBSEN

Transl. and directed by ALLEN FLETCHER

Associate Director: DAVID HARRISON

Scenery by RALPH PANCENKO

Costumes by ROBERT BLACKMAN

Lighting by DICK EPSTEIN

Music by LARRY DESIDERI

Sound by KARLISIOVIK RACO

Choreography by WENDY RANDALL

the cast

The Three Fathers

RONALD BLOUSON, CHARLES COFFEY, LINDA CONWAY, DON FLANAGAN

JANICE GARZA, NATHAN HANNA

MARTIN HALLAHAN, WELLSY, J. PICKER, J. STEPHEN SCHWARTZ, PETER SCHICK, SANDRA SHOTWELL, ANNA SWANSON SMITH

Peer Gynt

DAVID DAVIS

Oedipus

JOE CARPENTER

The Old Father

JASON MURPHY

The Old Man

HERBERT TUTTLE

The Young Person

SUSAN KIMBALL

Children

The True Princess

MARIE LEHMANN

The Old Father

JASON MURPHY

The Chief Mother

HERBERT TUTTLE

The Young Person

SUSAN KIMBALL

The Three Need Goods

MADISON FRIEND, JASON MURPHY, J. PICKER

The Middle

JOE CARPENTER

The Youthful Child

THEO MOONEY

The Thieves

J.H. BENDIG, E.L. BANDEROW

The Three Child

THEO MOONEY

The Four Ages

THEO MOONEY

The Brother

JOE CARPENTER

The Mother

KATHRYN SMITH

The Father

JASON MURPHY

The Little Child

THEO MOONEY

The Young Person

SUSAN KIMBALL

The Young Person

SUSAN KIMBALL

THE 19TH CENTURY

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

There will be ten-minute intermissions.

undertakers


HORSES


Stage Manager: JAMES L. BLAIR

THE AMERICAN CONSERVATORY THEATRE presents

EQUUS

by PETER SHAFFER

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

The members of the company dedicate this production to

Leonard M. Serry, Jr.

a true friend of San Francisco and of the arts

Directed by WILLIAM BAI

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, costumed by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

Martin Dysart, a psychiatrist

PETER DONAT

Alan Strang

DANIEL ZIPPI

Frank Strang

CHARLES HALLAHAN

Dora Strang, his mother

MEGAN COLE

Heather Saloman, a magistrate

FREDI OLSTER

Jill Mason

JANICE GARCIA

Harry Dalton, a stable owner

RAYE BIRK

Barbara Heavenly, a nurse

MICHAEL-KEYES HALL

Katie, a horse

SARAH EPSTEIN

Stephen Schenetz

AL WHITE

J. STEVEN WHITE

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

The time is the present.

There will be one ten-minute intermission.

undertakers


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

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

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

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

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

Peter Shaffer’s other works include Five Finger Exercise (1956), The Private Ear and The Public Eye (1962), The Royal Hunt of the Sun (1964), Black Comedy (1966) and The Battle of Shovings (1970), which opened in London within weeks of his brother Anthony’s Sphere. The British playwright also received the more revered New York, has recently completed the screenplay for EQUUS, which is still running on Broadway, now with Richard Burton in the role of the psychiatrist.
PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS
by PETER SHAFFER

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS
by PETER SHAFFER

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS
by PETER SHAFFER

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS
by PETER SHAFFER

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.

understudies

Dyarti-Raye Birk; Alan—Nathan Haas; Frank—Jarl Boen; Dar—Deborah May; Heather—Sandia Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Canadade Barrett; Horseman: Music designed by John napier and made by Frederik Hundy; Horseback: Stage Manager: JULIA FLETCHER

THE AMERICAN CONSERVATORY THEATRE

presents

PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kenneth Bloomgarden and this Cole Abrams in association with Frank Milton

The members of the company dedicate this production to

Leonard M. Sperry, Jr.,

a true friend of San Francisco and of the arts.

Directed by WILLIAM BALI

Associate Director: MARC WANGDIN

Original Scenery by John Napier, costumes by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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

The time is the present.

There will be ten-minute intermissions.
1976: A GREAT FIRST ACT

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

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

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

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

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

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

This year because of inflation and a decreased Ford Operating Grant, we need $90,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in our both repertory and conservatory programs.

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

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

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

NAME (please print)__________________________

SUPPORT LEVEL $__________________________

$25 $35 $50 $75 $100 $150 $250

City__________________________ State____ Zip____

Telephone__________________________

Make checks payable to California Association for A.C.T. 450 Geary St., San Francisco 94102

Thank you for your generosity. Please join us in supporting A.C.T. for another great first act! A.C.T. American Conservatory Theatre
1976: A GREAT FIRST ACT

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

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

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

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

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

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

This year because of inflation and a decreased Ford Operating Grant, we need $90,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in both our repertory and conservatory programs.

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

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

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

NAME (please print)
ADDRESS
CITY
STATE
ZIP
PHONE

 may be payable to California Association for A.C.T. 450 Geary St., San Francisco 94102, 
Enjoy the Applause You're Making it Possible
PETRUCHIO TAMES KATE FOR A THIRD SEASON

For the third consecutive season, a boisterous Petruchio will be thrusting the belligerent Katherine over his energetic bravo in Goldstein’s Fellman’s Civic Theatre Company’s A.C.T. production of the baron of Americana. A.C.T. is proud to present the world premiere performance of his new work, The American Conservatory Theatre. Twice honored with a Pulitzer Prize, Williams has also won countless awards for his plays, both here and abroad, in recognition of his achievements and his reputation as a modern playwright whose explorations into human fear, suffering, and loneliness combine a tender lyricism with powerful drama and surging comedy. Metting Williams, this is "an Entertainer" marks a departure for him. "It’s in a very different vein than anything I’ve ever written, a peculiar combination of the lyric and the comic," he explains. "All my plays have been that, but this one is done in a different way. The lyrical and farcical transitions are very delicate."

WILLIAM FLETCHER, director of the production, has described the play as "an apocalyptic." About the Countess, Williams says, "She is not like any other character in my plays. She comes from an imaginary place and has a terrific sense of lyricism and comedy as well as great dignity. She always has to assume a false dignity when other people are around, but she likes it best when he is around, but he doesn’t have to play a part. Then the harm, domino effect of her disappearance, and she becomes very charming."

The playwright revels he hoped that the Countess will appear on the stage of an old and dear friend, a former actress of Russian descent who is now lady Maria St. Jax. He met her in the late nineteen forties and during the fifteen years that followed her summer together in Italy. "Two years ago," he remembers, "we were in Paris, and I began writing about her enormous vitality and charm. The character came to reality on the stage. In the play, the Countess’ behavior is a fascinating development."
PETRUCHIO TAMES KATE FOR A THIRD SEASON

For the third consecutive season, a boisterous Petruchio will be thrusting the belligerent Katherine over with energetic bravado in Shakespeare's classic domestic comedy production of The Taming of the Shrew. Taking place over the Geary stage this month, joining Cyranos de Bergecar and Rosencrantz and Guildenstern Are Dead, as the third production to be included in the A.C.T. repertory for three seasons, The Taming of the Shrew remains a popular entertainment for all ages. Shakespeare's definitive battle of the sexes requisits the repertory March 30 as the final entry of the company's tenth anniversary season. Anthony S. Teague and Friedel Osborne reprise noted roles used by the determined tutor and fiercely reluctant wife. Winner of the Los Angeles Critics' Circle Award for Most Distinctive Production of 1974 after playing in Southern California, engagement on the Claremont College campus, A.C.T.'s The Taming of the Shrew will be seen by Hawaiian audiences at Leewood Community College near Honolulu this summer.

NEWS AND NOTES

NOTES ON ‘THIS IS AN ENTERTAINMENT’

Tennessee Williams, now in his fourth year, has provided more insights on no other living American dramatist and few writers, living or dead, can match his contribution to the evolution of the American drama. A.C.T. is proud to present the world premiere engagement of his new work, This Is An Entertainment. Twice honored with a Pulitzer Prize, Williams has also won countless awards for his plays, both here and abroad, in recognition of his achievements and interests in which whose explorations into human fear, suffering, and loneliness combine, a tender lyricism with powerful drama and surprising comedy. 

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

"About the Countess, Williams says, "She is not like any other character in my plays. She comes from an imaginary place and has a terrific sense of lyricism and comedy as well as great dignity. She always has to assume a faimful or serene when other people are around, but she likes it best when he is around. She doesn't have to play a part. Then the harsh, dominating side of her disappears, and she becomes very charming." The playwright reveals that he based the Countess on a woman he once knew on an old and dear friend, a former actress of Russian descent, who is now Lady Maria St. Just. He met her in the late nineteen forties, and during the fifties the two most popular summer together in Italy. "Two years ago," he remembers, "we were in Paris, and I began writing about her enormous vitality and charm. The character came, the play." In the play, the Countess' bewilderment and utter disdain for conviction scenes the Countess' other guests. The play's departure, does not just judge the man for whom he has done so with any of the gallery of memorable characters he has created in previous plays. "I don't believe in heroes or villains," Williams said, "I can't see the right or wrong ways that individuals have taken, not by choice but by necessity. If I have any preferences, I think it's in themselves, their circumstances and their antecedents."
William Ball, General Director, founded the American Conservatory Theatre in 1965. This is the 30th anniversary of the company, which celebrates its tenth anniversary with a revival of Tiny Alice, the new production of Equus by Peter Shaffer, and The Taming of the Shrew which returns to the repertoire after its second 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 is the first New York directorial debut for Chisholm'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 Milk Wood won the Lola D'Annunzio and Outer 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, Natale Ponzova, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet to Shakespearean Festival 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, Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed while with ACT were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by radio and television productions and Twelfth Night, The American Dream, Hamlet, Othello, Titus, and Three Sisters, an international touring company of Oliver! He has served as a guest director in San Diego, Dallas, Chicago, and the Edinburgh Festival. Mr. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with universities as 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 1967 he became Executive Producer and took the company on its first tour to 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 Board 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, joined A.C.T. in 1976 after directing for the Santa Fe Opera. He was a member of the Dramatists Guild and the Actors' Equity Association of the Stage. Mr. Hastings has served as a guest director in Shenandoah, Des Moines, Austin, Kansas City, Ann Arbor, Birmingham, Bridgeport, and Harvard for two summers as a resident director. He received an M.F.A. from the University of Iowa, and has been a leader in the developing arts movements since the late 1960s. As managing director of the Milwaukee Repertory Theatre, Mr. Hastings brought the young APA Repertory Company there for a season. He also brought broadway to the suburbs with The Crucible, where he directed Charles Ainsley Stansfield and Gigi Perreau. Last year he directed Miss Julie at the Actors' Playhouse, as well as Allen Fletcher, where he first directed The Crucible. Mr. Markson currently serves on the executive board of directors of The Theatre Communications Group of which he is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which he is also a consultant.

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 Shakespeare 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 ACT production of Yara, Death of a Salesman, Aeschylus and Old Lace, The Hostage, Antony and Cleopatra and A Midsummer Night's Dream as well as co-directed The Crucible, which entered the repertory at the Stanford Shakespearean Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of Hrabvich, The Lonesome Heterosexual, That Championship Season, The Audience, Miss Julie and The Rules of the Game. This season, Mr. Fletcher directs Desire Under the Ems. In addition, he will direct his new English translation of Peer Gynt, which was first presented at the Pacific Conservatory of the Performing Arts in Portland, Oregon. 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.

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 Directors ever since. She has been a leader in the resident theatre movement since its beginning. Ms. Markson was one of the founders of the Milwaukee Repertory Theatre, and has been involved with bringing the young APA Repertory Company there for a season. She also brought broadway to the suburbs with The Crucible, where she directed Charles Ainsley Stansfield and Gigi Perreau. Last year she directed Miss Julie at the Actors' Playhouse, as well as Allen Fletcher, where he first directed The Crucible. Mr. 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.

Candace Barrett came to A.C.T. two seasons ago with her husband, Raye Bird. She teaches with the Young Conservatory, Our Class 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 the American Conservatory Theatre and taught children's theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Yara in Aeschylus' The Lonesome Heterosexual, and the Oregon Shakespeare 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 1963-67, Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of The Fantasticks and in the 1967 tour of Grizzled 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 the Portland 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 appeared in Pillars of the Community, Street Scene and The Ruling Class, among others.

Raye Bird came to A.C.T. two seasons ago from the Milwaukee Repertory Theatre.
TO THE AUDIENCE . . .
certain times: in response to numer-
ous requests, LATECOMERS WILL NOT BE SEATED — after the opening
or intermission curtain — until a suit-
able break in the performance.
please — while in the auditorium: Observe the "NO SMOKING" regula-
tions; do not use cameras or tape-
recorders; do not carry in refresh-
ments. Please be on time for the NEXT
RECORD; in emergency, WALK, do not run, to the exit. (By order of mayor and
police, all exits are to be used.) For your convenience: DOCTORS may leave the number 771-9903. New production of Equus, at the Playhouse. Seat number to house manager. Emergency: CAMERON, DEN-
NIS ANDERSON and HANK KRANZEL
for photography. Special thanks to ELIZABETH SWINNERTON, TWAIN, 345 Taylor St., S.F., for loca-
tion to shoot THIS IS AN Entertain-
ment — publicity photos.
SPECIAL DISCOUNT RATES are available to clubs and organizations attending also or more at both the Geary and Marines' Memorial Theatre. Student discount matines (not listed on regular sched-
ule) are also offered to school groups. Informal group dis-
cussions and student performances may be arranged by calling Kathleen Danzey at A.C.T.
FOR TICKET INFORMATION, tele-
phone the Geary Box Office 707-637-8440 — from 9 a.m. to 9 p.m. Monday through Saturday and 12 to 8 p.m. on Sundays. The theatre will close at 6 p.m. on days when there is no performance. George Kennedy's Children are available daily at the Geary Theatre box office and 90 minutes prior to curtain time at the Marines' Memorial Theatre box office.
RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE BOX OFFICE, 150 GEARY ST. NAME AND ADDRESS TO A.C.T. MAILING LIST, A.C.T., P.O. Box 209, San Francisco 19, Calif.
The American Conservatory Theatre is supported by the California Asso-
ciation for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Council, the City of San Francisco and the National Endowment for the Arts in Washing-
ton, D.C., a federal government agency.
Understudying never substitute for listed players unless a specific an-
nouncement is made at the time of the performance.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1963. This is the 10th anniversary con-
rects the company's tenth anniver-
sy revival of Tiny Alice, the new production of Equus, and the first produc-
with the Theatre of the New Vic which
returns to the repertory for the second year. Beginning in the theatre as a
director, his new director to acting and appeared with regional com-
panies and Shakespearean festivals across the country. Mr. Ball had produced new york directorial debut with Choshov'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 Hous-
ton Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as stag-
ging 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 pro-
duction of Six Characters in Search of an Author proved another multi-
ple award-winner and enjoyed an extended run in New York. After di-
recting at Casa del Teatro in the Strauss Festival, he returned to New York to write the libretto for an opera, Natale Pe-
trono, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet to Shakespeare at Lincoln Center, then travelled to London to re-
create his stage of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the re-
cipient of a Fullbright Scholarship, the Ford Foundation directorial grant and an NBRCA-Director's Fellowship. Among the first plays he directed at A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by the anthologies The Tempest, Rosencrantz and Guild-
estad Are Dead, Caesar and Cleo-
patra, 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 student and as guest instructor and seminar leader.

JAMES B. MCKENZIE, Executive Pro-
ducer, has been associated with A.C.T. throughout its history as a mem-
ber of the Board of Trustees. In 1963 he became Executive Producer and took the company on its first tour to Equity Alliance. His theatrical ca-
career encompasses more than 1,000 productions, and includes work in every state of the union. He is re-
cently appointed to the Theatre Ad-
mnistration and Development Depart-
ment for the Arts and is a Board member of the First American Con-
gress of Theatre.

EDWARD HASTINGS, Executive Di-
rector and Resident Stage Director, has served as production stage manage-
ner for three San Francisco Opera seasons. He has been a guest director in two seasons as a resident director.

ANNE FLETCHER, Resident Stage Di-
rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespeare Festi-
val, San Diego Shakespeare Festi-
val, 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 program and two as artistic director. Mr. Fletcher has directed the American Theatre of Stras-
bourg, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra and A Taste of Honey, as well as co-directed The Crucible, which entered the repertoire at the Stanford Summer Festival in 1967. He also di-
rected A.C.T.'s highly successful pro-
duction of The Laramie Project, 1997, Heterosexual, That Championship Season, The America Primer and The Ruling Class. This sea-
son, Mr. Fletcher directs Desire Un-
der the Elms. In addition, he will di-
rect his new English translation of Peer Gynt, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre in the Santa Barbara area. Mr. Fel-
cher's other Ibsen translator-director credits include An Enemy of the Peo-
ples, A Doll's House and last season's Pillars of the Community.

EDITH MARKSON, Development Di-
rector, was instrumental in the found-
ing of A.C.T. in Pittsburgh in 1956 and has served as vice president of the Board for over 10 years. She has been a leader in the resident the-
atre movement since its beginning. Mrs. Markson was one of the foun-
ders of the Milwaukee Repertory Theatre, and a third director bringing the young APA Repertory Theatre Company there for a season. She also broadened community contact for A.C.T. in her first director's A.C.T. Author, as well as Allen Fletcher, where he first directed Threepenny. Mrs. Markson currently serves on the executive board of directors of 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.

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 Sillo in his Story Theatre Workshop in addition to spending time in London with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A profes-
sional blues, jazz and folk singer and the mother for two, she has also played major roles at the Marin Shakespeare Festival, including Kath-
eryn Howard in The Taming of the Shrew, Stanford Repertory Theatre. Miss Alexander-Willis has also been a leading actress with the Actors 11 on stage in Berkeley and South Coast Repertory Theatre. She was last seen season at A.C.T. in King Richard III, Cyrano de Bergerac, Jumpers, Street Scene and The Threepenny Opera. 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 Sillo in his Story Theatre Workshop in addition to spending time in London with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A profes-
sional blues, jazz and folk singer and the mother for two, she has also played major roles at the Marin Shakespeare Festival, including Kath-
eryn Howard in The Taming of the Shrew, Stanford Repertory Theatre. Miss Alexander-Willis has also been a leading actress with the Actors 11 on stage in Berkeley and South Coast Repertory Theatre. She was last seen season at A.C.T. in King Richard III, Cyrano de Bergerac, Jumpers, Street Scene and The Threepenny Opera.

CANDACE BARRETT came to A.C.T. last season ages with her husband, Raye Bird. She teaches with the Young Conservatory, as well as di-
recting their touring shows. A mem-
ber of the company last season, she appeared in Cyrano de Bergerac, Pill-
ars of the Community, Horatio and Street Scene. She has studied at the American Conservatory Theatre, and taught children's theatre at Southern Meth-
odist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Vanya in the world premiere of The Oregon Shakespeare 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 début in You Can't Take It With You and has appeared in 10 off-Broadway productions. A fea-
tured actor in 17 APA Repertory Company productions in New York from 1969-76, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of A Midsummer Night's Dream, Grizziad 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 the American Shakespeare Festi-

The Acting Company

JOSEPH BIRD

RAYE BIRD came to A.C.T. two seas-
ons ago with his wife, Raye Bird. She teaches with the Young Conservatory, as well as di-
recting their touring shows. A mem-
ber of the company last season, she appeared in Cyrano de Bergerac, Pill-
ars of the Community, Horatio and Street Scene. She has studied at the American Conservatory Theatre, and taught children's theatre at Southern Meth-
odist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Vanya in the world premiere of The Oregon Shakespeare 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

RAYE BIRD came to A.C.T. two seas-
ons ago with his wife, Raye Bird. She teaches with the Young Conservatory, as well as di-
recting their touring shows. A mem-
ber of the company last season, she appeared in Cyrano de Bergerac, Pill-
ars of the Community, Horatio and Street Scene. She has studied at the American Conservatory Theatre, and taught children's theatre at Southern Meth-
odist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Vanya in the world premiere of The Oregon Shakespeare 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.
BRIAN ROSS, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, and the Off-Broadway show, American Horror Story, served as a voice in a play and in dance with Carmen De Lavalle. Her featured roles have included Helena in A Midsummer Night’s Dream, Gruenke in Idols Karamazov, the Actress in An Evening with Racing and Rosaline in Love’s Labor’s Lost.

BARBARA DRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, the Off-Broadway show, American Horror Story, served as a voice in a play and in dance with Carmen De Lavalle. Her featured roles have included Helena in A Midsummer Night’s Dream, Gruenke in Idols Karamazov, the Actress in An Evening with Racing and Rosaline in Love’s Labor’s Lost.

NICHOLAS CORTLAND, who received his B.A. from Hobart College and majored in theatre, has also appeared in the title role of Midsummer Night’s Dream and in The Taming of the Shrew. He has appeared in the films Day of the Locust, Frogs and The Struggle, and his television credits include guest-star roles in Kojak, S.W.A.T., Mod Squad, Mannix, Another World and the winning CBS special Animal Keepers and has appeared in role of the year in the Los Angeles County of Arts degree in Theatre Arts from San Jose State University, where she was a member of the directs the professional production of All’s Well That Ends Well, Escalos in Romeo and the Earl of Suffolk in Henry VI, Part 1. A.C.T. Training Program, was seen in A.C.T. Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Conquers and Guildenstern Are Dead, The Crucible, Alfonso de Borja, the Merchant of Venice, and the Taming of the Shrew, and has been seen in the fall production of A Midsummer Night’s Dream and in the summer production of Much Ado About Nothing.
JOY CARLIN wrote and directed the production of
Doughnut! for A.C.T.'s P.P.P. last season. In addition to her
teaching stage movement at A.C.T., Mr. Boussohm has been seen in The
Taming of the Shrew, The Misers, The Cherry Orchard, King Richard III,
Hamlet, Street Scene and The Three-
penny Opera.

JOY CARLIN was graduated from the University of Chicago and has stud-
ed at Yale Drama School with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Taming of the Shrew, Bucking-
ham in King Richard III, Burrows in The Eye 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 appear-
ances. Mr. Boen has been a guest artist at several colleges, spent a sea-
son each at Harford Repertory, Dart-
mouth Repertory, Seattle Repertory and Heartland Productions; two sea-
sons at the Pittsburgh Public and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Boen will appear in the Pacific Scen-
ario of the Performing Arts company's production of Hallelujah, Dovis, Powers' Dracula and the Barber of Seville. He Who Gets Slapped. At A.C.T. he was seen in You Can't Take It With You. Tonight at 8:30, Cyrano, Cherry Or-
chard, Pillars of the Community, Jubilee, The Glass menagerie: and The Taming of the Shrew.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, has
studied theatre for two years in London
after receiving her M.A. in direct-
ing from Tufts. She has taught acting and literature at Tufts and the Ran-
sonnance Institute in Ashland, Ohio as a musical director for theatres in Boston and Michigan, and acted at Harvard, Stanford, the Portland Repertory Theatre, and the Oregon Shakespeare Festival, where her roles included Kate in The Taming of the Shrew, Helen in Uncle Vanya and Alice in The Dining Room. Among her A.C.T. credits are the House of Bernarda Alba (Anastasia), The Cherry Orchard (Yevga), King Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who re-
ceived his BA degree in French and
Pentology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wyne Handman and, as the son of an op-
er singer and a ballerina, comes to the theatre naturally. He appeared in The fflms Day of the Locust, Frogs and The Struggle, and his television credits include guest-star roles in Köjak, S.W.A.T., Maud Moon, Dawson, Another World and the winning CBS special Animal Keepers and was U.C.L.A. He was a member of the Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cort-
land has appeared in many off Broadway productions and in the next season's production of Next Year in Jerusalem, Little Bigs Bells and Flight into Summer.

RICHARD DAVIS has numerous stage credits in addition to two N.E.T. pro-
ductions and a film. Appearing in the prestigious Broadway, he also played opposite Kath-
eryn Winnick in the national tour-
ning company of Coco. His regional credits include leading roles with the Stratford Festival, the Shakespeare Festival of Canada, the American Shakespeare Festival, Christmas in the Park, The Oregon Shakespeare Festival, Actor's Theatre of Louisville and most recently as the Fool in King Lear at the Milwaukee Rep. Davis' roles at A.C.T. include Clarence in King Richard III, Horatio Alger Jr. in Horatio and Dr. Henderson in The Ruins, which appeared as Peer Gynt this past summer at Pacific Conservatory of the Performing Arts.

BARBARA DircksCon, 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 J: BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, the Fly, Jummers, Street Scene and The Three-
penny Opera, has also appeared in television productions in San Fran-
cisco and Portland, as well as in the PBS filming of A.C.T.'s Othello. Miss DircksCon was also seen as Rosalind in As You Like It and in The Country at the Geffen Playhouse in Shore, and has performed in the Marin Shakespeare Festival. Last summer she was seen with Sada and Bruce at the Berkeley Repertory Theatre in the Berkeley Playhouse in Shuy, which was orig-
inally presented as part of the A.C.T. Plays in Progress program.

SABIN EPIE То received his M.A. in
 directing from the University of California at Davis. He toured Europe
da six months with New York's Cafe La Mama, was Executive Director of an experimental theatre in Tel-
derland and then toured Europe again for 14 months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Eponi 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. Epson teaches Activation as well as directs student projects for the Conservatory and has appeared in Jummers, Street Scene and The Cherry Orchard. He was also a member of The Three-
penny Opera on the Gasy stage.

PETER DONAT has appeared at A.C.T. for seven seasons and on
Broadway in There's One in Every Marriage, The Chinese Prune Min-
ister, The Entertainer, The Country Wife and The First Gentleman (for which he won the Theatre World Award as best featured actor). He spent six weeks in the Stratford Canada Shakespeare Festival and has more than 500 credits in American TV networks, including A.C.T.'s highly acclaimed Cyrano de Bergerac and has been seen in a wide variety of plays, including St. John's Baptism, The Prophet and the Em-
peror of Austria, The Importance of Being Earnest, Hadrian VII, The Mar-
chent of Venice, An Enemy of the People, The Selling of the President and Cyrano de Bergrac. Donat's films include Goldfinger II: Manxanne and The Hindenburg.

FRANCILE STEWART DORN be-
gan 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 The-
ater School in Houston, she received a B.A. in Theatre from Finch College
in New York City and earned her M.A. from Yale. She is a founding member of the Yale Sum-
mer Cabaret and the Children's Thea-
ter Company. She has appeared for two years in Europe at the Frankfurt PlayHouse in Berlin, served as guest voice and in dance with Carmen De-
llave. Her featured roles have in-
cluded Elizabeth in A Midsummer Night's Dream, Grushenka in Idols Karamazov, the Actress in An Eve-
ning with Max and Rosaline in Love's Labor's Lost. She was also seen with Sada and Bruce at the Berkeley Repertory Theatre in the Berkeley Playhouse in Shuy, which was orig-
inally presented as part of the A.C.T. Plays in Progress program.

LOU ANN GRAHAM, who with her husband Ross, was A.C.T.'s Young Con-
servator in 1970 which they continue to administer and instruct, doubles as Nestor in A Midsummer Night's Dream. She appeared in Cyrano, Broadway, The House of Bernarda Alba, The HOT J: 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 Con-
servatory in 1970 which they con-
tinue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, in-
cluding Caesar and Cleopatra, Ca-
coctans and Guildednest Ate Dead, The Crucible, the Fly, Jummers, The Merchant of Venice, The Taming of the Shrew, The Misers, Jummers, Street Scene and The Threepenny Opera. In addition to A.C.T.'s pre-
sentation of Cyrano for the PBS se-
ries, Graham has managed A.C.T.'s in-
scription credits include two specials in Manila and Korea, made in connec-
tion with his USO tours of more than 100 performances as Sky Masterson in Guys and Dolls. Mr. Graham ap-
ppeared in three productions at the Stanford Summer Theatre.

NATHAN HAA, who attended A.C.T.'s Young Conservatory, now pro-
tresses, joins the company after twelve years with the Old Globe Theatre in San Diego as an actor and technician. He appeared there in pro-
ductions of As You Like It, King John, Coriolanus, The Merry Wives of Windsor, Our Town, The Threepenny Opera as well as designing sound and serving as assistant stage manager for the company. He was seen in the Las Angeles Shakespeare Society's production of A Midsummer Night's Night. Ross Graham.
in the San Francisco production of One Hour 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, Street Scene, and The Tender Mercies. You Can't Take It With You, King Richard III, Pillars of the Community, Horatio, in the Xanadu Performing Shakespeare Festival, and the University of San Francisco, where he also guest directed. He was last seen in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ruling Class and Threepenny Opera.

ELIZABETH HUDGIE made her professional debut at New York's Lincoln Center Repertory playing the title role in T'He 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, Gonelli 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 BATMORE, The Miller, 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 Man.

CHARLES H. HYNAN, who was a M.A. candidate at the University of Texas at Austin, and is now a graduate student in Sticks and Bones, Speed in Two Gentlemen of Verona and Lady in Best Man at the Baptist in The Easterly Cycle Plays Main. 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. Antonion on the original Story Theater. He was last seen in Love's Labour's Lost. A.C.T., his Production of Macbeth and also performed in The Threepenny Shakespeare Festival and the Company Theatre of Berkeley, Mr. Hecht teaches voice in the Performance Program and at the University of San Francisco, where he is also guest director. He was last seen in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ruling Class and Threepenny Opera.

ANNE LAWVER was an original member of the A.C.T., has served during the last season of the A.C.T.'s Shakespeare Festival, and has been a production assistant with the National Shakespeare Festival in New York. She worked for NBC, studying a movement in Katya Delsko and the performance with Alice Hermes (which Ms. Lawver teaches in the Conservatory today). She appeared in the New York City Opera chorus. When A.C.T. joined the Seattle Repertory Theatre production of Threepenny Opera, it was in Our Town. At A.C.T., she has been seen in The House of Bernarda Alba, Tonight At 8:30, Broadway, The Miller, Tonight At 8:30, Arizona, and in The Cherry Orchard. 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 in Kathein's The Taming of the Shrew.

WILLIAM PATTERSON 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 show, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among his many minor roles are Union Soldier in Shenandoah, Vanya in Uncle Vanya, Prospero in The Tempest and George III in The Captain's Chair. In his first season with A.C.T., Mr. Paterson has appeared in such productions as Long Day's Journey Into Night, Three Sisters, The Time of Your Life, Czar, and Home Improvement. As Randy Dix, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, The Ruling Class, and as Grandpa Vanderhoff in You Can't Take It With You.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Artist-in-Residence at the Performing Arts in Santa Maria, where she was seen in The Music Man. Brigadoon, The Mikado and Most Happy Fella. Most recently she was in the title role of the Crescent City Opera's Night's Dream, Lucy in Dracula and Consuelo in Ho Who Gets Slapped. At A.C.T. she was seen as Alice in the Citizen Theatre's Alice In Wonderland, Cyrano de Bergerac, Alice in You Can't Take It With You and Absalom in The Crucible. Ms. May was featur.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts was a triumph of success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Misr, Stanley in A Streetcar Named Desire, as Andrew Wyle in Studs, George in That Championship Season and Astor in Uncle Vanya. Prior to joining A.C.T. he appeared as the lawyer in the original Broadway production of A Raisin in the Sun. As Alice, a part he recurred with A.C.T. Well known for his performances at the Phoenix Theatre and the Arena Stage in Washington, D.C., he was also seen as Marius in the Stratford Festival of Ontario under the direction of Seiji Ozawa. His A.C.T. credits include The Taming of the Shrew, Street Scene, The Cherry Orchard, Jumpers, of which he is also directing the musical comedy, and Coach.
RICK HAMILTON graduated from the University of Texas and then spent two seasons at the Oregon Shakespearean Festival where he played the roles of Tom in The Glass Menagerie, Mark Antony in Julius Caesar, Benedict 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 Theater, during which time he played Cassio in Othello, Sticks and Bones, Speed in Two Gentlemen of Verona and John the Baptist in The Easter Cycle Mysteries. Now in his third season with A.C.T., he has appeared in all three productions of the Shrew, Broadway, Cyrano de Bergerac, and The Cherry Orchard. His television credits include The Streets of San Francisco, Manix, and John Korty’s TV film The Music Man.

LAWRENCE HECHT, who joined the acting company last year after two years as a fellow student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with J. A. Antoni on the original Story Theatre. He was also an intern at the San Francisco Playhouse. Mr. Hecht also produced the company’s production of Macbeth and was also a member of the cast when they appeared in Christmastime and Blood Theatre and in the University of San Francisco, where he is also a graduate of Drama.

FLY in the San Francisco production of One Hour 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, and Shooting Stars. You Can’t Take It With You, King Richard II, Pillars of the Community, Horatio, in the Xerxes Project at the Three-Penny Opera. He holds a Master of Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Hostage and Burgoyne in The Devil’s Disciple.

EлизABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory playing the title role in Of Country Wife and Guscha 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 Misers, Tonight at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard, Cyrano de Bergerac, Pillars of the Community, Street Scene and The Three-Penny Opera. Her television credits include The Streets of San Francisco, Manix and John Korty’s TV film The Music Man.

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

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T. of California. As Miss India 1975, 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 Peking Opera of the Performing Arts in Santa Maria, where she has been seen in The Music Magic, Brigades, The Mikado and Most Happy Fella. Most recently there, she was Helena in Midsummer Night’s Dream, Lucy in Dracula and Consuelo in Ho Who Gets Slapped. At A.C.T., she was seen as Suzy in Cyrano de Bergerac, Alice in You Can’t Take It With You and Abril in The Crucible. Ms. May was featur ed in Tonight at 8:30, Broadway, The Misers and The Three-Penny Opera, as well as The Mystery Cycle, The House of Blue Leaves and The Taming of the Shrew.

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 Misler, Stanley in A Streetcar Named Desire, as Andrew Wykle in Struts, 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 Purlie, as Jack in A Hatful of Rain, and Alice, a part he re-created with A.C.T. He well known for his performances at the Phoenix Theatre and the Arena Stage in Washington, D.C. He has also been seen as Marius Marat/Chico at Manßslo Theatre Centre. Mr. Reinhardt’s television credits include several series such as N.Y., NET dramas and roles in Gunsmoke, Annie, Nichols and Hawaii Five-O.

STEPHEN SCHNETZER, who came to A.C.T. after a year in the production of Miss juliet, served as a general understudy with The incomparable Miss Broadway, and her off-Broadway credits include Cymbeline and Tenor 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 Festival in Stratford, Conn., and was seen in the film Hail, Caesar. He most recently appeared as Oberon 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, Junipers, The Ruling Class, and as Grandpa Vanderhof in You Can’t Take It With You.

ANNA DEAVERE SMITH, who graduated from Beaver College in Glen- side, Pennsylvania, and also studied at the City of London College in England, joined the company last season after completing the University of San Francisco Shakespeare training program. She has appeared in two television programs for KQED’s Uptown series. She has appeared in Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Three-Penny Opera at A.C.T.
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, Con. 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 Cradle, The HOT L BALTIMORE, Tonight at 8:30, Street Scene and as Rome in The House of Blue Leaves. He is currently staging the fights in Romeo and Juliet for the San Francisco Ballet Company.

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

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 Allied Round Playhouse for a year; opposite Dyan Cannon in Ninon Day Mattress; 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, Bullitt, Medium Cool and T. R. Baskin.

LAIRD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry VI Parts 1 and 2 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 Red Skelton. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Paradise, A Midsummer Night’s Dream and was 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 Heiress for the Players in Progress series and directed The Matchmaker this season.

JAMES 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 Tempest of the Shrew, The Miser, Tonight at 8:30, Pilgrim of the Community, Horatio, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.I.F. production of David Dances.

In 1944 when America was fighting for her life, Archie Rice was doing two short shows a day for his.
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 Play, You Can’t Take It With You, The Crucible, The HOT L Baltimore, Tonight at 8:30, Street Scene and in Rome 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 Catterpillars You Want and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

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 Indigo Round Playhouse for a year; opposite Dylan Cannon in Ninety Day Matisse; 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, Bullitt, Medium Cool and T. R. Baskin.

LAIRD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry IV Parts I and II and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labours Lost, The Alchemist and The Comedy of Errors. His television acting credits include Mission Impossible and Mission: Impossible. 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 Heiress 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 directing 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 USA 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 Tempest, The Shrew, The Miser, Tonight at 8:30, Pillars of the Community, Hurstby, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.I.P. production of David Dances.

In 1944 when America was fighting for her life, Archie Rice was doing two shows a day for his...
I SEE AMERICA DANCING... ON T.V.?
by JANICE L. ROSS

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

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

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

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

Much of the excitement about this new "Dance in America" program derives from the fact that this represents the first full-scale effort to bring contemporary dance and its choreographers to viewers at home.

Its creators realize that dance is an art form that thrives on the immediacy and excitement of live performance. So rather than vainly try...

For more than 225 years, the House of J&B has been one of London's leading wine and spirit merchants. And for the past nine successive reigns, J&B has earned the Royal Warrant. An achievement which makes J&B very rare scotch indeed.

J&B RARE SCOTCH
86 Proof Blended Scotch Whisky © 1976 Paddockton Corp., N.Y.

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

The BMW 3.0Si is not everyman's idea of an expensive automobile. It does not scream "Money" from the top of its hood. Nor is it the widest or the largest or the chromiest.

Why then has it become the choice of serious drivers in all parts of the world? Technically, the answer lies in a turbine-smooth, 3-liter engine, supremely efficient fuel-injection and uncanny four-wheel independent suspension. In short, a symphony on wheels.

Yet, all the technical explanations in the world cannot equal the singular experience of driving the 3.0Si. Phone the East Bay BMW Dealer nearest you to arrange a test drive.

The ultimate driving machine.

For BMW Sales, Service and Leasing in the East Bay
IMPORT MOTORS, Inc. WEATHERFORD MOTORS, Inc. WEBER MOTORS, Inc.
1945 Market Street 2036 Blake Street 2000 Washington Avenue
Concord Berkeley San Leandro
682-3977 649-2000 381-2003
Rare taste. We found a way to bottle it.

I SEE AMERICA DANCING... ON TV?
by JANICE L. ROSS

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

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

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

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

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

For more than 225 years, the House of J&B has been one of London's leading wine and spirit merchants. And for the past nine successive reigns, J & B has earned the Royal Warrant. An achievement which makes J & B very rare scotch indeed.

BMW 3.0Si

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

The BMW 3.0Si is not everyman's idea of an expensive automobile. It does not scream "Money" from the top of its hood. Nor is it the widest or the longest or the chromiest.

Why then has it become the choice of serious drivers in all parts of the world? Technically, the answer lies in a turbine-smooth, 3-liter engine, supremely efficient fuel-injection and uncanny four-wheel independent suspension. In short, a symphony on wheels.

Yet, all the technical explanations in the world cannot equal the singular experience of driving the 3.0Si. Phone the East Bay BMW Dealer nearest you to arrange a test drive.

For BMW Sales, Service and Leasing in the East Bay

IMPORT MOTORS, Inc. WEATHERFORD MOTORS, Inc. WEBER MOTORS, Inc.
1945 Market Street 2036 Blake Street 2000 Washington Avenue
Concord Berkeley San Leandro
628-3377 549-2000 381-2003

38
ing to capture a live event on film, the originators of "Dance In America" are trying to make their production a unique type of dance event—a sort of amalgam of stills and video and dance.

"Dance In America's" first program presented the City Center's Joffrey Ballet performing several works from the Company's repertoire, including Gerald Arpino's rock ballet, "Trinity," an excerpt from Leonide Massine's "Classic, Parade," Kurt Jooss' "The Green Table," and Robert Joffrey's "Romantic Remembrances."

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

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

The filming of Massine's "1771" Cubist spectacle, "Parade," posed different problems. The camera crews had to see certain sections of the dance repeatedly until they were familiar enough with the choreography to anticipate individual movements.

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

After this brief, informative introduction, which is far more vivid than any program notes, the camera switches to Christ dancing in Massine's original costume. It's at moments like these that the video dance comes close to "real" dancing, but the effect is lessened by the film. Through "Dance In America" we are treated to close-ups of the dancers, interviews with choreographers and brief views of rehearsals and other backstage situations that are normally only accessible in a live theater situation. For the uninstructed as well as the experienced dancer, these glances into the workings of a ballet augment our appreciation of a performance.

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

"Trinity" is an Arpino-styled rock ode to the nineties, replete with a pounding rock score, long-haired dancers and a candlelight procession. The unifying factor of this dance worked well in the TV format. The throbbing score and the passionate dancers interacted with such smoothness that it was not always necessary to see the camera as the formation moved at every moment. In this type of filmed situation the camera is able to focus on Christian Holder with a closeness and intensity impossible in a normal theater performance.

A segment from Robert Joffrey's "Romantic Remembrances" concluded the first segment of "Dance In America." The languid legato passages of this Tudoresque ballet were enhanced by the camera's slow-motion overlay of the dancers' bodies and faces.

Although it may be tempting to use the "Dance In America"'s aim as a type of forum for American dance in general, the producers are being careful to focus on individuals and single companies. Following the Joffrey Opening, the second program, to be shown sometime in late February or March, will focus on dancer-choreographer Twyla Tharp. The third segment, which will be shown in the late spring, will center on Martha Graham.

It was a formidable beginning, and if its audiences continue to grow, and its grants are renewed, WNET's "Dance In America" may create a new appreciation for the art of dance that will outlast its commercial competitors.
ing to capture a live event on film, the originators of “Dance In America” are trying to make their produc- tion a unique type of dance event—a sort of amalgam of artform of video and dance.

“Dance In America” is the first program presented by the City Center’s Joffery Ballet to perform eight weeks from the Company’s reper- toire, including Gerald Arpino’s rock ballet, ballet Trinity, an excerpt from Leo- nide Massine’s classic, Parade, Kurt Lueder’s The Green Table, and Robert Joffrey’s romantic Remembrances.

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

Still, major changes were made, or the elimination of the blackout before the sudden appearance of the figure of death in “Parade.” The Green Table was a problem. Instead of the traditional blackout and quick change of sets, the televised version has the dancers forming two lines stretching away from the camera. Unmistakably. Death then appears and the camera zooms forward, suddenly exposing the macabre figure.

The filming of Massine’s 1937 Cubist spectacle, Parade, posed different problems. The camera crew had to see certain sections of the dance repeatedly until they were familiar enough with the choreogra- phy to anticipate individual move- ments.

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

After this brief, informative introduction, which is far more vivid than any program notes, the camera switches to Christy dancing in Mas- sine’s original costume. It’s at mo-ments like these that the video dance comes close to realizing its full potential. Through “Dance In America” we are treated to close-ups of the dancers, interviews with choreogra- phers and brief views of rehearsals and other backstage sights that are normally out of the possible in a live theatre situation. For the uninitiated as well as the experienced dancer, these glimpses into the workings of a ballet augment our appreciation of a performance’s development.

In general it seems that a television audience’s period of concentra- tion for watching filmed dance is much shorter than during a live per- formance. Perhaps it’s because we’ve become accustomed to commercials and other interruptions, or maybe it’s just that the kinetic sympathy of an im- mediate performance doesn’t trans- late to film. Whatever the reasons, “Dance In America” wisely decided to show only one ballet, Trinity, in its entirety.

Trinity is an Arpino-styled rock ode to the nineties, replete with a pounding rock score, long-haired dancers and a candlelight proces- sion. The stylistic unity of this dance worked well in the T.V. format. The throbbing score and the passionate dancers interacted with such smoothness that it was not always necessary to seek the formation at every moment. In this type of filmed situation the camera is able to focus on Christian Holder with a closeness and intensity impossible in a normal theatre performance.

A segment from Robert Joffrey’s Romantic Remembrances concluded the first segment of “Dance In America.” The languid pas- sages of this Tudoresque ballet were enhanced by the camera’s slowmo- tion overlay of the dancers’ bodies and faces.

Although it may be tempting to use the “Dance In America” alike as a type of open forum for American dance in general, the pro- ducers are being careful to focus on individuals and single companies. Following the Joffery opening, the second program, to be shown some- time in late February or March, will focus on dancer-choreographer Twyla Tharp. The third segment, which will be shown in the late spring, will center on Martha Grahain.

It was a formidable beginning and, if its audiences continue to grow, and its grants are renewed, WNET’s “Dance In America” may prove to long outlive its commercial competitors.
Consistent Cantonese Culinary Charisma

Arun's
708 Grant Ave. San Francisco 982-2388

Chef Marguerite
French Dinner House 2520 Topaz — 775-9785
American Express BankAmericard Master Charge
Recommended by Hotline Magazine

Down Under
Restaurant Steak • Seafood • Saloon Bar
Cocktails
SUNDAY 11:00 a.m. — 3:00 p.m.
613 TAYLOR ST. S.F. 771-4876
1 Block From Greer-Carson Theaters
Bank Credit Cards Accepted

Performing Bacchus
by Fred Chery

Suehiro Restaurant

Number One Nob Hill

Hotel Mark
Mark Hopkins

Opera Theatre Ballet
Specially Planned Tours for AMERICAN WORLD PREMIERES in our National Bicentennial Year
Consult Joe Mathis for Information and Reservations

Mathis Travel
22 Battery St., San Francisco 94111
Tel.: (415) 701-6279

Western Women's Bank
Western Women's Bank (In Organization) will be a full-service, retail bank organized and founded by women, and for the first time, will have a Board of Directors who are predominantly women setting policy.

Women must play an important role in the San Francisco Bay Area economy. They have not been included in the economic structure of society and we believe the potential for a women's bank is to act as a catalyst for the expanding role of women in business finance, the professions and public life. Small businesses and the professions are the mainstream of our free enterprise system.

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

The present financial institutions are required by new legislation to accept their social responsibility toward women. This is a change which will come slowly because of the entrenched old ideas and opinions of the personnel. The thirst for financial knowledge by women is very real, however, no financial counselling available to them at the present time is sufficient. There are more women who are head of households today than ever before and we must satisfy their demand for participation and utilization of good business practices in money and management skills.

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

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

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

Our Big Redwoods

The redwoods of Sebastiani Vineyards are actually large trees containing dozens of maturer red wines. This special wood provides a nutty, spicy flavor that is unique and significant in the production of our premium wines.

The very highest grade of clear heart redwood is cut from the center of the tree and slowly air-dried to prevent brittleness and cracking. From 15 to 20% moisture is retained to counter the drying action of the heat in the wood. The pieces are cut 2" thick and 6" wide by 10' long with beveled edges to conform to the curvature of our 4,000 gal. tanks. Racks are used to hold the staves in position until the metal hoops can be applied. As an end piece it is perfect for a custom wine cellar. Water is introduced initially to seal the wood and prevent shrinking. The method of construction can easily hold 35,000 lbs. of maturing wine and the wood is such durable quality that lasts to eternity.

The precious quality of redwood allows the rapid rate of "breathe", thus softening the harsher characteristics of the young wine. Special attention is paid throughout the process to insure a wine properly "ripened" and ready for further maturing in small vats and bottles. Such a wine enhanced by this redwood "Zinfandler" with its unique "terroir" flavor. We invite you to try it. If you would care to learn more about our vineyards please write for our free monthly newsletter.

Sebastiani Vineyards
EST. 1852
P.O. Box 100, Sonoma, Calif. 95476

Beechoven of Wines

Recently I told how Edward Burnard, a little-known British author and epicure, found good wines. He learned what to look for, which he explains in musical terms. His beautiful and appropriate words impressed many of my readers, judging by the mail—so here is Burnard's appealing description of the wine which he loves most of all.

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

The Shape of Sophia

It takes power to keep in shape—particularly if you're a movie star. Like all the leading movie actresses, Sophia Loren is wined and dined a lot, which is hard on her famous figure. The actress knows better than to refuse a drink; everybody would be after her with a figure of her own. She can drop an ounce or so of red wine into a glass of water and sip that during the evening. It would be beautiful for Sophia, as a glance at her will show, but the idea of diluting a good red wine to extinction has a pen of its own.

San Francisco's Miss Geraldine

Miss Geraldine was a lady of "mature repose", and not bad to look at. Rumor has it that she was found in a vulnerable state on a deserted island in the South Pacific. A highly reputable Italian sailor picked her up, alone and abandoned, and took her to the warm shores of San Francisco. Prefer the air to the sea, Miss Geraldine joined a moving circus, and quickly became star aerialist, winning the hearts of all who saw her. Although some stories have it that this winsome lass literally fell from grace after flying a bit too high, the truth is that the tales of her sumptuous attributes travelled to the Emperor Norton himself, who was soon touched by her beauty.

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

After a flourishings business on the now infamous Lane, Miss Geraldine retired to run a candy store in Salinas. Her fine recipes were handed down to a lad claiming relationship to the Emperor. Upon his death, the fellow presented these recipes to the proprietors of Miss Geraldine's (BS) Montgomery on the condition that they would continue the tradition of warmth and good humor which had been the soul of the great lady.

The Competent Bore

All of us have had the misfortune of dining with the wine connoisseur who discourses at intolerable length about his selection of proper wines and vintages. Chances are, he'll send the wine he orders back because it's too cold or too warm or too cold or too something. Even when he's been warned that his talent is overwhelming, he still goes on and on—no matter what happens—he is man to take on any.

One such gourmet, a noted actor, is not inclined to be too much for his friends and when he decides to drink with them, he searches the menu until they find a costly and rare first-growth Bordeaux and pours it all into an empty bottle from a lowly Spanish wine widely advertised on TV at 99 cents a bottle. The actor then proceeds to add the connoisseur to an elegant dinner.

At the sight of the cheap wine bottle, the gourmet blanched; when they filled his glass he looked around for the nearest exit. There was none, so, as his friends watched intently, he took a hesitant sip. He swallowed it, and took another — larger this time. Then with his reputation at stake, he put the glass down firmly, snacked his lips, and spoke.

"Why did you pull a juvenile trick like this? You can't afford a thing!"
WESTERN WOMEN'S BANK
(in Organization)

WESTERN WOMEN'S BANK (In Organization) will be a full service, retail bank organized and founded by women, and for the first time, will have a Board of Directors who are predominately women setting policy.

Women must play an important role in the San Francisco Bay Area economy. They have not been includ-
ed in the economic structure of society and we believe the potential for a women's bank is to act as a catalyst for the expanding role of women in business finance, the professions and public life. Small businesses and the professions are the mainstream of our free enterprise system.

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

The present financial institutions are required by new legislation to accept their social responsibility toward women. This is a change which will come slowly because of the entrenched old ideas and personnel. The thirst for financial knowledge by women continues, however, no financial counseling available to them at the present time is sufficient. There are more women who are head of households today than ever before and we must satisfy their demand for participation and utilization of good business practices in money management.

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

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

Presently, we are in the midst of our stock sale and working out of our temporary offices at 44 Montgomery Street. Our bank will be located at 233 Front Street and we anticipate an April opening.

Our Big Redwoods

BEETHOVEN OF WINES

Recently I told how Edward Burn-
vard, a little-known British author and epicure, found good wines. He had learned what to look for in wines and with which he explained in musical terms. His beautiful and appropriate words impressed many of my readers, judging by the mail—so here is Burn-
vard's appealing description of the wine which he loves most of all.

"Claret is the Beethoven of wines, and, like all classics, does not reveal itself fully at first acquaintance. It is an intellectual wine, with a touch of astrigency, perhaps a necessary qual-
ity for the preservation of a classic. No other wine can show us so wide a range; like Beethoven, again there are the gay, light visions of his Mozartian beginnings, and at the ex-
trme end the somber masterpieces of the grand style. And, between, what a country to explore!"

THE SHAPE OF SOPHIA

It takes will power to keep in shape—particularly if you're a movie star. Like all the other movie personalities, Sophia Loren is wined and dined a lot, which is hard on her waistline. The actress knows better than to re-
fuse a drink; everybody would be after her with a fatigu
ing feeling. She drops an ounce or so of red wine into a glass of water and says that during the evening, it would be beauti-
fully for Sophia, as a glance at her will show, but the idea of killing a good red wine to extinction has a pen of its own.

SAN FRANCISCO'S MISS GERALDINE

Miss Geraldine was a lady of "real" reputation. Rumor has it that she was found in a vulnerable state on a deserted island in the South Pacific. A dis
tressed Italian sailor picked her up, alone and abandoned, and took her to the warm shores of San Francisco. Preparing the air to the sea, Miss Geraldine joined a traveling circus and quickly became star aerialist, winning the hearts of all who saw her. Although some stories have it that this winsome lass literally fell from grace after flying a bit too high, the truth is that the tales of her sun-
dry attributes travelled to the Em-
peror Norton himself, who was soon touched by her beauty.

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

After a flourishing business on the now infamous Lane, Miss Geraldine
tried to run a candy store in Salinas. Her fine recipes were handed down to a lad calling relationship to the Emperor. Upon his death, the fellow presented these recipes to the pro-

prietors of Miss Geraldine's (BSD Montgomery) on the condition that they continue the tradition of warmth and good humor which had been the soul of the great lady.

THE COMPETENT BORE

All of us have had the misfortune of dining with the wine connoisseur who discourses at intolerable length about his selection of proper wines and vintages. Chances are, he'll send the
time to kill him back be-
cause it's too warm or too cold or too something. Even when his talent is overwhelming, our patience can happen — the man is hard to take. One such Hollywood gourmet, a noted actor, told me it too be too much for his friends; and they decided to check him out. Then they searched the room until they found a cold and rare first-growth bor-
del, and poured it all into an empty bottle from a lowly Spanish wine widely advertised on TV at 9.99 cents a bottle. They then im
duc were the connoisseur to an elegant dinner.

At the sight of the cheap wine bottle, the gourmet blanched, when they filled his glass he looked around for the nearest exit. There was none, so, as his friends watched intently, he took a hesitant sip. He swallowed it, and took another — larger this time. Then with his reputation at stake, he put the glass down firmly, snatched his lips, and spoke.

"Why did you pull a juvenile trick like this? You can't afford to get into (continued)
A TASTE OF BRAHMS

In that magnificently beautiful new volume for Cello and Piano by C. F. Pany and Sam Aaron, "The Joys of Wine" (Henry N. Abrams, Inc., New York; publisher)—which I urge every wine lover to get and to read in many many sittings, the authors recount a story which links wine to the world of music.

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

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

"Don't you like it?" asked the host. "Hum," Brahms muttered. "Bring your Beethoven!"

GOOD HORE SENSE

The famed movie producer, Billy Wilder, once tried to persuade Sam Goldwyn to let him do a picture about Nijinsky, the great Russian ballet dancer—who, as you remember, ended his life in an insane asylum—believing he was a horse. To accomplish the task, Wilder took Goldwyn to the best restaurant in Hollywood and plied him with excellent food and wine. When Goldwyn was properly sedated, Wilder tried to make Goldwyn see the potential of his picture.

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

"Suppose we give the movie a happier ending," Wilder pleaded. "What do you think?"

"We'll have Nijinsky win the Kentucky Derby!"

REX'S FIFTH WIFE

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

"Such a gloriously eccentric Englishman! We spent one evening in the world who would disdainfully send back the wine in his own home, complaining to the butler about its quality—as if he had nothing to do with its purchase. He behaved in the house exactly the same way he would in a hotel, as if it were the same sort of service. If he didn't get it, (continued on p. 53)

THE CRITIC:
JUSTICE OR EGOMANIA?

(Pro fil of Alexander Fried)

by MARA DIAMOND

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

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

Though as a critic his report is often a considerable influence on public opinion, he does not consider himself a stern reviewer. Instead, his statement is intended to be helpful, a day-to-day philosophy he has lived with since he embarked on what was to be a life-long career as a critic while he was still a student at Columbia University, a wit and the man who created the New York City, working toward a master's degree in music.

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

"There are some writers who like to slash. Above all the critic should be just," Fried believes.

He feels that his life is an endless daily process of study and that his reports cannot be the sole factor determining whether people go to the box office or not. The public has a thing of its own, and even with some lack of sophistication, they often have a certain intuition, and frequently this mass intuition is a better reflection of what happens in a performance than what the expert can think up or feel.

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

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

"It's easy to fall into the habit of thinking you're right about everything, and when in early years you're suddenly confronted with someone who sharply contradicts you, it's a shock," he confessed. "After this happens a number of times you adjust to the fact that not everyone is going to agree with you."

Along these lines, he sometimes thinks he has developed an intuitive feeling about his mail. The daily letter count is high, yet every so often he spots a critical letter immediately even before opening it, by its type of envelope, handwriting or some intangible distinction.

His love for music began when he was an eight-year-old boy, and his mother decided he should study piano and had an upright piano smoked into the family home in the Bronx, New York. His father, who for some unspoken reason disapproved, encouraged him once the piano was there, and his family fostered his love for music, which he continued, including a boyhood period of teaching piano for 25 cents a lesson.

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

Though there was no outstanding music talent in his family, he kept up his interest and love for music. His parents were immigrants from Russian Poland who met and were married in New York City. He recalls a young aunt who had little education but was quick to subscribe to season tickets at the Metropolitan Opera. In his first visit to the Metropolitan, at the invitation of the aunt, they sat in the top row of the balcony and heard Ada with Caruso and the
A TASTE OF BRAHMS

In that magnificently beautiful new novel for Clifford Odets and Sam Aaron, "The Joys of Wine" (Henry N. Abrams, Inc., New York; publisher)—which I urge every winelover to get and to read in many many sittings, the authors recount a story which links wine to the world of music.

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

"This is the Brahms of my cellar," he said, producing a dust covered bottle and pouring some into the master's glass. Brahms looked first at the color of the wine, then snarled at his bouquet, finally took a sip, and put the glass down without saying a word.

"Don't you like it?" asked the host. "Hum," Brahms muttered. "Bring your Beethoven!"

GOOD TASTE SENSE

The famous movie producer, Billy Wilder, once tried to persuade Sam Goldwyn to let him do a picture about Nijinsky, the great Russian ballet dancer—who, as you remember, ended his life in an insane asylum—believing he was a horse. To accomplish the task, Wilder took Goldwyn to the best restaurant in Hollywood and plied him with excellent food and wine. When Goldwyn was properly sedated, Wilder tried to make Goldwyn see the potential of his picture.

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

"Suppose we give the movie a happier ending," Wilder pleaded. "We'll have Nijinsky win the Kentucky Derby."

REX'S FIFTH WIFE

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

"Such a gloriously eccentric Englishman," she reportedly said, "World-wandering and with no one to feed him. I'm amazed he's still alive, spooning."

"It's a wise man who says to watch the food as it comes to the table, and if it doesn't go down well, it's no crime to throw it away."

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

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

Though as a critic his report is often a considerable influence on public opinion, he does not consider himself a stern reviewer. Instead, his statement is intended to be helpful, a day-to-day philosophy he has lived with since he embarked on what was to be a life-long career as a critic while he was still a student at Columbia University, working toward a master's degree in music.

Fried does not believe that one person, the critic, can be so influential as to move people off the chess board and make them do what they don't want to do. Whenever he does put an event or a performance it is never done with an egomaniac attitude. He would much rather at the same time see that the audience's respect for equal capacity write differently of the event and this may be of value to the artist from another point of view.

"There are some writers who like to slash. Above all the critic should be just," Fried believed.

He feels that his life is an endless daily process of study and that his reports cannot be the sole factor determining whether people go to the box office or not. The public has a life of its own, and even with some lack of sophistication, often have a certain intuition, and frequently this mass intuition is a better reflection of what happens in a performance than what the expert can think up or feel.

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

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

"It's easy to fall into the habit of thinking you're right about everything, and when in early years you're suddenly confronted with someone who sharply contradicts you, it's a shock," he confessed. "After this happens a number of times you adjust to the fact that not everyone is going to agree with you."

Along these lines, he sometimes thinks he has developed an intuitive feeling about his mail. The daily letter count is high, yet every so often he spots a critical letter immediately even before opening it, by its type of envelope, the handwriting or some imitable distinction.

His love for music began when he was an eight-year-old boy, and his mother decided he should study piano and had an upright piano smuggled into the family home in the Bronx, New York. He, who for some unspoken reason disapproved, encouraged him once the piano was there, and his family fostered his love for music, which he continued, including a boyhood period of teaching piano for 25 cents a lesson.

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

Though there was no outstanding music talent in his family, he kept up his interest and love for music. His parents were immigrants from Russian Poland who met and were married in New York City. He recalls a young aunt who had little education but was quick to subscribe to season tickets at the Metropolitan Opera. In his first visit to the Metropolitan, at the invitation of the aunt, they sat in the top row of the balcony and heard Asda with Caruso and the
young Claudia Muzio, “something I’ll never forget. We were so far away from the stage, yet the sound was heavenly.” Now, he prefers to sit in the top row of the balcony for symphony performances.

While a freshman at Columbia University his interest in music re-emerged in a different way. His older brother had been ushering at Carnegie Hall, and passed the job on to him. “So I was in Carnegie Hall as many as six times a week. I even got into the habit of going there for many morning symphony rehearsals, sneaking into the hall, which I could do since I knew the back way around,” and listening from behind a curtain at the back of a box where he could follow a score and could hear every word the conductor would say.

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

His first job was with the Musical Digest, with which he began by translating articles from foreign correspondents. In hardly more than a year he was named managing editor, working day and night. “By this time I could go not only to Carnegie anytime I wanted, as if it were my own home, but I was within walking distance of the Metropolitan Opera. I had press tickets there and also could go in and stand anytime I wanted. I often passed through after lunch just to sample what was going on, on my way back to my office,” he said.

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

“I got the job in short order, and on the morning I arrived in San Francisco I attended a midwinter performance of Risorgimento, starring Totti Del Monte and Josef Schuster.” Immediately he returned to the newspaper and wrote his first review, working at the typewriter of the managing editor and writing on and on until the editor came over and stopped him.

Does Alexander Fried ever relax and enjoy a performance? “Of course I can relax, but I never forget when I’m working to perform like a serious event,” he said. “I can feel tired when I arrive but whenever the event proves very beautiful, I come out fresh and renewed.”

As to the responsibility of the critic, Fried has mixed up a category of responses of the so-called “critical” or reviewer, which are:

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

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

C) He is something of an artist because he writes a story, shaping it from his thoughts and his language into the finished piece. If the performance is impressive enough, the story becomes an essay, not just a telegram to be tossed off. If the review is well done it can come off with a kind of glow, because when Alexander Fried writes it, that glow has gone into it.

The Redwood Room

The Redwood Room at the Cliff Hotel appealed to San Franciscans like Julia Hare, and to out-of-towners. Fraia like the New York Times. Says the Times: “Praetiosa,” and says Julia Hare: “Delicious.” For lunch or dinner, call 776-4274, Cliff Hotel, Geary and Taylor, San Francisco.

Classical-Chic.

Julia Hare

Julia Hare knows how to change—hair, dress, design. And how other things are classical, and everlastingly chic. Consequently, the classical food and service in the Redwood Room at the Cliff Hotel appealed to San Franciscans like Julia Hare, and to out-of-towners. Fraia like the New York Times. Says the Times: “Praetiosa,” and says Julia Hare: “Delicious.” For lunch or dinner, call 776-4274, Cliff Hotel, Geary and Taylor, San Francisco.

Raisin—Re-Opens the Orpheum

Raisin, the Tony and Grammy award winning “best musical” direct from three record-breaking years on Broadway, opens a two-week engagement at the Orpheum Theatre on March 2.

The first Broadway musical to come with its original company to Market Street, Raisin is expected to initiate a new policy at the Orpheum, which expects to continue presenting Broadway attractions. Raisin stars the Tony Award winning “best musical actress” Virginia Capers. This multi-talented performer has appeared in several productions herefore in California and was last seen on screen in Lady Sings the Blues.

Produced by Robert Nemiroff and based on the award-winning Lorraine Hansberry play Raisin in the Sun, Raisin has music by Judd Woldin and lyrics by Robert Brittan. Columbia Records has produced the musical’s album.

The New York Times critic called the musical “Pure magic!” Barbara Walters of the Today Show said she found the musical “Superb.”

Performances are scheduled for Tuesday thru Sunday both weekends (two performances on Saturdays and Sundays) with one Wednesday matinee at 2:30 pm on March 3. For ticket information call 621-5000.

Verona Green sits on his grandmother’s lap, played by Virginia Capers.

The Waterfront

Pier 7 at Broadway
391-2696 Valet Parking

The finest seafood plus a fascinating harbor view.

young Claudia Muzio, "something I’ll never forget. We were so far away from the stage, yet the sound was heavenly." Now, he prefers to sit in the top row of the balcony for symphony performances.

While a freshman at Columbia University his interest in music rec
received impetus in a different way. His older brother had been ushering at Carnegie Hall, and passed the job on to him, "So I was in Carnegie Hall as many as six times a week. I even got into the habit of going there for some morning symphony rehearsals, sneaking into the hall, which I could do since I knew the way around," and listening from behind a curtain at the back of a box where he could follow a score and could hear every word the conductor would say.

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

His first job was with the Musical Digest, with which he began by translating articles from foreign correspondents. In hardly more than a year he was named managing editor, working day and night. "By this time I couldn’t go not only to Carnegie any time I wanted, as if it were my own home, but I was within walking distance of the Metropolitan Opera. I had press tickets there and also could go in and stand anytime I wanted. I often passed through after lunch just to sample what was going on, on my way back to my office," he said.

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

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

"Does Alexander Fried ever relax and enjoy a performance? "Of course I can relax, but I never forget when I’m working and the most serious event," said. "I can feel tired when I arrive but whenever the event proves very beautiful, I come out fresh and renewed."

As to the responsibility of the critic, Fried has many a category of responses of the so-called critic, or reviewer, which are: A) Something happens and as a reporter the critic tells about it. B) He is a preacher trying to get people to appreciate the best, and to analyze experiences that are less worthy.

C) He is something of an artist because he writes a story, shaping it from his thoughts and his language into the finished piece. If the performance is impressive enough, that story begins an essay, not just a telegram to be tossed off. If the review is well done it can come off with a kind of glow, because when Alexander Fried writes it, that glow has gone into it.

**CLASSICAL-CHIC**

**JULIA HARE RE-OPENS THE ORPHEUM**

Raisin, the Tony and Grammy Award winning “best musical” direct from three record-breaking years on Broadway, opens a two-week engagement at the Orpheum Theatre on March 2.

The first Broadway musical to come with its original company to Market Street, Raisin is expected to initiate a new policy at the Orpheum, which expects to continue presenting Broadway attractions.

Raisin stars the Tony Award winning “best musical actress” Virginia Capers. This multi-talented performer has appeared in several productions herebefore in California and was last seen on screen in Lady Sings the Blues. Produced by Robert Nemiroff and based on the award-winning Lorraine Hansberry play Raisin in the Sun, Raisin has music by Judd Woldin and lyrics by Robert Brittan. Columbio Records has produced the musical’s album.

The New York Times critic called the musical “pure magic!” Barbara Walters of the Today Show said she found the musical “superb.”

Performances are scheduled for Tuesday thru Sunday both weeks (two performances on Saturdays and Sundays) with one Wednesday matinee at 2:30 pm on March 3. For ticket information call 621-5000.

**REDWOOD ROOM**

Julia Hare has contributed her modeling fee to a charitable organization.

**Put The World’s Best Selling Portable Dictating Machine In Your Pocket**

For $99.50.

- weighs less than 13 oz.
- records up to 30 minutes of notes and ideas

**Norelo"idea machine"**

**CALL:**

**San Francisco** 991-7711
**East Bay** 655-5050
**Sacramento** 752-5553
**San Diego** 929-6046

**U.S. AUDIO & COPY**

**3135 63rd. Street Emeryville CA 94608**

The finest seafood plus a fascinating harbor view. Lunch. Cocktails. Weekend Brunch.

**THE WATERFRONT**

Pier 7 at Broadway
391-2696 Valet Parking
The Market Scene
COMPUTER SUPPORT FOR INVESTMENT DECISIONS

by DOUGLAS A. SMITH
Senior Trust Investment Officer
Bank of America NTSBA

Bank of America's Trust Investment Department is the twelfth largest in the United States and the largest on the West Coast. The bank's investment groups in San Francisco and Los Angeles are each the equal of medium-sized trust companies.

How can an organization with such an overwhelming volume of business take advantage of this size and ability to support an extensive research and management capability, and at the same time give its customers personalized service? It is a difficult dilemma. In the investment world, size alone can open doors that the individual investor can seldom enter. The thousands of trust accounts on its books allow the bank to support a large research staff at minimal cost to each account. However, that same size sometimes allows an individual client to feel somewhat lost in the day-to-day operation of the department.

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

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

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

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

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

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

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

With the introduction of PIMS still months away, the bank's Trust Investment Department began an in-depth review and analysis of the factors influencing the decisions of its investment managers. Could those skills be more sharply focused in the complex process of investment decision-making? The study resulted in the establishment of flexible guidelines incorporating the skills and experience of the more senior members of the department's staff.
Canlis’ Restaurant in the Fairmont

As San Franciscans cable cars clatter softly outside, you’ll be pampered in an elegant continental atmosphere. We’re very good at getting you to the theatre on time. And for after-theatre, we purvey our superb cuisine in our cozy midnight Piano bar and sumptuous private dining rooms. Cocktails: 5 p.m. to 2 a.m. Dinners: 6 p.m. to midnight. For reservations call 329/0133. Closed Sundays.

Bank of America’s Trust Investment Department is the twelfth largest in the United States and the largest on the West Coast. The bank’s investment groups in San Francisco and Los Angeles are each the equal of medium-sized trust companies. How can an organization with such an overwhelming volume of business take advantage of this size and ability to support an extensive research and management capability, and at the same time give its customers personalized service? It is a difficult dilemma. In the investment world, size alone can open doors that the individual investor can seldom enter. The thousands of trust accounts on its books allow the bank to support a large research staff at minimal cost to each account. However, that same size sometimes allows an individual client to feel somewhat lost in the day-to-day operation of the department.

The problem of giving individual service to thousands of accounts is a common one in the investment community. The industry shares another thorny problem, the rapidly increasing sophistication of investment management techniques. “The complexity of investment management has increased dramatically in recent years,” says James R. Morse, B of A Trust Investment Department vice president of the BankAmerica Corporation subsidiary BAIAMCO (BA Investment Management Corporation). “While we recognize that new tools are necessary to remain ahead of competition, we’re vitally concerned that each of our individual clients not feel increasingly that he or she is only one in a great sea of account numbers on someone’s computer printer. B of A’s Trust Investment Department feels it has taken a major step toward solving those problems through the recent introduction of its Portfolio Inquiry and Management System (PIMS). “This new system has become the cornerstone of the bank’s investment approach,” Morse says. “The goal of the PIM System is deceptively simple. It is to improve the quality and efficiency of the decision-making process so that the best possible investment ideas impact each and every account.”

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

PIMS is the result of some six years of research into the problem of investment management techniques. “The complexity of investment management has increased dramatically in recent years,” says James R. Morse, B of A Trust Investment Department vice president of the BankAmerica Corporation subsidiary BAIAMCO (BA Investment Management Corporation). “While we recognize that new tools are necessary to remain ahead of competition, we’re vitally concerned that each of our individual clients not feel increasingly that he or she is only one in a great sea of account numbers on someone’s computer printer. B of A’s Trust Investment Department feels it has taken a major step toward solving those problems through the recent introduction of its Portfolio Inquiry and Management System (PIMS). “This new system has become the cornerstone of the bank’s investment approach,” Morse says. “The goal of the PIM System is deceptively simple. It is to improve the quality and efficiency of the decision-making process so that the best possible investment ideas impact each and every account.”

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

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

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

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

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

With the introduction of PIMS still months away, the bank’s Trust Investment Department began an in-depth review and analysis of the factors influencing the decisions of its investment managers. Could those skills be more sharply focused in the complex process of investment decision-making? The study resulted in the establishment of flexible guidelines incorporating the skills and experience of the more senior members of the department’s staff. Utili-
PERFORMING BACCHUS

"he’d complain and ask the manager, which was me!"

DON’T BLAME IT ON THE BARD

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

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

Starlings,” Sam Sebastian reports, “are not native to America, having been imported by one man in the 19th Century who thought our country should have every bird mentioned by Shakespeare.

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

FIRST AMERICAN WINE EXPERT

“The best vintage now to be bought is of 1784 . . . there has been no other good year since 1777,” wrote Thomas Jefferson in his diary — now on view in a new exhibition at The Wine Museum of San Francisco. Jefferson was America’s first wine expert, according to Museum Director Ernest G. Mottlberger.

This exhibition, will be shown through Fall, 1976, and is created to “celebrate the American Bicentennial by presenting the story of wine making and wine appreciation in early America, and to describe Thomas Jefferson’s role as an advocate of wine in America.” Research on this exhibition revealed that wine making was underway in America 200 years before the Revolution.

TO QUIETEN THE NERVES

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

The British dependency on Port is seen as Eliza Doolittle is about to make her debut in the musical comedy, My Fair Lady, and Colonel Pickering is taken with the jitters: “Pickering: Have some port. It will quieten your nerves.

Pickering: I’m not nervous! Where is it?”

IRISH PRIDE

The story is told of an Irish actor, noted for his many adept characterizations of cantankerous characters. (It was said he was not acting, and in truth his own disposition matched the crankiness of his roles.) He belonged to an illustrious London club for a good many years, and there he was in the habit of ordering large Irish whiskeys, for which he was charged fivepence per glass. One day he happened to discover that the charge for a large Scotch whisky was sixpence . . . whereas he lost his temper in one of the most memorable scenes of his personal life. “I consider this,” he shouted, pounding his cane with emphasis, “I consider this indescribably low price a slur on the nation to which I have the honour to belong!”

THE SWEET SOUNDS OF SEMILLON

In his eloquent “Wine Bibber’s Bible,” James Norwood Wood describes Dry Semillon wine in words which would appeal to a music lover. (The wine would too!)

“Dry Semillon can have the haunting beauty of a flute heard over still waters.” (Paul would have been speaking of the wine of Livermore Valley, Concord and Wolfe both produce fine “flute-like” vintages.)

LIFE’S BIG THREE

The great composer Gluck was once asked what, of all the things life could bring, he most desired.

“Money, wine, and fame,” he replied.

He was asked to explain his choice.

“With the money,” he said, “I can buy the best wine. Wine inspires my genius . . . and genius wins me fame.”

Fred Cherry writes an off-beat “Personal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.
Both Mr. Hallahan and Miss Cole support the production immersively.
In addition, Fredi Olthers has an exact touch of polish for the meticulous-ly-tailored magistrate Hester Sal-
vatore, who first brings Alan to the doctor, and Janice Garcia brings a sweetness and provocative freshness
to the role of Jill Mason, Alan’s only
girlfriend.

One criticism, however, leveled at the local production I find true: the secondary roles are noticeably
clumsy and unattractive.

The play’s focus busts out of the
theater with all its Delphic splendor
of language and depth of mind
wringing in ecstasy and agony, a por-
trait of man run ragged by both his
Apollosian and Dionysiac desires.
Writing with an unsurpassable gift
datail and metaphor, the play
wright has left no pat answers or
conclusions to his play’s questions.
Like an ice storm, both desires he
seems to say are intrinsically beau-
ful and destructive.

Nevertheless, I somehow leave the
theater purged by the ride, wanting
in whatever way possible to achieve
a higher level of worship in my life.
Seeking celebration, willing to bear
the costs, no matter how less intense
they both may be from what is ex-
perienced on the stage.

“You want Alan without the act,”
Daniel Zippi tells me. Yes, Fredi affirms
that possibility.

Mr. Samson is staff writer for Per-
forming Arts Magazine and fine arts
critic for The Contra Costa Times.
Aloneness, it seems, draws a patient out, permits him to project figures of his imagination onto the "blank" person of the psychiatrist.

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

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

The father, remarkably well played by Charles Hallahan, may be a sack of hot air and insecurities, thick-headed and defeated, but he is not purposely misunderstanding or cruel to his son. The mother, equally superbly acted by Megan Cole, is not just a flat religious fanatic. Instead, she paints a penetrating portrait of a mother, wounded, wan, struggling desperately to contain her feelings of guilt in a polite, social coat of calm. There is a constant quiver to her voice, a fidgetiness nervousness to her hands, and arms that signal a woman just about to break down.

Both Mr. Hallahan and Miss Cole support the production immersively. In addition, Fredi Olter has an exact touch of polish for the meticulously-tailored magistrate Hester Salzman, who first brings Alan to the doctor, and Janice Garcia brings a sweetness and provocative freshness to the role of Jill Mason, Alan's only girlfriend.

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

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

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

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

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

---

Cruise to Extraordinary Lands.

SOUTH AMERICA

Come sail away with us from San Francisco. To Mexico, the Caribbean and southern South America. It's an outstanding travel bay and a thrilling adventure. 14 ports, plus the Panama Canal and spectacularly beautiful Strait of Magellan. And you'll enjoy the great pleasures of being on a SANTA LIZA luxurious surroundings, incomparable cuisine, warm personal service, just 100 fellow passengers, and an atmosphere as relaxed and uncrowded as a private resort. These are Join Anywhere Leave Anywhere Cruises. Choose any portion of the voyage you wish. The full cruise is 52 days round trip from San Francisco, sailing every 2 weeks. Sea/Air holidays are 3 to 32 days. For details, contact your travel agent or mail the coupon. Then pick a date and come aboard. You'll sail to extraordinary lands.

Prudential Cruises
One California Street, San Francisco, CA 94105
Call Collect: 415-781-3800
Send brochure on Cruises to Mexico, the Caribbean, and South America.
I am also interested in □ Canada Cruises  □ Sea/Air
Name ____________________________
Address ____________________________________________________
City ____________________________ State ___ Zip __________ Phone ______
My Travel Agent Is ____________________________

---

Strait of Magellan
The American answer.

We know we were creating one of the finest production cars built anywhere in the world. A car completely—
with almost every luxury feature standard, including an Electronic-Fuel-Injected Engine. A car women
would love for its ease of parking and maneuverability—men, for its efficiency and responsiveness.
Apparently, America agrees. For Seville is already outselling every luxury import sedan.

Seville
BY CADILLAC

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94115
(415) 982-9624

. . . for the FIRST TIME in THREE YEARS

memberships are available in
Fred Cherry's WINE DISCOVERY
CLUB. Members get priority and substantially lower prices in inexpensive wine and food
dinners, tastings, winery tours, classes, trips, etc.

If you like wine—without wosh
shopping—just quickly telephone
(415) 982-9624
to find out how you may join
this sensible wine and food so-
ciety.

The Finest
in Seafood Dining
Each seafood dinner—seven nights a week—lunches and Sundays brunch—with a fabulous view of the Bay Bridge.

Sinbad's
791-2055

On the Embarcadero,
Just south of the Ferry Bldg.

Barbelli's
NO FINEER FOOD ANYWHERE
Monday thru Friday
Lunch and Dinner
Saturday—Dinner Only
Closed Sundays & Holidays
ADJACENT TO THEATRES
243 O'Farrell St. 792-0243

Imperial Palace
819 Grant Avenue
San Francisco 923-4465

The Cigar Room
of Chinese Cuisine

NEVADA ENTERTAINMENT GUIDE
FOR APRIL 1976

RENO
Harrah's Reno (Headliner Rooms—Reservations toll free 800/650-3373)
Apr. 1-5—Linda Ronstadt
Apr. 6-10—Clay Curtis
Apr. 11-15—Roy Clark
Apr. 16-20—The Monkees
Apr. 21-25—The Osmonds
Apr. 26-30—The Osmonds

LAKE TAHOE
Harrah's Tahoe (South Shore Room)—Reservations toll free 800/684-1377
Apr. 1-5—Jim Nabors
Apr. 6-10—Jann Arden
Apr. 11-15—Don McLean
Apr. 16-20—Tina Cookie
Apr. 21-25—The Osmonds
Apr. 26-30—The Osmonds

LAS VEGAS
Caesars Palace (Reservations toll free 800/634-9361)
Apr. 1-5—Bill Cosby
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden
Apr. 16-20—Robert Goulet
Apr. 21-25—Elvis Presley
Apr. 26-30—Foster and Partners

Dunes (Reservations 415/387-2133)
Apr. 1-5—Jann Arden
Apr. 6-10—Ray Allen
Apr. 11-15—The Osmonds

Fleming's Hilton (Reservations 415/771-1200)
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

Frontier (Reservations toll free 800/634-9361)
Apr. 1-5—Mae West
Las Vegas Hilton (Reservations 415/771-1200)
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

La Scala (Reservations toll free 800/634-6363)
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

Ziegfeld Theatre—"Half a Mile Hollywood"
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

Riviera (Reservations 415/421-6666)
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

Coffee Night (Reservations toll free 800/634-6363)
Apr. 1-5—Tony Bennett
Apr. 6-10—The Osmonds
Apr. 11-15—Jann Arden

You can't describe a feeling
MacArthur Park
Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch.
Free valet parking.
687 Front St. (below Jackson & Pacific)
San Francisco (415) 398-7700
The Finest in Seafood Dining

Each seafood dinner seven nights a week, lunch and Sunday brunch with a fabulous view of the Bay Bridge.

Plat 2
on the Embarcadero,
just south of the Ferry Bldg.
751-2055

Sinbad's

No Finer Food Anywhere

Monday thru Friday
Lunch and Dinner
Saturday
Closed Sundays & Holidays
ADJACENT TO THEATRES
243 O'Farrell St.
792-0243

NEVADA ENTERTAINMENT GUIDE
FOR APRIL 1976

RENO
Harrah's Reno (Headliner Room) — Reservations toll free 800/668-3573
Apr. 14 — To be announced
Apr. 21 — Chuck Berry
Apr. 22—30 — To be announced
Apr. 29—May 12 — Bobbie Gentry

John Ananga's Reggae (Celebrity Showroom) — Reservations toll free 800/688-1177
Apr. 1—9 — To be announced

LAKE TAHOE
Harrah's Tahoe (South Shore Room) — Reservations toll free 800/668-3775
Apr. 3 — J.C. Needs Jr.
Apr. 5 — Bill Cody and the Lettermen
Apr. 16—20 — Jethro Tull
Apr. 30 — June Garwood and St. Louis Blues

Thunderball (High Sierra Room) — Reservations toll free 800/668-3237
Apr. 2—4 — Robert Gualdi and Susan Binnion
Apr. 5 — June Garwood and St. Louis Blues
Apr. 13—17 — Richard Little and Dick Jensen
Apr. 18—30 — To be announced
May 1—7 — Jack Jones and Terre Brewer

LAS VEGAS
Caesars Palace — Reservations toll free 800/668-6069
Apr. 6—14 — To be announced
Apr. 15—22 — Shirley MacLaine
Apr. 23—30 — Ann Miller

Bette Davis (Reservations toll free 800/634-6096)
Apr. 8—27 — Bette Davis

Flemings Hilton (Reservations 415/771-1200)
April — "One Paris Week"

Frontier (Reservations toll free 800/668-6069)
Apr. 1 — May 1 — Wayne Newton

Las Vegas Hilton (Reservations 415/771-1200)
Apr. 7—15 — To be announced
Apr. 15—30 — Bette Davis

MOH Grind (Reservations toll free 800/634-6069)
Apr. 5—13 — Lola Falana
Apr. 14—30 — Joanie Rives

Ziegfeld Theatre — "Handfagle Hollywood"

Riviera (Reservations 415/421-6666)
Apr. 2 — John Davidson
Apr. 5—10 — Bert Bacharach and Joel Grey
Apr. 11—15 — "Ziegfeld Follies"

Saloon (Reservations toll free 800/634-6069)
Apr. 1 — May 12 — Richard Little and Dick Jensen

Sand's (Reservations toll free 800/634-6001)
Apr. 3—10 — To be announced
Apr. 11 — Robert Gualdi

Triumph (Reservations toll free 800/634-6069)
Apr. 12 — "One Paris Week"

You can't describe a feeling

MacArthur Park
Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch. Free valet parking.
687 Front St. (below Jackson & Pacific)
San Francisco (415) 398-5700

. . . for the FIRST TIME IN THREE YEARS

memberships are available in Fred Cherry's WINE DISCOVERY CLUB. Members get priority and substantially lower prices in inexpensive wine and food dinners, tastings, winery tours, classes, trips, etc.

If you like wine—without worry—shipping it quickly is best
(415) 982-9624

to find out how you may join this sensibly priced and food society.

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94118
(415) 982-9624

The American answer.

We know we're creating one of the finest production cars built anywhere in the world. A car complete—with almost every luxury feature standard, including an Electronic-Fuel-Injected Engine. A car women would love for its ease of parking and maneuverability—men, for its efficiency and responsiveness. Apparently, America agrees. For Seville is already outselling every luxury import sedan.
Why is Tareyton better?

Others remove.
Tareyton improves.

Charcoal is why. While plain white filters reduce tar and nicotine, they also remove taste. But Tareyton has a two-part filter—a white tip on the outside, activated charcoal on the inside. Tar and nicotine are reduced... but the taste is actually improved by charcoal. Charcoal filtration is used to freshen air, to make beverages taste better. Charcoal in Tareyton smooths, balances and improves the tobacco taste. And that’s why Tareyton is better.

Join the unswitchables and see why...

Tareyton is America's best-selling charcoal filter cigarette.