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THE BAY AREAS MUSIC & THEATRE MONTHLY MAGAZINE
FEBRUARY 1972 VOL. 18, NO. 2

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PERFORMING ARTS is published monthly and circulated to audiences attending concert attractions and/or educational and cultural events at the San Francisco Opera House, Curran, Geary and other Bay Area theaters. Performing Arts is also published in Los Angeles and circulated at the Music Center and Hollywood Bowl. All rights reserved. © 1972 by Performing Arts. Reproduction or reproduction from this material is prohibited. PERFORMING ARTS is published by Performing Arts, Inc., 515 Brann Street, San Francisco, California 94107. Telephone: (415) 771-8657. L.A. Edition: 5148 Santa Monica Boulevard, Beverly Hills, California 90215. Telephone: (213) 274-8726. Printed in San Francisco.

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PERFORMING ARTS

THE BAY AREAS MUSIC & THEATRE MONTHLY MAGAZINE

FEBRUARY 1970, VOL. 10, NO. 2

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PERFORMING BACCHUS

by FRED CHERRY

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

PHIL LEHR'S STEAKRY—Hilton Hotel Tower, San Francisco—Telephone 673-6600

OPINION: A good many years ago, in a nearby establishment with the same name (it's still there), Phil Lehr translated America's penchant for "plain red meat" into an eclectic American cuisine. As you enter, and before you're seated, you're ushered into a room featuring a beautiful refrigerated display case where you look up at a big wall-mounded menu and make your choice. It's a limited list, and the price is controllable—for you pay by the ounce for the steak you select. There are New York and Top Sirloin and Ribeye and Filet Mignon steaks at $9 for 8 ounces, and 50 cents for each additional ounce. The Porterhouse and T-bone cost a bit less. And there are the specialties: Steak Diane and Beef Wellington and Steak Shallow and Chateaubriand and Pepper Steak—most of them flambéed. So much for the food.

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

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

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

We had one dessert here. It was the Cherry Cheesecake—a culinary creation as good as you'll ever get. Creamy cheese cake is covered with a flaming cherry sauce of hing cherries and butter and lemon and cherry brandy. And, of course, coffee—black and strong. We followed the coffee with a special after-dinner drink called the White Cloud—creme de menthe and creme de cacao—and it was pleasant, but not really required after that wicked and delicious dessert.

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

PERFORMING WINE JUDGES

Not long ago the winemakers of Sonoma County decided to have a tasting and judging of their wines, and invited a group of acknowledged wine experts to appraise the wines. The event was like a wine-lover's dream. The wines were poured by the winemakers, who poured them in their own glassware, and the judges were seated at a long table with a large central bowl. The wines were tasted in the order in which they were poured, and each judge was given a small card to write down his remarks. The judges were then asked to rate the wines on a scale of 1 to 10, with 1 being the lowest and 10 the highest. The results were then tabulated and the winners were announced.

Catherine Deneuve for Chanel

Chanel No. 5
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PERFORMING BACCHUS
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Not long ago the winemakers of Sonoma County decided to have a tasting and judging of their wines, and invited a group of acknowledged wine experts to appraise the wines. The theatrical world contributed its share to the illustrious wine-judging panel: Burgess Meredith—as famous among wine buffs for his magnificent cellar on both coasts as for his dramatic ability—and Dan Rowan—a serious and dedicated wine lover who alternates comic antics on TV with a very serious partnership in a fine Beverly Hills wine shop.

Catherine Deneuve for Chanel
WINEMAKING PLAYWRIGHT
Just 28 miles north of Manhattan is a 78-acre vineyard and winery named “High Tor,” after the nearby mountain which looms down upon carefully-tended vines. It was planted in 1931 by playwright Everett Fish with French hybrid grapes.

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

FRANKIE LANE LIKES SONOMA
Al Tornen of Kenwood used to be a member of “The Vagabonds,” a popular singing group in the fifties, and he likes to invite old friends to show business to his ranch in the wine country of Sonoma. Recently Frankie Lane was visiting, and Al and wife Barbara decided to take the singer to town for lunch.

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

LOVE, WINE AND MUSIC
Giuseppe Verdi was the greatest of the Italian romantics. And he knew wine as he knew love and music, for how else could he have written: “Let us drink, love, For the warmest kisses of love Lie within the wine cup.”

SHAKESPEARE SAID IT
“Good wine is a good, familiar creature if it be well used: exclaim no more against it.”—Othello, Act II, Scene 3

FEED CHEESE writes an off-beat “Per- sonal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.

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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.


So if you’re thinking about buying a luxury car, give some thought to the Volvo. You’ve worked hard to afford the best. You deserve a car that can take the worst.
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The house where Beethoven's mother was born.

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

The romance ended sadly for Beethoven, but happily for his friend, since Eleonore married Franz Wegeler. Among the objects in the collection is a friendship cup given by Wegeler to Beethoven.

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

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

FRANKIE LANE LIKES SONOMA

At Tormel Winery, Kenwood used to be a member of "The Vagabonds," a popular singing group in the fifties; and once when I invited a band from his home to this ranch in the wine country of Sonoma, recently Frankie Lane was visiting, and he and wife Barbara decided to take the singer to town for lunch.

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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.
NO SUPERLATIVES PLEASE!  
(But for Act I, We Make an Exception)

by BLAKE ANTHONY SAMSON

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

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

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

Some are familiar works that invete repeate such as Lamb, by Frederick Ashton, and Fancy Free, but new for this year are now. Now that I have seen the cream of these new works at the Ulo Theater in New York, I can say, they are not only new but also masterworks.

Nothing quite equals Raymond for opulence. Antony Tudor has his in the 198s are failing a work of such vision and lyricism in his eye. It that its only other competition is his first at the 10th Anniversary Gala and Twyla Tharp's Push Comes to Shove is one of the best ballets of the decade. Three debuts, three historic successes — what other company could match this?

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

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

The world of theater, a sacred one, of that magnitude often creates the opportunity for others to emerge and Gelsey Kirkland has fully blossomed in Cynthia's absence. Gelsey danced much of the major leads while I was in New York and to devastating effect. This sista so petite and light your heart immediately wants to protect her! has a dance manner that is paradoxically light yet fresh and involving as a new rose. Quite simply, she now owns my heart and the hearts of most ballerinas in New York.

The American Ballet Theater's visits all the winners with its Mikhail Baryshnikov's San Francisco debut — without doubt the debut of this century's greatest male dancer. Those are very strong words but I have no doubt of this. If Baryshnikov has a competitor, it is only in the haunting legend of Vasily Nijinsky.

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

Forced to cancel last year because of injury, he made his long-awaited debut March 11 in the short, seventeen minute Solo Vesta which depicts seven character sketches as they might have been performed by Auguste Vestris, France's greatest dancer (1763-1840). If you do not have tickets for this sold-out Gala, do not fret. Baryshnikov will also dance La Sylphide (Sunday evening, March 14). Push Comes to Shove (Monday, March 15, Sunday, March 21) and La Bayadere and Shadowplay (Tuesday, March 16). NOTE, however, as accurate as this source tries to cast, is not final until two weeks before an appearance and substitutions are always possible.

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

His elevation is not — judging from the intensity of Nijinsky's — as stately as Nijinsky's, but elevation is only part of the effect of a leap, vol or saut. Another part is the dancer's body, the magic and mystery with which he momentarily touches the ground with the bounce of a balloon in its rebuff and release.

Baryshnikov descends so softly, he seems to float into the air. It is more incredible because the preparations and resolutions are nearly invisible. One barely notices any absorption of force in the feet and legs as his body returns to earth.

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

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

Unlike Rudolf Nureyev, Baryshnikov announces nothing. Every preparation is carefully considered and thought and in the audience catches up to him, audibly gasping in admiration.

Thus, the feats are for the most part unexpected and subtle, they speak up on a performer with a gentle, without demands, with no excess loss of energy, Their exactitude is such compelling, that one is held hostage, without their time together into a stream of movement. Here Baryshnikov excels.

I can not imagine him ever evaporating quite as ephemeral as did the phantom Nijinsky as for example at the end of Le Spectre de la Rose — the type of Baryshnikov's dance is not aimed at inoperability and transparency — but Baryshnikov skims the surface just enough to catch the rapidity and lightness that he reminded me of a waterbug on a still pond.

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

In ballet, there are perhaps three classes at first: technical fluency in which steps flow well but without much interpretative power; secondly, there are the composers in which a dancer can concentrate primarily on the precision of line, form and emotion; and finally, there's Baryshnikov.

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

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

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

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

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

If in Awakening he landed as an on kitten's paws, in Medea he gripped and pounced off the earth with the presence of a panther, no matter the texture of a ballet, he dances it with complete comfort, authority and style.

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

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

Miss Tharp, the ballet choreogra- pher, is nothing less than brilliant in her triumph. She shows a command of classicism hitherto unseen in her earlier works and then goes beyond, to jest with and inventively play with all types of comic variations on the usual pas de deux. She is so visibly and unexactly understanding the formal patterns, can show with witty creation to the same comic equivalents.

I can not imagine how any one could not love this mixture of silly razzmatazze, sidehow magic, ragtime pizzaz and classical polish all swirled together to entertain and create mirth.

Mikhail Baryshnikov first enters in velvet red before a black curtain, his arms loose and wisty. The American Ballet Theater comes to Shove away his jokes in subtle, subdued manner. In a part short, soft, part boogaloo and shimmie. His bowler hat swivels with perfect nonchalance and he brushes aside his sandy banks with a sigh and a look that he only has in America two years, but he has the manners down to perfection. One can't believe the finess of his timing!

(Continued)
NO SUPERLATIVES PLEASE! (But for ABT. We Make an Exception)

by BLAKE ANTHONY SAMSON

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

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

From March 9th to the 31st, the American Ballet Theater comes to the Opera House, San Francisco; Flint Center, Cupertino, and Zellerbach Auditorium, Berkeley, presented by Five Arts Development. They bring a repertoire and roster studded with jewels.

Some are famous works that in repeated visits tend to last, like La Esmeralda, Swan Lake, Les Sylphides, Cinderella, and Fancy Free, but even this year is new. Now that I have seen the cream of these new works at the Uris Theater in New York, I can say, they are not only new but also masterworks.

Nothing quite equals Raymond for opulence. Antony Tudor has in his The Heaves are Failing a work of such greatness that the only other competition is his first performance. In the next two days: John and Twyla Tharp's Push Comes to Shove is one of the best ballets of the decade. Three debuts, three historic

10

11

tion is only part of the effect of a leap, vol or sault. Another part is the dancer's body, the magnetism and plasticity with which he momentarily touches the ground with the bounce of a ballon and afterwards rides.

Baryshnikov descends so softly, he seems to float on water he is more incredible because the preparation and resolutions are nearly invisible. Only a mathematics observer witnesses any absorption of force in the feet and legs as his body returns to earth.

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

I don't think anyone has ever turned like Baryshnikov. He spins on the ground and in the air in ways that one can not imagine, he never loses his balance and believes when seeing him. One wonder watching him pirouette if he ever needs to stop.

Unlike Rudolf Nureyev, Baryshnikov announces nothing. Every preparation is in his body, his breathing and posture, Nureyev says to his audience, "you will see what we do and we are duly rewarded.

Baryshnikov states no place. He just unfeignedly to his best and the audience catches up to him, audibly gasping in amazement as he goes.

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

Aesthetics and the ability to spin make up only a portion of a dancer's charm. Dancing must be strung together into a stream of movement. Here Baryshnikov excels.

I can not imagine him ever evoking quite as emphatically as did the phenomenon Nijinsky as for example at the end of Le Spectre de la Rose —the text of Baryshnikov's dance is not aimed at incorporeality and transparency—but Baryshnikov skims the surface few steps away from such rapidity and lightness that he reminded me of a waterbug on a still pond.

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

In ballet, there are perhaps three criteria: first, technical fluency in which steps flow well but without much interpretative power; secondly, there's the dancing of the stage in a large concert hall where a dancer can concentrate primarily on the projection of his art; and emotionally, and finally, there's Baryshnikov's level in which a movement seems to become totally abstracted and symbolic.

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

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

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However, John Butler's new work Medea (probably omitted from the San Francisco tour due to its complicated electronic signal) gave me the opportunity to see how versatile Baryshnikov can be. In the classical repertoire and the new Awakening Pas de Deux, he is all romantic lightness; in Push Comes to Shove this passion transmutes to a savage Grant and in Medea he is a muscular trapped animal.

In an Awakening he landed as if on kitten's paws, in Medea he gripped and pounced off the earth with the presence of a panther. No matter the texture of a ballet, he dances it with complete, comfort, authority and humor.

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

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

Miss Tharp, the ballet choreographer, is nothing less than brilliant in her triumph. She shows a command of classicism hitherto unseen in her earlier works and then goes beyond, to jest with and inventively play with all types of comic variations on the ballet vocabulary. An odd concept to so expertly understand the formal patterns, can show with wittyness create their comic equivalents.

I can not imagine how any one could not love this mixture of silly razzmatazz, side show magic, rag pizzazz and classical polish all swirled together to entertain and create mirth.

At the beginning Baryshnikov first enters in velvet red before a black curtain, his arms loose and wisty, the American is carefully ignoring his own jokes in his own jokes in little beige.

In a soft part, soft shoe, part boogaloo and shimmy. His bowler hat swings with perfect nonchalance and he brushes aside his sandy bangs with a sigh and a shrug. Baryshnikov has only been in America two years, but he has the manners down to perfection. One can't believe the finesse of his timing.

(Continued)
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**1926**
The first scheduled flight for what was eventually to become American Airlines took off—flying mail from St. Louis to Chicago and piloted by a young man named Charles Lindbergh.

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The music is Joseph Lamb’s rag, Bohemia. It is a tease for what is still to come.

The forecourt curtain opens. Baryshnikov is now stage center, the music is Haydn’s Symphony No. 62. Immediately one senses that the standard balletic clockwork has gone askew. Push Comes to Shove is the classical ballet danced before a fun-house mirror.

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

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

Mr. Baryshnikov, Miss Martine von Hamel and Marianna Tcherkassky tell in the typical ballet hieroglyphics of love, oath-swear and hot pursuit, but the gestures have gone haywire. The dance elements unravel much as a deflating balloon wobbles through the air. Crazy, it is, delightful, it is. The corps de ballet lines up all in the proper formations and positions of the Swan Lake or Balanchine finale and then comes unglued. Float, stab, promenade suddenly under- go electric shock treatment, then equally suddenly slip into lazy legato steps or speed up even more frenetically. All the while Baryshnikov’s black bowler hat passes from balle ria to balle ria.

Soon 22 dancers shunt about, a car, then abruptly fluid and parallel, slippage, slavish and shrugging their way through the exaggerations that include even a bit of Scottish sword dancing, signal-flagging and dog-paddling.

Haydn’s music—unfortunately similar to the ragtime—has multiple embellishments that are matched note by note with frantic cou-de-pieds, petit battements and frappes that are eminently, humorously inappropriate.

Stylized poses freeze in the dammest places, ballerinas are sent atop only to be forgotten and left to descend by themselves, and formal bows and curtsies are made midway into a movement. Transitions pass in wooden, puppet-like steps and the late Doris Humphrey — with her wide-swinging skirts—whirls through the chaos-de-cors-de-ballet like a derisive, oblivious and perfectly misfit.

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

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

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

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

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

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

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

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

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

The various couples are costumed in the palest of cream and peach colors. As each peels off their variations (continued)
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1926
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The Potion of Love.

It began in Saronno 450 years ago. Did the beautiful, young widow create the original Amaretto di Saronno as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Luini?

Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amaretto di Saronno.
The Original Amaretto.
From the Village of Love.

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

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

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

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

At dusk falls, pink turns pale, shadows cross their faces, couple by couple depart and the green-gowned girl re-enters. It has all been her dream.

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

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

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

In a masterpiece of balletic construction (the same structural brilliance flows through The Leaves are Fading), Tudor brings the four together in his lilac garden in intersecting scenes of intense intimacy, hidden desperation and public calm. Gelsy Kirkland gives the bride a hotly-stoked impetuosity, wrapping herself around her departing love with a daring, suicidal despair. Her

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MARCEL MARCEAU
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February 13, 14, 15

THE CHUCK DAVIS DANCE COMPANY
Energetic Black dances from Africa and America.
February 26

SAN FRANCISCO BALLET
First East Bay visit.
February 27

Committee for Arts and Lectures, U.C. Berkeley
All above performances will take place in Zellerbach Auditorium.
Tickets: CAL Ticket Office, 101 Zellerbach Hall, University of California (472-2501). All Macy’s BASS outlets, major agencies.

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We are still a bit old-fashioned about many of the steps in making our wines here in our Napa Valley winery. But through the years, we and others, have added immensely to our knowledge and methods. We are now pleased to introduce a wine we believe draws on the best of the old and the new - our Napa Fume.

This is a pale gold wine, made wholly from Sauvignon Blanc grapes grown in our own vineyards. These grapes, among the first to ripen, have a delightful fresh taste and fragrance. To capture this quality, we ferment the juice in special temperature-controlled cooperage at 50°. This cold fermentation keeps the fruitiness and aroma in the wine. It also enhances the trace of "fuming" or smokiness that inspired the descriptive name. Afterward Napa Fume is matured and then bottle aged in our own tradition until it is ready for your table.

I believe you will find our Napa Fume one of the great white wines of the Napa Valley and an ideal companion to light meats, oysters, fish, fowl, and cheese dishes. If your wine merchant does not have it available, you may write to me.

Del Monte Lodge at Pebble Beach
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The Potion of Love.

It began in Sarono 450 years ago. Did the beautiful, young widow create the original Amaretto di Sarono as a thank-you for her portrait? Or is it a gift to express affection for the artist, Bernardino Luini? Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amaretto di Sarono. From the Village of Love.

Cal Highlights

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Feb. 15-28—11:30

The New Year started out with good news for gardeners when the All-America Selection judges announced they had picked only one flower, and no vegetables, for the coveted All-America Award for 1976. It's good news because it gives us solid evidence that these awards are not being made to accommodate seed growers who want to push their latest introductions but are truly the compilation of actual results of trials in gardens in every climatic zone in the country. In some years as many as half a dozen gold, silver and bronze awards have been given. This year's sole winner was a hollyhock more than 20 years in development called 'Majorette.' If you visited the Strobing Arboretum last year you saw it in the area near the information booth where various plant material is grown for demonstration. 'Majorette' is a dwarf double-flower of the 'Silver Puff' type, which won an award in 1971. The color range of the new winner is enormous, ranging from delicate lavender, pink, yellow and white to deep maroon, burgundy and crimson shades. It will bloom in four months from seeding and should not grow taller than 2½ feet. It is the suggested that it not be placed near flowers of strong color as it is quite assertive on its own.

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

If you haven't received your quota of 1976 seed catalogs, this month will be about last call for them. Get your requests off and most important, rush your orders in. March is the busy month for the seed companies and if any item is in short supply you could miss out. As a nation we spent about 30 per cent more for seeds in 1975 than in the previous year and inevitably there were shortages. Even of the catalogs themselves, as some seed houses experienced a greater demand than they anticipated and were unable to get more copies printed in time.

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

To receive a listing of the 1976 catalogs, please send $2.00 to the 1976 catalog listing, Dept. GH, Portland, Ore.

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

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

Rare taste. Either you have it. Or you don't.

Yes, the whiskies in J & B Rare are indeed the basis. But the essence of J & B Rare Scotch is in our uncompromising approach to...
We're now open every day at 9:00 a.m. for breakfast...
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GARDEN ARTS

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Connie Stevens

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dancing nightly to the Ernie Heckscher Orchestra

dancing nightly to Paul and his Hawaiian Alakanes

ST. FRANCIS HOTEL

The Penthouse

tue thru sat—enterprise mon thru fri (5-8 p.m.)
cocktail dancing with the Abe Battal Trio
Sun and Mon—lou DIAaggio Musical Group

SIR FRANCIS DRAKE

Starlite Roof

dancing nightly to the Richie Ferrairs Trio

SAN FRANCISCO HILTON

Henry's Room at the top
dancing nightly to the Alex Mesley Orchestra

HYATT REGENCY

The Market Place

Mon & Thurs—Amar & Massey
Tue, Wed, Fri & Sat—Phil Stumpo

EL MATADOR

(493 Broadway)
feb. 3-14—Tedd Wilson
11-30 till 12:30

The New Year started out with good news for gardeners when the All-America Selection judges announced they had picked only one flower, and no vegetables, for the coveted All-America Award for 1976. It's good news because it gives us solid evidence that these awards are not being made to accommodate seed growers who want to push their latest introductions but are truly the compilation of actual results of trials in gardens in every climatic zone in the country. In some years as many as half a dozen gold, silver and bronze awards have been given. This year's sole winner was a hollyhock more than 20 years in development called 'Majorette.' If you visited Stirling Arboretum last year you saw it in the area near the information booth where various plants grown for demonstration grow. 'Majorette' is a dwarf double flower of the Silver Puff type, which won an award in 1971. The color range of the new winner is enormous, ranging from delicate lavender, pink, yellow and white to deep maroon, burgundy and chocolate shades. It will bloom in four months from seedling and should not grow taller than 2½ feet. It has been suggested that it not be placed near flowers of strong color as it is quite assertive on its own.

'Majorette' began as a project of the Institute of Horticulture in Hungary. Later they were joined by a commercial beetroot firm in Holland. The first fruits of their effort was a light pink hollyhock which was named 'Silver Puff.' in this country. Gradually more colors were added until the present mixture was developed. 'Majorette' bloomed from the bottom up on erect stems, new blossoms continually appearing from bases and old ones which fade and drop off. Flowers are about 2 inches in diameter. Most major seed catalogs list it this year. If you haven't received your quota of 1976 seed catalogs, this month will be about last call for them. Get your requests in and, most important, rush your orders in. It is the busiest month for the seed companies and if any item is in short supply you could miss out. As a nation we spent about 30 per cent more on seeds in 1975 than in the previous year and inevitably there were shortages. Even of the catalogs themselves, as some seed houses experienced a greater demand than they anticipated and were unable to get more copies printed in time.

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

(continued)
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.

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

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

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

The incomparable 450SEL Sedan from Mercedes-Benz.

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Nevada Entertainment Guide
for March 1976

RENO
Harrah’s Reno (Highland Drive)—Reservations toll free 800/466-2793
Mar. 26—Jan. 5
John Nencini’s Nugget (Reno Showroom)—Reservations toll free 800/466-1177
Mar. 5—To be announced
Mar. 19, 28—To be announced

LAKE TAHOE
Harrah’s Tahoe (South Shore Room)—Reservations toll free 800/562-0776
Mar. 5—Red Rock City Music Hall
Mar. 5—Liza Minnelli
Mar. 8—Chet Baker
Mar. 12, 13—Frank Sinatra
Mar. 12—To be announced
Mar. 15—April 1—Mac Davis

Saloon-Tahoe (High Sierra Room)—Reservations toll free 800/466-3327
Mar. 5—To be announced
Mar. 19, 26—To be announced

LAS VEGAS
Carnes Palace—Reservations toll free 800/836-9061
Mar. 5, 6—To be announced
Mar. 4, 5—Frank Sinatra
Mar. 11—Johnny Carson
Mar. 18—Roy Clark

Desert Inn—Reservations toll free 800/634-6901
Mar. 4—Sheer Women
Mar. 5—Dolby Repertoire

Don Quixote—“For the Love of Paris”
Flamingo Hilton—Reservations 415/771-1009
Current—“We Proudly Serve”
Frontier—Reservations toll free 800/634-9690
Mar. 5—Robert Goulet and Fraser Brooks
Mar. 4—To be announced
Mar. 18—Robert Goulet

Las Vegas Hilton—Reservations 415/771-1200
Mar. 5—B.B. King
Mar. 8— Liberace
Mar. 29—Ann-Margret
Mar. 30—April 16—To be announced

MCN Grand—Reservations toll free 800/634-6030
Mar. 5—Verne Troyer and Les Brown
Mar. 24—Hugh Green
Mar. 25—Bass Mitts

Galaxie—“Hallelujah Hollywood”
Skylark—Reservations 415/421-6460
Mar. 3—Siegfried Brothers
Mar. 8—Tony Orlando & Dawn
Mar. 18—Pebbles Clark

Sahara—Reservations toll free 800/634-6666
Mar. 10—Joey Bishop
Mar. 11, 12—Tedd Arnold
Mar. 18—To be announced
Mar. 23—Firestone Ford

Seeds—Reservations toll free 800/634-6001
Mar. 16—Walt Disney World
Mar. 17-Apr. 13—To be announced

Stardust—Reservations toll free 800/634-6077
Current—“Le de Paris”
Tropicana—Reservations toll free 800/634-6063
Current—“Fellini Bergera”

“Designed for the Woman with a Style of Her Own”
—Hubert de Givenchy

GIVENCHY III
PARIS
GIVENCHY PARIS

19
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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.

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A special how to Stokes Seeds (Box 148, Buffalo, N.Y., 14240) for the detailed information in their catalog on cultural requirements. It is one of the few catalogs put out for both home and commercial growers with quantities ranging from a small packet (always specifying how many seeds to 100 pound lots. This year they plan to print most of their packages with complete growing instructions for both the professional and amateur grower. And, as always, the germination results of the seed is printed on the packet. It’s not too late (I hope) to send for their catalog. It’s free.
"EQUUS" AND THE MODERN STRUGGLE TO DEAL WITH AMBIGUITIES

A NOTE ON THE PLAY

by Peter Shaffer

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

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

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

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

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

Peter Shaffer was born in Liverpool in 1926, where he and his twin brother, Anthony (who wrote Slum), grew up. He later went to Cambridge and then he and Anthony collaborated on three detective novels, long since out of print. He achieved a major London success with his first stage play, Five Finger Exercise, in 1958, which was followed by a string of hits: The Private Ear and The Public Eye (1962, the former of which took him an hour on a train to write); The Royal Hunt of the Sun (1964, which took six years to finish); and Black Comedy (1963). The Battle of Shrivings, about the pitting of a peace movement leader against an errant disciple, opened within six weeks of his brother’s Slum in 1970.

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

Still running in New York, currently with Anthony Perkins in the role of the psychiatrist which had originally been played by Anthony Hopkins, Equis is soon to become a film as well. Shaffer’s first visit to San Francisco last month to consult with director William Ball on casting for A.C.T.’s West Coast premiere and (continued on p. 258)
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“The Best Thing to Happen to Coca Cola Since Tab”

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

Begun as a small provincial multimedia troop in the company now is a fully-fledged theatrical enterprise, which continues its long-running presentation of Ballad Hall Comedies, the pop spread on British Mysteries, at the Hippodrome Theatre here as some members of its cast return Coca Cola and others return to the company from elsewhere. El Grande de Coca Cola was conceived by Ron House and Diz White, who repeat their starring roles in A.C.T.’s production, which also features Jonathan Gardner, Janet McGrath and James Howard Lawrence.

The show is set in a run-down nightclub in Havana where extremly inept performers are offering a Latin-American floor show in frustrated Spanish. Each hilariously inferior actor—magic, acrobatics, historical et al—is interrupted by equally ludicrous commercials for the entertainers’ local sponsor, Coca Cola. House, as Peppe Hernandez, the bumbling “maestro de ceremonias,” enjoys himself over the hilarious nonsens and supreme disasters with eloquent bad taste. Taco costumes and plastic palm columns callatatively to the excruciatingly awful vaudeville numbers and total havoc is the order of the evening.

A C.T. subscribers and patrons can look forward to subsequent announcements of a full schedule of special black-and-white and color photo shows as well as to the annual book promoting American Conservatory Theatre’s tenth anniversary. This season marks the American Conservatory Theatre’s tenth anniversary. To commemorate its first decade, the company has produced The A.C.T. Tenth Anniversary Book, a large, seventy-two-page volume tracing its history from the beginning through the current season. Written and edited by Dennis Powers, the book offers some two hundred fifty black-and-white and color photographs as well as text encompassing all of A.C.T.’s activities as the nation’s largest and longest active repertory theatre company.

Friends of A.C.T.
1976 Theatre Lecture Series

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

The A.C.T. Tenth Anniversary Book

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“THE BEST THING TO HAPPEN TO COCA COLA SINCE TAB”

NOTES ON "THE MERRY WIVES OF WINDSOR"

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

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

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

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

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

THE AMERICAN CONSERVATORY THEATRE

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JAEKKINS

Lighting by F. MITCHELL DANA

Music by LEE HOBY

Sound by BARTOLOMEO RAGO

the cast

Sir John Falstaff
RAY REINHAARDT

Fenton
DANIEL KERN

Shallow
JOSEPH BIRD

Slender
JAMES R. WINKER

Ford
EARL BOHN

Page
ANTHONY S. TEGUE

Sir Hugh Evans
WILLIAM PATRSON

Doctor Caius
RAYE BIRK

Hostess Walker
HELEN WALKER

Bardolph
MICHAEL-KEYS HALL

Pistol
RONALD BOUSSOU

Nym
AL WHITE

Simple
NATHAN HAAAS

Rugby
J. STEVEN WHITE

Mistress Ford
FRED OLSTER

Mistress Page
MEG OLSTER

Anne Page
JANICE GARCIA

Mistress Quickly
MARIAN WALTERS

Robbin
MARK GREEN

Servants
GINA FERRALL, BRAD THOMPSON, TOM MAXWELL, LEIGH ROWINGS

Elves & Fairies
GEORGE COOK, ERIK KELLER, DOUG WINKER, RON KING

In and around the town of Windsor, 1597

There will be one ten-minute intermission

undertakings

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

Stage Manager: RAYMOND S. GIN

THE AMERICAN CONSERVATORY THEATRE

FOEUS

presents

by PETER SHAFFER

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

The members of the company dedicate this production to

Leonard M. Sperry, Jr.
John A. Spann, Sr.
and the arts

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

Martin Dysart, a psychiatrist
PETER DONAHUE

Alan Strang
DANIEL ZIPP

Frank Strang, his father
CHARLES HALLAHAN

Dora Strang, his mother
MEG OLSTER

Hester Salmon, a magistrate
FREDI OLSTER

Jill Mason
JANICE GARCIA

Harry Dalton, a stable owner
RAYE BIRK

Horseman
MICHAEL-KEYS HALL

A Nurse
BARBARA DIRCKSON

Nugget
MICHAEL-KEYS HALL

Horses
SABIN EPESTEIN

STEPHEN SCHNETZER

AL WHITE

J. STEVEN WHITE

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

The time is the present.

There will be one ten-minute intermission.

undertakings

Dysart—Raye Birk; Alan—Nathan Haas; Frank—Earl Bohn; Dora—Deborah May; Hester—Sandra Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Candace Barrett; Horseman/Nugget—David Korn; Horses—James R. Winker, Anthony S. Tegue, Robert Eisele

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

Stage Manager: JULIA FLETCHER

A.C.T. actors Charles Hallahan, Sabin Epstein, and Anthony S. Tegue are intensely observed at the first reading rehearsal of Equus by playwright Peter Shaffer and director William Ball.

"Equus" (Continued from p. 21)

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

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

"To me one of the central themes is the invasion of a very reasonably expert, psychatically trained mind, by the idea of what in the 19th century was called "The Holy," says the British author. "When he refers to the boy, he's not talking about doing your own thing, suggesting a manifesto for permissiveness. He's talking about, possibly in a debased form, a kind of religious worship the boy is hammering out for himself." The play deals with the modern struggle to live with ambiguities; the knowledge that any good course can be immediately opposed by another equally possible one. It is the constant weighing of trade-offs that forms Shaffer's conflicts. In Equus, the psychiatrist can cure the boy he can exorcise his god-demons, but he knows that in exchange he can never escape the dubious promise of "normality" and "adjustment."
NOTES ON 'THE MERRY WIVES OF WINDSOR'

Shakespeare introduced the character of Sir John Falstaff in Henry IV, Part I and II (c. 1596 and 1597), in which the fat old knight was the boon companion of young Prince Hal. But he did not bring Falstaff into the plays until his youth under Falstaff's tutelage, the new king banishes his unwash old friend from court.

That probably would have been the last of Falstaff—now generally regarded as Shakespeare's supreme comic creation—except for the intervention of Queen Elizabeth I. She had been so charmed by Falstaff in the Merry Wives plays that she asked the great playwright to bring 'the great knight' back for a third time in a play that would show him in love. According to literary tradition, Shakespeare responded to the royal request by delivering the script of The Merry Wives of Windsor (c. 1597) in something like two weeks, just in time for presentation at a court gala that Elizabeth had planned. The Merry Wives of Windsor finds Falstaff in the autumn of his years but still revelling nightly with his band of ne'er-do-well cronies. Permanently in need of pocket money, the aging rascal sets out to woo a pair of local ladies, Mrs Ford and Mrs Page, knowing that they hold the strings of their respective household purses. The two women are on to Falstaff’s game, however, and resolve to turn the tables on him. At the same time, Mr. Ford does a disguise to test his wife’s fidelity, while Mrs. Page’s daughter, Anne, is besieged by a trio of suitors and makes secret plans to elope. Director Jon Jory notes that when we meet Falstaff in the comedy, he has changed. Since his banishments, he is often a figure of fun rather than the spirit of fun he once was. The former intimate of royalty has become a local eccentric, and his reduced circumstances give the play a bittersweet touch.

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

THE AMERICAN CONSERVATORY THEATRE

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by DOROTHY JEAKINS
Lighting by F. MITCHELL DANA
Music by LEE HOBY
Sound by BARTOLOMEO RAGO

the cast
Sir John Falstaff: RAY REINHARDT
Fenton: DANIEL KERN
Shallow: JOSEPH BIRD
Slender: JAMES R. WINKER
Ford: EARL BOEN
Page: ANTHONY S. TEAGUE
Sir Hugh Evans: WILLIAM PATERSO
Doctor Caius: RAY BIRK
Hotspur WALKER
Bardolph: MICHAEL-KEYS HALL
Pistol: RONALD BOUSSON
Nym: AL WHITE
Simple: NATHAN HAAS
Ragul: J. STEVEN WHITE
Mistress Ford: FRED OLSTER
Mistress Page: JANICE GARCIA
Anne Page: MARRIAN WALTERS
Rob: MARK GREEN
Servants: GINA FERRALL, BRAD THOMPSON, TOM MAXWELL, LEIGH ROWLANDS
Elves & Fairies: GEORGE COOK, ERIN KELLER, DOUG WINOKER, RON KING

In and around the town of Windsor, 1597
There will be one ten-minute intermission

UNDERSTUDIES
Sir John Falstaff—Charles Hallahan; Fenton—Nicholas Cordtall; Shallow & Sir Hugh Evans—Sabin Epstein; Slender—Rick Hamilton; Ford & Hotspur Lawrence Hacht; Doctor Caius—Laird Williamson; Bardolph & Pistol—J. Steven White; Nym & Rugul—Ross Graham; Simple—Daniel Zipp; Mistress Ford—Joy Carlin; Mistress Page—Francine Tacker; Anne Page—Barbara Dirckson; Mistress Quickly—Sandra Shotwell; Page—Al White; Robin—Danny O’Connor

Stage Manager: RAYMOND S. GIN

THE AMERICAN CONSERVATORY THEATRE

FOEUS

presented by PETER SHAFER

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

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

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by John Napier, adapted by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast
Martin Dysart, a psychiatrist: PETER DONAHUE
Alan Strang: DANIEL ZIPP
Frank Strang, his father  CHARLES HALLAHAN
Dora Strang, his mother  MEGAN COLE
Hersher Salomon, a magistrate  FRED OLSTER
jill Mason  JANICE GARCIA
Harry Dalton, a stable owner  RAY BIRK
Homesman  MICHAEL-KEYS HALL
A Nurse  BARBARA DIRCKSON
Naget  MICHAEL-KEYS HALL
Horses  SABIN EPISTE
STEPHEN SCHNETZER
AL WHITE—J. STEVEN WHITE

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

The time is the present.

There will be one ten-minute intermission.

UNDERSTUDIES
Dysart—Raye Birk; Alan—Nathan Haas; Frank—Earl Boen; Dora—Deborah May; Hersher—Sandra Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bird; Nurse—Candace Barrett; Homesman/Naget—Daniel Zipp; Horse—James R. Winkler, Anthony S. Teague, Robert Eisele
Horse masks designed by John Napier
and made by Frederick Nihda Studio, New York
Stage Manager: JULIA FLETCHER

"FOEUS": (continued from p. 21)
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Shaffer is variously amused, irritated or amazed at the sundry meanings attributed to the play by its audiences which are usually fastidiously refined, sometimes repelled and often puzzled by the stark reality of the deed and the enormity of its consequences for the boy and his interrogator. The playwright, who has never taken himself in the Freudian couch himself, delved into the history of horses as sexual and religious symbols and read extensively in animal and child psychology. Then he worked out the youth's motivations to his own satisfaction.
"To me one of the central themes is the invasion of a very reasonably expert, psychiatrichly trained mind, by the idea of what in the 19th century was called 'The Holy';" says the British author. "When he refers to the horse, he's not talking about doing your own thing, suggesting a manifesto for permisiveness. He's talking about, possibly in a debased form, a kind of religious worship the boy is harnessing out for himself."

The play deals with the modern struggle to live with ambiguities: the knowledge that any good course can be immediately opposed by another equally possible one. It is the constant weighing of trade-offs that forms Shaffer's characters. In Foeeus, the psychiatrist can cure the boy, he can exorcise his god-demons, but he knows that in exchange he can never get the dubious promise of 'normality' and 'adjustment.'
1976: A GREAT FIRST ACT

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

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

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

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

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

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

This year because of inflation and a decreased Ford Operating Grant, we need $900,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in both our repertory and conservation 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 one step closer to a secure 1977, and will bring you special membership benefits (like the new upcoming Richard/Meggie Cole show for Members only). Most importantly, you'll know you're keeping A.C.T. strong.

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

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

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

Enjoy the Apology You're Making It Possible

A.C.T. Conservatory Theatre

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<td>LEONARD M. SPERRY, Jr., Vice President</td>
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<td>CAROLYN LEY</td>
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<td>DAVID FASER</td>
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<td>JACK H. WELLMAN, Executive Director</td>
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<td>JEANNE LEVIN, Associate Director</td>
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<td>JANET H. WIDROW, Executive Secretary</td>
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Name ____________________________
Address ____________________________
City ____________________________ State __________ Zip __________
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Please make checks payable to California Association for A.C.T. for 450 Geary St., San Francisco 94102

A.C.T. Conservatory Theatre

Endorsements $500 and above:

Ronni Feinleib, Jr. and Ch., Debbie Rice, S., William J. Bullock, D., Mary E. Reed, D., Michael J. Schenk, D.

Deposit: $1,000 or more

Check the box below if you don't want to receive A.C.T.'s quarterly newsletter,CAT.

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AC.T RECEI.VES APPROVAL TO GRANT MASTER OF FINE ARTS DEGREE

The training of young actors for a career in the professional theatre has been an integral activity at the American Conservatory Theatre since its inception and one of the basic premises upon which the company was founded. Last month, A.C.T. was officially acknowledged by the State Superintendent of Public Instruction as having established and maintained the standard of excellence in training required to warrant a Master of Fine Arts degree in acting.

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

Members of the state's evaluating committee were also impressed by the very high percentage of A.C.T. conservatory alumni who are professionally employed. Currently, 85% of those who completed advanced training at A.C.T. since 1972 are working in the performing arts.

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

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

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

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

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

During the coming months, A.C.T. general director William Ball and other company leaders will review the space and resources for development of the corner property and study the renovation and preservation of the Geary Theatre. Completed in 1910 and the only one of eight theatres built in the wake of the 1906 earthquake and fire still housing professional drama, the 1,456-seat Geary was added by the federal government last May to its National Register of Historic Places. More recently, it has been nominated for official landmark status in San Francisco.

NOTES ON "THIS IS AN ENTERTAINMENT"

"This is an American entertainment" Williams, now forty-four, has provided more than just any other living American playwright, director, and few writers, living or dead, can match his contribution to the evolution of the American theater in America. A.C.T. is proud to present the world premiere of this new work, This Is An Entertainment.

Twice honored with a Pulitzer Prize, Williams has also won countless awards for his plays, both here and abroad, in recognition of his achievements as a playwright and his contributions to an entire genre of plays that explore into human experience, fear, loneliness, and loneliness can have a tender lyricism with powerful drama and surprising comedy. Williams' 'This Is An Entertainment' marks a departure for him. 'It's very different than anything I've ever written, a peculiar combination of the lyric and the comic,' the playwright says. "All my plays have been that, but this one is different in a way. It's a group of scenes that are set up, in transitions are very delicate."

Allen Fletcher, director of the production, has described the play as a lightfooted, farcical music revue.

About the Countess, Williams says, "She is not like any other character in my plays. She comes from an imaginary space, and has a transcendent sense of lyricism and comedy as well as great diversity. She always has to assume a false identity when other people are around, but she likes it best when nobody is around. She doesn't have to play a part. Then the harsh, domineering side of her disappears, and she becomes very enchanting."

The playwright reveals that he based the character of the Countess on an old and dear friend, a former actress of Russian descent who now lives in Paris, and I began writing about her enormous vitality and charm."

In the play, the Countess' bawdy behavior both amazes and appall, but also how to view the hotel's other guests. The playwright, however, does not object to the hotel's guests, nor has he done so with any of the galley of memorable characters he has created in his productions."

"I don't believe in heroes or villains," Williams says. "I don't believe in the right or wrong ways that individuals have taken, not by choice but necessarily, but by the way they have been preordained and environmental circumstances, their situations and their circumstances."
A.C.T. RECEIVES APPROVAL TO GRANT MASTER OF FINE ARTS DEGREE

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

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

In January, 1967, the young company moved into its newly refurbished space in Pittsburgh, but the Geary was previously rented on a short-term basis and A.C.T. was subject to eviction on eight months’ notice. The December purchase of the entire property in perpetuity assures the company a permanent home in San Francisco, where, in the past ten seasonal runs, it has presented more than 120 productions attracting a total audience of more than 3 million payers.

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NOTES ON "THIS IS AN ENTERTAINMENT!

"This is an entertainment," William Ball, who has also won countless awards for his plays, both here and abroad, in recognition of his achievements as a dramatist, has described. "If it is in the wrong place, and if it were wrong, I know why it is in the wrong place, and I know where it ought to be."

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

"The playright reveals that he based the character of the Countess on an old and dear friend, a former actress of Russian descent who now lives in Paris, and I began writing about her from the point of view of the character.” In the play, the Countess’s bawdy behaviour toward the other guests reveals the intention of teasing and cntwning the other’s behaviour. The unexpected, on the contrary, does not happen in the way of any of the galley of memorable characters he has created for his plays.

"I don't believe in heroes or villains," Williams says, "I believe in right or wrong ways that individuals have taken, not by choice but necessarily, that will have their prehended influences in themselves, their circumstances and their antecedents."
TO THE AUDIENCE . . .

curtain time: in response to numer-
ous requests, LATECOMERS WILL
NOT BE SEATED after—after the open-
inn or intermission curtain—until a suit-
able break in the performance.

please—while in the auditorium: Observe the "No Smoking; do not use cameras or tape-
recorders; do not carry in refresh-
ments. Please note the EXIT
in emergency, WALK, do not run, to the exit closest to you, to the mayor and his
board of supervisors for your convenience: DRAGS may lei-
are their call services and give name and seat number to house manager.

• credits •
WILLIAM GALENSON, DENI
ANDREW HANSEN and HANK KRA
for photography. • Special thanks to
Twain, 245 Taylor St., S.F., for loca-
to shoot This Is An Entertain-
ment publicity photos.

• SPECIAL DISCOUNT RATES are
for ABS and organizations attending A.C.T. in groups of 25 or
more at the Geary and Marin's/Mar-
inal's/Marina's Special student
mates (not listed on regular sched-
el are also available in groups.
Information on all group dis-
counts and student performances may be obtained by calling or writ-
ing Kathleen Danzy at A.C.T.

• FOR TICKET INFORMATION, tele-
phone the Box Office (415) 673-6440 — from 9 a.m. to 9 p.m. Mon-
day through Saturday and 12 to 6
p.m. Sunday. Phones will close at 6 p.m. on days when there is no performance.

• El Grande de Coca Cola are available daily at the Geary Theatre box office.

• TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER in GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, 350 Geary St., San Francisco, Calif. 94102.

The American Conservatory Theatre is supported by the California As-
Sociation of Foundations, A.C.T. Founda-
grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Com-
pany, The City of San Francisco, and the Na-
National Endowment for the Arts in Wash-
D.C., a federal agency, and other under-
Understudies never substitute for listed players unless a specific announ-
cement is made at the time of the perfor-

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1955. This year, he celebrates the company’s tenth anniver-
sary. A.C.T.’s new production of Equus and the revival of The Taming of the Shrew which returns to the repertory for a third year. Beginning in the theatre, he has continued to act-
and appeared with regional com-
panies and Shakespeare festivals across the country. He was New York directorial debut with Chekhov’s little-known Ivanov in an off-broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as stag-
ing several operas for the New York City Opera. His 1959 off-broadway production of Under Milkwood won the Lola D’Amour and Outer Circle Critics’ Awards. In 1962, his pro-
duction of Six Characters in Search of an Author proved another mul-
tifaceted world-wide win for the award-winning actor. He is widely known for his role as the host of the International Alliance of Theatri-
cal Stage Employees and Actors’ Equity Association. His theatrical ca-
career encompasses more than 1,000 productions, and includes work in every state of the union. He was re-
cently appointed to the Theatre Ad-
ministrative Panel of the National Endow-
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 Manager, was educated at Skidmore College. He directed A.C.T. were Tartuffe, Six Characters in Search of an Author, Alice in Wonderland, King Lear. They were followed by Twelfth Night, The American Dream, The Tempest, Oedipus, Three Stories, a national touring company of Oliver! He has served as a guest director in colleges and regional theatres, and for two summers as a resident direc-
tor at the Squaw Valley Community of Writers, Mr. Hastings’ productions include Hamlet, A Midsummer Night’s Dream, The Taming of the Shrew, and Macbeth. Other companies he has directed include the New York Public Theatre’s Nat-
ional Theatre of the Shrew at Stanford Repertory Theatre and the Marin Shakespeare Festival, including Kath-
eryn Winge’s Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Wills has also been a leading actress with the Actor’s Thea-
ater of Louisville and South Coast Repertory Theatre. She was last seen in the role of Gypsy Rose Lee in Cyrano de Bergerac, Jumpers, Street Scene and The Teahouse of the Pacific

HOPE ALEXANDER-WILLS, who has
been seen on several Bay Area stages and is in her second season at A.C.T., studies acting at Paul Sills at his Story Theatre Workshop in addition to spending two years as an apprentice with San Francisco’s Actor’s Workshop and several years with the San Francisco Opera. A professional 
experiences jazz, folk and singer and the mother of a six year old son, the American Conservatory Theatre, including Kath-
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CANDACE BARRETT came to A.C.T. two seasons ago with her husband, the actor, with whom she has been a life-long supporter of the Young Conservatory as well as di-
recting their touring shows. A mem-
ber of the company since 1971, she appeared in Cyrano de Bergerac, Pit-
ter and Pendelton, Take Me Out and Street Scene. She has attended Pennsylvania State University, and taught children’s theatre at Southwestern Mis-
Ter University. Her acting credits include the Milwaukee Repertory Theatre role of Avra in The Cherry Orchard, the Oregon Shakespeare Festival where she played Titiana 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 has also guest artist appearing as Lady Bracknel in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State, UA, made his Broadway debut in You Can’t Take It With You. He has also appeared in 10 Off-Broadway productions. A featured actor in 17 APA Repertory Productions in New York from 1963 to 1969, Mr. Bird also

JENNY JORY, (nee Alex Alexander-Wills), who was born and raised in South Africa, has been a part of A.C.T. for two seasons. She has worked extensively with the American Conservatory Theatre, including Kath-
ernia Winge’s Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Wills has also been a leading actress with the Actor’s Thea-
ater of Louisville and South Coast Repertory Theatre. She was last seen in the role of Gypsy Rose Lee in Cyrano de Bergerac, Jumpers, Street Scene and The Teahouse of the Pacific. Allan Fletcher, Jon Jory, Edith Markson

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TO THE AUDIENCE . . .
curtain time: in response to numer-
ous requests, LATECOMERS WILL 
NOT BE SEATED at any time after 
opening or intermission curtain—until 
a suitable break in the performance.

please — while in the auditorium: Observe the "No Smoking" signs; do not use cameras or tape-
recorders; do not carry in refresh-
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In emergency, WALK, do not run, to the exit on your right or left side of the mayor and city's board of supervisors.

for your convenience: DOCTORS may leave, but are requested to tell their call services and give name and seat number to house manager.

credits: WILLIAM GLASS, DEN- 
NIS ANDERSON and HANK KRA-
NZLER for photography. 
Special thanks to: Suzanne Swain, 
254 Taylor St., SF, for location to 
shoot this. (An Entertainment) 
publicity photos.

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Kathleen Danze at A.C.T.

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673-6440 — from 9 a.m. to 9 p.m. 
Monday through Saturday and 12 to 6 
p.m. on Sundays. The box office will 
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El Grande de Coca Cola are available 
daily at the Geary Theatre box office 
and also at the Marines' Memorial 
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ADDRESS TO: A.C.T. MAILING LIST.
RONALD BOUSSOUM, an associate artistic director of South Coast Repertory Company and director of their Actor’s Mime Theatre, was a founding member of the A.C.T. Mime Troupe six years ago and spent a year with the training program. Mr. Boussum’s stage credits include one season at the Oregon Shakespearean Festival and 7½ with South Coast Repertory, where he appeared in the title roles of Hail Scardeyade! and The Tragedy of Pavlo Hummel. He wrote and directed the production of Dough-nuts for A.C.T.’s P.P.P. Program last season. In addition to teaching stage movement at A.C.T., Mr. Boussum has been seen in The Taming of the Shrew, The Miser, the Cherry Orchard, King Richard III, Street Scenes and The Three Penny Opera.

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

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cynario de Bergerac, The Cherry Orchard, The Birthday of the Infanta, The HOT L BATMIME, the House of Bernarda Alba, the Cherry Orchard, Street Scene and The Tenerina Opera, has also appeared in televised productions in San Francisco and Portland, as well as in the PBS Mainstage Show of A.C.T.’s Cyrano. Miss Dirickson was also seen as Rosalind in As You Like It and in The Country Wife at the Old Globe Theatre in San Diego. Last summer she was seen with Sada Thompson in the Westport Country Playhouse in Shrew, which was originally presented as part of the A.C.T. Plays in Progress program.

PETER DONAT has appeared at A.C.T. for seven seasons and on Broadway in There’s One in Every Family, The Marriage, The Chinese Prime Minister, The Entertainer, The Country Wife and The Taming of the Shrew, for which he won the Theatre World Award in best featured actor. He spent six seasons with the Stratford Canada Shakespeare Festival and has appeared on various episodes of American TV series, including A.C.T.’s highly acclaimed Cyrano de Bergerac. At A.C.T. he has been seen in a wide variety of plays, including Staircase, The Architect and The Emperor of Assyria, The Importance of Being Earnest, Hadrian VII, The Merchant of Venice, The Pickwick Papers, The Girl of the Golden West and The Garden of the Finzi-Continis. He has appeared in fourteen productions of Cyrano de Bergerac. His role also includes Juli in Rocco and Juliet, Hedwig in The Wild Duck and Nina in The Seagull. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children’s Peninsula Theatre Association.

MICHAEL KEYS HALL, joining the company after two years in the Training Program, has been seen last season in King Richard III, Cyrano de Bergerac, The Taming of the Shrew and Pillars of the Community. After earning his B.A. in Theatre at College of Charleston, Mr. Hall performed for two seasons with the Old Globe Theatre in San Diego. While at the Old Globe, he spent two more years with the Oregon Shakespearean Festival, where he appeared in As You Like It and A Midsummer Night’s Dream. In 1974 he played Don基调 in Falstaff. Eclipses in Rome.
RAY BIRK came to A.C.T. two seasons ago from the Milwaukee Repertory Theater. He started at Northwestern and the University of Minnesota and taught acting at Southern Methodist University, Texas. He has also appeared as a guest artist at the Tulsa Little Theatre, California's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespeare Festival. A.C.T. is his first job as a director. His next gig is at the New York Shakespeare Festival. In addition to his directing duties, he is in the running for A.C.T.'s 1975-1976 season, which will feature a production of "The Tempest." He is a graduate of the Yale School of Drama and has been working in television and film for several years. His latest project is a three-hour mini-series for ABC called "The Meek.

RONALD BOUSSSOM, an associate artistic director of South Coast Repertory in California, is also the director of the A.C.T.'s Mime Theatre, a founding member of the A.C.T. Mime Troupe six years ago and spent a year with the training program. Mr. Boussum's stage credits include one season at the Oregon Shakespeare Festival and seven at South Coast Repertory, where he appeared in the title role of "Hair." He directed and wrote the production of "The Room," and he was an associate director of "The Tempest." Mr. Boussum has also been a guest artist at the University of California, San Diego, and at the University of Washington, Seattle.

NICHOLAS CORTLAND, who received his B.A. in English and Psychology from the University of Nebraska, has also studied at the Institute for Advanced Study in Princeton, New Jersey. He has worked with several theater companies in New York and has directed productions at the State University of New York at Stony Brook. His most recent production was at the New York Shakespeare Festival. He is currently working on a new play, "The Tempest," which he will direct for A.C.T. in the fall. His other credits include "The Tempest," "TheMerchant of Venice," and "Julius Caesar." He is also a member of the A.C.T. Mime Troupe.

JOY CARLIN is a graduate of the University of Chicago and has studied at the Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwrights' Theater, she has been on Broadway with the Second City, in off-Broadway productions, and has appeared in several films and on television. Her credits include "The Bluest Eye," "Happy Days," and "The Odd Couple." She is currently working on a new play, "The Tempest," which she will direct for A.C.T. in the fall. She is also a member of the A.C.T. Mime Troupe.

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MEG COLE, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London before returning to A.C.T. last fall. She has taught acting and literature at Tufts and the Renissi University Institute in Rome, as well as musical director for the theatre in Boston and Michigan, and as assistant director at Harvard University. She is currently working on a new play, "The Tempest," which she will direct for A.C.T. in the fall. She is also a member of the A.C.T. Mime Troupe.

LOU ANN GRAHAM, who joined A.C.T. as a member of the training program two years ago, has been seen in "The Tempest," "The Taming of the Shrew," and "The Merchant of Venice." She is also a member of the A.C.T. Mime Troupe and has appeared in "The Odd Couple," "The Bluest Eye," and "Happy Days." She is currently working on a new play, "The Tempest," which she will direct for A.C.T. in the fall. She is also a member of the A.C.T. Mime Troupe.
The Taming of the Shrew, The Comedy of Errors, and You Can't Take It With You, King Richard III, Pilgrims of the Community, Street Scene, and The Three Penny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in Pinter’s The Room, and Burgundy in The Devil's Disciple.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory playing the title role in The Country Wife. She has appeared in The Caucasian Chalk Circle since that time, since she has performed with both the California Shakespeare Festival and San Diego’s National Shakespeare Festival, in roles including Titania in Midsummer Night’s Dream, Cornelia in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has been featured in the San Francisco Shakespeare Festival, Baltimore, and Berkeley Repertory. She is a member of the American Theatre Wing’s National Company. She has appeared in the TV film The Music School.

DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the Trainees of the company, which was filmed for a PBS series. He has appeared in Shakespeare’s The Comedy of Errors, in The Crucible, and in The Night’s Dream, Lucy in Dracula and Condemned in The Who’s Gotten Stepped On. He, as M.A.C. in The Taming of the Shrew, was seen in a role in Cyrano de Bergerac, Alice in You Can’t Take It With You, Cinderella, and a variety of roles in various productions of the company. He has appeared in You Can’t Take It With You as a member of the A.C.T. company, and has been seen in a variety of roles, including Titania in Midsummer Night’s Dream, Cornelia in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has been featured in the San Francisco Shakespeare Festival, Baltimore, and Berkeley Repertory. She is a member of the American Theatre Wing’s National Company. She has appeared in the TV film The Music School.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts was a triumphal success, appeared last season in the title role of Cyra-
no. Past seasons have seen him as The Miser, Stanley in A Streetcar Named Desire, as Andrew Wyke in Sleuth, George in That Championship Season and Astrov in Uncle Vanya. Prior to joining A.C.T., he appeared in several Broadway productions of Albee’s Tiny Alice, a part he recreated with A.C.T. Well known for his performances in the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen in Marat/Sade at the Student Centre, Tu- ne. Mr. Reinhardt’s television and film work includes several award winning NET dramas and roles in tournaments, including those of Max in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Room, and Burgundy in The Devil's Disciple.

CHARLES HALAHAH, who was seen in the leading role of P. McMurphy in the San Francisco production of One Flew Over the Cuckoo’s Nest, has appeared in a variety of roles with A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves and The Taming of the Shrew.
RICK HAMILTON graduated from the University of Texas and then spent two years at the Oregon Shakespeare Festival, where he was seen as 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 Synec- dessa in Errors of Comedy. The next two seasons were spent with the Milwaukee Repertory Theatre, during which time he was seen as Richy in Sticks and Bones and Speed in Two Gentlemen of Verona. Lead character in the Easter Cycle Mystery Plays. Now in his third season, he has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

RAY RENHARDT, whose portrayal of

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

STEPHEN SCHNEITZER, who came to A.C.T. after a year in the drama division at New York’s Juilliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Conservatory Theatre in Stratford, Conn., and was seen in the film Hail. His most recent performance was in The Tempest in a Midsummer Night’s Dream at the bottom of the bill as the caretaker of the Performing Arts. He appeared in The Taming of the Shrew, Tonight at 8:30, Broadway, Cyrano de Bergerac, King Richard III, Jumpers, The Ruling Class and The Three Penny Opera at A.C.T.

SANDRA SHOTWELL, who joined the acting company two years in the training program, appeared in over 50 productions in the Chicago area, including productions from the University of Illinois. At A.C.T. she was seen in Pillars of the Community, the title role in The Taming of the Shrew, Street Scene, The Three Penny Opera, The Plays in Progress production of The Miss Howard Beauty Pageant and Battle of the Bands and teaches acting in the conservatory.

CHARLES HALAHAN, who was seen in the leading role of R. P. McMurphy in the San Francisco production of One Flew Over The Cuckoo’s Nest, has been seen in A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves and The Taming of the Shrew. He is a graduate of the University of San Francisco, where he is also guest director. He was seen as Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ruling Class and The Three Penny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Diary of a Madman and Burgundy in The Devil’s Disciple.

ANNA DEAVEE SMITH, who graduated from Beaver College in Glen- side, Pennsylvania, and also studied at the Actors Studio in New York City, joined the company last year after two years in the A.C.T. training program. She has appeared in over 50 productions in two television programs for KQED, Upstairs and Downstairs and in two films for Metro Goldwyn Mayer, also known as in the film Paris, and was seen in the film Hail. His most recent performance was in The Tempest in a Midsummer Night’s Dream as the caretaker of the Performing Arts. He appeared in The Taming of the Shrew, Tonight at 8:30, Broadway, Cyrano de Bergerac, King Richard III, Jumpers, The Ruling Class and The Three Penny Opera at A.C.T.

FRANCINE TACKER, joining the acting company this season, completed her A.C.T. training program. She appeared in The Merchant of Venice at the Portland Shakespeare Festival at the University of Oregon in 1975 and was seen in the title role of Desdemona in The Taming of the Shrew at the San Diego Shakespeare Festival and in productions of A Winter’s Tale and Beare’s Stratford. She has completed her Bachelor of Science degree from Em- eron College in Boston and has done postgraduate work in the classics. This summer she was seen as Titania in Midsummer Night’s Dream and Solovej in Peer Gynt at the Pacific Conservatory of the Performing Arts.

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ANTHONY S. TEGUE is a charter member of A.C.T. who appeared as Butler in Tiny Alice and Richard Dudgeon in Devil’s Disciple. His first film: West Side Story. His Broadway debut: 1970 in the Shade. After two years in nuclear submarine, starring in a film about the filming of musicals: the film How to Sut- ter Coast. His latest film: Dames at Sea, national company of Promises, Promises, Broadway and A New Kind of Loving. His new book: Salome, with Ruby Keeler, Pal Joey at Chicago’s Goodman Theatre and a pre-Broadway try-out of Gerth’s...
SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, Joan of Arc at the Stake, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker’s Broadway credits include Becket with Laurence Olivier and Anthony Quinn. His film credits include Love Story and he has been seen in three continuing TV soap operas as well as the Theater in America presentation of Enemies, directed by Ellis Rabb, which also feaured Peter Donat. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARRIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: “Best Actress of 1973” for her portrayal of April in THE HOT L. BALTMORE and 1973 Best Actress in a Supporting Role” as Grace in Run for Your Wife with Sandy Dennis. Ms. Walters played Dolly Levi in Hello Dolly! at the Round House Playhouse for a year, opposite Dan Carlin in Niney. Day Muscles, opposite Ray Milland in Angel Street, and played Sid Caesar’s three wives in Plaza Suite at Dufty 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 Potlach, Bullit, Medium Cool and T. R. Baskin.

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

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

LORD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry VI Parts II and III and directed production of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labour Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Paradiso, A Midsummer Night’s Dream and was seen in St. Joan, Becket, Richard III and School for Scandal. Besides appearing at A.C.T. last season in King Richard III, Cyrano and The Ruling Class, he also directed The 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 graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he’s appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Taming of the Shrew, The Misers, Tonight at 8:30, Pillars of the Community, Horatio, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.I.P. production of David Dances.

Mobil Showcase presents JACk TEMMON in THE EntERTAINER

In 1944, when America was fighting for her life, Archie Rice was doing two shows a day for his...
SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one-opera, Joan of Arc at the Stake, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater, he appeared in 25 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker's Broadway credits include Becket with Laurence Olivier and Anthony Quinn. His film credits include Love Story and he has been seen in three continuing TV soap operas as well as the theater in America presentation of Enemies, directed by Ellis Rabb, which also featured Peter Donat. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARRIEN 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 BATHLORNE and 1973 Best Actress in a Supporting Role" as Grace in Run for Your Life with Sandy Dennis. Ms. Walters played Dolly Levi in Hello Dolly! at the Round House Playhouse for a year, opposite Dan Cannon in Ninety Day Maudis, 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 Potbelly, Bullit, Medium Cool and T. R. Baskin.

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

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

DANIEL ZIPPY comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors and appeared in the Center Theatre Group production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlotte Hston and Vanessa Redgrave. Mr. Zippy studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Stansfield and Tom Lipton. He attended the Los Angeles City College Theatre Arts Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.
WORDS ON ART

What is art? Nature concentrated. —Baudelaire

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

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

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

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

Every artist was first an amateur. —Emerson

Art hath an enemy called ignorance. —Ben Jonson

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

Great art is as irrational as great music. It is mad with its own loneliness. —George Jean Nathan

Art is a kind of illness. —Giacomo Puccini

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

Art is difficult, transient, and her reward. —Schiller

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ROYAL OPERA FINANCIAL WOES

by DOUGLAS BARRY

Ten years ago, the Earl of Orenda, Chairman of the Board, the Royal Opera House at Covent Garden observed, "the fortunes of the opera are not as bad as many fear. All the public arts, are inextricably dependent on a favorable economy." Since he made that statement, England's economy has passed nearly all the countries of Western Europe — on the way down.

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

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

The desperate tone of Sir Charles' warning is justified by a host of money problems which, interestingly, are duplicated in certain general economic trends. The inflation rate in Britain is currently running at 24 percent per year. Expenditures at the Royal Opera House also rose by the same amount. Similarly, England's galloping inflation has been exacerbated by demands for higher wages averaging 33 percent, well ahead of inflation. The Opera House has also been hit by wage demands of up to one third the previous year. As a result, everyone from stage hands to guest artists are de-
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—Doralis Review, "Right Sider," 1822

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stage hands to guest artists are de-
manding and receiving larger pieces of the already ravaged pie.

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

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

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

Despite a vocal public outcry that charged the government with doing too little to support the arts, the Chancellor of the Exchequer offered a tone deaf ear. The Board of Directors, in turn, were forced to introduce a series of price hikes over and above the 10 percent VAT. At years end, the incremental price increases totaled a staggering 42 percent.

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

Audience response to paying for performances on an ascending scale has, under the circumstances, been favorable. Overall attendance in 1974 was 94 percent capacity for ballet and 85 percent for opera. However, Sir Charles wonders if the “grin and pay for it” attitude will continue this fall and winter when more price increases are expected.

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

To say that Sir Charles and General Administrator, John Toohey, are spending like there is no tomorrow would be an overstatement. However, two major sources of once dependable revenue, the general public and the government, are drying up fast in the face of horrific production costs. According to Administrative Assistant, Ken Davidson, the Opera House has gone to the public well once too often. “I do not see ticket prices exceeding the cost of living next season,” announced Davidson. “We can’t take a chance on pricing ourselves out of the market.”

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

Jenkins suggested a number of areas where the Opera House may find assistance without unduly plundering scarce government coffers or further riling the pockets of long suffering patrons. The local authorities, the London City Council for example, were seen as potential rescuers.

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

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

Davidson took these suggestions in turn. “As for big business, we’ve been receiving assistance in fairly large amounts during the last three years.” He explained that a result of private funding, The Royal Opera would be able to mount new productions of Das Rheingold, Don Karline and Un Ballo in Mazzara next season. The Royal Opera’s open palm has reached as far as America.
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These months, critical ones for the Opera House and the British economy, will feature a complete Wagner Ring including a futuristic production of Das Rheingold with Matti Salminen, Aia Jone, and George Shirley. In addition, a new production of Don Giovanni in Munich with Placido Domingo along with revivals of Carmen and Der Rosenkavalier will round out a season of old favorites. There may be a Gotterdammerung but it won’t be on the stage.

To say that Sir Charles and General Administrator, John Tooley, are disappointed by the price hikes would be an overstatement. However, two major sources of once dependable revenue, the general public and the government, are drying up fast in the face of horrific production costs. According to Administrative Assistant, Ken Davidson, the Opera House has gone to the public well once too often. “I do not see ticket prices exceeding the cost of living next season,” announced Davidson. “We can’t take a chance on pricing ourselves out of the market.”

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

In addition, a large English bank-

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

Davidson sees the upturn in co-

operative funding as invaluable but with ends that are amusingly sus-
p ect. "Oil and tobacco companies seem to be the most susceptible to our requests," he asserted. "They see themselves in the public eye as social enterprises that may fare bet-

ter by sponsoring La Bohème." He concluded, "business has always been interested in sports believing that the arts are sissy. Times have changed and lucky for us."

As for soliciting funds from wealthy individuals, The Royal Opera House administration prefers to use that source of potential revenue as a last resort. "We have never en-
couraged the opera or the ballet to become a show place for the blue

meet," said Davidson. "We have always said that the strength of the

arts lies in the diversity of its audi-

ence," he added. "We will never be accused of fostering an elitist club.

Davidson was surprised to hear of the eleventh hour rescue of the San Francisco Ballet by a community wide fund raising effort, spearheaded primarily by that element the Royal Opera House wishes to avoid. He pointed out that the situation in London and San Francisco is com-

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Davidson, "there will be no need for "the blue rime heroes as witnessed in San Francisco."

Heroes on behalf of the Royal Opera House will have to come from other places besides business, gov-

ernment or high society. They may come from groups like "the Friends of the Opera," a youthful bunch of ebullient volunteers who raised enough money last year to fund the bill for a new production of Puc-

cin's Manon. Or, they may come from the costume and scenery de-

partments where crews are working on new ways to reduce the cost of materials. While, at the same time, preventing creations from becoming what newspaper critics have already called "tatty." Heroes may also come from the production de-

partment where contemporary works are being temporarily sheltered in favor of box office sure-things.

In spite of the high morale and "spirit of Dunblane" resolve, Covent Garden is operating on what amounts to a million dollar shoe string. Prospects are as dark and uncertain as the entire breaking Brit-

ish economy. But despite the dire predictions, the Opera House itself lives for the present.

Every night, the plush marbled coffee bars and highly lit lobbies resound with the languages of opera devotees from around the world. The greatest artists of the day, sup-

ported by one of the finest orches-

tras and choirs, continue to step from behind the grand velvet curtain, leaving behind a world of magic that has no price, demands no pay-

ment.

The real world however, runs on credits and debts, subsidies, rebates, and royalties. The managers of these concepts will determine the fate of the Royal Opera. But regardless of the outcome, those who have been fortunate to enjoy performances rather than an admis-

sstant, producer or artist will, in the words of Dickens, remember this period as, "the basest of times and the worst of times."

Mr. Barry, a former employee of the Paramount Theatre in Oakland for 26 years of age, attended UC Berkeley and graduated from S.F. State with a degree in Communica-

tions. Recipient of a grant from the Voice of America, he has just fin-

ished his studies in London and is currently on a round-the-world trip.

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

To tourists, the steam packet Hy-

perboros will sail from Scalfroway to North Faroe, Ireland. Passengers will be given the opportunity of seeing the most remarkable coast scenery in that direction as well as to ascend Roeness Hill.

While the advertisement may seem obscure to today's readers it is a mile-

stone in the history of sea travel for it marked the beginning of cruising. It separated the compulsory pas-

gengers of the day from more than 125 years of sea-going tourists. What An-

derson did with his single venture-

ment was to adapt the Grand Tour to the steamship. The steamship com-

pany became lyrical about the Winter sun of Spain. There was Madeira to be explored and soon Egypt became fashionable with its rains and ancient civilization.

Anderson extended the cruise con-

cept beyond Egypt when, in 1844, journalist and author William Make-

peace Thackeray made a write by way of Vigo, Lisbon and Cadiz to Gibraltar, then to Malta, Smyrna and Constantinople, and back by way of Jaffa and the Holy Land to Alexandria.

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

When Thackeray returned to Lon-

don he wrote about his cruising ex-

periences in the book, The Irish Sketch Book, 1846. An interesting aside is provided by Thackeray in this rundown of the menu for one meal aboard the Liberia, a 1,516-gross steam packet, one of those which sailed from Constantinople to Jaffa and Alexandria.

Thackeray said: "From the Proci-

der's Logbook (Bill of Fare)—Mull-

igatawny soup, salt fish and egg sauce, roast haunch of mutton, boiled boeuf, boiled shoulder and onion sauce, roast fowl, ham, haricot mut-

ton, curry and rice, French beans, cabbage, boiled, baked potatoes, damson tart, currant tart, rice pudding, current fritters."
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THE CRITIC: RE-LIVING THE PERFORMANCE

by MARA DIAMOND

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

Can a critic make or break a performance? "Absolutely not," says Commanday, "I think that kind of power, so to speak, has more to do with the critic who writes about the theatre, movies, and musical theatre—the Broadway theatre—in which the events are going to have a long run. The readers rely on the critic to know whether or not they should invest their time and money in going to see it. There is no question about the critic's power in those cases. Even with Broadway theatre, there have been many instances where the critics have disliked a play or a musical and the public has taken it for the breaking of an artist are really gone forever," he said. "Then, an artist had to make his debut there, take the New York reviews and build his career on that. Now, reviews that come from all over are what help artists."

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

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

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

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

Commanday had gotten his degree in musicology, and also held a master's degree from the University of California at Berkeley in musicology, and did further graduate study there. He continued studying piano and then flute very seriously right through high school, and then going to Juilliard School of Music in the summertime and in the afternoons during the school year. After that, he attended Harvard and graduated in music there.

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

His thoughts of conducting began to develop through his interest in opera, and a conviction, in 1946, that the future of opera in America lay in small companies which could develop a form of musical theatre that he thought would be unique in America, and could grow out of the American theatrical scene as much as the operatic tradition. So he did conducting at that point, and became even more interested while serving in the Army. There, to make the most of his space, he organized some Army choruses, did some conducting, and presented musical events such as a musical show. I was very fortunate because I was in with a group of music students there was a lot of talent. I got hooked that way and only wanted to conduct and teach. Following the Army, he returned to Juilliard for a year "to be retreated in music," and immediately began teaching at Tharza College in New York.

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

His standards as a critic are based on his own criteria of what he thinks is beautiful, or what he thinks is fine art. "These standards came out of my training in music and math, and my own experience in making music," he said.

"Naturally, I read a lot, and I try very hard to recognize different ideas of the the criteria are, dif-
THE CRITIC: RE-LIVING THE PERFORMANCE

by MARA DIAMOND

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

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

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

Robert Commanday

"The old days, 20 or 30 years ago, when a Carnegie Hall debut or a Town Hall debut was the making of the breaking of an artist are really gone forever," he said. "Then, an artist had to make his debut there, take the New York reviews and build his career on that. Now, reviews that come from all over are what help artists.

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

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

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

"It was a challenge to change my career in mid-stream," he said. While on a leave of absence from the University of California, he was invited to do some reviews for the Chronicle. Then, it was a question of having criticized critics much of my life, and when the opportunity was offered me, it was a question of putting my money where my mouth is. I felt I was qualified, and it would be only fair to give it a try without any —-long range purpose at that time.""Commanday had gotten his degree in musicology, and also held a masters degree from the University of California at Berkeley in musicology, and did further graduate study there. He continued studying piano and then flute very seriously right on through high school, and then going to Juilliard School of Music in the summertime and in the afternoons during the school year. After that, he attended Harvard and graduated in music there.

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

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

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

Commandy travels extensively, and feels travel is invaluable in terms of keeping abreast of other kinds of performances in other cities, and other kinds of works that may full-filled. We performed here. "That also helps me in terms of effecting my stand- ards of judgment. If I see the Berlin Opera, then it gives me another com- parison, or another level, against which I can think when I review opera here. You know what the standards of opera around the world are when you see opera companies, for example, in different communities.

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

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

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

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

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

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

SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

THE JACKS DEER CREEK PLATA—a-101
Broad St., Nevada City, CA—916/265-3601
HOURS: Lunch Mon.-Fri. 11-10; 2- Dinner: Mon-Sat 6-9
As their brochure says, "elegant dining has returned to Nevada City." Walk through a great iron gate into the world of arts and crafts, located in two turn-of-the- century houses plus a large ware- house. When owner Don Koubek started renovating, he became in- volved with several local artists and now The Factory not only has shops and a restaurant, but also offers classes and workshops in art and crafts. The restaurant dominates the center of the warehouse and offers sandwiches for $1.65-1.75, dif- ferent salads, wine by the glass or carafe, both imported and domestic beers and fusions drinks ($2.95-4.95, some feeding two). We didn't try the dinners, but the sandwiches were good-sized and full of tomato, sprouts, mushrooms, sprouts and mushrooms if you wanted them. Off to one side of the warehouse is a book section with two walls, floor to ceiling, featuring current paperbacks, hardbound art books, "how-to" volumes and plant and landscaping books. The classes include pottery, macrame, stained glass and woodcarving, and some of the results are on sale at the Factory on consignment. There were beauti- ful examples of glazed pottery and lovely photographs in wood frames. Prices start at $12 as $2-3. Materials for the artist or craftsman are also sold here, from beads, tools, and paints, to macrame, rug yarns and clay. The two houses in front have been turned into an art gallery, fabric store and jewelry shop. Information about the classes is available upon re- quest.

THE FACTORY—a-1090; Broadway, Alamedia—522-3333
HOURS: Mon.-Sat 10-5; Tue-Thu 10-9; Fri-Sat 10-16; Sun 12- 5:30
A gathering place for artists, bres- sers, writers and tourists. Walk through a great iron gate into the world of arts and crafts, located in two turn-of-the- century houses plus a large ware- house. When owner Don Koubek started renovating, he became in- volved with several local artists and now The Factory not only has shops and a restaurant, but also offers classes and workshops in art and crafts. The restaurant dominates the center of the warehouse and offers sandwiches for $1.65-1.75, dif- ferent salads, wine by the glass or carafe, both imported and domestic beers and fusions drinks ($2.95-4.95, some feeding two). We didn't try the dinners, but the sandwiches were good-sized and full of tomato, sprouts, mushrooms, sprouts and mushrooms if you wanted them. Off to one side of the warehouse is a book section with two walls, floor to ceiling, featuring current paperbacks, hardbound art books, "how-to" volumes and plant and landscaping books. The classes include pottery, macrame, stained glass and woodcarving, and some of the results are on sale at the Factory on consignment. There were beauti- ful examples of glazed pottery and lovely photographs in wood frames. Prices start at $12 as $2-3. Materials for the artist or craftsman are also sold here, from beads, tools, and paints, to macrame, rug yarns and clay. The two houses in front have been turned into an art gallery, fabric store and jewelry shop. Information about the classes is available upon re- quest.

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CLASSICAL-CHIC, CATHLEEN RISTOW

Cathleen Ristow knows the glass of fashion is one of changing reflections — from hair to toe. Whereas certain standards are classic, and couturiers into a stylishly chic. And so the classical food and service is what she offers from the Clif Hotel appeal to San Francisco classics like Cathleen Ristow, and to out-of-town critics like Fortune, Says Fortune: "Warmth and solitude. Says Cathleen Ristow: "Camlpi and soda.

6; For lunch and dinner, only

REDWOOD ROOM

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

RUBBINGS — 2149 Main St., Neva- da City, CA — 916/265-6111 HOURS: daily 10-5
Mary Ann Masling and Carma Freeman opened this tiny shop to sell Chinese, Korean, English, and 19th cen- tury stonebroad rubbings, and to give lessons in the ancient art of rubbing. We purchased an engraved porcelain and Russia's Republic of China rubbing (in

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- The Factory—1906 Broadway, Alameda—522-3353. The Factory is open 7 days a week, 24 hours a day. For more information, please call 522-3353.

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Classical-Citic, Cathleen Ristow
Cathleen Ristow knows the glass of fashion is one of changing reflections — from hair to toe. Whereas certain standards are classic, and everlasting — so is the appeal of the Glass of Fashion. We have brought together a group of artists who will be exhibiting their works at the Alameda Art Fair. These artists include...
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3 colors!) for $3.95 and other Oriental ones start at $4.50. Rublings from England are $20 to $40 unframed, and the gals sell rubber kits (children's from $4.50) and will give you directions where to find interesting plaques and comb-stones in the vicinity. They now publish a booklet featuring interesting stones, stones and plaques in the neighborhood. What a great way to involve the entire family in history, culture and art, all without a bit of pedantry!

TAMARA'S — 1966 Francisco Blvd., Pacifica — 355-6601 HOURS: Wed-Sun 3pm-11pm

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

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

This new mall-like building is full of little shops and interesting people. The shops range from books (Peraza's Little Women, Island Bookstore) to antiques (The Gold Coast) to kitchen and gourmet cooking items (Scallion Mains). There is even a restaurant, The Wine Rack, with plenty of accent on Italian food ($3.99-$5.95). You can drink wine or beer while relaxing. However, there are no bargains here, prices are competitive. It is certainly not worth a special detour, but if you are nearby, it's a good browse.

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

REDWOOD SQUARE — Park St. and Alameda, Alameda, CA HOURS: 8-5, but usually 10-5 daily.

This new mall-like building is full of little shops and interesting people. The shops range from books (Pereta’s Book Shop), to Women’s (Gardening & Gifts), to Antiques (Cold Coast to Kitchen), to gourmet coffee items (Scally’s, Malls). There is even a restaurant, The Wine Rack, with a nice accent on Italian food ($3.99-$3.99). You can drink wine or beer while relaxing. However, there are no bargains here; prices are competitive. It is certainly worth a special detour, but if you are near by, it’s a good browse.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3326 Geary Blvd., San Francisco, Ca. 94118, or call 387-1720 for sample copy. We are not responsible for the possibility of any of the quoted prices being changed.

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9 BAY AREA LOCATIONS TO SERVE YOU
SUNRIVER - OREGON'S "UNDISCOVERED" WINTER PARADISE
by ROBERTA JOYCE

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

This is how a winter holiday begins for the Bay Area families who are now discovering "undiscovered" Sunriver amid some of the most beautiful and spectacular scenery of the great Pacific Northwest, in Central Oregon. Surrounded on three sides by one and a half million acres of untouched nature of the Deschutes National Forest with 215 lakes, Sunriver is a 5,500 acre private resort property through which the Deschutes River tumbles for 8½ miles, 15 miles south of the magnificent little town of Bend. Sunriver is a wilderness—but with hot running water.

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

Central Oregon is one of nature's geological marvels with its own rare perfect climate. The air is cracking clear, with summer days warm and nights crisp; and winters brisk but dry, and pleasantly invigorating.

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

Sunriver, itself, is a geological accident, a part of an ancient lake basin formed 2,000 years ago by a tremendous lava flow from Lava Butte, a 5,076 cinder cone a few miles north. From the forested and open meadows, conifer covered mountains gently stretch upward from Sunriver to sudden snow-mantled towering peaks in the distance. To the West, Mt. Bachelor and the Three Sisters of the Cascades. To the East, Paulina Peak, below which is prehistoric Newberry Crater with its two lakes. It is a place of many wonders, of ice caves and lava beds nearby to be explored.

... Pick a lovely spring day and give yourself a half-day vacation at Albany by the Bay. Enjoy the friendly atmosphere of the elegant Turf Club and its international buffet. And thrill to nine thoroughbred races Tuesday thru Saturday starting at 1 p.m.

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Mt. Bachelor at Sunriver is a skier's paradise...

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

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

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

Mt. Bachelor's 1,375 vertical feet are served by six chair lifts and a tow...
**SUNRIVER—OREGON'S "UNDISCOVERED" WINTER PARADISE**

by ROBERTA JOYCE

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

But, skiing is only part of the outdoor activity. Snowshoeing through Sunriver forests, across the meadows and down many winding trails and over 17 miles of paved bicycle paths, now covered with snow until spring, is an exhilarating way to be at peace with the Christmas card world. One of the most popular pastimes at Sunriver is the sleigh-rides. Snugly bundled, the “shush” of the sleighs is heard, clopping horses sending up sprays of snow as they whirl by under-endless trees.

For the youngsters, there is a Children’s Park designed for all year-round play; its miniature fort just perfect for snowball fights. The massive forest Lodge of textured local wood timber and stone is a fun-filled gathering place below a huge fire for “apres ski”, whether you ski or not; then dining in the half-filled fine dining room of the Village or the ski-lodge coffee shop. And, while the youngsters sleep, or attend the weekend motion pictures, the grownups can enjoy live music, dancing and conversation in the Owl’s Nest, stop the Lodge, and look out on the white blanketed forests and meadows glistening in the moonlight.

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

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

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

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

In all, there are a total of 360 luxurious guest units and resort condominiums. It is the location and setting of these guest units, however, which adds to Sunriver’s uniqueness, for they were designed with nature uppermost in mind. The resort homes are located throughout Sunriver, surrounded and separated by large areas of preserved forest lands. The 23 guest lodge complexes which contain 211 luxury units are clustered around the massive forest Lodge, tucked away in islands of trees.

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

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

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

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

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On January 28, "Theater In America" will present Leslie Lee's "The First Breeze of Summer," by the Negro Ensemble Company. On February 11, Lanford Wilson's "The Mound Builders" will be performed by the Circle Repertory Company of New York City. And on February 18, you'll see Eire Wieselt's "Zalmen or the Madness of God," performed by the Arena Stage.

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