

By PEER J. OPPENHEIMER

## France's latest export is a Parisian pretty who's funny, too



Pert, petite Annie Fargé will adapt her French dramatic training to a starring role in a U.S. TV comedy series.

From the window of their Paris house, Annie and her husband Dirk Sanders watch world go by.

SHE'S BARELY five feet tall, weighs a smidgen over 90 pounds, has reddish-brown hair, a pixie face, a contagious giggle, and a ready smile. With the sparkle and charm of a petite French doll, she will probably succeed Lucille Ball as queen of television's comedienne.

Her name is Annie Fargé, and she's the 24-year-old Parisienne cast as a French girl married to an American architect in the new TV series, "Angel."

Annie started out with all the odds against her ever becoming a comedienne. She had a terrifying childhood, which saw her torn from her parents at four and forced to live under an assumed name in the shadow of death for five years. Yet Annie always came up smiling. She still does.

Annie's real name is Goldfarb. When the Nazis invaded her homeland in 1940, like other children of the Jewish faith she was earmarked for death.

Annie's parents had been divorced when she was a baby, and her father had fled to Switzerland before the Wehrmacht steam-rolled into France. Unable to get herself and her children out of the country in time, her mother hurried four-year-old Annie and her six-year-old brother Louis to a friend's farm in Belgium, then went into hiding herself.

Annie was nine when the war ended and she and her brother rejoined their mother in Paris. Mrs. Goldfarb then owned a children's clothing store. One afternoon, when Annie was 11, she talked her mother into letting her mind the store while Mrs. Goldfarb went on an errand. When her mother returned, Annie proudly announced the coup of the month: she had sold three dresses for twice the price marked on the sales tag! Sighed Annie as she recalled the incident: "I deed not know why my mother was so upset. I thought zat was zee way business was done . . ."

Annie, who prided herself on being tops in what she refers to as "zee old French costum of bargaineeng . . ." continued to bargain for anything and everything—even in the U.S.

Once she went to a Fifth Avenue store to buy a dress marked down from \$100 to \$75. The word "Sale" convinced Annie that this was the beginning of a bargaining session, and she offered to pay \$50, "all cash." The best she could do was settle for \$62! "My husband was terreeblee upset," Annie

admits. "I promeessed: nevaair zee bargaineeng again."

Annie first confronted her mother with her desire to become an actress when she was 14. Mrs. Goldfarb wouldn't even discuss her daughter's notions.

"Not even if I were accepted by the *Conservatoire Nationale*?" Annie came back, wide-eyed. The *Conservatoire* is the most famous dramatic school in France, associated with the *Comedie Francaise*, and most difficult to get into.

"If you were accepted by the *Conservatoire*—but that is impossible," her mother replied self-assuredly. Except for appearing in a few school plays, Annie had no training.

"In that case, I will be an actress," Annie announced happily—for she had just auditioned for admission and had been one of 10 students accepted out of 3,000 applicants.

Annie's vivaciousness, personality, and talent earned her the "Critique de Paris" award when she graduated at 16 and led to many starring parts in classics as well as comedies. It also led to the acquaintance of another member of the *Comedie Francaise*, her husband-to-be, Dirk Sanders.

ALTHOUGH ANNIE considered Dirk a potential husband from the time she first laid eyes on him, he looked on her as a wide-eyed little girl. When he still wasn't sure the time was right for marriage six years later, Annie followed him to New York where he was with the Roland Petit Ballet.

Within 24 hours of her arrival, they were married and have since been blessed with daughter Leslie.

Compared with Annie's trials and tribulations in her native France, getting her career started in the U.S. was easy.

An agent forwarded her photograph to producer Jess Oppenheimer in Hollywood. He was so impressed that he had her make a tape recording in New York, then signed her to a long-term contract without bothering to give her a screen test.

Today, Annie's only regret is that her husband is in South America starring in his first dramatic role, while she is entrenched in a Hollywood house with a baby, a French nurse who can't speak English, and a car she can't drive.

"Soon everytheeng weel be okay-dokay," she says hopefully. With Annie's disposition, how could it be otherwise?

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