American Conservatory Theatre

Soviet Union Tour May 23 - June 23, 1976
International Cultural Exchange Program
“With the little extra I saved to go on holiday, I bought a Superscope radio/cassette recorder.”

“A Superscope AM/FM radio with a built-in cassette tape recorder doesn’t cost much more than a good AM/FM portable radio and you can do so much more with it. I can tape all the great radio programs while listening. Or I can tape the music I make. Or I can even play my guitar through the speaker. And with its tiny built-in microphone, I have been recording my trip. The special sounds of each village. My own thoughts. A Superscope is so much more fun wherever you take it, and you can take it anywhere!”

“Salena Lindstrom owns a Superscope Model CR-600 AM/FM Radio Cassette Recorder. Price: $89.95. Other features include PA, Play Mix, Auto-stop Shutoff, Sleep Fitting Switch and Speaker Mute. See the line of Superscope tape recorders at your Superscope dealer. Hail in the Yellow Pages.

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

SUPERSCOPE

Listen to us.

Catherine Deneuve for Chanel

CHANEL N°5

Parfum in the classic bottle 12.00 to 4.50. Spray Parfum 9.50, Eau de Toilette 8.00 to 22.00, Eau de Cologne 5.50 to 25.00, and Soap Cologne 7.50.
"With the little extra I saved to go on holiday, I bought a Superscope radio/cassette recorder."

"A Superscope AM/FM radio with a built-in cassette tape recorder doesn't cost much more than a good AM/FM portable radio and you can do so much more with it. I can tape all the great radio programs while listening. Or I can tape the music I make. Or I can even play my guitar through the speaker. And with its tiny built-in microphone, I have been recording my trip. The special sounds of each village. My own thoughts. A Superscope is so much more fun wherever you take it, and you can take it anywhere."

Catherine Deneuve for Chanel

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

Superscope
Listen to us.
"A man has the right to know what goes into the Scotch he drinks."

"At the House of Buchanan, we still believe and blend as my grandfather did."
"It is a family tradition."
"A matter of family pride."
"Pride in the excellence of the blend which bears my grandfather's name and mine."
Buchanan's 12.

Blended Scotch Whisky. Blended with a 'heart of pure Highland whiskies'.
You will find it as it was, when it began:
"Soft."
"Light.
"With a touch of mellow sweetness in both body and bouquet."
"In your country, it is slowly proved. And in limited supply."
"So limited that I invite you to call this toll-free number to obtain the name and address of the Buchanan's 12 purveyor nearest you.
800.243.9188.
"Because we neither can, nor will, mass-produce the Scotch that bears my grandfather's name."
"Ask me."
James Buchanan, 1900-1935 Founder of The House of Buchanan.

Buchanan's 12. The Blend of Ideals.

---

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
MAY 1976/VOL. 10, NO. 5

contents
the critic: in defense of the composer by state Darwin 6
the small and new of the newsroom by Stasha Samuel 11
who says ski season is over? by Tom Territor 18
share the wealth with performing arts 22
the program 25
performing bacchanals by Paul Giacomo 43
garden arts by Neil Gerner 46
dining in new york: mr. and mrs. foster's place by Betty Simmons 48
the market scene - a buyer's guide to operating at the track by Thomas C. Ditter 51
city center joffrey ballet 54
after the theatre 61
nevada entertainment guide 62

MICHEL PISANI
publisher
JERRY FRIEDMAN
editor-in-chief and general manager
OLGA TRANTO
managing editor
T. M. LUCCHITI
advertising director
FLORENCE QUARTERARO
advertising manager

PERFORMING ARTS is published monthly and circulated to audiences attending performing arts at the San Francisco Opera, San Francisco Civic Light Opera and other Bay area theatres. Performing Arts is also published in the San Francisco Examiner and the Northern California and Hollywood Book. All rights reserved. Reproduction of all or part is prohibited without written permission. PERFORMING ARTS is published by S. E. Editions 60 Bianchetti Street San Francisco, California 94102 Tel: (415) 781-0135. Assistant Editor: Wenda Smith. Associate Editor: Beverly Tolle. Telephone: (415) 781-0135. Telephone: (415) 781-0135. Address: 1122 Howard Street. San Francisco, 94102. Published in San Francisco, CA. NET Opera Theatre, Channel 9.

Outstanding series of complete operas presented on consecutive Tuesdays on KQED, Channel 9. Each a full-color production with international orchestra and singers. Underwritten by Citizens Savings.


FREE! Guide to NET Opera Theatre. Informative, useful introduction to these NET productions. Includes synopsis of each opera and background on its composer. Pick up your copy now at your nearest Citizens Savings office.

CITIZENS SAVINGS
Home Office: 700 Market Street (415) 772-1400
Branch offices: California 21010
Over 70 Citizens Savings offices throughout California.
A man has the right to know what goes into the Scotch he drinks.

"At the House of Buchanan, we still believe and blend as my grandfather did.

"It is a family tradition.

"A matter of family pride.

"Pride in the excellence of the blend which bears my grandfather’s name and mine. Buchanan’s 12.

Blended Scotch Whisky 66.8 Proof, Hobbled, Inc. Hartford, Conn.

St. Levine Buchanan (nee Waddington) 1860-1935 Founder of The House of Buchanan

"That is why, unlike any premium blended Scotch whisky ever sold in America, we take pride in naming the principal single malts which, among other exceptional whiskies, go into our blend.

"If you know fine Scotch, you will recognize them all.

"The selection is choice.

"Limited to 12 "Ideals".

"Each the product of an old, established and well respected distillery.

"And each and every one, from Balnachur through Teaninich, is a Highland whisky.

"And two, Craigmoremore and Dalilness, are cherished products of the famed Garioch region.

"Together they combine to make Buchanan’s 12 the 12-year-old blended Scotch with a heart of pure Highland whiskies.

"You will find it as it was when it began.

"Subtle.

"Light.

"But with tempered mellowness in both body and bouquet.

"In your country, it is dearly priced. And in limited supply.

"So limited that I invite you to call this toll free number to obtain the name and addresses of the Buchanan’s 12 purveyors nearest you.

"1-800-243-9188.

"Because we neither can nor will mass-produce the Scotch that bears my grandfather’s name.

"And mine.

James Buchanan

Buchanan’s 12. The Blend of Ideals.

PERFORMING ARTS

THE BAY AREA’S MUSIC & THEATRE MONTHLY MAGAZINE
MAY 1979/Vol. 10, No. 5

contents

performing arts

the critic: in defense of the composer
by Max Diamond

the smell and roar of the newsroom
by Bruce Simon

who says ski season is over?
by Tom Tyler

share the wealth with performing arts
by Bruce Simon

the program
by Fred Cherry

garden arts
by Bob Conner

dining in new york:
Mr. and Mrs. Lister’s place
by Bruce Simon

the market report—a broker’s guide to speculative art at the stock exchange
by Thomas G. Henry

city center jockey field
by Michael Pusini

diary of the theatre
by Robert J. Seidel

nevada entertainment guide
by Michael Pusini

MICHEL PUSINI publisher

JERRY FRIEDMAN editor and general manager

OLGA REINDELL advertising director

T. M. LUBIN ADVERTISING advertising manager

PERFORMING ARTS is published monthly and circulated to audiences attending opera, ballet, dance, and symphony at the Opera House, San Francisco, Civic Center, 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. Reproduction of this magazine without written permission is prohibited. PERFORMING ARTS (USPS 125, 094) 415 Baldwin Street, San Francisco, California 94107. Telephone: (415) 221-6000. A.A. Edition: 3340 Santa Monica Boulevard, Beverly Hills, California 90210. Telephone: (213) 276-5785. Printed in San Francisco.

NET Opera Theatre, KQED Channel 9

Outstanding series of complete operas presented on consecutive Tuesdays on KQED Channel 9. Each a full-color production with international orchestra and singers. Underwritten by Citizens Savings.

La Traviata, April 30
Trouble in Tahiti, May 4
The Flying Dutchman, May 11
The Mikado, May 18
Die Fledermaus, May 25

Check TV listings for exact times and repeat broadcasts.

FREE!

Guide to NET Opera Theatre. Informative, useful introduction to the NET productions. Includes synopsis of each opera and background on its composer. Pick up your copy now at your nearest Citizens Savings office.

CITIZENS SAVINGS

Home Office: 701 Market Street, San Francisco, California 94102
Over 70 Citizens Savings offices throughout California.
THE CRITIC:
IN DEFENSE OF THE COMPOSER

by MARY DIAMOND

"One of my jobs is analyzing musical performance, to act as a representative at the composer's expense if you will," says Paul Herfoot. "It is my responsibility to create a finished product." Paul Herfoot has been the music critic for the Telegraph-Tribune since 1964. In fact, he is the only critic in the United States who has a Ph.D. in music. His thesis was on the subject of how composers write their music. He feels that the composer's goal is to create a piece of music that is beautiful and that will be enjoyed by the listener. He believes that this goal can be achieved through the use of melody, harmony, and rhythm. He also believes that the composer's goal is to create a piece of music that is unique and that will be remembered by the listener. He feels that this goal can be achieved through the use of musical form and the use of the composer's personal style. He believes that the composer's goal is to create a piece of music that is meaningful and that will be remembered by the listener. He feels that this goal can be achieved through the use of musical form and the use of the composer's personal style. He believes that the composer's goal is to create a piece of music that is meaningful and that will be remembered by the listener. He feels that this goal can be achieved through the use of musical form and the use of the composer's personal style.
See the Hawaii most people don't.

THE CRITIC: IN DEFENSE OF THE COMPOSER

by MARA DIAMOND

"One of my jobs in analyzing a musical performance is to act as a representative of the composer, especially if it's a composer of the past," says Paul Hertelendy, critic of music, opera and the dance for the Oakland Tribune. "I try to weigh, as far as it can, to what degree the composer's wishes are being conveyed in this particular performance."

To accomplish this, Hertelendy carries with him a copy of the musical score whenever possible. "Beethoven or Mozart can't be here to defend their works, so it's up to the critic," he says. "Though most conductors and performers are very conscientious, many consciously alter notes, or more frequently, dynamics, pace, or rhythm, in a way which can be very effective in the concert hall, yet without necessarily adhering to the performance practice of the composer's time." Hertelendy feels he brings this to the reader's attention when reviewing the performance, "especially if there's recklessness involved on the part of a musician." Occasionally a musician takes a very imaginative approach to something, such as music of Brahms, or Wagner, for which we have a long tradition of play, and for which we know how they wanted their music played, and how fast it should be played. From that, we presume he should have a good reason for doing it, and we think it's worth noting in the review," he says Hertelendy.

This is the whole reason the journalistic music critics first got started, about the beginning of the 19th century. Music came out and apparently there was a bigger and bigger gap between audience and the composer, and it was felt there were valid reasons for writing articles about what was going on, and where it fitted in with other music. It included both the people who attended and those who couldn't with an opportunity to have an idea of what was going on, of what schools are represented, and how the style deviates from the directions that the composer previously took. I think there are still a few of the good old baronets still with us, he says.

Paul Hertelendy has been the top critic for the Tribune since 1966. In fact, he began writing musical reviews while still a student at the University of California at Berkeley, where he studied acoustics, physics, and mechanics, receiving, ultimately a Ph.D. degree in Mechanics, in which he confides he's not much in now.

He had studied instruments - piano and cello - since primary school and went into musical fields by taking music courses as a side-interest at Princeton and Stanford.

He was born in Hungary into a diplomatic family, and had learned to speak four languages by the time he was eight years old. "I just picked up Italian, so I could understand what was being said," he said. His wife is Persian, and they usually speak Spanish; in his breaks from the home, "logically, I came out pretty well which is a big advantage in that much of my work as a critic doesn't involve the English language. It was a great initial start."

He began writing music reviews for the Daily Cal at Berkeley, and then, upon recommendation of a professor, was employed by the Tribune following the retirement of the music critic there.

"Getting a start as a music critic is very difficult, because there are about a hundred people for every job that's available," he said. Though his knowledge of music came "piece-meal - bits and pieces," he feels the historical aspects of music can be picked up from one's own interests and from extensive reading. He is a touring musician and has an extensive music library of some 300 books in his office, as well as a home library.

He believes in accuracy in the strictest sense. "History usually plays some role in what you're writing about, so a good library of reference books is indispensable, and I wouldn't want to go without them."
"I think one of the things that makes the field of music criticism so unique is that attempts to institutionalize it into a degree program for preparation of music critics can't be very terribly successful. Some people come out very well, but others have misgivings about such a program."

He likes a personal favorite critic, Paul Hume, of the Washington Post - "If you want to be a music critic, the best thing is to know all there is to know about music and then be able to say it in an interesting way." Hertelendy feels this is indeed the challenge.
"If one tries to broaden one's horizon the entire time and offer a wide enough mix of topics, a reader who is disinterested this week can be roughly turned on to music next week," he said.

Hertelendy doesn't feel the transition from a scientific background to one of professional critic is that unusual. "Mentally it's not as rewarding as engineering would have been, but it's very rewarding intellectually and I find it very rewarding and challenging," he said. "The ability to make notes on paper something that you hear as an aesthetic and usually non-verbal experience."

"This is a very fascinating thing to do and it's very stimulating to do it to the extent that you get new experiences and you have to look at things from new perspectives. I found myself asking questions that I might never have thought of before, and we may be able to bring together new music that may appear to be, our perception is constantly in evolution," he said.

Move up to TeleGraph Landing G

Across the street from San Francisco, the TeleGraph Landing offers you the best of two worlds; the serenity and security of a village and the action and excitement of the City. You are in the midst of bustling downtown, Fisherman's Wharf, Chinatown and North Beach. Telegraph Landing offers magnificent panoramic views from its uniquely designed common halls, each one tastefully laid out and finely crafted. In the center of it all is a landscaped central plaza—get the feeling you might be back in a quaint European village. But this is San Francisco's first "Urban Village"—root gardens, patios, fireplaces, a waterfalls and more.

One, two and three bedroom condominiums from $39,500 with excellent financing. Call (415) 788-4448 or come to our Sales and Leasing for your personal tour.
This man has a ranch in Montana, a condominium in Hawaii, and over $300,000 in earning assets. Why would he need a Living Trust?

For the same reason you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The man above, for example, or you. Because the more successful you are managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in. Unlike ordinary trusts set aside for the future, a Living Trust is in effect here and now. It's designed to help you benefit in the present, by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees, and suggest ways to improve your estate while you're still around to enjoy it.

The more successful you are, the more reason you have to take advantage of a Living Trust. Stop in and talk with one of our Bank of America Trust Officers. He'll convince you it's not something you can't afford. Call 213-838-8388.
This man has a ranch in Montana, a condominium in Hawaii, and over $300,000 in earning assets. Why would he need a Living Trust?

For the same reason you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust needs it most. The man above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in.

Unlike ordinary trusts set aside for the future, a Living Trust is in effect here and now. It's designed to help you benefit in the present by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists is assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees, and suggest ways to improve your estate while you're still around to enjoy it.

The more successful you are, the more reason you have to take advantage of a Living Trust. Stop in and talk with one of our Bank of America Trust Officers. He'll convince you, if this hasn't. Depend on us. More Californians do.
In 1972, two young men precipitated the greatest Constitutional crisis since the Civil War.

The Smell and Roar of the Newsroom

By L.J. A. SAWSON

"It never rains on a woman, it's swept up for her by a man. Do you suppose that they couldn't get it clean?" said the carpet cleaner, and shed a bitter tear.

It was just an average day for newsman J.J. J. 0. N. 1. 1. 1. on June 17, 1972. The last major American fight unit in South Vietnam received orders to begin withdrawal. "Tidbit on the Road" became the Washington Post's longest-running show ever (1,225 performances). A car crashed hard into a Washington bedroom, "Good morning, was duly photographed and spread across the nation on the wire services.

All you have to do is watch the various anti-war stories that are being lifted into the newsrooms on a Washington Post screening room.

In the following months, the Post-New York Times写了 the most influential investigative journalism that was ever published.

The crimes of the Nixon regime were so monumental that burglary, obstruction of justice, bribery, tax evasion, perjury, political pressures, and the release of national security secrets were all involved.

The illegalities, the attempted cover-up, the obstruction of justice, were all involved.

As the dust settled, a dozen key institutions and top agencies found that their integrity had been tainted.

The electoral process has been examined and exorcised by one group after another. And it was found that even the Internal Revenue Service had been weakened in the name of their protection.

A citizen's confidence had been betrayed, that dangerous, fragile and under-estimated democratic rule.

Yet it is hardly surprising that anyone would go back and say that two years and a half years, it was not for the dynamic duo "Woodstock." The New York Times, the powerful, and the glory of the country, put the Post's Waterloo story on page 40. Surely then, this was hardly news to it.

Instead, the real lesson is the film "The President's Men." Bernstein and Woodward's how-we-did-it thriller, is not how the two Mutt and Jeff reporters innocently tagged at the home ends of the Watergate tapes until the whole story was clear and uncensored but rather how almost every other newspaper in America caught the scent of the crooks. Just think of the Post's Watergate reports, written by an investigative reporting section that had no one to back them up or to keep them out of trouble.

Woodward was cautious, an erudite writer and a shy but determined person. He was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Woodward was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Woodward was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.

Bernstein was not a Red Rose, was a man who started to work at the Post at 21 and played baseball at the House of the Red Rose.
In 1972, two young men precipitated the greatest Constitutional crisis since the Civil War.

The Smell and Roar of the Newsroom

by BLAKE A. SAMSON

"It stinks, man," Steve coisa said, "I smell it for half a year. Do you suppose?" The waiter said, "That they could get it clean? I doubt it," said the carpenter. And shed a bitter tear.

It was just an average day for news. June 17, 1972. The last major American-style bombing in South Vietnam received orders to be withdrawn. "H prest on the Road" became Broadway's longest-running show ever (3,225 performances). A car that crashed head-on into a Washington bedroom, "Good morning," was duly photographed and spread across the nation on live services.

As yes, there was a thirteenth story under an eighteen-point headline in the following morning, Sunday New York Times. On June 17, 1972, at 2:10 a.m. in a chic Washington office and apartment complex at 2000 Virginia Avenue, N.W., two men were arrested inside the Democratic National Committee Headquarters. They had 53 freshly minted $100 bills in their pockets, a kit full of tools, two .38mm cameras, 40 rolls of undeveloped film, three war-gas pens, a radio transmitter-receiver, two bugging devices — one disguised as a smoke detector, the other disguised as a Chap Stick — red wig, and ten Coptic notations in one burglar's address book, "W.H. Hunt" and "W. Howard."

Thus began the Watergate conspiracy.

Who were these unidentifiable criminals, blessed with equipment like James Bond and why were they here, caught red-handed and rubber gloved in the Watergates cookie jar?

There were but two tentacles of a political hydra that would soon entangle Washington like some latter-day Lachmen for two and a half years.

But before we hastily praise the journalistic acumen that cut the Gordian knot and run off to pay proper homage to Bob Woodward and Carl Bernstein, the deep-diggers who ferreted out the gofers, let us recall that the New York Times, the power and the glory of the country, put its first Watergate story on page 30. Surely then they were barely news fit to print.

Indeed the task lesson in the film, "All the President's Men," Bernstein and Woodward's how-we-do-it thrill - en - ister, is not how the two Matt and Carl reporters tensely tugged at the nose ends of the Watergate tangle until the whole sorry web came unraveled but rather how close every other newspaper in America caught its collective (repressive deployed) in John Mitchell's big fist-wringer and almost missed out on this decade's fantastic criminal case.

For sure not that the Union was saved by investigative journalism but rather that it was almost lost had it not been for a relatively small handful of mavens.

The crimes of the Nixon regime were monumental enough: burglary, extortion, theft, bribery, tax-evasion, political harassment and disruption, infiltration, espionage, sabotage, subversion, bugging, wiretapping, and other criminal proceedings.

In the end, but how, the tóc was exposed and the destruction of evidence.

As the dust settles, a dozen key institutions and top agencies find their integrity tarnished. The electoral process has been gravely imperiled and essential documents like national security, executive confidentiality, and the coordination of power have been weakened in the realm of their protection.

A citizen's freedom proved to be dangerously fragile under seemingly democratic rule.

Yet it hardly signifies anyone that is too long and a half years to air out the closets and we just almost missed out completely on the story were it not for the dynamic duo of Watergates.

Bob Woodward, then 29, and Carl Bernstein, 28, were anonymous young men struggling to make their mark in the Washington mob of similarly ambitious, equally anonymous young men. Metropolitan staff reporters hidden in the football-field-long newsroom of the Washington Post.

What led them into this web, and made national figures of them, was a misunderstanding, a conflict between the small and rather unimportant headquarters of the local Democratic Party in Washington and the White House.

That confusion gave the case to the metropolitan desk. On Saturday, Woodward Bernstein soon flagged his way in as well.

Even after the misunderstanding had been cleared, the two — not overly admiring of each other — were kept on the story to rival the New York Times' band of muckrakers and masters of slippers shoes.

Immediately prior to Watergate, Bernstein had written a post expose on crooked career schools, and Woodward had managed to get a number of below-board standard restaurants closed.

In Bernstein, a University of Maryland dropout, Woodward was a smooth Yank whose rapid rise at the Post had been there only nine months — had less to do with ability than establishment credentials. (His father was a prominent judge in the staunch Republican Winona County of DuPage.)

To Woodward, the shabby Bernstein symbolized one of those unseemly counterintelligence journalists, a long-haired, who started to work at a reporter at 19 and played heavily at office politics ever since.

Woodward was unusual, an awkward writer and a shy but controlled interviewer. Of the two, the movie paints him as the more cynical, the cool, hard realist with Robert Redford's perpetual Rover Boyd ingenuity.

Bernstein was brush and pushy, always ready to take a risk: a political writer, cunning, but jittery in interviews. He was the leader, a spitfire, bugging and weaving in and out of conversations, changing directions in a streak of non-sequiturs, the Dutch Hoffman of the newsroom. At first he proved to be the more naive and idealistic of the two.

Both would forget their antagonisms as their dissimilarities rigorously checked and balanced each other's performance.

Before Watergates, the two earned together less than $10,000 a year;
MARIO VALENTINO

1459 POLK NR CALIFORNIA
SAN FRANCISCO
673-4460

BENEFITFABRICS FROM ALL THE WORLD OVER.
BRITEX PUTS THEM IN THE BAG.

BRITEX FABRICS/146 GARRY STREET/147 MAIDEN LANE

Afterward, they would be able to pay
Nixon’s back taxes and buy San Clem-
ente without a bank, had they so
desired.

Their place in history was wise and
comparative — it would be well
established, but
at the risk of sounding like one
of those low people, emerging-from
quarantine. It was to remind the
rest of the nation’s press, now so
self-congratulatory, of the leads
they failed to follow and the threats of
crime they failed to pull

With money moving around the
country in hip pockets, bond enve-
lopes and shopping bags. It seems
only proper that the $3,190,000 bill
would first open up the case.

“Money makes this man go,” Lyr-
don Johnson was fond of saying.

Barker’s bankroll in the Republic
National Bank of Miami came $70,000
from Manuel Gaggero Dallabegg of
Mexico City and $30,000 from a
mansion named Kenneth H. Dallabegg.

After ladies at the starting gate
— the Washington Post puts in break-
story on page one — the race for
scroop was won last by the New
York Times.

It was their Walter Ruggeri who
first got word of Barker’s castle and

After those scoops of July 25,
Ruggeri faced the choice of hunting
down the Mexican doughboy or the
mysterious Dallabegg.

While Ruggeri was buzzing to
Mexico City, Gaggero was in Miami
returning Ruggeri’s footsteps and
tripping onto pay dirt.

In just three hours of business
checking, with Woodrow working over
the Post newsroom files, they un-
turned that Kenneth H. Dallabegg was
the Committee-to-Re-Elect’s Midwest
finance chairman and the telltale
cable had gone directly to Maurice
Stans and Hugh Sloan, keepers of
CREEP’s camp.

Ruggeri had blown the wrong way.
Or had he?

By September 15, Newsweek would
report Gaggero’s ties to Gulf
Resources and Chemical Corp. whose
President Robert H. Altman, just ap-
pointed to be the Texas Finance
chairman for the Reagan committee.

Curiously, the day before the first
checks were drawn, Gulf Resources
and Chemical, which had started its
Mexican operations in 1969, tele-
phoned $100,000 to the very same
branch of Bank International.

Boy T. Winchester of Houston, the
co-chairman of the GOP fundraising
for the entire Southeast, then car-
ried the loot to Stans thereby tag-
ging just one of many illegal cor-
porate donations. As lawyers to Gulf
Resources and Chemical Corp.,
there was no other than stenographer
John Connally and his Texan partners.

Nothing here but as chickens, the
White House insisted, all locked up
Behind the high fences of 1600 Penn-
sylvania Avenue, running from detail
to detail with explanations of coinci-
dence and business as usual.

Said Stans the other: “I did not
have time for any ceremony.

Pull me, said the string, and you’ll
come the whole nation business
of illegal corporate donations but
dis matter of goodwill, try to
securely contained a full war until the Ameri-
can Airlines gift of $25,000 hit the
news. If, as the adage goes, money-
talks, the Times almost got an earful, Continued...
afterward, they would be able to pay Nixon’s back taxes and buy San Clemente without a blink, had they so desired.

Their place in history as wise and courageous men is well established, but, at the risk of sounding like one of those few people, a morning-after quarterback, I want to remind the rest of the nation’s press, now so self-congratulatory of the leads they failed to follow and the threads of crime they failed to pull.

With money moving around the country in hip pockets, hotel envelopes and shopping bags, it seems only proper that the $3,100 bills would first open up the case.

MONEY makes the mare go,” Lyndon Johnson was fond of saying. Baker’s bankroll in the Republic National Bank of Miami came $3,100 from Manuel Osario Dugares of Mexico and $2,900 from a nameless named Kenneth H. Dahlberg.

After losing the starting gate—the Washington Post puts its break-in story on page one—the race for scoops was won next by the New York Times.

It was their Walter Rugaber who first got word of Baker’s cache and tied him by phone records to Gordon Liddy.

After these scoops of July 25, Rugaber faced the choice of hunting down the Mexican duophony or the mysterious Dahlberg.

While Rugaber was jetsetting to Mexico City, Bernstein was in Miami retracing Rugaber’s footsteps and tripping onto pay dirt.

In just three hours of frantic checking with Woodward working over the Post newsroom files, they confirmed that Kenneth H. Dahlberg was the Committee to Re-Elect the President’s finance chairman and the telltale check had gone directly to Exxon Stars and Hugh Sloan, keepers of CREEP’s kitty.

Rugaber had flown the wrong way.

By September 18 Newsweek would report Osario Dugares’s ties to Gulf Resources and Chemical Corp, whose President, Robert H. Allen, had happened to be the Texas finance chairman for the Re-Elect committee.

Curiously, the day before the first checks were drawn, Gulf Resources and Chemical, which had closed its Mexican operations in 1969, telephoned $100,000 to the very same branch of Banco Internacional.

Roy T. Winchester of Houston, the co-chairman of the GOP fund-raising for the entire Southwest, then carried the loot to Stowe thereby hugging just one of many illegal corporate donations. As lawyers to Gulf Resources and Chemical Corp, there was no other than Simon-pure John Connally and his Texan partners.

Nothing here but us chickens, the White House invited, all locked up behind the high fences of 1600 Pennsylvania Avenue, running from detail to detail with explanations of coincidence and business as usual.

Said [name] the cashier, “I did not have time for any curiosity.

Pull me, said the crier, and you’ll open the whole rotten business of illegal corporate donations but this package of gardines stayed securely wrapped a full year until the American Airlines gift of $75,000 bit the news. If the adage goes, money talks, the Times almost got an earful.

(continued)
We've got a lot going for you.

234 planes to 60 cities.

If you're a traveler, American has just the plane for you.

American Airlines - serving 60 cities in the United States. And 234 planes. That's more than any other airline.

For more information, call 800-433-5678 or 283-4600.

Oakland: 842-7313.
Wrong-way Ratner not only raised the minimum, he failed to smell the whole thing. He returned to his desk to later relocate on the consumer-affairs and agencies beat.

Small fish and big ones are caught by the same means: shadetree.

The moratorium day at the Post was so far their last taste of headlines to track the sewn to its last White House corner. Little did they know that this was a wall-to-wall job.

"All the President's Men" is actually a training manual in journalistic spadework. To see it is to begin to understand the sheer mind-bending difficulty of investigative reporting.

Reporters have no subpoena power, no citizen is obligated to tell them anything.

In the beginning, Bernstein and Woodward had no way of knowing where the story was going. From the White House there came the most prolific and persistent issue of denials in Washington history.

Everyone was lying and no one was pointing Irish-settled-like to the truth.

Guided only by their unenlightened skepticism, the two continued to prod and probe at the mystery, said one FBI agent, "You guys are causing big trouble. Our reports are showing up in the paper verbatim." Moreover, Bernstein and Woodward repeatedly learned things the Grand Jury and FBI did not know.

How did they plumb the depths?

By sheer plodding persistence: eighteen-hour days, grueling days, sifting potential sources, following up isolated leads, and tips through hells dehairs across town.

They analyzed, double-checked and rechecked their meticulous footwork, remanned and flattened knowledgeable secretaries and minor bureaucrats, talked and refreshed memories, burgled the calculated knowledge of clerks, and always kept hitting hard with the questions.

We had a policy of never talking to Woodward and Bernstein, the all-too-obedient servant to the President's legal Magnner who in his book, "They knew too much. There was too great a risk of their asking a question that would ring us up."

The ways of the sleuths are paved with confusion, blind alleys and mistakes. They wave the low-tension pole explorer are full of barked seat-marshalling, minor backoffice faceovers, terse editorial decisions and nagging doubts over small and large details.

Still they bore on, relying on shrewd hunches, trial and error, dogged legwork and sheer luck—supplemented by a trio of tough editors (Harry Rosenthal, Howard Simons and Ben Bradlee) and a goofy publisher, Katherine Graham.

The trick was getting one's foot inside someone's drawers or house. Sometimes self-disclosure worked—approach of the innocent—the approach of the innocent—other times bravado and intrusion—the approach of the innocent.

Well, sometimes it worked: most times nothing did. And so it was on to the other drawers and back to the phones.

They had been imbued from the start with the need for caution. "When in doubt, leave it out," their editors ordered.

By dint of the Post's ground rule not to print anything until it had been approved on p. 34.

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

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

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

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

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

American Airlines reservations and information numbers:
**On a clear day... your view will be forever.**

**John Simmons**

OUR CHORUS LINE
(A MUG SHOT)

540 on the SUNNYSIDE of SUTTER

**The Mission Mendocino-San Juan parade included creations by such famous designers as Halston, Hana Mori, Bonnie Cashin, Gucci, Yves Saint Laurent, and Louis Feraud.**

**MOTHER'S DAY JAZZ CONCERT**

On Sunday, May 9th, the Golden Gate National Recreation Area will be sponsoring a Jazz Concert, the concert features John Handy, Joel DeLamater and U.C. Jazz Ensemble.

John Handy, the great jazz saxophonist, recently completed a European recording session with Al Cohn and has appeared in jazz festivals from Berlin to London, and his music is nationally recognized for its combination of African rhythms and Latin-American sounds.

The U.C. Jazz Ensemble, under the direction of Dr. Douglas Turken, regularly performs in the Bay Area in outdoor and band concerts as well as small combos evening clubs. In 1973, they hosted the Bay Area's first Pacific Coast Collegiate Jazz Festival. The concert will be held at Fort Mason, Monday night, and costs $2.50. The show begins at 8:00 PM. For tickets, call 777-3000.

**Show Tapper**

Hugo's is a great place to begin or end an evening on the town. Enjoy the incredible views over a delectable dinner or a soothing glass of wine. Hugo's is located on top of the Hyatt on Union Square.

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

**and for brunch all afternoon and for dinner until midnight.**

**Perry's**

1944 Union Street, San Francisco, 922-9022
On a clear day... your view will be forever.

Now Leasing
Premise office space will soon be available at One Market Plaza, San Francisco's headquarters address at the foot of California Street. Two towers of 42 and 28 stories have breathtaking marina and city panoramas. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Harry Libser Jr. with Chase Manhattan & Waddell, exclusive leasing agents for the project. 415-397-1700.

The New Bay Area Hub
One Market Plaza's twin towers and beautiful glass canopied Galleria and shopping mall are centered at a unique confluence of major freeways, ferry, surface transit and pedestrian networks. One Market Plaza—city and city A place to work, stroll, dine and enjoy.

There is no place in San Francisco like...

One market plaza
Hugo's One Up

John Simmons
OUR CHORUS LINE
(A MUG SHOT)

540 on the SUNNYSIDE of SUTTER

A BOY SCOUT SALUTE

Ladies of the Bay Area did their good deed on April 7, when they presented the first fashion show luncheon to benefit the Boy Scouts of America.

Mrs. Eugene McCarthy, chairman of the event, presided at the gala "Salute to Summer," in the Crystal Ballroom of the Presidio Officers' Club.

The show was sponsored by the San Francisco Bay Area Council of the Boy Scouts with the cooperation of Aksion Mendesella. Serving on the committee were Mrs. Raymond S. Cusumano, Mrs. Saelin J. Monro, Mrs. Samuel D. Sondy, Mrs. Hugh Scott Baillie, Mrs. William J. Welsh Jr., Mrs. Ray Siliff, and Mr. Bennet Stalburg.

Commentating was done by Tenny Lowry of KRON TV with sports commentator Candy Soltau, the former San Francisco Forty Niners star, acting as master of ceremonies. Soltau as Vice President of the Boy Scout Council while Mrs. McCarthy, widow of the late Senator Eugene McCarthy, is the only woman on the 80 person Boy Scout board of directors.

"We were delighted to partake in this major event," said Albert Althoff, executive vice president of Aksion Mendesella.

Mr. Althoff, who is the first Cub Scout leader in Marin County and did his scouting as a boy first in North Africa and then in New York City.

MOTHER'S DAY JAZZ CONCERT

On Sunday, May 9th — Mother's Day — the Golden Gate National Recreation Area will be sponsoring a Jazz Concert. The concert features John Handy, Joel Durham and the U.C. Jazz Ensemble.

John Handy, the great jazz saxophonist, recently completed a European recording session with Ali Akbar Khan. He has appeared in jazz concerts from Berlin to Berkeley, and performs many of his own works. Mr. Handy will be performing specially arranged pieces with the U.C. Jazz Ensemble Joel Durham, and his Afro-Latin Sextet is nationally recognized for his continuing campaign to make jazz known on television. He is an influential performer in the Bay Area, his home for many years. The music he presents, Afro-Latin, is a combination of African rhythms with Latin-American sounds.

The U.C. Jazz Ensemble, under the direction of Dr. David Tucker, regularly performs in the Bay Area in outdoor big band concerts as well as small combo evening concerts. In 1973, they hosted the Bay Area's first Pacific Coast Collegiate Jazz Festival. Composed of students from the University of California, the Jazz Ensemble will be presenting a program of big band jazz. The concert will be held at Fort Mason, Franklin and Bay Streets, on the lawn West of Building 201 in San Francisco. There is free admission and the concert begins at 7:00 PM.

You can get to the concert via the Muni Bus #90 or #97 to the foot of Van Ness Avenue and walk right into Fort Mason.

Show Topper.

Hugo's is a great place to begin or end an evening on the town. Enjoy the incredible view over a delectable dinner or a soothing night cap. 36 stories above San Francisco. 398-1234.

We're now open every day at 9:00 a.m. for breakfast... and for lunch all afternoon and for dinner until midnight and for brunch weekends and holidays and for drinks until two.

1944 Union Street, San Francisco, 922-9022
WHO SAYS SKI SEASON IS OVER?

by Tom Talalini

Summer’s almost here, and that
means more skiing and less winter.
Right? Wrong! All you have to
do is change hemispheres, where the
seasons are reversed, and a brand
new ski season will soon be under
way.

New Zealand, the Land of The South Pacific, offers some of the
finest skiing in the Southern Hemi-
sphere. In winter a mantle of white
covers the country’s North Island
peaks as well as the Southern Alps
where there are 17 peaks above
10,000 feet, another 33 between 9000
and 10,000 feet and almost 100 more
soaring above 8000 feet.

Here in New Zealand you have
your choice of skiing among mildly
active volcanoes, skimming over great-
ly undulating powder snow, or plum-
ting down the face of a crater
where heavy powder and wind crisp
are common.

You have a wide range of accom-
modations from luxury hotels at the
more developed resorts, to a multi-
table of comfortable ski lifts where
electric blankets and foam mattresses
have long ago replaced hard board
banks. Ski equipment can be rented
in the main areas, and ski instruction
is always available.

One great advantage of Ruapehu’s
broad 41 fields is the absence of
 moguls. Any serious skier knows
that a mogul is a hazard of hard snow
with a steep gentle in it. It is caused
by hundreds of skiers turning in the
same place. Moguls can build up
after a heavy weekend, changing
the snow to a nightmare of bumps
and hollows. It is explained that
Ruapehu snow has more water con-
tents, and falls are accompanied by
a steady wind that packs the snow
firmly on the surface. Thus, it is pre-
packed and does not cut up.

The best and friendliest accom-
modation is the 80-room Chalet Tan-
garoa right below the ski slopes. A
double room with hot tubs costs about
$23. However, many skiers choose a
comfortable motel or hotel at nearby
taupo on the edge of a lake of the
same name, about an hour and
15 minutes drive from the area.

Ruapehu is a resort town of about
15,000 with good shops that even
stay open on Saturday; it is shown
in New Zealand where most shops close
all weekend.

But it’s the fishing that will get
you, even if you haven’t fished for
too long before. Taupo, New Zealand’s
largest lake, is noted for its big
rainbow trout and it’s open season,
year-round fishing.

It might be a good idea to pack
a fishing rod in your ski carrying
case. And if you’re really going
to be one for all seasons, you can go
wherever you want to go in spring
as well as Taupo is not a very cold
lake and fishing rapidly in the spring
months around October, when
there’s still skiing at Ruapehu. At
that time of the year, you have your
choice—snow or water.

(Continued)

One great advantage of Ruapehu's
broad 41 fields is the absence of
moguls. Any serious skier knows
that a mogul is a hazard of hard snow
with a slope gentle in it, caused
by hundreds of skiers turning in the
same place. Moguls can build up
after a heavy weekend, changing
the snow to a nightmare of bumps
and hollows. It is explained that
Ruapehu snow has more water con-
tents, and falls are accompanied by
a steady wind that packs the snow
firmly on the surface. Thus, it is pre-
packed and does not cut up.

The best and friendliest accom-
modation is the 80-room Chalet Tan-
garoa right below the ski slopes. A
double room with hot tubs costs about
$23. However, many skiers choose a
comfortable motel or hotel at nearby
Taupo on the edge of a lake of the
same name, about an hour and
15 minutes drive from the area.

Taupo is a resort town of about
15,000 with good shops that even
stay open on Saturday—be there
in New Zealand where most shops close
all weekend.

But it’s the fishing that will get
you, even if you haven’t fished for
too long before. Taupo, New Zealand’s
largest lake, is noted for its big
rainbow trout and it’s open season,
year-round fishing.

It might be a good idea to pack
a fishing rod in your ski carrying
case. And if you’re really going
to be one for all seasons, you can go
wherever you want to go in spring
as well as Taupo is not a very cold
lake and fishing rapidly in the spring
months around October, when
there’s still skiing at Ruapehu. At
that time of the year, you have your
choice—snow or water.

(Continued)
Rare taste. We found a way to bottle it.

WHO SAYS SKI SEASON IS OVER?

by TOM TALAMINI

Summer’s almost here, and that means no more skiing until next winter! Right? Wrong! All you have to do is change hemispheres, where the seasons are reversed, and a brand new ski season will soon be under way.

New Zealand, two green islands in the South Pacific, offers some of the finest skiing in the Southern Hemisphere. In winter a marvel of white covers the country’s North Island peaks as well as the Southern Alps, where there are 47 peaks above 10,000 feet, another 33 topping 9000 feet and almost 100 more soaring above 8000 feet. Here in New Zealand you have your choice of skiing among mildly active volcanoes, simmering over gentle undulating powder snow, or plummeting down the face of a glacier where heavy powder and wind gusts are common.

You have a wide range of accommodations from luxury hotels at the more developed resorts, to a multitude of comfortable ski huts where electric blankets and foam mattresses have long ago replaced bare board bunks. Ski equipment can be rented in the main areas, and ski instruction is always available.

On the North Island, the season generally runs from mid-July to late October, on the South Island, it’s from early July until the end of September. For the adventurous, there’s good spring skiing through December on the glaciers near 12,345-foot Mt. Cook, New Zealand’s highest peak.

The most heavily used area is at 9,375-foot Mt. Ruapehu in Tongariro National Park, on the North Island, midway between Auckland and Wellington. Facilities at Whakapapa Ski-Field, on the northern slopes of Mt. Ruapehu at an altitude of from 5,200 to 7,300 feet, include four chairlifts, two t-bars, four high-speed gondola lifts and 10 rope tows, capable of handling 4000 people daily. It costs about $6 a day for use of all these facilities.

From the terminal station at the top chairlift, it is an easy hour’s climb to Crater Lake, a hot lake 8510 feet above sea level. This is the starting point of a superb downhill course with a vertical drop of 3000 feet in three miles. However, if you’re not exactly in the mood for that type of run, you can always visit the lake in a snowmobile or helicopter.

Once you’ve seen one country, you’ve seen them all.

New Zealand
One pleasant surprise after another.

Mail to the:
New Zealand Government Tourist Office, One Maritime Plaza, Suite 970, San Francisco, Calif. 94111, or 1900 Wilshire Blvd., Suite 1250, Los Angeles, Calif. 90025
Tell me more about New Zealand, the one country to see if you want to see every country in the world.

Name:
Address:
City/State/Zip

Scotland? No, New Zealand’s Scottisch city
Norway? No, New Zealand’s fjordland.

Tasman Sea? No, New Zealand’s Southern Alps.
Ireland? No, A lovely New Zealand garden.

Hawaii? No, One of New Zealand’s sunny beaches.
I feel jazzy. Let's go to The New Orleans Room.

I like to hear Jimmy Diamond and his Nob Hill Gang jazz things up. We can go any night from 9:30 on or have fizzes and cocktails from 11 a.m.

The New Orleans Room
At the Fairmont, Atop Nob Hill

With the rainbow trout on your mind and visions of yourself and a six pounder in a photograph, it's no trouble to get going. In two minutes your friendly grocer, around the corner from your motel, can fill out a license: 75c for the day, or $3 for the month. If it's one of the little stores near to the river tributaries of the lake, you'll get advice on the best fly for the day or advice on where to get a charter boat if you want to try trolling. Either way it's all compact at Taupo, and almost anywhere on the lake can be good fishing.

You can also work in some golf. Taupo has four courses, including an international one at Wairakei. Golfing is an all-year sport here in New Zealand. It's ideal country for golf in the Taupo area because the pumice underlay of this volcanic region keeps fairways springy and non-soggy even during rain. The green fees for visitors are surprisingly inexpensive. The price of $2.50 to $3.50 for 18 holes on these spectacularly beautiful courses is truly a bargain these days.

The South Island's ski mecca is Coronet Peak, seven miles from the resort center of Queenstown on Lake Wakatipu. Though only a little more than a mile high, Coronet, being inland and protected from the effects of coastal weather, has the best powder snow conditions in the country.

Runs are free of trees and rocks and offer ideal open slopes. Uphill facilities include twin and three-seat chairlifts which take skiers from the chalet and restaurant almost 1500 feet straight up to the summit of the peak. There also are two poma lifts and three rope tows. A beginner's tow operates on the lower slopes.

There's no accommodation at Coronet. However, there's regular bus service to and from Queenstown, a 40-minute trip, where there's a wide range of hotels and motels to suit every taste and pocketbook. And if you still have energy left, there is an excellent outdoor ice skating rink at Queenstown plus great apres ski life.

For the more advanced and experienced skier, Mount Cook provides an adventurous outing. Your ski lift is really a sky lift, tiny ski-equipped aircraft that land you 8000 feet up on mighty Tasman Glacier, one of the largest glaciers outside the Himalayas and the Polar regions. The 10-minute ascent takes you over some breath-taking scenery—needle-sharp peaks, glistening rock walls, and inky crevasses.

From the top, it's a five-mile run to Darwin Corner—a exhilarating run over smooth, new snow with not a timber hazard in sight. At Darwin Corners, the choice is yours: you can return to the top by ski-plane for a repeat run, or continue down the glacier to Ball Hutt, 10 miles further down. The total drop is about 5,000 feet. A coach will pick you up at Ball Hutt and deliver you back to your hotel.

There are two hotels in the area—the Tourist Hotel Corporation's luxurious Hermitage and Glencoe Lodge—several motels, a youth hostel and a climbing club lodge. All are only a half-mile from the airstrip. A double (continued on p. 60)
I feel jazzy.
Let's go to The
New Orleans Room.

I like to hear Jimmy
Doran and his New-
Orleans Gang at the	
Jazz Inn. You can
get the best drink on the
place from the
bar and cocktails from the
lounge.

The New Orleans Room
At the Hotel, New Orleans

With the rainbow trout on your
mind and visions of yourself and a
six-pounder in a photographer, it's no
trouble to get going. In two
minutes from your friendly grocer around the
corner from your motel, you'll find out a
license for the day, or $3 for the
month. If it's one of the
little stores near the river tributaries of the
lake, you'll get advice on the best	
fishing for the day or advice on where to
get a charter boat if you want to
ty a boat. Either way it's all equal
and anywhere on the lake can be good fishing.

You can also work in some golf.
Taupo has four courses, including an
International one at Wairakei. Golfing
is an all-year sport here in New Zealand.
It's a favorite country for golf in the
Taupo area because the
natural beauty of the volcanic region
keeps the course green and interesting
even during winter. The greens fees for
visitors are surprisingly inexpensive.

You can also work in some golf.
Taupo has four courses, including an
International one at Wairakei. Golfing
is an all-year sport here in New Zealand.
It's a favorite country for golf in the
Taupo area because the
natural beauty of the volcanic region
keeps the course green and interesting
even during winter. The greens fees for
visitors are surprisingly inexpensive.

The price of $2.50 to $3.50 for
18 holes on these spectacularly
beautiful courses is truly a bargain these
days.

The South Island's ski mecca is
Coronet Peak, seven miles from the
resort center of Queenstown on Lake Wakatipu. Though only a little
more than a mile high, Coronet, being
inside and protected from the
effects of coastal weather, has the
best powder snow conditions in the
country.

Rums are from trees and rocks
and offer ideal open-shelfing.
Eight facilities include twin and three-seat
chaise lounges which take skiers from the
data and restaurant almost 1500 feet
straight up to the summit of the
peak. There are also two poma lifts
and three rope tows. A beginner's
tow operates on the lower slopes.

There's no accommodation at
Coronet, however, there's regular
bus service to and from Queenstown,
a 30-minute trip, where there's
a wide range of hotels and motels
and a good measure of the local
culture. And if you still have energy left
there's an excellent outdoor
skiing area at Coronet Peak in
the glacier's great ski lift.

For the more advanced and
experienced skier, Mount Cook
provides an adventurous outing. Your
ski lift is really a sky lift, tiny skilift-
equipped aircraft that drop you
2000 feet up on mighty Tasman Glacier,
one of the largest glaciers outside the
Himalayas and the Polar regions. The
10-minute ascent takes you over
some breathtaking scenery—needle
dropped, ship-shape peaks, glistening rock walls,
and timber rivers.

From the top, it's a five-mile run to
Dawson Corner—an exhilarating run over smooth, snow-covered
not a timber bridge in sight. At Dawson
Corner, the choice is yours: you can
return to the top by ski-lift for a
repeat run, or continue down the
glacier to Ball Hut, 10 miles further
down. The total drop is about 3000
feet. A bus will pick you up at
Ball Hut and deliver you back to
your hotel.

There are two hotels in the area—
the Tourist Hotel Corporation's
luxury Jericho and GLENCOE LODGE
where we can always
be assured of the same things.
Whisky-making is not a
mechanical process. It's
a natural one. And men control
over nature is limited.

Our Philosophy.

That's why, to create VO's, we blend a variety of tastes. Up to 120
subtle different whiskies. But more
important, we blend only after
each of these whiskies is fully aged
and mature. After nature's work
is done, and nothing is left to
chance. Only then do we "blend
for flavor". and get the exact taste
we set out for.

Many distillers blend before aging,
with whiskies that are new and
certain. Then they wait for years,
while their product develops its taste
at the mercy of nature. The result is
often a taste they settle for, instead
of a standard they set.

In contrast, our blending philo-
sophy makes Seagram's V.O., the
smoothish, most consistent Cana-
dian whisky money can buy. And,
ot surprisingly, the most popular
Canadian whisky in America.

Seagram's V.O.

Only V.O. is V.O. The First Canadian.

Can be found in stores.

Mr. Daniel Zalas
Mr. Zalas specializes in restoring
antique jewelry, porcelain, and
textile. We invite you to come in now.

300 Sutter Street
920-2238

Stewart's TRESURY HOUSE
Antique Jewelry - Precious Stones
Offers A Very Special Service
Can Be Beautifully Restored by
Mr. Daniel Zalas
SHARE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

CANDO K. HOSHIRO — 1541 Clement St., San Francisco — 752-1636
HOURS: Mon-Fri, 9-9; Sat & Sun, 9-8
Mr. and Mrs. Hoshiro have a lovely shop full of Oriental art supplies, brushes, papers, books. Let’s test you how-to and so forth. I used their services for something completely different, however, since Mrs. Hoshiro specializes in restoration of Oriental art objects, and my Brussels Kim had her head and one hand severed many years ago. For $20 and a few weeks time, she came back to me as good as new, and STW feels privileged to recommend this fine shop to you should you need any of your Oriental object restored or repairing.

NATE ‘N AL’S DECATUR-SM RESTAURANT — 414 N. Beverly Dr., Beverly Hills 213-274-0101 — HOURS: 5:30-11 PM — WHO knows? They’re always too mobbed to ask, but we think they’re open 7 days around the clock (and always packed!

Linn’s used to be the “in” deli for the Hollywood crowd, but they’ve changed hands and now Nate ‘n Al’s is the place to go for great Jewish deli food at all times of the day or night. (We’ve always had at least a minimum of 30 minutes wait for a table at all times take care package orders to the Bay Area when visiting down south, and on our last trip I purchased six water bagels ($6.69) from the executives of N.Y. City.

The menu calls it Max’s finest restaurant, and we can’t really argue. In fact, it’s one of the finest restaurants of its kind in the world, and their sauce has to be among the very best. As the name implies, the menu is the thing here, with the menu offering 12 different varieties. We sampled side dishes to your liking, Tournoedos Henri IV (Saute Bournoise—the best ever experienced), Petit Filet Gourment a l’Hortissaint, Tournoedos Diane (sautéed with shallots, a demi-glace sauce, seasoned with brandy) and the classic Tournoedos Rossini. Having had it from everyone’s plate, I can attest to the beauty and finesse of the above. We discovered the beef imported from both Kansas City and Chicago and is that wonderful! Midwest corn-fed Prime Beef is difficult to find in many restaurants. (Prices $5-10, include an excellent Caesar salad and a superb rice Pilaf which has a nice blend of wild and domestic rice, sautéed in butter with onion, lemon, and a pinch of garlic, then simmered in a rich chicken broth and finally garnished with diced tomato and a dollop of mild sauce—a high point in a meal of high points.) rolls, sweet butter and beverage. If you really don’t want beef, order “extra,” Scampi la Vauville, Mahimahi or duckling in a sauce of raspberry purée, peaches and peach brandy. A note on the menu tells us, “Our mission is to please and serve our guests.”

SAVANOS Premier Volvo 1272 El Camino Real (415) 993-1441
SAN FRANCISCO Royal Motor Sales 269 S. Van Ness (415) 620-2717
SAN JOSE Smythe European Motors 5659 Santa Clara Blvd. (408) 244-0865
SAN MATEO Burlingame Volvo 2021 S. El Camino Dr. (650) 345-5433
SUNNYVA Royal Volvo 805 K St., Sunnyvale (408) 243-9111
WALNUT CREEK Lester C. Lawrence 1699 N. Main Street (415) 999-3053

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

BERKELEY
H. W. Mckee & Son, Inc. 2011 Shattuck Avenue (415) 848-2260
FREMONT
Pavilion Freedom Imports 3500 Fremont Blvd. (415) 797-4100
HAYWARD
Hayward Auto Imports 2033 Mission Street (415) 278-9300
LOS GATOS
Ken Koggin Import Cars 1537 S. Los Gatos Blvd. (408) 365-1877
OAKLAND Ray Coker 3300 Broadway (415) 984-2355
OAKLAND Continental Volvo, Inc. 4030 East 140th Street (510) 532-5775
PALO ALTO Peninsula European, Inc. 4190 El Camino Real (415) 960-7264
SAN CARLOS Premier Volvo 1272 El Camino Real (415) 993-1441
SAN FRANCISCO Royal Motor Sales 269 S. Van Ness (415) 620-2717
SAN JOSE Smythe European Motors 5659 Santa Clara Blvd. (408) 244-0865
SAN MATEO Burlingame Volvo 2021 S. El Camino Dr. (650) 345-5433
SUNNYVA Royal Volvo 805 K St., Sunnyvale (408) 243-9111
WALNUT CREEK Lester C. Lawrence 1699 N. Main Street (415) 999-3053

OF ALL THE THINKING THAT WENT INTO VOLVO, THIS IS WHAT WE THOUGHT OF MOST.

These days, you find a lot of car makers copying each other’s designs in building a Volvo; we’re more influenced by yours.

On a Volvo, the width of each track from front pillar is less than the normal distance between human eyes. So eyes see around it.

You can put your hands more accurately than an oil tank, putting the throttle pedal in the right position so it is not too tight or too loose. To remove pressure, Volvo has adjustable buckets, especially for small of back.

If you move your left foot too long, you’ll feel it sooner than you see it.

To make sure a Volvo’s footrest keeps your foot where it’s supposed to be.

To reduce muscle tension. Volvo’s footrest keeps your foot on the pedal at night.

To protect your body, Volvo’s body is covered for side impacts to absorb impact of collision before it reaches passenger compartment.

To reduce muscle tension.

Volvo’s bucket seat is adjustable in nine directions to satisfy individual requirements of 97% of adult population.

Sitting puts more pressure on spinal discs when standing. To reduce pressure, Volvo has adjustable buckets, especially for small of back.

Before the average driver can move his foot from the gas pedal to the brake in 0.1 second on a panic situation, a car will travel 50 feet or more. So Volvo puts power disc brakes on our wheels, not just two.

VOLVO: THE CAR FOR PEOPLE WHO THINK.

© 1964 by Autocar Publishing Company
SHARE THE WEALTH
WITH PERFORMING ARTS
secret places to eat, drink, and browse

CANDO K. HOSHINO — 1341 Clement St., San Francisco — 752-1736
HOURS: Mon.-Fri., 9-5; Sat., 9-1
Mo. and Mrs. Hoshino own a lovely shop full of Oriental art supplies, brushes, paints, looks that tell you "how-to" and so forth. They used their services for something completely different however, since Mr. Hoshino no specialization in restoration of Oriental art objects, and my kwon Yee had her head and one hand severed many years ago. For $20 a few weeks time, she came back to me as good as new, and STW feels privileged to recommend this fine shop to you should have need of any Asian object of art restoring or re-painting.

NAT 'n AUS DELICATESSEN RESTAURANT — 414 N. Beverley Dr., Beverly Hills 213-274-0101 — HOURS: Who knows? They're always too mobbed to ask, but we think they're open 7 days almost around the clock (and always packed)
Linn's used to the "in" deli for the Hollywood crowd, but they've cleaned up, and now note "in's") is THE place to go for great Jewish deli food at all times of the day or night. We've always had a minimum of 30 minutes wait for a table, and have taken our bags to back of Bay Area when visiting downtown, and the last trip I purchased 6 water bagels (84c), 6 Bulky's larger, softer bagel without the hole and 5 onions (for 84c), a pound of lovely, wiped creamy cheese (1.89), and a pound of Nova (Nova Scotia Smoked Salmon for $8.98, more than it was 4 years ago in New York). The menu, as bitters a Jewish restaurant, is twice as long as one's with, so we can't really dissect it for you; suffice it to say if you're craving a boiled brisket with potato pancakes & vegetable, $4.25. Chicken matzo ball soup $7.95, a platter of light, lacy onions, $2.55 and huge, superb blueberry muffins with sour cream and applesauce ($2.35) or any one of about 6 sandwiches ($1 to $1.65) this is the place. The take-out counter is just as fabulous, so go, already!

LE Tournedos—Nageli Shares Resort, Maui — 669-0777. Reservations a must. HOURS: Cordials from 5-30, dinner, 6-10 pm, Tue-Sun

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

BERKLEY
H. W. McEvoy, Inc.
2811 Shattuck Avenue
(415) 605-1950

FREMONT
Pieroni Premium Imports
35018 Fremont Blvd.
(415) 757-4100

HAYWARD
Hayward Auto Sales
20950 Mission Street
(415) 278-9900

LOS GATOS
Ken Keegan Imported Cars
15141 Los Gatos Blvd.
(408) 398-1877

OAKLAND
Ray Golestani
3000 Broadway
(415) 993-2355

OAKLAND
Continental Volvo, Inc.
4030 East 14th Street
(415) 522-4976

PALO ALTO
Peninsula European, Inc.
4100 El Camino Real
(415) 982-1610

SAND CARLOS
Premier Volvo
1272 El Camino Real
(415) 250-1141

SAN FRANCISCO
Koenig Motor Sales
209 S. Van Noy
(415) 960-2171

SAN JOSE
Smiley European Motors
5048 Valley Creek Blvd.
(408) 244-9905

SAN MATEO
Burlingame Volvo
822 S. El Camino Real
(415) 341-5412

SUNNYVALE
Royal Volvo
806 S. El Camino Real
(408) 245-4604

WALNUT CREEK
Lower C. Lawrence
1039 N. Main Street
(415) 995-3353

OF ALL THE THINKING THAT WENT INTO VOLVO, THIS IS WHAT WE THOUGHT OF MOST.

These days, you find a lot of car makers copying each other's designs—building a Volvo, we're more influenced by yours.

On a Volvo, the width of each front roof pillar is less than the normal distance between human eyes. So eyes see around it.

Man takes in seven quarts of air per minute. Volvo's scuff-activated system keeps it continuously fresh.

To protect your body, Volvo's body has crumple zones to absorb the impact of collision before it reaches passenger compartment.

To reduce muscle tension, Volvo's footrest keeps left or right side in place as right.

Volvo's wheelchairs snug in eight different directions to satisfy dimensional requirements of adult population.

Sitting paths more pressure on shoulder, thighs, and ankles than standing, difficult to bear. Volvo has adjustable lumbar support for small of back.

Volvo. The car for people who think.
The low-tar cigarette with the recessed tip.

Most low-tar cigarettes are flash-tipped. So tar buildup is flat against your lips. But Parliament has the recessed tip. That means tar buildup never touches your lips. All you get is that neat, clean taste.

So if you're trying to find a low-tar cigarette that tastes good, why not choose the one with the difference, Parliament, with the recessed tip.

Parliament


A QUESTION OF SUBSIDY

...arts organizations are unable to keep pace with the rising costs of an economy based on mechanization, technology and mass production."

—National Review on The Arts

Many people still do not realize that repertory theatre — like opera and symphonic music — is not self-supporting. At the same time, the concept of subsidy for our theatres is regarded as vaguely threatening by a nation steeped in the ideals of private enterprise and self-reliance.

Those who are aware of the insufficiency situation often support the arts in a few priority. There are some important things: Theatre, and by extension all performing arts, somebody should be self-supporting. If it isn't, then something is wrong, and by any case someone should be worried about it.

A.C.T. cannot afford as the question of subsidy...it survival depends on it.

Why? Because creativity is a very special and expensive commodity. An artist has no shortcuts or labor savings devices to increase productivity and combat rising costs. No machine can reduce the amount of energy needed for a performance of Hamlet. No computer can supply the value which transforms words on a page into moments of theatrical beauty.

The result is that as material and labor costs rise, productivity does not and the theatre like A.C.T. must struggle with an ever-widening gap between income and expenses. An obvious solution would be to raise ticket prices high enough to cover costs. A.C.T.’s “income gap” would be eliminated...as would a large segment of the audience. This is obviously a self-defeating course. Therefore, ticket sales and other earned income covers only 73% of costs, and to keep the doors open A.C.T. must obtain the remaining 27% through subsidy.

During the next few years a major part of that subsidy has come from individual donors matching substantial grants from the Ford Foundation. But now the Ford Foundation is withdrawing its support of regional theatre saying, in effect, that it is time for the local community to assume the task.

By 1976 there will be no tax operating support for A.C.T. and there will be an income gap each year. That is why A.C.T. and all non-commercial theatres must rely more

A.C.T., one of the country’s leading theatre training institutions, offers study in all disciplines necessary for professional competence on the stage and on the screen, and upon the generosity of individual patrons.

Today over 6,000 people support A.C.T. as contributing members of the California Association for A.C.T. By 1976 that number must double. That is your help is so important—a strong family of supporters must be found before it's too late. Your gift, sent before May 31st A.C.T.'s fiscal deadline either with the coupon or page 10 or in a prepaid envelope available at the box office, will help ensure A.C.T.'s second decade.

A.C.T.'s future is in your hands.

MORTIMER FLESHBACKER JR.
May 3, 1976—March 14, 1976

In the arts it is very, very rare to come into close association with a leader of the community whose faith and conscience of belief are so strong that he inspires and guides us forward. Such a man was Mortimer Fleshbacker. His belief in our theatre is the reason we are here. We shall miss him.

—William Ball
A QUESTION OF SUBSIDY

"... arts organizations are unable to keep pace with the rising costs of an economy based on mechanization, technology and mass production."
—National Report on The Arts

Many people still do not realize that repertory theatre — like Opera and Symphonic music — is self-supporting. At the same time, the concept of subsidy for our theatres is regarded as vaguely threatening by a nation steeped in the ideals of private enterprise and self-reliance.

Those who are aware of the true financial situation often relegate support of the arts to a low priority. There are more important things. Theatre and by extension all performing arts, somehow should be self-supporting. If it is not, then something is wrong, and in any case someone else should worry about it. A.C.T. cannot afford to ignore the question of subsidy — its survival depends on it.

Why? Because creativity is a very special and expensive commodity. An artist has no shortcuts or labor saving devices to increase productivity and combat rising costs. No machine can reduce the amount of energy needed for a performance of Hamlet; no computer can supply the vision which transforms words on a page into moments of theatrical beauty.

The result is that as material and labor costs rise, productivity does not and theatres like A.C.T. must struggle with an ever-widening gap between income and expenses. An obvious solution would be to raise ticket prices high enough to cover costs. A.C.T.'s "income gap" would be eliminated ... as would a large segment of the audience. This is obviously a self-defeating course. Therefore, ticket sales and other earned income covers only 73% of expenses and to keep the doors open A.C.T. must obtain the remaining 27% through subsidy.

During the past ten years a major part of that subsidy has come from individual donors matching substantial gifts from the Ford Foundation, but now the Ford Foundation is withdrawing its support of regional theatre saying, in effect, that it is time for the local community to assume the task.

By 1978 there will be no Ford operating support for A.C.T., but there will be "an income gap" each year. That is why A.C.T. and all non-commercial theatres must rely more on the generosity of individual patrons.

Today over 6,000 people support A.C.T. as contributing members of the California Association for A.C.T. By 1978 that number must double — that is why your help is so important — a strong family of supporters must be must be found now, before it is too late. Your gift, sent before May 31st (A.C.T.'s fiscal deadline) either with the coupon on page 30 or in a pre-paid envelope available at the box office, will help insure A.C.T.'s success.

A.C.T.'s future is in your hands.

Farming is one of the causes identified by the Ford Foundation as an important social problem contributing to population change movement. In recent years it has been a cooperative with similar problems in A.C.T.'s Summer Training Program, another phase of the company's educational program.

Mortimer Fleishhacker Jr.
May 3, 1967 — March 14, 1976

In the arts it is very, very rare to come into close association with a leader of the community whose faith and constancy of belief are so strong that he inspires and guides us forward. Such a man was Mortimer Fleishhacker. His belief in our theatre is the reason we are here. We shall miss him.

—William Ball
MUSIC MURAL, "AMERICA MORE OR LESS," CONTINUES AT MARINES

American Music or Less, a musical multimedia collage now playing at the Marines' Memorial Theatre, deals with the discovery of America—from the voyage of Columbus to the continuing process of discovery in our own day. Columbus himself journeys across the Atlantic and through the centuries in his search for a new Eden, from the coast of Staten Island to a school bus in our own area.

Amid Baraka (LeRoi Jones) has contributed stories tracing the history of race relations in America from the tumultuous rebellion of 1669 in which Nathaniel Bacon led a mobile force of African slaves and English indentured servants in an attempt to overturn the colonial government. Other vignettes include Nat Turner, the establishment of the Ku Klux Klan, and the Klan's mantle of white civil rights workers.

Collin Chua has written comic scenes for Charlie Chan and his sons in which he hilariously dissects Charlie, a yellow comic character invented and acted by white men. The Native American poet, Leslie Silko, contributes her "Lullaby" to America More or Less. "Lullaby" is the reminiscence of an old Naskapi, Aiyah, who has lost four children to the world outside the reservations.

Arnold Weinstein wrote many short scenes of continuity and contributed the lyrics. Weinstein has based parts of the Columbus stories on Columbus's own diaries and accounts of his voyages. Some of the lyrics are original and others are translations, several from the series of poems, Garcia Lorca wrote on his visit to America in the 1930s.

Music forms an integral part of America and the score has been composed by Tony Gree and doubles as a musical director and a center of the cast. Songs such as "Lady Liberty" and "Come to America" bring a joyous exuberance to America. Charles R. Mills serves as Music Consultant. Multi-level projections evoke an American past, and allow rapid scene transformations. Ronald Chase, who has created productions for the Kennedy Center and the New York City Opera, has designed the sets and prepared all visual material.

America More or Less, under the direction of Lee D. Sankovich and John Henry Doyle, features Bay Area musical performers: Michael Crouch, Chiu, Ben W. Jiu, III, Gary Goodrow, Greco, Orn Johnson-Sheppard, Rodney Kuyukaya, Donna Lutffee, Anna Maline, Don McIntire, John Salazar and Barry Rosewood. Raymond Sanger created the stage movement. The unique theatrical production contains its limited engagement under the sponsorship of the San Francisco Art Commission in cooperation with A.C.T.

Tickets, at considerably reduced prices, are on sale now; at the A.C.T. box office and all performances are at 7:30 p.m. on Tuesdays, Wednesdays and Sundays through Fridays and 2:30 and 8:00 on Saturdays.

ACT NOW: SUBSCRIBE TO A.C.T.'S 1976-77 SEASON!

During the past four sold-out seasons, the number of A.C.T. subscribers has more than doubled. Thousands of subscribers have been turned away from the box office because few non-subscription seats remained.

Through June 15, 1975-76 season subscribers are being given top priority to retain or improve their present seats, but orders are being accepted from non-subscribers now. These orders will be processed on a first-come, first-served basis immediately after receiving subscriptions.

During A.C.T.'s tenth anniversary season, 29,500 season ticket holders saw the biggest theatre hit: the Geary and received advance notice and generous discounts to the company's special bonus attractions at both the Geary and Marines Memorial Theatre. In addition, subscribers are guaranteed to see the exciting, innovative Plays in Progress, a series of new plays by previously undiscovered playwrights.

Continuing and new subscribers are urged to return their completed order forms as soon as possible so that they may choose their first choice of dates. Current season ticket holders who did not receive an advance brochure or need a replacement copy should contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94109, or telephone (415) 771-3880.
NOTES ON 'PEER GYNT'

Now considered one of the great dramatic poems in world literature, Peer Gynt created a furor of controversy in Norway with its initial publication in 1867. Some accused Henrik Ibsen of sacrificing for selecting a noble-downcast dramatist; and perhaps for his character and satirizing aspects of his contemporary Norway, while others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolism, and allegory into the tale of Peer Gynt's fabulous life-journey through time and space to human understanding.

Premiered nine years after it was published, Peer Gynt is rarely performed today because of its unusual production requirements, large cast, and unique acting challenges. It is the fourth in the series of Ibsen's plays which have been translated and directed by Allen Fletcher for the A.C.T. repertoire, joining An Enemy of the People (1970-71), A Doll's House (1973-74), and Pillars of the Community (1974-75).

Fletcher's translation preserves the lyrical quality of Ibsen's original verse scheme and emphasizes the folk story, fairy tale aspects, and the conventional epic. Partly because it is in verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as unreality."

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

Specific details of the real Peer's life were unknown or obscure; however, permitting him to take certain dramatic liberties including some social criticisms and a great deal of theatricality. "Peer's characteristic as a person is selfishness, vanity and a lack of truthfulness," according to Ibsen's notes. "Even so, he is an appealing character in Ibsen's conception. And, in spite of the seriousness of the play's meaning, it is essentially a comedy."
GET INTO THE A.C.T.

Join us! You do make a difference.

We invite you to play a leading role in every stage production, every training scholarship, every scholarship for the next generation of actors, directors, and technicians.

And at the same time you can enjoy all of our membership benefits: special programs, working rehearsals, backstage tours and newsletters.

Becoming a Member of the California Association for the Arts today, and join our supporting cast. You have a part in all we do.

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

Name ____________________________________________
Address __________________________________________
City, State, Zip: ______________________________________
Telephone _________________________________________

Please make check payable to California Association for a.C.T.

A.C.T. — American Conservatory Theatre
430 Geary St., San Francisco 94102

Enjoy the Applause
You’re Making it Possible

Support Levels

$25 — $250
$250 — $500
$500 — $1000
$1000 — $5000
$5000 or more

Support Options

Sponsors — $500 or more
Benefactors — $1000 or more
Patrons — $2500 or more
Sustaining Members — $5000 or more
Major Supporters — $10000 or more
Donors Name: ___________________________________

Signature _________________________________________
Date ____________________________
**NEWS AND NOTES ON AND OFF STAGE**

Once again, the summer at A.C.T. will be a very exciting one. Negotiations are now underway to bring several current and recent hits to both the Geary Theatre, after June 19 cut-off of Equus, and to the Marines Memorial after the run of America More or Less. Watch your mail for announcements of A.C.T.'s seasonal summer of great entertainment. After the company returns from its tour of the Soviet Union, The Matchmaker and Equus will be presented at Leonard Community College outside Honolulu; A.C.T.'s fourth consecutive Hawaiian season is scheduled for July. A.C.T. offers special congratulations to EBW Roberts, who received a Tony Award for best director of The Royal Family, and to Shirley Knight, whose Tony Award-winning performance in Kennedy's Children brightened A.C.T.'s Marines Memorial Theatre in March. The annual Summer Training Congress will again be in full force next month, when the Young Conservatory's Summer Program with students from around the nation converging upon A.C.T.'s 450 Geary St. studios.

**BAY AREA AUDIENCES TO PREVIEW SOVIET TOUR PRODUCTIONS**

The American Conservatory Theatre, having been selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will return to its Geary repertory the two American plays to be offered in Moscow, Leningrad, and Riga, Latvia, in late May. Bay Area audiences will have the opportunity to see both THE MATCHMAKER and DESIRE UNDER THE ELMS prior to the company's four-week tour of the Soviet Union.

**USA FOR A.C.T.** JUNE 12-13

The Union Street Association will present the largest neighborhood street festival the city has ever seen June 12-13 as a benefit for the American Conservatory Theatre. The event will last the first 18 week-end district observances sponsored by the San Francisco Bicentennial's Neighborhood Bicentennial Celebration Committee. The Marina, Cow Hollow, Pacific Heights Neighborhood Week runs from June 14-20.

Five blocks from Cough Street to Fillmore, on Union Street, will be closed to traffic for that Saturday and Sunday as merchants, artisans and craftpeople display their wares from specially constructed booths. Various entertainment includes a fashion show of clothes from Union Street boutiques, traveling theatrical presentations and street dancing will be the action.

**USA FOR A.C.T.** will open at 10 a.m. on June 12, close at midnight and reopen at 10 a.m. on June 13 with festivities closing that day at 5 p.m. There will be no charge to the public for admission.

The festival will include an exhibition of more than 20 art, craft, and antique booths, as well as other informational exhibits and refreshment concessions.

**THE AMERICAN CONSERVATORY THEATRE presents**

**THE TAMING OF THE SHREW**

by WILLIAM SHAKESPEARE

The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL ADA

Music by LEE HOBY

**dramatic personae**

Baptista Minola, a rich gentleman of Padua

Luciento, son to Vincentio

Petrucho, a gentleman of Verona

Sailors to Bianca

Servants to Luciuno

Servants to Petrucho

**players:**

Frank Abe, Jane Bolon, Cynthia Burch, Tuber Bums, Melody Butler, Barbara Dickson, Ben Collory, Harry Hamlin, Marc Hayash, Charles H. Hyman, Joy Lamb, Michael Keys-Hall, David Kudler, Eric Nelson, Marjorie Patterson, Susan Pellegino, James Shelley, Suzi Smith, Susan Westerman, Kathy Wong

The action takes place in Padua and at Petrucho's country house. There will be one ten-minute intermission.

**understudies**

Baptista—Joseph Bird; Vincentio—Sydney Walker; Luciuno—Daniel Zipes; Petruchio—Michael Keys-Hall; Servants—Dorothy Hilaris—Tram—Sue Stuc; Gemma—Nade; Grumio—J. Steven White; Cortes/Hubbard—Daniel Davis; Philip/Sugargrass—Talbert; Pedants—Eli Hall—Kath—Arred—Tambra; Megan Cole, Blanca—Janice Garcia; Widow—Barbara Dickson.

Stage Manager: Raymond S. Gin

NOTES ON THE TAMING OF THE SHREW

In writing what scholars believe is his seventh play, The Taming of the Shrew (1599-1600), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume I Suppositi (1599), by Ariosto, translated into French by Georges Cogheigne in 1566 as Suppon. Historians point out that this ancient Italian work probably gave Shakespeare the idea for the play's setting as well as its principal subplot. Whether the possible source of the comedy is still disputed by experts.

This one is a similarly titled play which features Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten author, then plagiarized by this later Opportunistic Shakespeare. An opposing view suggests that it was actually the work of Both himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cues from the play's Italian origin, placing it in the tradition of commedia dell'arte, a popular theatre which began to flourish in Italy in the mid-sixteenth century. Performed on portals hung with public squares by groups of travelling actors, these plays began as a form of entertainment which the actors freely improvised. They were most often broad and lively comedies filled with physical and verbal clumsiness and marked by a gallery of stock characters known for a certain personification.

All elements of this production contribute to an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling performers performing a show and reveling in their work. The choices of performers and costumes are carefully tailor-made on the great stock figures of commedia.
"EQUUS" EXTENDED THROUGH JUNE 19 ONLY
One of the most popular shows in A.C.T.'s repertoire, EQUUS is being held over after the company's tenth anniversary season closes May 22. Peter Shaffer's explosively powerful drama, directed by William Ball, will continue at the Geary for four weeks only, through June 19.

Unquestionable suspense of a thriller heightened the play's search for modern morality as a troubled psychiatrist penetrates the most secret recesses of a teenager's soul to understand his bizarre crime against a stable of horses he

An amateur smash hit, EQUUS played to standing room only for over two years in London and is presently selling out every performance in New York as well as A.C.T. The choice central role of the psychiatrist loved Richard Burton back to the Broadway stage for the first time in over a decade.

Interpreted on multiple levels, EQUUS is a satisfying mystery, an intense therapy session, an inescapable tragedy and a view of modern man's relationship to his gods.

NEWS AND NOTES ON AND OFF STAGE
Once again, the summer is A.C.T. will be a very exciting one. Negotiations are now underway to bring several current and recent hits to both the Geary Theatre, after the June 19 cut-off of Equus, and to the Marines Memorial after the run of America More or Less. Watch your mail for announcements of A.C.T.'s summer season of great entertainment. . . . After the company returns from its tour of the Soviet Union, The Matchmaker and Equus will be presented at Lowell Community College in a tour of Oregon. A.C.T.'s fourth consecutive Hawaiian season is scheduled for July. A.C.T. offers special congratulations to E.B. Robb, who received a Tony Award for best director of The Royal Family, and to Shirley Knight, whose Tony award-winning performance in Kennedy's Children brightened A.C.T.'s Marines Memorial Theatre in March. The annual Summer Training Congress will again be in full force next month as the Young Conservatory's Summer Program with students from around the nation converging upon A.C.T.'s 450 Geary St. studios.

THE AMERICAN CONSERVATORY THEATRE presents
THE TAMING OF THE SHREW
by WILLIAM SHAKESPEARE
The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenic Design by ROBERT FLETCHER
Costumes by ROBERT FLETCHER
Lighting by E. MITCHELL DANA
Music by LEE HOBY

Dramatis Personae
BAPTISTA MINOLA, a rich gentleman of Padua
VINCENTIO, an old gentleman of Padua
Lucentio, son to Vincentio
PETRUCHIO, a gentleman of Verona
SAILORS TO BIANCA
GRIOTTO, a servant to Bianca
SAILORS TO LUZETTO
BIONDELLO
GRUMIO
ROBERT BOUSQUET
CURTIS
NATHANIEL
PHILIP
AL WHITE
BARBARA DRICKSON
EARL BOYN
DANIEL ZIPPI
J. STEVEN WHITE
MICHAEL KEYS-HALL
FRED OLSTER
SANDRA SHOTWELL

PLAYERS:
Frank Abe, Jane Bolton, Cynthia Burch, Traber Burns, Melody Butler, Barbara Drickson, Ben Guillory, Harry Hamlin, Marc Hoyashi, Charles H. Hyman, Joa Johnson, Michael Keys-Hall, David Kodler, Eric Nelson, Marionie Patterson, Susan Pelleginno, James Shelby, Suzi Smith, Susan Westerman, Kathy Wong

The action takes place in Padua and at Petruchio's country house.
This will be one ten-minute intermission.

understudies
BAPTISTA—Joseph Bird; VINCENTIO—Sydney Walker; LUZETTO—Daniel Zippi; PETRUCHIO—Michael Keys-Hall; LUCENTIO—Laf Bourne; Hortensio—Tramonto; SABIN EPSTEIN; BIONDELLO—Naithan. HAZ; GRUMIO; J. STEVEN WHITE; CURTIS/HABERDASHERY—David Davis; Phillip/Sagapo; TAILOR—Al White; Attorney—Al White; Knight—Megan Cole, Bianca—Janice Garcia; Widow—Barbara Drickson.

Stage Manager: Raymond S. Gin

NOTES ON THE TAMING OF THE SHREW
In writing what scholars believe is his seventh play, The Taming of the Shrew (1599-1600), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look up-stream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume, I Suppositi (1599), by Ariosto, translated into French by Georges Cassegrain in 1566 as Supposes. Historians point out that this ancient Italian work probably gave Shakespeare the idea for the play's setting as well as its principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly titled play which preserves Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten playwright, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cues from the play's Italian origins, placing it in the tradition of commedia dell'arte, a popular theatre that started to flourish in Italy in the mid-sixteenth century. Performed on portable stages in public squares by groups of travelling actors, these plays began as folk entertainment, which the actors freely improvised. They were most often broad and lighthearted comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for their stock personas.

All elements of this production contribute to an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling players performing a show and reveling in their work. The characters are delineated and frequently modelled on the great stock figures of commedia.

A.C.T.'s production, which was seen by S. California audiences at Claremont Colleges and Hawaiian audiences at the Hawaii Community College outside Honolulu, received the A. Team's prestigious Award for Most Distinguished Production of 1974.
William Ball
James B. McKenzie
Edward Hastings

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Court and Sherry's Memorial Theatres. Special student matinees must be listed on regular schedule. Any group interested in discussing discounted rates or arranging private tours should contact the Box Office Manager. Information on all group discounts and special performance may be obtained by calling Kathleen Dunyey at A.C.T.

FOR TICKET INFORMATION, telephone Contact Service at (415) 673-6410, from 9 a.m. to 9 p.m. Monday through Saturday, and 8 a.m. to 8 p.m. on Sundays. The Box Office will close at 6 p.m. on days when there is no performance. The box office will remain open one hour prior to curtain time at the Sherry's Memorial Theatre.


The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the California Arts Council, and The Sherry and Sherry's Memorial Foundation, as well as by the A.C.T. Board of Trustees.

CAROL HEGHORN was in the national touring company of "Coco." Her regional credits include leading roles with the Stratford Festival and the American Shakespeare Festival. She has performed in the Shakespeare Festival of Canada, the Oregon Shakespeare Festival, the Los Angeles Shakespeare Festival, and the Actor's Theatre of Louisville. She has also been in "The Taming of the Shrew," "Cyrano de Bergerac," and "The Three Log Cabins."

JOY CARIN was graduated from the University of Chicago and has studied at Yale Drama School. She has been at A.C.T. as Gremio in "The Taming of the Shrew," Bucking- ham in "Hamlet," and in "A Midsummer Night's Dream." This summer she was seen in "Curtain Calls," an Annapolis Shakespeare Company production of "Curtain Calls."

EARL BOEN, who joined A.C.T. to play the title role in "Moby Dick," has been seen in "A Midsummer Night's Dream," "The Tempest," and "Hamlet." He was a member of the Cleveland Play House's Ensemble and has also been at the New York Shakespeare Festival and the Portland Playhouse.

RONALD BOUSOM, an associate artist of A.C.T., is the Artistic Director of the Oregon Shakespeare Company and directed the world premiere of "Indecent." His directing credits include "Cyrano de Bergerac," "The Prime of Miss Jean Brodie," and "The Mystery of Edwin Drood." He has also directed productions of "The Taming of the Shrew," "Hamlet," and "Candida."

JON DAVIES has performed in "Cyrano de Bergerac," "The Prime of Miss Jean Brodie," and "The Mystery of Edwin Drood." He has also directed productions of "The Taming of the Shrew," "Hamlet," and "Candida." He is the Artistic Director of the Oregon Shakespeare Company and has directed productions of "The Taming of the Shrew," "Hamlet," and "Candida."

CHRISTINE DAVIS, a member of A.C.T.'s acting ensemble, has appeared in "Cyrano de Bergerac," "The Prime of Miss Jean Brodie," and "The Mystery of Edwin Drood." She has also directed productions of "The Taming of the Shrew," "Hamlet," and "Candida." She is the Artistic Director of the Oregon Shakespeare Company and has directed productions of "The Taming of the Shrew," "Hamlet," and "Candida."
ARON BOUSSOUM, an associate artist of the Portland Repertory Company and director of the Portland Repertory Company's Young Actor's Workshop, was a founding member of Portland Repertory Company in 1969. His recent works include "The Man Who Invented America," "A Christmas Carol," and "The Great Gatsby." Boussoum has also directed in Europe and Asia.

JONATHAN SHERMAN, a graduate of the University of Oregon, has been involved in theater for over 15 years. He has directed productions at the Yale Repertory Theatre, the Oregon Shakespeare Festival, and the Mark Taper Forum. Sherman is currently the artistic director of the Portland Playhouse.

LUCY MARIE CROUSE, a published poet and playwright, has written for theater, film, and television. Her works have been produced in the United States and internationally. Crouse is a member of the Dramatists Guild and the Writers Guild of America, West.

JOE PAUL, a faculty member at Portland State University, has directed productions at numerous theaters in the Pacific Northwest. His directing credits include "A Midsummer Night's Dream," "Macbeth," and "The Importance of Being Earnest." Paul is also the founder and artistic director of the Portland New Works Festival.
HARRY HAMLIN, who received his B.A. degree from Yale University, is a second-year student in the A.C.T. training program, currently seen in On the Beach and in The Taming of the Shrew. He spent last summer with the Pacific Conservatory of the Performing Arts, appearing in roles in Judah in Oklahoma, Demetrius in A Midsummer Night's Dream and the Ship Captain in Peer Gynt.

CHARLES H. YIMSKAI, who was a M.A. candidate at the Conservatory of the Performing Arts in Dallas, where he holds a B.A., joined the company last season after two years in the training program. A professional drummer who began playing at the age of ten, he was also a member of the Dallas Theatre Center where he understudied Michel O'Sullivan as Prospero in The Tempest. He also appeared in role as Copio in the Navy in The Trojan Women, and as Matthew in the A.C.T. Plays in Progress production of Private Parts and has appeared on the Coast scene in King Richard III, Jumers, The Ruling Class and Cyrano de Bergerac.

ANN LAVINER was an original member of the Actors' Workshop and has appeared in several seasons with A.C.T. She was featured in the 1974 and 1975 seasons and has played in major roles with the Milwaukee Repertory Theatre, including Silva in The Glass Menagerie and The Ruling Class, Miss cast as Nellie in Miss Saigon and as Katherine in The Taming of the Shrew.

WILLIAM PATerson joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and served the national tour with his original one-man show, A Profile of Life. He is currently teaching theatre at Loyola University, Los Angeles, and has been seen in The Taming of the Shrew, George in The Graduate, and the leading role in The Taming of the Shrew, both with the A.C.T. Playhouse. He is also known for his work with the National Theatre of Great Britain.

FRANK S. TACER, joining the acting company this season, completed his M.F.A. degree at the University of Southern California. He appeared in The Merchant of Venice, A Midsummer Night's Dream and Seussical at the San Diego Shakespeare Festival and in productions of A Winter's Tale and Beowulf for Children at the London Academy of Music and Dramatic Art. Mr. Tacker holds a B.F.A. degree from the University of Utah and has worked as a professional actor in Los Angeles and in the San Diego Shakespeare Festival.

SANDRA SHOTWELL, whose portrayal of Portia in the film The Taming of the Shrew has been praised for its authenticity, joined the acting company last season after two years in the training program. She was featured in a number of productions in Chicago and has appeared in the leading role of Beatrice in the film West Side Story. She is currently working on a new film, West Side Story, which is scheduled for release next year.

RAY REYNOLDS, whose portrayal of King Lear at the Palace of Fine Arts was a distinct pleasure, appeared in a number of roles with the A.C.T. Company in the 1973 and 1974 seasons. His performance as Lear was particularly lauded for its depth and subtlety, and he was featured in The Taming of the Shrew, The Ruling Class and The Taming of the Shrew.
HARRY HAMLIN, who received his B.F.A. from Yale University, is a second-year student in the A.C.T. training program, currently seen in "Onel" at the Milwaukee Repertory Theater. He was last summer with the Pacific Conservatory of the Performing Arts, appearing in "All's Well That Ends Well," "Macbeth," and "Romeo and Juliet." He is also a member of John Korty's TV film "The Music School."  

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

LAWRENCE RECHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A.J. Antoon on the original Story Theatre. He was seen in the Xeresco Performing Company's production of Macbeth and has performed with the Marin Shakespeare Festival and the Municipal Opera of San Francisco. He is also a member of the San Francisco Symphony Chorus.  


DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.A. and a B.A. from the University of Oregon. He was a member of the Cyranosky company, which was interviewed for the PBS series "Theatre in America." Mr. Kern has played numerous classical roles with the Colorado, Oregon and Marin Shakespeare festivals; he recently appeared with the San Francisco Symphony as an extra in the Grieg "Peer Gynt." His A.C.T. credits include "The Taming of the Shrew," "The Cherry Orchard," and "The Taming of the Shrew."  

DEBORAH MAY, now in her fourth season with A.C.T., studied at the University of California, Berkeley. She has appeared in "The Caucasian Chalk Circle," "The Cherry Orchard," and "The Taming of the Shrew."  

MICHAEL KEYS-HALL, joining the company after two years in the A.C.T. Training Program, was seen last season in "King Richard III," "Cyrano de Bergerac," and "The Taming of the Shrew" at the Pinedale Playhouse. After earning his B.A. in Theatre at the Conservatory of Music in Dallas, he was tumbling coach and stunt director.  


ANNE LAVENDER was a member of the company's "Theatre in America" production of "The Caucasian Chalk Circle."  

FRANK LESTER, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. He has been seen in "All's Well That Ends Well," "Macbeth," and "Romeo and Juliet." He is also a member of the San Francisco Symphony Chorus.  

ANNE LAVENDER was an original member of the company's Summer Training Congress, and has spent several seasons with the company. She has appeared in "All's Well That Ends Well," "The Master Builder," and "The Cherry Orchard."  

WILLIAM PATERSON, an actor in the company for almost two decades, has appeared in "The Caucasian Chalk Circle."  

SANDRA SHOTWELL, who joined the acting company last year after two years in the training program appeared in five productions in the Chicago area and holds a B.A. from the University of Illinois. At A.C.T., she was seen in "The Caucasian Chalk Circle," "The Cherry Orchard," and "The Taming of the Shrew."  

RICHARD LEVIN, whose portrayal of George in "The Cherry Orchard" was a highlight of the company's recent production, has also appeared in "The Caucasian Chalk Circle."  

RAY REINHARDT, whose portrayal of King Lear was a highlight of the company's recent production, has also appeared in "The Caucasian Chalk Circle."  

FRANK LESTER, a former A.C.T. Summer Training Congress student, returned last season as a member of the acting company. He has been seen in "All's Well That Ends Well," "Macbeth," and "Romeo and Juliet." He is also a member of the San Francisco Symphony Chorus.  

SANDRA SHOTWELL, who joined the acting company last year after two years in the training program appeared in five productions in the Chicago area and holds a B.A. from the University of Illinois. At A.C.T., she was seen in "The Caucasian Chalk Circle," "The Cherry Orchard," and "The Taming of the Shrew."  

RICHARD LEVIN, whose portrayal of King Lear was a highlight of the company's recent production, has also appeared in "The Caucasian Chalk Circle."  

RAY REINHARDT, whose portrayal of King Lear was a highlight of the company's recent production, has also appeared in "The Caucasian Chalk Circle."
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. Walker’s Broadway credits include Peter Grimes, A Streetcar Named Desire and The Great White Hope, among others. His film credits include Love Story and he has been seen in several continuing TV soap operas as well as the theater in America presentation of Enemies, directed by Ellis Rabb, which also featured Peter O’Toole. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards—"Best Actress of 1973" for her portrayal of April in THEY CALLED HIM BOB and "Best Actress in a Supporting Role" at Chicago's Bui Stop with Sandy Dennis. Ms. Walters played Velma Kelly in HELLO, DOLLY! at the Round Playhouse for a year; opposite Dan Alexander in Nineteen-Story Madam; 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 O’Neill Broadway Theatre 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 Patinka, Bullitt, Medium Cool and T. R. Baskin.

I. 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 Shakespeare Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Calphurnia in Much Ado About Nothing. At A.C.T. he has appeared in Caesar and Cleopatra, The Merchant of Venice, The Mystery Cycle. You Can’t Take It With You, The Crucible, The HOT L. BOSTON, Tonight at 8:30, Street Scene and as Romeo 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 Knows, 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.

JAMES R. WINKLER, 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 several states and Wisconsin and made three USO tours. In San Francisco, he appeared with the Main Shakespeare Festival at the Palace of Fine Arts, in Alice in Wondeland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Tempest, The Revenger’s Tragedy, Tonight at 8:30, Pillars of the Community, Horatio, The Ruling Class, the role of Roy Lane in Boulevard and the title role in the PIP production of David copper.

MARRIEN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards—'Best Actress of 1973' for her portrayal of April in THEY CALLED HIM BOB and 'Best Actress in a Supporting Role' at Chicago's Bui Stop with Sandy Dennis. Ms. Walters played Velma Kelly in HELLO, DOLLY! at the Round Playhouse for a year; opposite Dan Alexander in Nineteen-Story Madam; 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 O’Neill Broadway Theatre 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 Patinka, Bullitt, Medium Cool and T. R. Baskin.

LARD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Otello, Ibsen’s Cabot, Tinekas and Cressida, Uncle Vanya, Henry V, Parts I and III and directed productions of Two Gentlemen of Verona, The Squaw Man, 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, The Crucible, Richard III and School for Scandal. Besides appearing at A.C.T., last season in King Richard III, Cyrano and The Ruling Class, he also directed The Healers for the Plays in Progress series and directs Matchmaker this season.

DANIEL ZIPP form the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors and appeared in the Center Theatre Company production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlotte Heston and Vanessa Redgrave. Mr. Zipp studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Sermon and Toombe. He attended the Los Angeles City School’s Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute at Beverly Hills.

It stands alone.

Seville is a new kind of luxury car—the first with international size and Cadillac comfort.

Seville is designed and engineered to be one of the world’s great cars.

Seville is a car of innovation—incorporating many of the latest American technical achievements. Example: its Electronic-Fuel-Injected Engine with an on-board analog computer.

Seville is one of the world’s best equipped cars—with almost every luxury feature standard.

Seville is one American luxury car that has created instant overnight.

Seville is meeting the needs of more and more particular people—making it one of the most successful new luxury cars of this, or any other, decade.

Seville by Cadillac
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 Rocket 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 O’Toole. 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. BALTMOORE and “1973 Best Actress in a Supporting Role” at Clare in Bui Stop, with Sandy Dennis. Ms. Walters played Daily Levy in Hello Dolly at love- Round Playhouse for a year; opposite Dyan Cannon in Ninety Day Mistress; opposite Ray Milland in Angel Street; and played Sid Caesar’s three wives in Plaza Suite at Drury Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap, 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 Patton, Bullitt, Medium Cool and T. R. Baskin.

I STEVEN WHITE, a specialist in sword and combat choreography whoWrapper teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., three season ago. A veteran of three seasons with the Oregon Shakespeare Festival, Mr. White was seen in several featured roles including Buck in Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. At A.C.T. he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle: You Can’t Take It With You, The Cradle, The HOT L. BALTMOORE, Tonight at 8:30, Street Scene and as Romeo 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 operator’s 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 a Dangerous George and appeared last season in King Richard 11, 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.

LAIRD WILIAMSON joined A.C.T. after three years with the Oregon Shakespeare Festival where he was seen in Othello, Jocasta, Romeo and Juliet, Tempest and Cressida, Uncle Vanya, Henry VII, Parts I and II and directed productions of Two Gentlemen of Verona, Than Andromache, Henry V, Love’s Labour’s Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Paradiso, A Midsummer Night’s Dream and was seen in St. Joan, Becket, Richard III and School for Scandal. Besides appearing at A.C.T., last season in King Richard III, Cyrano and The Ruling Class, he also directed The Healers for the Plays in Progress series and directs The Matchmaker this season.

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

DANIEL ZUPIE 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 Charleston Heston and Vanessa Redgrave. Mr. Zuppi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foeh, Terrence Scannell and Tom M. He attended the Los Angeles Free City School Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

It stands alone.

Seville is a new kind of luxury car—the first with international size and Cadillac comfort.

Seville is designed and engineered to be one of the world’s great cars.

Seville is a car of innovation—incorporating many of the latest American technical achievements. Examples: its Electronic-Fuel Injected Engine with an on-board analog computer.

Seville is one of the world’s best equipped cars—with almost every luxury feature standard.

Seville is one American luxury car that has created instant interest.

Seville is meeting the needs of more and more particular people—making it one of the most successful new luxury cars of this, or any other, decade.
I always drink Cuervo Gold.

Now & then.
When the usual beaming to feel a bit too usual, try some Cuervo Especial on the rocks.
Not to replace your tequila or vodka or whatever. But to substitute for it, now and then.
Of course you might cause a slight lowering of voices and raising of eyebrows. Common folk tend to do that sort of thing.

Try it on the rocks.

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 particular wine, in a marriage of food and wine.


PERFORMING BACCHUS by FRED CHERRY

OPINION: In many respects, Japanese cuisine is the perfect food for before-theatre eating. It is light; it is delicate; it is festive. Service seems slow and relaxed. But allow at least an hour and a half if you can, just to enjoy the total Japanese experience, which includes—besides a succession of interesting and often exquisite foods—colorfully kimonoed waitresses with a delightful way of destroying the English language, the sound and sight of running water in miniature bamboo and rock gardens, and the shoes-off luxury of sitting on the floor at a low table in an individual tatami room. The restaurant is owned by a big restaurant corporation in Japan. It is a good many successful establishments throughout Japan. The effort was to make this one an authentic equivalent of what you'd get at a Sushiro in Tokyo—with one pleasant exception: dinner would cost about three or four times more in Tokyo.

SUPER SUPPER. Sake is the wine here; order it instead of a cocktail and enjoy it throughout the meal. Or, if you prefer, ask for Kirin beer, one of the world's best. (You can be served if you insist—a California "house" wine—red, white, or pink—but they're unimpressed and unworthy of the repast they would accompany.)

Every facet of Japanese cuisine seems to be represented at Sushiro—traditional dinners, Teppan-cooked-at-your-table meals, steamed fish and vegetables, and fresh vegetables in a special broth, then dip the morsels in any of several traditional sauces. But Shabu-shabu is my second choice for a Super Supper; my first is the Sushiro Kaiseki—It's everything! Start with a lovely plate of assorted appetizers; followed by a soybean soup you drink very efficiently right out of the bowl; a light salad; tempura (pawpaw and fresh vegetables dipped in a cloud-like batter and fried); sashimi (raw tuna which sounds awful but tastes wonderful—or, if you're squeamish, salmon Teriyaki from the broiler); then beef and chicken Teriyaki; pickled vegetables; tea and fresh fruit. (With sake and/or beer—about $20 for two.)

VERDI'S VINOUS INSPIRATION

There's a distinguished red wine produced from carefully selected grapes grown in the famous Chianti Classico district of Italy. It is called Ruffino Riserva Ducale and it is notable for clean taste, soft body, and fragrant bouquet. It is also notable because this wine, which has been compared to a fine symphony of masterfully blended music, helped the musical genius of Opera's Golden Age, Giuseppe Verdi, in his creative stirrings. A letter from Verdi to L. L. Ruffino on February 13, 1882 expresses the composer's happiness with the harmony of this noble and generous wine—a pleasant element of inspiration" to the sublime art of Giuseppe Verdi.

Giuseppe Verdi was born in Roncole (Parma) on October 10th, 1813, of a poor family. He first became acquainted with music by learning how to play the organ in his parish church. Persistent and enthusiastic, he was endowed with intelligence and understanding and above all by a love for music he revealed at a very early age that he was destined not to be a common organ-player but a sensitive musician and composer.

His first composition, at only 15 years of age in 1828, was an overture executed in the theatre of Busseto in 1832. He reached Milan to enter the Conservatorium but his admittance was refused by the examination board because of "too little musical inclination...". Nonetheless, standing on March 3, 1842 he enjoyed his first succees at La Scala with the opera Nabucco. Then followed Ernani, Rigoletto, Trovatore, Traviata, Un Ballo in Maschera, Forza del Destino, Don Carlos, Aida, Otello...

PRE THEATRE SUPPERS

will be given special attention.

French Cuisine at reasonable prices.

Excellent free parking in floodlighted area within a few yards of our door.

Cocktails from 4 p.m., Dinner from 5 to 11:30 p.m. Saturday. From 5 to 11:30 p.m. Sunday.

Reservations recommended.

Phone: 931-3644

The finest seafood plus a fascinating harbor view.


THE WATERFRONT

Pier 7 at Broadway

391-2696 Valet Parking

3721 Buchanan (in the Marina) Between Bay and Marina Blvd.
Now and then. When the usual breeze to feel a bit too usual, try some Cuervo Especial on the rocks.
Not to replace your scotch or vodka or whatever. But to substitute for it, now and then.
Of course you might cause a slight lowering of voices and raising of eyebrows. Common folk tend to do that sort of thing.

Try it on the rocks.

I always drink Cuervo Gold.

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.

CUERVO—Japan Center 1737 Post Street—between Buchanan and Webster Streets—San Francisco—922-6440 Open every day except Tuesday. Cocktail lounge. Validated parking. Reservations recommended.

OPINION: In many respects, Japanese cuisine is the perfect food for before-theatre eating. It is light; it is delicate; it is festive. Service seems slow and relaxed, until you look at your watch—and find that there's plenty of time to make the show. But allow at least an hour and a half if you can, just to enjoy the total Japanese experience, which includes — besides a succession of interesting and often exquisite foods — colorfully kimonoed waitresses with a delightful way of destroying the English language, the sound and sight of running water in miniature bamboo and rock gardens, and the shoe-off-luxury of sitting on the floor at a low table in an individual tatami room. The restaurant is owned by a big restaurant corporation in Japan, with a good many successful establishments throughout Nippon. The effort was to make this an authentic equivalent of what you'd get at a sushi in Tokyo—with one pleasant exception: dinner would cost three or four times more in Tokyo.

SUPER SUPPER. Take is the wine here; order it instead of a cocktail, and enjoy it throughout the meal. Or, if you prefer, ask for Kirin beer, one of the world's best. (You can be served— if you insist—a California “house” wine—red, white, or pinot—but they're uninspired, and unworthy of the repast they would accompany.)

Every facet of Japanese cuisine seems to be represented at Sushi—a traditional dinner, Teppan cooked—> your-taste meats, broiled steaks and fish, and shabu-shabu, that epicurean classic in which you cook thin slices of tender beef, mushrooms, and fresh vegetables in a special broth, then dip the morsels in any of several traditional sauces. But shabu-shabu is my second choice for a Super Supper; my first is the Sushi Kaiakiki—it's everything! Start with a lonely plate of assorted appetizers; followed by a soybean soup you drink very efficiently right out of the bowl; a light salad; tempura (prawns and fresh vegetables dipped in a cloud-like batter and fried); sashimi (raw tuna which sounds awful and tastes wonderful) — or, if you're squeamish, salmon Teriyaki from the grill; then beef and chicken Teriyaki; pickled vegetables; tea and fresh fruit. (With sake and/or beer—about $20 for two.)

VERDI'S VINOUS INSPIRATION
There's a distinguished red wine produced from carefully selected grapes grown in the famous Chianti Classico district of Italy. It is called Ruffino Riserva Ducale and it is notable for clean taste, soft body, and fragrant bouquet. It is also notable because this wine, which has been compared to a fine symphony of masterfully blended music, helped the musical genius of Opera's Golden Age, Giuseppe Verdi, in his creative stirrings.

A letter from Verdi to J. L. Ruffino on February 13, 1882 expresses the great composer's happiness with the harmony of this noble and generous wine—"a pleasant element of inspiration" to the sublime art of Giuseppe Verdi.

Giuseppe Verdi was born in Roncole (Parma) on October 10th, 1813, of a poor family. He first became acquainted with music by learning how to play the organ in his parish church. Persistent and enthusiastic, he endowed with intelligence and understanding and above all by a love for music he revealed at a very early age that he was destined not to be a common organ-player but a sensitive musician and composer.

His first composition, at only 15 years of age in 1820, was an overture executed in the theatre of Busseto in 1832. He reached Milan to enter the Conservatorium but his admittance was refused by the examining board because of "too little musical inclination...". Nonwithstanding, on March 3, 1842 he enjoyed his first success at La Scala with the opera Nabucco. Then followed Ernani, Rigoletto, Trovatore, Traviata, Un Ballo in Maschera, Forza del Destino, Don Carlos, Aida, Otello...
BLENDING WINES IS AN ART WE STILL PREFER IN THE NAPA VALLEY CELLARS OF THE CHRISTIAN BROTHERS.

In our splendid Napa Valley winegrowing region, each vintage has its own style. Some Utilities each year's harvest. Others offer wines from individual vineyards representing a single climate and soil.

WORDS OF ART

The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and deeds. The conditions for democracy and for art are one and the same.

— Franklin D. Roosevelt

This absolute freedom is nothing but a bourgeois or anarchist phrase (for ideologically an anarchist is just a bourgeois turned inside out). It is impossible to live in a society and yet be free from it. The freedom of the bourgeois writer: artist or actress is nothing but a self-deceiving (or hypocritically decrying) dependence upon the money bags, upon bribery, upon patronage.

— V. I. Lenin

Art is a jealous mistress, and, if a man has a genius for painting, poetry, music, architecture or philosophy, he makes a bad husband, and an ill-provider.

— Ralph Waldo Emerson

In Art, the public accepts what has been because they cannot alter it, not because they appreciate it. They swallow their classics whole, and never taste them. They endure them as the inevitable, and, as they cannot met them, they mouth them.

— Oscar Wilde

The artist, like the God of the creation, remains within or behind or beyond or above his handwork, invisible, relined out of existence, indifferent, paring his fingernails.

— James Joyce

Art—speech is the only truth. An artist is usually a damned liar, but his art, if he be art, will tell you the truth of his day... Truth lives from day to day, and the marvelous Plato of yesterday is clearly both today.

— D. H. Lawrence

When nations grow old the Arts grow cold. And Commerce settles on every tree.

— William Blake

The incomparable 450 SEL Sedan from Mercedes-Benz.

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

There isn’t another sedan in the world like the Mercedes-Benz 450 SEL. 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 450 SEL. Know what it’s like to be set apart from all the rest.

See the Mercedes-Benz at
EUROPEAN MOTORS
MERCEDES-BENZ
Leasing · Selling · Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-8030
BLENDING WINES IS AN ART WE STILL PREFER IN THE NAPA VALLEY CELLARS OF THE CHRISTIAN BROTHERS.

HEAVEN’S NOT HEAVENLY!
The patron saint of French winemakers is Saint Vincent. According to legend, he went to Heaven but couldn’t become accustomed to living there. Heaven, it seems, was prohibition-dry and he had become quite reliant upon a daily glass of fermented grape juice. Desperate, he applied for, and was granted, a travel visa to earth and its vineyards so he could again taste the wine he loved so well.

Alas, the precious liquid proved to be his undoing. When Saint Vincent failed to return to the Pityful Gates, Gabriel was sent to find him. The Angel found our Saint in the cellar of La Mission Haut-Briohn—lost to the world, and Heaven, too! As punishment, Saint Vincent was turned to stone and may still be seen in Bacchian disarray in the wine cellar of that great Château. Perhaps the etymology of the term “stoned” may be traced to poor Saint Vincent.

THOUGHTS WHILE DRINKING
What is this malvolent power which miniature waitresses and leering bartenders have to make you order a drink—when you’ve paid an admission charge and don’t want a drink?

By a drink, I mean hard liquor, of course, a problem often discussed by misguided samskarians. They suggest ordering vermouth—which is rarely drinkable in a nightclub. (Since so little of the stuff is used, they buy the cheapest and rarely figure anyone will know the difference.) Or a “Horser’s Neck” (plain soda or ginger ale with a spiral of lemon peel)—called that because of how you feel when you pay cocktail prices for an iced tea.

What do I do? I order wine. Not the insipid, too-long-open house wine; a bottle of wine! I ask—a demand—the wine list; and choose my wine from it. Then I settle down for a relaxed and benevolent evening; even the worst floor show becomes tolerable in this comfortable, vinous environment. A large bottle serves a couple comfortably all evening, even more comfortably if I drink it alone.

BRETTER TIMM, F.C.
CELLARMASTER
THE CHRISTIAN BROTHERS
NAPA VALLEY, CALIFORNIA

WORDS OF ART

The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and ideals. The conditions for democracy and for art are one and the same.

— Franklin D. Roosevelt

This absolute freedom is nothing but a bourgeois or anarchist phrase (for ideologically an anarchist is just a bourgeois turned inside out). It is impossible to live in a society and yet be free from it. The freedom of the bourgeois writer, artist or actress is nothing but a self-deceptive (or hypocratically deceiving) dependence upon the money bags, upon bribery, upon patronage.

— V. I. Lenin

Art is a jealous mistress, and, if a man has a genius for painting, poetry, music, architecture or philosophy, he makes a bad husband, and an ill-provider.

— Ralph Waldo Emerson

In Art, the public accepts what has been because they cannot alter it, not because they appreciate it. They swallow their classics whole, and never taste them. They endure them as the inevitable, and, as, they cannot mar them, they mould them.

— Oscar Wilde

The artist, like the God of the creation, remains within or behind or beyond or above his handwork, invisible, refined out of existence, indifferent, paring his fingernails.

— James Joyce

Art—speech is only the truth. An artist is usually a damned liar, but his art, if he be art, will tell you the truth of his day... Truth lives from day to day, and the marvelous Plato of yesterday is clearly both today.

— D. H. Lawrence

When nations grow old the Arts grow cold... And Commerce settles on every tree.

— William Blake

See the
Mercedes-Benz at
EUROPEAN MOTORS
MERCEDES-BENZ
Leasing • Selling • Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-8030

The incomparable 450SEL Sedan from Mercedes-Benz.

Come and see what it 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.
GARDEN ARTS

Bob Cooper

Marvelous Marin is perfectly close to running out of water and the battle on nonessential use of water as of March 1 game as a shock to those of us who considered there was never-ending Great Faucet in the Sky. Which was most of us. It could happen anywhere in Northern California, although the communities which drew their water from the rivers that flow out of the Sierra are not feeling the pinch. At the moment, the state water resources board calculates that they’ll get by through a couple of light years of snowfall. But then, only a few months ago, the directors of the Marin Municipal Water District said we were safe for three years.

As gardeners, how does a water shortage affect us? What can we do to cut water waste to a minimum? If you’re in Marin you’re staring this problem in the face. Elsewhere, it might be well to be prepared. And cut down your water bill at the same time.

First off, let’s consider the restrictions placed upon water use in Marin that conceivably other districts might have to live with. Water users in the district are prohibited from watering from a sprinkler system or a sprinkler attached to a hose. They are prohibited from washing down hard surfaces by hose or directly from a faucet. They are prohibited from washing any vehicle by hose or directly from a faucet.

Any exceptions to this policy? Yes, for undue hardship, health or safety reasons. Or if an efficient automatic grass sprinkler system is installed and is not watered by hand watering. A permit will be required for these systems. The objective is at least a 25% decrease in water use until the drought ends.

As the only experts on conserving water for those who have always had to do with very small amounts, notably the Israeli farmers who were responsible for much of the data on low water use of sub-irrigation and more, recently, the farmer and orchardists of our own old Southwest. Some, nonetheless, are going to have to find a craft course and I’ve been checking around to that end. There already exists drop irrigation equipment with most of the early problems solved but the catch is that manufacturers have geared their merchandising to large scale farms. Hopefully, local garden shops may not be ready with a selection of equipment and the expertise to help you get it out and install it.

An unknown factor is how these systems, designed for desert areas, would perform in our conditions. With adobe, rocks and soil or clay loams. Or hillside gardens with conifer and oak. Are there any elevation changes which would affect the result pressure variations. One manufacturer has a compensating emitter which is controlled by a change in pressure. It is available in three models, rated at one, two or four gallons per hour. It is part of their “Leisure Time” watering system for home use which includes emitters of various sizes and capacities from a fraction of a gallon per hour upward along with timers, timers and several sizes of flexible tubing that can be put together without the use of hoses. All that is needed is a hose and a hanger. It is a complete system that can be made available by your nearest dealer write O.S. & F. Co., P.O. Box 1306, Hollister, CA 95023. In March I found the system at Jim Corner’s 1355 Magnolia avenue, Larkspur.

But you must have a water filter. From long-ago days when I had no experience I have learned that there is only a few months for small openings to get clogged and once the water flow is impeded in one emitter it seems to spread like a plague to the whole system. I have spent most of an afternoon probing with the point of a needle to no avail. I now have learned to do it right at the beginning. I would not recommend the removable disk that are inserted instead of a washer. Buy a washable type. The filter systems will be large, perhaps something more elaborate. Prices start at $1.35.

Many drip systems will not operate at your normal water pressure. Their needs vary from 30 pounds per square inch. To make them work you will have to cut the water pressure by a factor of two. Also, prices have come down with new models and I’m sold on the one that comes with a gauge so you can precisely adjust it. About $7.20.

How long to run the system? You will have to discover this for yourself based on your soil type and plant needs. It appears the optimum is to keep the soil midway between saturation and dryness so the slow trickle will supply the water. The plants also appreciate a moderately moist condition rather than alternating between drying and drowning. The plant roots need air, even as you and I. At this point I will mention the tensiometer or soil moisture gauge, a probe that tells you the relative moisture at the depth to which the tip has been inserted. An inexpensive home model is available around $10 that will penetrate up to 12 inches and does not require batteries. The meter readings are approximate, depending on soil type and amount of fertilizers present. As the probe goes down through a recently watered soil the meter moves backward. Most reliable but it shows a drier reading. It is quite a help.

Mulching will conserve water and this gardener has clogged yards of compost to spread around shrubs or trees. Better keep your emitter heads above the mulch so that you can see what is going on. But if you run low and have to buy your mulch I have good things to say about ground bark in either the medium or coarse grade. As much for citrus. I find the roots do not grow up into the coarse grind. Which would present drying-out problems in the summertime. It is probably the best-looking mulch: it will not blow away in heavy winds and lasts for many years, gradually breaking down and becoming part of the soil. Any fertilizers easily reach the feeder roots.

I’ll be trying several methods this summer to conserve water and I would appreciate any suggestions. One non-expensive system for the vegetable garden is to try is built around sucking empty #10 can halfway into the ground between vegetable plants planted in a grid system and covering with a good mulch of wood chips or leaves. It is a very good supply for me. A beer can opener will cut triangular holes at the bottom of the can’s sides to allow the water trickles slowly into the soil 3 or 4 inches below the surface. The idea is to fill to make the water consumption by at least one-half over the previously observed. That is why you can put all together by halfed connectors or compression fittings. So a pressure irrigation is a must. Prices here have come down with new models and I’m sold on the one that comes with a gauge so you can precisely adjust it. About $17.50.

 Laurence Hanre has contributed her modeling for a lovely, artist organization.

SAN DOMENICO SCHOOL

Day Resid Resid Pre School Boys and Girls
Grades 1-12 Grades 9-12
(Formerly Dominican Convent School, San Rafael)

Illustrated brochure upon request or for further information write to Director of Admissions:
1500 Butterfield Road
San Anselmo, CA 94960
(415) 454-0200

MAGNIFICENT TWENTY-FOURTH COLLECTION

Queen Anne

VALUE PRICED AT . . . $645.00

The Queen Anne (model #5468) — from The Spirit of 1780 Collection — a unique offering of heirloom furniture designs commemorating the Bicentennial of the United States.
Top two “drawer” panels open down to Stereo FM/AM Radio, 8-Track Tape Player and pull-out Record Changer.
A superb speaker system with two 10” Best Woofers and two 3-1/2” Tweeters project the kind of sound you expect from a Magnavox. Exquisitely crafted Chippendale parlor chairs with legs and armrest to the overall beauty of this Pennsylvania charm early America.
Awarded The Early American Society Certificate of Commendation for authenticity to design.
Other “Stereo in Disguise” beginning at $400.

105 YEAR HERMAN CLAY
141 Kearny Street (at Sutter)
781-6020

French Dinner House
2550 Taylor - 725-9785

Robert Allen

American Express. DiscoverCard. MasterCard
Recommende by Holiday Magazine
CHRISTIAN CHIC
JULIA HARE
Julia Hare has always been
a connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
has always been a
connoisseur of good things,
from shirts and ties to
custom-made shoes and
clothes. She finds that
when one has a choice,
the harder the decision,
the better the result. She
DINING IN NEW YORK: Mr. and Mrs. Foster's Place

BY BLAIRE A. SAMSON

One enters 242 East 85th Street to be greeted by a chipper elderly woman, her hair rolled in a bun on the crown of her head. This is Mrs. Pearl Foster. She will soon tell you that she is from the South, if her accent hasn't already. Her full name is Mrs. Pearl Byrd Foster; the Byrd is the same as in that illustrious Virginia family and Mrs. Foster is proprietress of Mr. and Mrs. Foster's Place, a tiny French restaurant of vintage cuisine and fraternal ambiance.

The restaurant is behind unpretentious, weathered panels just off Second Avenue. Inside, with its black walnut walls and couchsia window, it looks... well... collegiate.

The cuisine is, however, in the finest of French traditions, enlivened by Mrs. Foster's own carefully considered refinements and variations. Many of her changes have given her recipes a Creole twist.

Mrs. Foster is also a lady of definite opinion. She will not, for example, serve bread and butter, for people feel they have to stuff themselves before their meal arrives; and coquillettes are the rigor that she warns each diner who calls for reservations which are only required.

You see Mrs. Foster has been "in" all her life, as a frequent traveler, author of a number of cookbooks, columnist and manager of a test kitchen.

By dinner's end, at my invitation, she will be sitting beside me, sipping wine—more about that delight later—and unwinning a fifty-inch-inch, battle-fatigued stack of file cards each covered in minutiae lettering with a recipe. She is a grandmotherly but sharp-witted grande dame.

Thus, this cold New York evening I tasted on her recommendation two of her four standard soups, a Virginia peanut soup and a lemon soup that not all in the Greek avgolemono vein.

Its chicken-flavored base was purposefully unclarified, the cloudy, full-bodied mixture then solidly infused with the essence of lemon. Its sweetness—it was not at all tart—made me think of our California Meyer lemons but the secret was in Mrs. Foster's lengthy simmering and seasoning, the same secret seasoning that makes her cold apple soup another seductive companion to dinner.

Peanut soup... the idea was fascinating to one who, alas, has never stepped in to the Louisiana territory.

The puree was obviously freshly ground, pungent and coarse, without any oiliness, the taste moreover was far more fragrant and much lighter than I expected. Nothing heavy about it; it even blossomed in the mouth like a fine white wine.

Two inch thick oblong bread sticks made of cornmeal were served alongside, for dunking. These replace the starchy buns, bread and crackers.

Their texture was slightly grainless but delicate, the flavor pronounced I was now quite intrigued.

Special note should also be made of her choice of wine that, un Madeira in little brown crocks to the side of crispily-onion-napped napkins and the excellent quiche that one can order.

Its crust was buttery but a little bit soggy; the filling, however, was a heaven-sent custard, pale amber color and as wholesome as dairy cream cheese.

Her salads, minor miracles in New York, pour out the full resources of a fresh produce market, radishes, green beans, florets of cauliflower and broccoli, summer melons, cucumber and three types of lettuce... less remarkable to San Francisco but unheard of to most New Yorkers.

Mr. and Mrs. Foster's Place is a recommendation on the single-esteem restaurant, which means one order one's entire evening over the phone when making reservations. Choose from boned chicken served in a Polynesian sauce starring with pine nuts or boiled scarlet swailed in crème butter and browned on top.

Her baked trout is in an abundant confection of crab, browned in almond meal, custard and on red and green onions. The sauce is a soup of sweets and the great goblets filled with alternating layers of snow cream and blueberries make a meal's end of pure ambrosia.

Complete dinners range from $13.50 to $20 for the lobster, crab and shrimp grill. Mrs. Foster is quite a woman and Mr. and Mrs. Foster's Place is quite a marvelous restaurant.
DINING IN NEW YORK:
Mr. and Mrs. Foster's Place

by BLAKE A. SAMSON

One enters 242 East 81st Street to be greeted by a chipper elderly woman, her hair rolled in a bun on the crown of her head. This is Mrs. Pearl Foster. She will soon tell you that she is from the South, if her accent hasn't already. Her full name is Mrs. Pearl Byrd Foster; the Byrd is the same as that in that illustrious Virginia family and Mrs. Foster is proprietress of Mr. and Mrs. Foster's Place, a tiny French restaurant of vintage cuisine and fraîcheur ambience.

The restaurant is behind unpretentious, weathered panels just off Second Avenue, inside, with its black walnut walls and coochee-coochee windows, it looks... well... collegiate.

The cuisine is, however, in the finest of French traditions, authored by Mrs. Foster's own carefully considered refinements and variations. Many of her changes have given her recipes a Creole twist.

Mrs. Foster is also a lady of definite opinions. She will not, for example, serve bread and butter, for people feel they should stuff themselves before their meal arrives; and coals and giant oysters are the rage in those who earn one dinner who calls for reservations which are also required.

If you see Mrs. Foster, she has been "in food" all her life, as a frequent traveler, author of a number of cookbooks, columnist and manager of a test kitchen.

By dinner's end, at my invitation, she will be sitting beside me, sipping wine—more about that later—and unwrapping a five-inch inch, butt-fatigued stack of file cards each covered in minute little lettering with a recipe. She is a grandmotherly but sharp-witted grande dame.

Thus, this cold New York evening I tasted on her recommendation two of her four standard soups, a Virginia peach soup and a lemon soup, not at all in the Creek ayvolemein vein.

This chicken-flavored bare was purposely left unclarified, the cloudy, full-bodied mixture then solidly infused with the essence of lemon. Its sweetness—it was not at all tart—made one think of our California Meyer lemons but the secret ingredient is Mrs. Foster's lengthy simmering and seasoning, the same secret seasoning that makes her cold crème soup another seductive companion to dinner.

Peanut soup... the idea was fascinating to one who also has never stepped in to the Louisiana territory.

The purée was obviously freshly ground and pungent and coarse without any ooziness, the taste moreover was far more fragrant and much lighter than I expected. Nothing heavy about this; it even blossomed in the mouth like a fine white wine. Two-inch long oblong bread sticks made of cornmeal were served alongside, for dunking. These replace the stumpy bunched bread and crackers. Their texture was slightly grainy but delicate, the flavor pronounced I was now quite intrigued.

Special note should also be made of her choice of wines that go with Madeira in little brown corks to the side of crisply-impenetrable napkins and the excellent quartet that one can order.

Its crust was buttery but a little bit soggy, the filling, however, was a heaven-sent custard, pale amber color and as wholesome as dairy fresh cream.

Her salads, minor miracles in New York, pour out the full resources of fresh produce: market radishes, green beans, florets of cauliflower and broccoli, tomato wedges, shreds of carrot and cucumber and three types of lettuce... less remarkable to San Franciscans but unheard of to New Yorkers.

Mr. and Mrs. Foster's Place is a restaurant on the singles-entrée plate, a restaurant with one order. One enters the place when preparing to make a dinner. Choose from boned chicken served in a Polish farmer's cheese sauce, with prunes and onions; or boiled scrap (scampi) served in cream butter and browned on top.

Her baked rainbow trout comes with Macadamia nuts—just one of Mrs. Foster's unique touches—and a lobster can be ordered with crab and shrimping stuffing. I ordered her well-renowned Beef Wellington.

The prime rib was as pink and as a baby's cheeks and evenly cooked from the farthest edge to the dead center. I hardly needed to press my fork to cut off pieces. It was marvelously tender and robust.

Just under a golden crust, any baby's pick, lay a quarter inch layer of dijon; the usual secondary layer of aspic was omitted.

This gives Mrs. Foster's Beef Wellington greater lightness and modernity, if not exact authenticity, certainly a tasty levity.

It comes with just as refined and gentle a Moraesa sauce. A happy Duke of Wellington would not have been found.

I have spent many years since moving to California attempting to find a California Cabernet Sauvignon that matched the luxurious flavor and smoothness of these wines, but have long admired many local Zinfandel, and especially those brought to California whites for our own, but the perfect Cabernet has eluded me; that is, until it came to Mrs. Foster's.

By some particular, perverse twist of fate, I had never tried the Freemark Abbey label, but I can imagine my embarrassment to travel across country to find what has been here in California all along.

Mrs. Foster's choice was a vintage 1969—a more generous choice since I have found that year but all unobtainable now.

The Freemark Abbey Cabernet Sauvignon was a happy discovery, even if I did feel acutely foolish in being given "religion" by a New Yorker!

Lastly, one can't close an article on Mr. and Mrs. Foster's Place without mentioning Mrs. Foster's forty-piece, both the lime pie and lemon zest cream pie with Florida.

Her carrot-almond torte is an abundant confection of carrot powder, almonds, macaroon, andNutella. The perfect farewell and even if I did feel acutely foolish in being given "religion" by a New Yorker!

Lastly, one can't close an article on Mr. and Mrs. Foster's Place without mentioning Mrs. Foster's forty-piece, both the lime pie and lemon zest cream pie with Florida.

Her carrot-almond torte is an abundant confection of carrot powder, almonds, macaroon, and Nutella. The perfect farewell and even if I did feel acutely foolish in being given "religion" by a New Yorker!

Lastly, one can't close an article on Mr. and Mrs. Foster's Place without mentioning Mrs. Foster's forty-piece, both the lime pie and lemon zest cream pie with Florida.

Her carrot-almond torte is an abundant confection of carrot powder, almonds, macaroon, and Nutella. The perfect farewell and even if I did feel acutely foolish in being given "religion" by a New Yorker!

Lastly, one can't close an article on Mr. and Mrs. Foster's Place without mentioning Mrs. Foster's forty-piece, both the lime pie and lemon zest cream pie with Florida.
The Oakland Symphony is everyone's symphony.

You can be part of a great symphony movement. Hear it here. Hear it there. Because this year we're growing by leaps and boundaries.


The Oakland Symphony, under the direction of Maestro Harold Farberman, will present a program ranging from Berlin's "Damnation of Faust" to Stravinsky's "Firebird."


For season ticket and program information phone 485-6400. The Oakland Symphony is your symphony.

THE MARKET SCENE
A Broker's Guide to Speculating at the Track
by THOMAS G. HENRY
E. F. Hutton & Co., Inc.
Oakland, CA

Short term traders have always looked for inefficiencies in the marketplace. Speculators look for bonds or stocks which are undervalued or overvalued by the armies of investors who follow each stock. Unfortunately, for most investors the stock market is very efficient. Most investors would have profited more from a buy-and-hold strategy than from a trading program. Studies, in fact, show that 90% of institutional portfolios underperform the Standard and Poor's composite average of 500 stocks because of management fees and related costs.

The ability of professional, full-time investors to beat the market averages, when they attack the market in the most competitive way is evidence of the stock markets efficiency. Next year's stock prices depend on what happens next year. Prices follow a random trail into the future, or do not predict or cause future events, although our hope for continuity often triumphs over our experience. The ability of the market to adjust quickly to news prevents even the most knowledgeable trader to make and profit with more than a 1000 or 2000 share investment. If the stock market does not lend itself to short-term trading, where can one turn for a quick profit?

Recent analyses of thoroughbred horse racing have uncovered a difference between the percentages and the probabilities. It has been found that the betting market is not completely efficient. That is, the percentages or odds set by the horseplayers are not true or, more properly, skewed as to a horse's real probability of winning. A race. Let's look at a study taken this year by a major national business magazine.

In the spring of 1973, Fortune sent a team of researchers to investigate the odds at several New York tracks. The group first determined what had to overcome a win, to have in mathematicians parlance, a winning ratio. The state has a pari-mutuel tax of about 10% on each pool into which bets are placed. The track takes another "official" seven percent for purses to horse owners and its own operating expenses. The track is allowed to remove all change over even 10c payouts. This means that a win pari-mutuel ticket is $1.49 per $2.00 ticket the track only has to pay $1.40 keeping 9c per $2.00 ticket for itself as breakage. Over a number of races this amounts to 3% of money bet. The analytical team found that if the track crowd bets $100,000 on a race they can only receive $86,000 back in winnings. They found the racetrack to be a mechanism for transferring wealth from some horseplayers to others and from all horseplayers to the track and state. This is similar to the stock and real estate markets. The investors transfer wealth to each other in a random and unpredictable way and from themselves as a group to the state in the form of estate, capital gains and transfer taxes.

Are the horses an easier game to beat than the financial markets, and can the horse races be a primer to the bond and stock markets for traders? The Fortune team listed the odds at which the horses were posted over 1000 entries. A winning ratio of 88% was the norm because the total column of betting could only win back $1.65 on every $2.00 bet. Horses that left the gate at odds of 2:1 had a winning ratio of 103%. Horses leaving at 1:1 had a ratio of 90%. These are incredible returns to a horse player. Players betting heavy favorites where the potential return is equal to or less than the bet were regularly winning money over the 80% norm. The research found that horses posted upwards from 2:3 to 6:1 had a winning ratio of 82%. Horses that went off at odds of less than 1:1 had winning ratios of 70% and less. The betting market revealed the inefficiency that the determination of percentages was low when a horse had a high probability of winning and the percentages were high when a horse had a low probability of winning. The crowd simply bet too much on long shots and not enough on favorites. In the betting market, the odds were skewed to probabilities. They
The Oakland Symphony is everyone's symphony

You can be part of a great symphony movement. Hear it here. Hear it there. Because this year we're growing by leaps and boundaries. During the 1975-76 Bicentennial season we'll present our concert season in three different places in the East Bay. The Paramount Theatre in Oakland. The Zellerbach Auditorium in Berkeley. The Concord Pavilion. Whatever's your pleasure.

The Oakland Symphony, under the direction of Maestro Harold Farberman, will present a program ranging from Berlioz's "Damnation of Faust" to Stravinsky's "Firebird."


For season ticket and program information phone 465-6400.

The Oakland Symphony is your symphony.

---

THE MARKET SCENE
A Broker's Guide to Speculating at the Track
by THOMAS G. HENRY
E. F. Hutton Co., Inc.
Oakland, CA

Short term traders have always looked for inefficiencies in the marketplace. Speculators look for bonds or stocks which are undervalued or overvalued by the armies of investors who follow each stock. Unfortunately for most investors the stock market is very efficient. Most investors would have profited more from a buy-and-hold strategy than from a trading program. Studies, in fact, show that 90% of institutional portfolios underperform the Standard and Poor's composite average of 500 stocks because of management fees and related costs.

The ability of professional, full-time investors to beat the market averages, when they attack the market in the most competitive way is evidence of the stock market's efficiency. Next year's stock prices depend on what happens next year. Prices follow a random walk into the future, as do marriage and career, although our hope for continuity often triumphs over our experience. The ability of the market to adjust quickly to new events is a cause of the most knowledgeable trader to make and profit with more than a 1000 or 2000 share investment. If the stock market does not react to a short-term trading, where can one turn for a quick profit?

Recent analyses of thoroughbred horse racing have uncovered a difference between the percentages and probabilities. It has been found that the betting market is not completely efficient. This means that the percentages on the odds set by the bookie players are out of tune or may be improperly, skewed as to a horse's real probability of winning a race. Let's look at a study taken this year by a national business magazine.

In the spring of 1975, Fortune sent a team of researchers to investigate the odds at several New York tracks. The group first determined what had to be overcome to win, to have in mathematicians parlance, a winning ratio. The state has a pari-mutual tax of about 10% on each pool into which bets are placed. The track takes another "official" seven percent for purses to horse owners and its own operating expenses. The track is allowed to remove all change over even $10 tickets. This means if a win pari-mutual ticket is $3.49 per $3.00 ticket the track only has to pay $3.40 keeping 9% per $3.00 ticket for itself as bookie. Over a number of races this amounts to 3% of money bet. The analytical team found that if the track crowd bets $100,000 on a race they can only receive $88,000 back in winnings. They found the racetrack to be a mechanism for transferring wealth from some horseplayers to others and from all horseplayers to the track and state. This is similar to the stock and real estate markets. The investors transfer wealth to each other in a random and unpredictable way and from themselves as a group to the state in the form of estate, capital gains, and transfer taxes.

Are the horses an easier game to play than the financial markets? Can the horse racing be a primer to the bond market and stocks for traders? The Fortune team listed the odds at which the horses were posted over 1000 entries. A winning ratio of 90% was the norm because the entire crowd of bettors can only win back $1.65 on every $2.00 bet. Horses that left the gate at odds of 2-1 had a winning ratio of 103%. Horses leaving at 1-1 a ratio of 90%. These are incredible returns to a horseplayer. Players betting heavy favorites who know that the potential return is equal to or less than the bet were regularly winning money over the 80% norm. The research group found that horses posted upwards from 2-1 to 6-1 had a winning ratio of 82%. Horses that went off at odds higher than 6-1 had a winning ratio of 70% and less. The betting market revealed the inefficiency that the determination of percentages was low when a horse had a high probability of winning and percentages were high when a horse had a low probability of winning. The crowd simply bet too much on longshots and not enough on favorites. In the betting market the odds were skewed as to probabilities.
Stewart Hotel
The Highland Room

The Highland Room
presents
Leonard Garr

Tuesday through Saturday
9:00 p.m. to 1:00 a.m.
plays and sings your favorites

Free hot hors d'oeuvres • Cocktails... Atmosphere

found the favorites to be the best but that the stock as a whole is a better bet than all favorites had a winning ratio of 91%. Favorite bettors held their losses to only 5%.

Is the crowd easy to beat? A study of over 5,000 races by Burton M. Fabri, physicist at Brooklyn's Pratt Institute, revealed winning ratios of approximately 40%. For the five handicappers of the Daily Racing Form, who are generally considered the best in the country, many critics argue that a public handicapper is not in the race with the winner in each race. Each race, however, has a favorite. The crowd cannot pick the winner of each race, in fact favorites only win about 35% of the races, but the crowd does better than the handicappers in determining probabilities of winning. Does that compare with your personally selected investments as against those that have been picked for you by investment advisors?

The racing fan who would make money at the track must be a better handicapper than the crowd. The acknowledged experts of the track as in the stock market do worse than the crowd or market averages. Many analysts, including the famous Lucien Hooper of Forbes, says this kind of Percentages versus Probabilities carries over to the stock market. Analysis by Mr. Hooper has revealed that stocks priced over $10 per share provide the best investments. He points out frequently in his articles that dem and for well-managed, well-capitalized and broadly based companies is strong. This strength holds the prices up. Stockholders of such companies usually do not want small traders in and out of the stock and feel that a large dollar volume is more easily purchased in a small number of high priced shares. In fact many analysts say watch out for a stock split because it may mean management knows they have lost the confidence of the conservative large investors and must distribute their securities to smaller investors. Low-priced shares are generally considered to be far more volatile and speculative. They are the longshots of the stock market and high-priced shares are the favorites. Fortune has pointed out in its analyses of the second 500 largest corporations that in recent years the small company stocks have not performed as well as the first 500 even though price growth has been similar. In fact the stocks of the largest 200 companies have outperformed the other 300. This shows the stock buying public tends to overlook long shots in the hope of a large quick profit and to underplay institutional favorites when experience proves time and time again that the best companies make the best investments over the long term. Every horse race has a winner. There are plenty of years when almost all stocks close below their highs of the previous year. Horse races do come to a conclusion; the stock market does not. The psychology of the public shying away from losers and high probability speculations in the horse race is interesting.

What other observations have occurred at the track on a regular basis? One phenomenon frequently observed is that bettors seem to place or for second, in a horse race have a winning ratio of 10%. If the favorite is running at an average price of less than $1 to a $1 bet. High winning ratios have been found on small horses three-quarters of a mile, or less when the horse has shown a factor ratio from any of the leading horses within the last month.

The track secretaries sets conditions of racing so that the best horses will carry the most weight in a race. A very high proportion of winners carry in the high weight. The track secretary is reluctant to give too high a weight to a strong horse probably for the reasons the crowd doesn't bet enough on an obviously heavy favorite.

One very little known fact is the high percentage of horses who win on the second or third try after losing a race in which they were the favorites. The horse is usually a strong one who was out of condition for his last race. This may have a carry over to the stock market. A strong company may report one or two bad quarters and its stock price drops to a bargain level.

One advantage investors have over horseplayers, although very few of them do it, is the ability to cut losses short if things begin to go sour. The horseplayer must lose 100% of his bet whereas the investor can, if he would, cut losses to 10%, or 15% of his investment.

The horse betting market and the stock market have one major similarity; the final outcome is beyond the control of the individual. What happens depends on events that will occur after the financial commitment.

While the future will make up its own mind, the players of the heavy favorites in both markets have been winners.
Stewart Hotel
The Highland Room

The Highland Room
presents
Leonard Garr

Tuesday through Saturday
9:00 a.m. to 1:00 p.m.
plays and sings your favorites

Free hot hors d'oeuvres • Cocktails • Atmosphere
A Wonderful Way
To Begin Your Evening
At the Theater, the Opera
the Symphony, the Ballet

Grison's STEAK HOUSE
Charcoal-Broiled Steaks
Lebster...Rainbow Trout
Prime Rib...and other
Specialties Enjoyed by
San Franciscans For More
than 40 Years.
Van Ness at Pacific
San Francisco
(415)885-2050/(415)673-1888
Banquet Facilities
Validated Parking

The City Center Joffrey Ballet brings its 20th birthday celebration to San Francisco's War Memorial Opera House for six exciting performances, June 2 through 6.

For the third successive season, the Joffrey Ballet's San Francisco performances are being presented by the San Francisco Symphony Association, by arrangement with the Foundation for the Joffrey Ballet, and Harald Shaw.

Performance dates, times, and programs are as follows:

Wednesday, June 2
8:30 p.m.

Duke Coupe II
Secret Places

The Green Table

Thursday, June 3
8:30 p.m.

Viva Vivaldi!

Weenies

*Offenbach in the Underworld

Friday, June 4
8:30 p.m.

Reflections

*Pavane on the Death of an Infant

*Drums, Dreams and Banjos

Saturday, June 5
8:30 p.m.

Face Dancers

Secret Places

Sunday, June 6
2:30 p.m.

*MATINEE

Viva Vivaldi!

*Pavane on the Death of an Infant

*A Ball in Old Vienna

Drums, Dreams and Banjos

Sunday, June 6
8:30 p.m.

Duke Coupe II

The Relativity of Icarus

Trinity

From those difficult beginnings in 1955 when six dancers left New York in a borrowed station wagon to embark upon 23 one-night-stands in eleven states, that little dance troupe has grown healthy and strong. Adopting the name of the New York City Center home where it produces spring and fall seasons, and adding annual tours across the United States, the Joffrey Ballet has become one of America's leading and most talked-about dance companies. Robert Joffrey is its Artistic Director; Gerald Arpino, who served as Joffrey's leading dancer for eight years, is Associate Director and Chief Choreographer.

Tickets are priced at $10.50 for Orchestras and Grand Tier seats; $9.50 for Dress Circle seats; $8.50, Balcony Circle: $6.50, Balcony Center: $5.00, Balcony side sections, and $12.50 for a single box seat.

Mail orders are being accepted by the Symphony Box Office at the Opera House, Van Ness Avenue, San Francisco 94102, and must be accompanied by a self-addressed, stamped envelope, as well as a check for the total amount due, or the account number and authorization signature for either Bank of America or Master Charge. Please include your name, address, and daytime phone number with your order.

In-person purchase of Joffrey Ballet tickets may be made at the Symphony's Opera House box office, and at Fine Arts Box Office (Sherman Clay), 141 Kearny St., San Francisco (telephone 437-3000); all Macy's, Emporium-Capwell's, and BASS outlets; and major ticket outlets throughout the Bay Area.

A free, descriptive brochure about the Joffrey's San Francisco series is available, complete with detailed descriptions of repertoire and a convenient order blank. Please telephone 437-5400 with your request.

*A San Francisco Premiere
**Joffrey Production of San Francisco Premiere

Sunday, June 6
2:30 p.m.

*A Ball in Old Vienna

Drums, Dreams and Banjos

Sunday, June 6
8:30 p.m.

Duke Coupe II

The Relativity of Icarus

Trinity

Beauitiful, bountiful
Buena Vista breakfasts
from 9 a.m.

Impecable, insatiable
Irish coffee and other
libations until 2 a.m.

The Buena Vista
foot of Hyde overlooking the golden gate
San Francisco

Sunday, June 6
2:30 p.m.

Viva Vivaldi!

*Pavane on the Death of an Infant

*A Ball in Old Vienna

Drums, Dreams and Banjos

Sunday, June 6
8:30 p.m.

Duke Coupe II

The Relativity of Icarus

Trinity

From those difficult beginnings in 1955 when six dancers left New York in a borrowed station wagon to embark upon 23 one-night-stands in eleven states, that little dance troupe has grown healthy and strong. Adopting the name of the New York City Center home where it produces spring and fall seasons, and adding annual tours across the United States, the Joffrey Ballet has become one of America's leading and most talked-about dance companies. Robert Joffrey is its Artistic Director; Gerald Arpino, who served as Joffrey's leading dancer for eight years, is Associate Director and Chief Choreographer.

Tickets are priced at $10.50 for Orchestras and Grand Tier seats; $9.50 for Dress Circle seats; $8.50, Balcony Circle: $6.50, Balcony Center: $5.00, Balcony side sections, and $12.50 for a single box seat.

Mail orders are being accepted by the Symphony Box Office at the Opera House, Van Ness Avenue, San Francisco 94102, and must be accompanied by a self-addressed, stamped envelope, as well as a check for the total amount due, or the account number and authorization signature for either Bank of America or Master Charge. Please include your name, address, and daytime phone number with your order.

In-person purchase of Joffrey Ballet tickets may be made at the Symphony's Opera House box office, and at Fine Arts Box Office (Sherman Clay), 141 Kearny St., San Francisco (telephone 437-3000); all Macy's, Emporium-Capwell's, and BASS outlets; and major ticket outlets throughout the Bay Area.

A free, descriptive brochure about the Joffrey's San Francisco series is available, complete with detailed descriptions of repertoire and a convenient order blank. Please telephone 437-5400 with your request.

*A San Francisco Premiere
**Joffrey Production of San Francisco Premiere

Sunday, June 6
2:30 p.m.

Viva Vivaldi!

*Pavane on the Death of an Infant

*A Ball in Old Vienna

Drums, Dreams and Banjos

Sunday, June 6
8:30 p.m.

Duke Coupe II

The Relativity of Icarus

Trinity

Beauitiful, bountiful
Buena Vista breakfasts
from 9 a.m.

Impecable, insatiable
Irish coffee and other
libations until 2 a.m.

The Buena Vista
foot of Hyde overlooking the golden gate
San Francisco
A Wonderful Way
To Begin Your Evening
At the Theater, the Opera
the Symphony, the Ballet

Grison’s
STEAK HOUSE

Charcoal-Broiled Steaks . .
Steak and Lobster . .
Rainbow Trout . .
Prime Rib . . . and other
Specialties Enjoyed by
San Francisco’s Finest

Van Ness at Pacific
San Francisco
(415) 888-2050 (415) 673-1888
Banquet Facilities
Validated Parking

For the third successive season, the Joffrey Ballet’s San Francisco perfor-
mances are being presented by the San Francisco Symphony Asso-
ciation, by arrangement with the Foundation for the Joffrey Ballet, and
Harold Shaw.

Performance dates, times, and pro-
grams are as follows:
Wednesday, June 2
8:30 p.m.
Thursday, June 3
8:30 p.m.
Sunday, June 6
2:30 p.m.
Viva Vivaldi!
“Pavane on the Death of an Infant
*A Ball in Old Vienna
Drums, Dreams and Banjos
Sunday, June 6
8:30 p.m.
Moves
Deuce Coupe II
The Relativity of Icarus
Trinity

Performance dates, times, and pro-
grams are as follows:
Wednesday, June 2
8:30 p.m.
Deuce Coupe II
Secret Places
Fontana
The Green Table
Thursday, June 3
Viva Vivaldi!
*Gondoliers
*Weenies
**Offenbach in the Underworld
Friday, June 4
8:30 p.m.
*Reflections
*Pavane on the Death of an Infant
As Time Goes By
*Drums, Dreams and Banjos
Saturday, June 5
8:30 p.m.
Face Dancers
Secret Places
Fontana
N.Y. Export, Op. Jazz

Sunday, June 6
2:30 p.m.
Viva Vivaldi!
*Pavane on the Death of an Infant
*A Ball in Old Vienna
Drums, Dreams and Banjos
Sunday, June 6
8:30 p.m.
Moves
Deuce Coupe II
The Relativity of Icarus
Trinity

From those difficult beginnings in
1956, when six dancers left New York,
in a borrowed station wagon to em-
brace upon 23 one-act nights in,
eleven states, that little dance troupe
has grown healthful and strong. Adap-
ting the name of the New York City
Center home where it produces spring
and fall seasons, and adding annual
tours across the United States, the
Joffrey Ballet has become one of
America’s leading and most acclaimed
about dance companies. Robert Jof-
frey is its Artistic Director; Gerald
Arpino, who served as Joffrey’s lead-
ing dancer for eight years, is Asso-
ciate Director and Chief Choreogra-
pher.

Tickets are priced at $10.50 for
Orchestra and Grand Tier seating;
$9.50 for Dress Circle seats; $8.50,
Balcony Circle; $6.50, Balcony Tier;
$5.50, Balcony side sections; and
$12.50 for a single box seat.

Mail orders are being accepted by
the Symphony Box Office at the Op-
era House, Van Ness Avenue, San
Francisco 94102, and must be ac-
companied by a self-addressed,
stamped envelope, as well as a check
for the total amount due, or the ac-
count number and authorization sig-
nature for either BankAmerica or
Master Charge. Please include your
name, address, and daytime phone
number with your order.

In-person purchase of Joffrey Bal-
let tickets may be made at the Sym-
phony’s Opera House box office,
and at Fine Arts Box Office (Sherman
Clay, 141 Kearny Street, San Fran-
cisco) (telephone 431-1000); all Macy’s,
Embarcadero-Capwell’s, and BASS
outlets; and major ticket outlets through-
out the Bay Area.

A free, descriptive brochure about
the Joffrey’s San Francisco series is
available, complete with detailed de-
scriptions of repertoire and a con-
venient order blank. Please telephone
431-5400 with your request.

The Joffrey’s San Francisco series is
available, complete with detailed de-
scriptions of repertoire and a con-
venient order blank. Please telephone
431-5400 with your request.

The Joffrey’s San Francisco series is
available, complete with detailed de-
scriptions of repertoire and a con-
venient order blank. Please telephone
431-5400 with your request.

The Joffrey’s San Francisco series is
available, complete with detailed de-
scriptions of repertoire and a con-
venient order blank. Please telephone
431-5400 with your request.

The Joffrey’s San Francisco series is
available, complete with detailed de-
scriptions of repertoire and a con-
venient order blank. Please telephone
431-5400 with your request.
Bernstein’s heads in a pool of water until they came up with another story.

After each seismic blast, it became more difficult.

The logjam of information broke with each success; now they had to deal with the different versions of the stories brought to them by different interests.

Who was being set up? Who was sensing his own interests? What were the motivations of this and that source?

We wrote perhaps 20 stories in less than a year,” Woodward said, “and it was always one step forward at a time—and always a small step at that.”

My guess is that no one who has followed the Watergate story in its entirety will find much new in “All the President’s Men” about the what, but the movie unaids one finds oneself transfixed by the how and the why—the pursuit itself, the gumshoeing, the smell and roar of the newsroom. The movie is virtually a primer to the reporting trade.

There is very little in the way of reflection or characterization to intrude on the freight-train pile-up of incident.

As there is in its experiences, enough detail to stock three or four more detective novels, the writers wisely have kept just the essential, key breakdowns in their investigations during 1972 and 1973.

Two of these came on September 29 and October 9, 1972, 104 and 114 days after Liddy & Co. was put out of business. Against all odds, they were relatively dry months. The President was re-nominated; the General Accounting Office cited CREEP for campaign violations; Attorney General Kleindienst promised the most extensive, thorough and comprehensive investigation since the assassination of President Kennedy. The Grand Jury indictments stopped at the Watergate burglars and their immediate two overseers. “Wood-

stein and Co.” spent the evenings with their feet in the doors of scammed CREEP secretaries.

Owing to their midnight oil, the Post was able to establish that John Mitchell while serving as the Attorney General had personal control over a $256,000 to $700,000 CREEP fund in laundered currency earmarked for political intelligence gathering.

“I am first and foremost a lawyer—enforcement officer,” John Mitchell had said. To hear Martha tell it, the former Attorney General was really “a cute, cuddly, adorable fellow” being set up.

“All that crap you’re putting it in the paper,” Mitchell sputteringly shouted at Woodward when given the opportunity to comment, “It’s all been denied. Katie Graham is going to get him—a big fat winger if that’s published.”

Four other persons had authority over the fund doled out by Hugh Sloan after checking with Mitchell. The tar-baby embraced Maurice Stans, Jeb Magruder and Herbert L. Porter. The fourth man, H.R. Haldeman, was more difficult to pin, for everyone seemed to live in mortal fear of him.

Woodward and Bernstein’s second scoop, revealed the cross-country fraud, the artistry and games of Donald Segretti and his College Chums. These revelations showed that Watergate was not a single-shot aberration but just one event in a series that went as far back in time as 1969.

(continued)
The Post story is not only fiction,” replied Ron Ziegler, His Master’s Voice, “but a collection of absurdities.” That was Segretti’s claim to fame at U.C.S.B. didn’t fit his judgment in the slightest.

However, Woodward and Bernstein almost lost the Segretti plum.

Back at the New York Times, newsman Robert Smith who filled-in covering the Justice Department part-time while working full-time on the white house, was due to leave to return to the folded-hands of academia.

On one of his last days in August, he took a government official to lunch and peppered him with questions.

“T’S a pity,” the luckless official said reluctantly. Remember this name—Donald Segretti.”

Smith, dutiful to the finish, handed his notes over to his successor and went back to school.

There things sat until his read of Segretti’s phone on page 18 of the October 18 Washington Post, by-line “Batman and Robin”.

The Times last Angeles Bureau Chief Steve Roberts quickly panned copies of Segretti’s phone records in Martin del Rey, finding up a couple of solid pieces on October 19 of Segretti’s phone calls to the White House and attempts to join the McGovern campaign, but were merely footnotes to the Post’s blockbuster.

Actually, the Post was grateful for the Roberts back-up. Reportorial stonewalls had been impeding the Post’s motives with great fanfare.

When the stories appeared, they buttressed the Post and took off some of the heat. The Times would have been thrilled to hear it was doing the Post a service.

Immedately afterward “Woodstein” was able to attribute authorship of the infamous Morley “canuck” letter to Ken Cloward, deputy director of White House communications and clearing-house for all reporters’ questions to the White House. Hm, no wonder truth often got buried in bureaucratic.

The same week, the Segretti and “canuck” stories ran, Time Magazine had a tantalizing title, written almost as an aside. Had it been explored, it would have yielded far greater.

“Time has learned,” the paragraph started, “Bernard Baker, the former CIA man who led the round-trip to Watergate, recruited nine Cubans from Miami in early May and assigned them to attack Daniel Ellsberg.

Roughing up Ellsberg (one of the Cubans allegedly subnetted in pub- lic was small fry to what would eventually come out May 7, 1973, but it took 16 days to realize that something else just might be hidden in the minds of larker’s little luminaries.

That same week Newsweek wrote a story about Segretti. It was published February 3, 1972. Administration officials invited a former CIA operative and computer mathematician to develop a sophisticated computerized intelligence bank of personal data on political friends and enemies.

Once again the bins were sitting there labeled: just waiting to be opened: Ellsberg, CIA, the enemies list.

What becomes increasingly evident is that the more one digs into the watergate coverage is that the parameters of the story were suggested quite early but in the helsinker hardly anyone but Bernstein and Woodward went after them.

Only when James McCord offered his kinaevian letter of resignation and Sirca on March 23, 220 days after the break-in, did the rest of the media wake up.

By then, the White House was like the palace of Lucerne Borps. Everyone had pollen rings.

McCord unleashed a mass scramble for individual salvation in which the three words “immunity from prosecution” became an open sesame.

One by one the birds began to sing… to the FBI, the Grand Jury, and on Uncle Sam Ervin’s daily Quiz Show. A veritable orgy of informal agreements, dirty deals, and patronage appointments was set up to line up and air their sins. Something is win broken in Denmark said Stans’ back-up, “I’m a part of it.”

“I can name names,” announced Martha.

Patrick Gray was first orphaned then put into the bag. Then I would walk over my grandmother Coblen found plea-bargaining, “dregs” and in that context, yet W. Clement Stone kept paying his rent.

John Dean, thinking he was holding the truth at bay, found himself holding the bag. The Teutonic Mafia—Haldeman and Erlichman—got their shotgun leave-of-absence.

“It’s like to see it all get dredged,” Spiro said wistfully in July, in October, it was the country responding.

“American.”

“American.”

“American.”

“American.”

Coblen went to Washington, D.C. if you need up a bag, ran for a touchdown. The Santa Ana Regolith’s fifty yard dash was then matched by the Providence Journal Bulletin’s field goal on Nixon’s tax deductions.

What were the Joe Namaths of the newspaper empire doing being snapped by cub scouts? And how egg all over the media’s face? The answers are slightly hinted at in “All the President’s Men.”
The Post story is not only fiction,” replied Ron Ziegler, his master’s voice, “but a collection of absurd lies.” That was Segreti’s conclusion at U.S.C., didn’t flog his judgment in the slightest.

However, Woodward and Bernstein almost lost the Segreti plum.

Back at the New York Times, news reporter Robert Smith who filled in covering the Justice Department part-time while working full-time on the Watergate, was due to leave to return to the ivy-hatted of academia.

On one of his last days in August 73, he took a government office to lunch and peppered him with questions.

“Give me one hint,” the luckless official said reluctantly. “Remember this name—Donald Segreti.”

Smith, dutiful to the finish, handed his notes over to his successor and went back to school. Things sat until he read of Segreti on page one of the October 18 Washington Post, by-line “Batman and Robin.”

The Times’ Los Angeles Bureau Chief Steve Roberts quickly panned copies of Segreti’s phone records in Martha del Rio, yielded up a couple of solid pieces on October 19 of Segreti’s phone calls to the White House and attempted to join in the Mc Govern campaign, but these were meek footnotes to the Post’s blockbuster.

Actually, the Post was grateful for the Roberts up-crop. After all, the Watergate story had been impinging the Post’s motives with great force. When the Times articles appeared, they buttressed the Post and took off some of the heat. The Times would have been thrilled to hear it was doing the Post a service.

Immediately afterward “Woodstein” was able to attribute authorship of the infamous Morlock “canuck” letter to Ken Clapp, deputy director of White House communications and cleaning-house for all reporters’ questions to the White House. Hmm, no wonder truth often got buried in bureaucratic.”

The same week, the Segreti and “canuck” stories ran, Time magazine had a tantalizing headline, written almost as an aide. Had it been exploited, it would have yielded far greater.

“Time has learned,” the paragraph started, “Bernard Barker, the former CIA agent who led the raiding party into Watergate recruited nine Cubans from Miami in early May and assigned them to attack Daniel Ellsberg.

Roughing up Ellsberg (one of the Cubans allegedly had participated in the Ellsberg was small fry to what would eventually come out May 73, but it took 16 years to realize that something else just might be hidden in the minds of larker’s little maniacs.

That same week, Newsweek wrote a similarly propagandistic item about a February 73, Administration officials invited a former CIA operative and computer mathematician to develop a sophisticated computerized intelligence bank of personal data on political friends and enemies.

Once again the bins were sitting there labeled “just waiting to be opened” Ellsberg CIA, the enemies list.

What becomes increasingly evident is the more one digs into the workings of the Watergate cover-up is that the parameters of the story were suggested quite early but in the gutter—and hardly anyone but Bernstein and Woodward went after them.

Only when James McCord offered his kiss-blow to a letter writer to the Star on March 23, 1973, 280 days after the break-in, did the rest of the media wake up.

By then, the White House was like the palace of Lucerne Borgia. Everyone had passed their rings.

McCord unleashed a mass scramble for individual salvation in which the three words “immune from prosecution” became an open-seasame.

One by one the birds began to sing. To the FBI, the Grand Jury, and on Uncle Sam’s frontline. A veritable orgy of immunocalmualtions broke out across the Nixon team. The Vein hearing became a confessional for presidential staff to line up and air their sins.

Something is rotten in Denmark, said Starr’s bookkeeper. “I’m just a part of it.”

“If I can name names,” announced Martha.

Patrick Gray was first orphaned then put into the hands of the agency “I would walk over my grandmother” Colson found plea-bargaining, evidence, power, power and in that order, yet W. Clement Stone kept paying his rent.

John Dean, thinking he was holding the truth at bay, found himself holding the bag. The Teutonic mafia—Bearden Ehrlichman—got their shotgun—leave-of-absence.

“Wouldn’t like to see it all get dredged,” Spiro said wistfully in July. In October it was the country responded, and this time it was different. “To 1, Agnew!”


As the game list of revelations lengthened, often in chains—like a row of firecrackers going off more and more people began to doubt the probability of Richard Nixon’s own involvement.

“Relax, know these things,” the Book of Acts tells us, “for this thing was not done in a corner.” Would Nixon walk the walk? While his Palace Guard sank in the sea of corruption.

“It sounds,” William Sash quipped, “like the fellow who played the piano in a brothel for twenty years and insisted that he didn’t know what was going on upstairs. The walking powder keg was Alexander Butterfield. ‘I really hoped you guys wouldn’t ask that,’” he went on. “To slip out word that Nixon had been winetasting himself as well as were his son and his brother, a rogues’ opera was on.” After that and Rose Mary’s 16 minute book-boo, everything else was just ‘mopping up’.

As the last laugh the Post beat everyone else in headquarters Nixon’s resignation.

So McCord’s letter was the turning point helped by turncoat Dean’s point-précieuse “I knew.”

Mid-1973 men like Sly Hensch and John Crewdson of the New York Times, Nicholas Horrock of Newsweek, Sandy Smith of Time, James Falk of the Washington Star—New and Jack Nelson, Matt Chomsky of the Los Angeles Times, and Bob Jackson of the Los Angeles Times began to point their bloodhounds in the direction of Watergate and came up with their own front-page scoops, but where were they before March 1973? And why were they not on the stick?

It was only two months from McCord’s letter to May when Bernstein and Woodward won their Pulitzer and the competition was only just beginning to catch up.

That same May journalists to show how badly the major metropolitan quarters had fumbled Watergate—a running story, actually. Too many stories, the water boy picked up Nixon’s San Clemente financial machinations ran for a touchdown. The Santa Ana Register’s fifty yard dash was then matched by the Providence Journal’s Pulitzer’s field goal on Nixon’s tax deductions.

What were the Joe Namaths of the newspaper empire doing being strapped by cub scouts? And it was the egg all over the media’s face! The answers are slightly hinted at in “All the President’s Men.”

You are cordially invited to experience... DINNER AT EIGHT


ALAN WINDERS 863-8587
ski run in the Southern Hemisphere. There are two 3-bar lifts, a platter lift, a rope tow and two fixed-grip learner's tow. Although there is no overnight accommodation at the field, there are good hotels and motels at nearby Nelmans (15 miles away), Ashburton (35 miles), Darfield (60 miles), and Christchurch. And you can leave your car behind since there's daily coach service from all these cities to the ski area.

There are numerous other rapidly developing ski areas on the South Island, including:

- **Lake Ohau -** ski center in basin above the lake. Two rope tows lifting to 4500 feet. Accommodation at Lake Ohau Lodge. Minibus operates between lodge and ski area.

- **Mt. Robert -** 60 miles from Nelson (northern end of South Island) on shores of Lake Rotopuna. A number of snow-covered basins with main lift and vertical drop and tow facilities in second basin.

- **Temple Basin -** near township of Arthur's Pass. 100 miles from Christchurch, the South Island's largest city. Three tows with a vertical lift of 2800 feet. A good lift runs from 3000 to 4500 feet. Accommodation in three ski huts operated by ski clubs.

- **Ereton Park -** 65 miles from Timaru. Main tow runs 1100 feet and gives variety of splendid runs in area aptly known as "Powder Snow, Valley". Accommodation is available at field.

- **Craigieburn Valley -** on West Coast, 75 miles from Christchurch via Porter's Pass. Four main tows with vertical of 2000 feet. Accommodation in two main lodges operated by ski club.

- **Mt. Cheesemonger -** 65 miles from Christchurch. Four tows. Accommodation in four huts operated by ski club; two ice skating rings.

- **Muri -** relatively new ski area near Hanmer Springs, 92 miles from Christchurch. Two tows with vertical drop of 900 feet. Accommodation at nearby Hanmer Inn.

- **Broken River Basin -** on West Coast 65 miles from Christchurch (via Porter's Pass). Four tows with vertical drop of 1400 feet. Accommodation in two lodges.

- **Porter Heights -** 60 miles from Christchurch at the top of Porter's Pass. T-bar and two tows. No accommodation as access from Christchurch is easy.

- **Lake Tekapo -** a few miles to south of Lake Tekapo. Four tows reaching height of 5000 feet. Accommodation at township on lake.

---

**After the Theatre**

**Fairmont Hotel**

Venetian Room (closed Mondays)

**Tonga Room**

**Bristo Hall**

**St. Francis Hotel**

The Peninsula

Tue thru Sat - Delivery
Mon thru Fri 11-4 p.m. - Cocktail Dancing with The Abe Battat Trio
Sun and Men - Abe Battat Trio with Carole Lee

**Sir Francis Drake**

Starlite Room

dancing nightly to Sonny Castillo and Fox

**San Francisco Hilton**

Henri's Room at the Top

Tue thru Sat - Audrey & The Corporation
Sun and Men - Marjorie Baker & The Hanepen Trio

**Hyatt Regency**

The Market Place

Mon thru Fri - Ginni Wilson Trio

**El Matador** (492 Broadway)

May 12, 13-26, 27-29, 30-6; - Lucknow Davis

**Great American Music Hall**

(659 of Fillmore St.)

May 4 & 5 - The Chieftains
May 13 - Bill Evans Trio
May 14 & 15 - Sarah Vaughan

---

**An Extraordinary Way to see SOUTH AMERICA**

There's no substitute for experience, especially when you travel through a world as excitingly varied as South America. Having sailed here for 125 years, we can make your visit extraordinary. We know the interesting out-of-the-way placas, as well as the big cities and great scenic wonders. We know where to find the best fuits, finest cultural attractions, and authentic native cuisine. Come with us on our luxurious 100-passenger American ships. To 36 fascinating destinations in Mexico, Panama, the Panama Canal, Colombia, Cunapoo, Venezuela, Brazil, Argentina, the Strait of Magellan, Chili, Peru, and Ecuador. Full cruise: 55 days round trip from San Francisco, San Ati, Air Holidays: 5 to 32 days. Contact your travel agent or mail the coupon.
An Extraordinary Way to see
SOUTH AMERICA

There’s no substitute for experience—especially when you travel through a world as excitingly varied as South America. Having sailed here for 125 years, we can make your visit extraordinary. We know the interesting out-of-the-way places, as well as the big cities and great scenic wonders. We know where to find the best lups, finest cultural attractions, and authentic native cuisine. Come with us on our luxurious 100 passenger American ships. To 16 fascinating destinations in Mexico, Panama, the Panama Canal, Columbia, Ecuador, Brazil, Argentina, the Strait of Magellan, Chile, Peru, and Ecuador. Full cruise: 55 days round trip from San Francisco, Sea & Air Holidays. 3 to 32 days. Contact your travel agent or mail the coupon.

The Shell Connection

Prudential Cruises

The Shell Connection

Prudential Cruises, Inc.
One California Street, San Francisco, CA 94111
Phone: 1-800-777-7777
Fax: 1-800-777-8888

Prudential Cruises

Ships of U.S. Registry
RENO
 harass's Reno (Headliner Room)—Reservations only. Fees: $500 (after 10:30) Thurs. June 2—Frankie Valli; June 9—The Manhattan Transfer; June 17—Pete Matthiessen;
John Anagnost's Nugget (Gobolett Room)—(Reservations) toll free: 1-800-684-4177. June 2—Alvin Francis and Foster Brooks; June 20—Linda Clark.
LAKE TAHOE
Harrah's Tahoe (South Shore Room)—(Reservations) toll free: 1-800-948-3773. Thurs. June 2—Wayne Newton; June 10—Steve Lawrence & Eydie Gorme; June 16—Gillette Dorothy and Tim Conway; June 21—Loretta Lynn.
LAS VEGAS
Desert Inn (Reservations toll free: 1-800-634-4660). Thurs. June 2—Ginger Rogers and Miguell Ravelo; Open: June 28—to be announced.
Ziegfeld Theatre—"Hollywood Style..."
The Raccoon Tree — An art gallery and more... unique souvenirs for home and office. Jack London Village 58 Alice Street Oakland, Ca, 94607 (415) 452-8514 A gallery specializing in wildlife art and sculpture.
Old Brown's Store 38 Miller Avenue Nell Valley, Ca. 94941 (415) 363-1121

Mandarin Opera

RENSTOURANT
336 Hayes St., San Francisco
(One block behind opera house)
(415) 621-9640

Mandarin Opera

You can’t describe a feeling
MacArthur Park

Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch.

Free valet parking.

507 Front St. (between Jackson & Pacific)
San Francisco (415) 988-5124

Don’t just say bon voyage. Guarantee it.
MacArthur Park

Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch. Free valet parking.

201 Front St. (between Jackson & Pacific) San Francisco (415) 989-5170

... for the FIRST TIME IN THREE YEARS

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

If you know wine—without worshiping—quickly telephone (415) 989-5624 to find out how you may join this sensible wine and food society.

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94133
(415) 982-9624

THE RACCOON TREE
An art gallery and more... unique accessories for home and office
Jack London Village
58 Alice Street
Oakland, Ca. 94607
(415) 442-4704
A gallery specializing in wildlife art and sculpture

OLD BAYOU'S STORE
38 Miller Avenue, Nell Valley, Ca. 94941
(415) 303-1211

MANDARIN OPERA
LUNCH

RESTAURANT
336 Hayes St., San Francisco (One block behind opera house) (415) 621-9940

THE GOURMET ROOM of Chinese Cuisine

Imperial Palace
319 Grant Avenue
San Francisco 94140

RENO

Harr']= Reno (Headliner Room)—Reserva-
tions till free 800/464-3775 thru June 2—Tony Lee
June 2-3—Bob Hope
June 4-5—George Burns
June 6-7—Midsummer Night's Dream
June 8-9—Tom Jones
June 10-11—Bob Hope
June 12-13—Robert Mitchum
June 14-15—Bob Hope
June 16-17—Bob Hope
June 18-19—Bob Hope
June 20-21—Bob Hope
June 22-23—Bob Hope
June 24-25—Bob Hope
June 26-27—Bob Hope
June 28-29—Bob Hope
June 30-01—Bob Hope

LAKE TAHOE

Harr']= Tahoe (South Shore Room)—Reser-
vations till free 800/464-3775 thru June 9—Tony Lee
June 10-11—Bob Hope
June 12-13—Bob Hope
June 14-15—Bob Hope
June 16-17—Bob Hope
June 18-19—Bob Hope
June 20-21—Bob Hope
June 22-23—Bob Hope
June 24-25—Bob Hope
June 26-27—Bob Hope
June 28-29—Bob Hope
June 30-01—Bob Hope

LAS VEGAS

Caesars Palace (Reservations till free 800/464-3775) thru June 9—Tony Lee
June 10-11—Tony Lee
June 12-13—Tony Lee
June 14-15—Tony Lee
June 16-17—Tony Lee
June 18-19—Tony Lee
June 20-21—Tony Lee
June 22-23—Tony Lee
June 24-25—Tony Lee
June 26-27—Tony Lee
June 28-29—Tony Lee
June 30-01—Tony Lee

THE VENETIAN

Caesars Palace (Reservations till free 800/464-3775) thru June 9—Tony Lee
June 10-11—Tony Lee
June 12-13—Tony Lee
June 14-15—Tony Lee
June 16-17—Tony Lee
June 18-19—Tony Lee
June 20-21—Tony Lee
June 22-23—Tony Lee
June 24-25—Tony Lee
June 26-27—Tony Lee
June 28-29—Tony Lee
June 30-01—Tony Lee

Imperial Palace
319 Grant Avenue
San Francisco 94140

THE SEAGRAVE'S CROWN ROYAL

Don't just say bon voyage. Guarantee it.
Of all filter kings:

Nobody's lower than Carlton.

Look at the latest U.S. Government figures for other top brands that call themselves “low” in tar.

<table>
<thead>
<tr>
<th>Brand</th>
<th>tar, mg/cig.</th>
<th>nicotine, mg/cig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand D (Filter)</td>
<td>14</td>
<td>1.0</td>
</tr>
<tr>
<td>Brand D (Menthol)</td>
<td>13</td>
<td>1.0</td>
</tr>
<tr>
<td>Brand V (Filter)</td>
<td>11</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand T (Menthol)</td>
<td>11</td>
<td>0.6</td>
</tr>
<tr>
<td>Brand T (Filter)</td>
<td>11</td>
<td>0.6</td>
</tr>
<tr>
<td>Carlton Filter*2</td>
<td>2</td>
<td>0.2</td>
</tr>
<tr>
<td>Carlton Menthol*2</td>
<td>2</td>
<td>0.2</td>
</tr>
</tbody>
</table>

Carlton 70’s (lowest of all brands)—
*1 mg. tar, 0.1 mg. nicotine
*Av. per cigarette by FTC method

No wonder Carlton is fastest growing of the top 25.