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In Victorian society, a genteel woman did not marry a man half her age or (Heaven forbid!) practice politics. Jennie did.

She was Winston Churchill's mother. She was a playwright, an author, a political campaigner, a divorcée, and the mother of "the greatest ever Englishman," Winston Churchill. She was Jennie Churchill, the extraordinary girl from Brooklyn who dazzled and daunted the whole of Great Britain. Now, the fascinating story of her life comes to television as Lee Remick stars in JENNIE, the lavish seven-part PBS series made possible by a grant from Exxon.

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See JENNIE, starring Lee Remick, beginning Wed., Oct. 8, at 9 p.m. on P.B.S.

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MAGAZINE

OCTOBER 1975
VOLUME 9, NO. 10

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MICHEL PEREIRA
publisher

JERRY FREEDMAN
editor and general manager

OLGA TRENTO
managing editor

T. M. LIEBENTHAL
advertising director

FLORENCE QUARTARAO
advertising manager

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MICHIEL PEIRANI
PUBLISHER

JERRY FREEDMAN
EDITOR AND GENERAL MANAGER

OLGA TRENTO
MANAGING EDITOR

T. M. LIENENHAL
ADVERTISING DIRECTOR

FLORENCE QUARTARARO
ADVERTISING MANAGER

MISCELLANEOUS
AND RECENT
IMPRESSIONS
OF WAIKIKI BEACH
AND ENVIRONS

by Ernest Beyl

Occasionally we go to Hawaii to regenerate the spirit and get a bit of sun. This time it was a short business trip to Honolulu so the plan was to spend a few days on Waikiki Beach and not make it to any of the other islands. No matter, we like Waikiki Beach. Furthermore we’re damned tired of hearing these super-knowledgeable travelers and would-be city planners run down the Waikiki area. You can have a great time in Waikiki and never mind the if it’s “ruined” or not. We know it’s covered with high rise hotels and choked with traffic, but you can still have a helluva time there.

Dedicated to that proposition, here are some miscellaneous and recent (August 1975) impressions of Waikiki Beach and environs.

Too Blue

The warm Pacific off Waikiki Beach is the color of turquoise. Out further from the sand, where the shallow shell drops off, the sea turns abruptly to a deep blue. If you were a painter you wouldn’t select these colors for your masterpiece on the Pacific. “Too blue, you’d probably say.”

Nanuuanui Pali

Still one of the most spectacular spots in the world for me is the view from the top of the Pali highway. Certainly one of Oahu’s scenic masterpieces. At the head of the Nanuuanui Valley, here Kamehameha the Great defeated the Oahuans in a bloody battle in 1795, adding the island of Oahu to his realm. Thousands of the defeated warriors were forced over the precipice to death on the jagged rocks below. One of the windiest spots in the world, Sunglasses are whipped right off your head even though secured around sun-burned ears. Women’s skirts and muumuu’s defied gravity and shot skyward and everyone leaned against the wind and has a photo taken of themselves at a forty-five-degree angle.

PUKA SHELL NECKLACES

“Puka” is the Hawaiian word for “hole”. In case you have been dying to know. There are holes in the middle of these tiny shells. They were worn there as a result of years of ocean erosion. Stringing puka shells into necklaces is an old Hawaiian custom. It is reported to date back to pre-Captain Cook days. The smaller the shell the more it is prized. At this writing prices in the Waikiki area for a good string of puka shells run from about $12 to $20, although I did see some for less.

If you are fan of Macadamia nuts, and who isn’t, in the Waikiki Beach area they run from $1.95 to $2.89 for a small can. Luther Burbank called them “the perfect nut.”

What To Buy

Aloha shirts, bikinis, maumuu’s, black coral jewelry, monkshood salad bowls, puka shell necklaces, tapa placemats, and of course, Macadamia nuts.

A Few Hotels to Sample

The Halekulani Hotel—One of the oldest hotels on Waikiki Beach, preserves some of the charm and dignity of old Hawaii. Not high rise, the Halekulani has a series of garden cottages right on the beach. The hotel’s bar, House Without A Key, was made famous by novelist Earl D. Biggers who created Charlie Chan.

The Moana Hotel—My recollection is that this is the oldest hotel on Waikiki Beach. Has that look of permanence that many travelers like. In the courtyard between the hotel’s main building and the beach is a huge banian tree, now an island landmark.

Hawaiian Regent—Twenty-five stories, perhaps the best of the new breed. Sweeping views of the beach and the Pacific beyond, from private balconies. Or sweeping views of the interior Koolau mountains, with tropical forests—so green they are almost black. Luxurious rooms and suites furnished tastefully. Has, for my money at least, the best restaurant between San Francisco and Tokyo, called “The Third Floor.”

The Royal Hawaiian—The pink one you see in the brochures and travel magazines. Magnificent gardens and huge, handsome and breezy lobby. You can’t keep your eyes off it.

Kahala Hilton—Not on Waikiki Beach but rather near Diamond Head. Seafront pools crossed by Japanese-style bridges. Dolphin to watch as well as the usual bikini-clad sea creatures. Handsomely decorated hotel.

The Hula

The graceful Hawaiian dance that legend says was danced by Hawaiian gods. Missionaries who arrived in the 1820’s found island women dancing in nothing but tapa skirts and flower leis. The shocked missionaries hustled the dancers into cotton dresses and eventually into modest blouses and full skirts. Later they tried to suppress the hula altogether, but it’s still around today.

Will Success Spoil Waikiki?

A 1971 report set the maximum number of hotel rooms eventually allowable in the Waikiki area at 26,000 along with 11,500 resident units. In July this year there were
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Down under you see the Sydney Opera House. It cost the Australians about $100 million. But a plush orchestra seat will cost you only about $20.

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approximately 23,000 hotel rooms and 11,000 apartments in Walkali.

A few Restaurants

There has never been a more unveiled bread from an Indian oven by a master baker from New Delhi. With an effort toward internationalism, naan bread may be smeared with the goose liver paste, and it should be.

The menu, long enough to be interesting, but not overpowering, includes Scampi Tarang, a cluster of Mediterranean saffron, frozen or course but tasty, sautéed in shells and touched with garlic and tarangar butter; Hawaiian Seafood Brochette, fresh from the Pacific, sautéed and served with lobster butter sauce; lemon roast prime rib of beef and New York-cut sirloin steak; chicken and lamb curries; Tendlerloin of Beef Wellington; braised duck Hawaiian, fresh boiled Pacific shrimp.

For one meal in The Third Floor restaurant my wife chose Duckling Magadac on an entrée. This duckling was presented in a rich, dark sauce that included in its makeup sliced almonds, fresh grapes and peppercorns. The report was highly favorable. The sauce, and the duck too, slightly sweetened with a hint of pepper, is on the tongue. It was a good choice.

Better choice, for me at any rate, was the Mahi Mahi in a simple lemon butter and caper sauce. Underdone fish is not the Japanese delicacy sashimi, it is simply raw fish. Overdone fish is fibrous and tasteless. This Mahi Mahi was balanced on the knife edge of perfection.

Service? Without flaw. Expensive? Yes, but don't let that discourage you. You owe it to yourself.

There is a good wine list that includes some fine California names such as Freemark Abbey, Louis M. Martini, Robert Mondavi, Monterey, Clos Pegasse, Chappelle and Sebastiani.

The decor is open and airy with fresh plantings of Hawaiian vegetation. Rich Ko a wood wall mosaic, colorful banners hanging from the high beamed ceiling, but yet with quiet intimacy created by the high-back, rattan chairs that diners pull up to their tables to encourage quiet talk and soft smiles. A surprisingly beautiful restaurant with surprisingly fine food.

Drinks An Orchid

Don't leave Walkali without trying a Mai Tai, a drink of considerable authority devised of light and dark rums, orange juice and other mysterious ingredients, served with a wedge of fresh pineapple, a piece of sugar cane with which to stir it and frequently, with a baby orchid floating on top. Hawaii's elegant answer to the dry Martini.
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approximately 21,000 hotel rooms and 11,000 apartments in Walkali. A few Restaurants

Hawaii has never been known as a galant's paradise. Here are a few good places to dine in the Walkali area and one exceptionally restaurant that the visitor shouldn't miss:

Canlis' Bistro—Now a chain, if four restaurants (San Francisco, Portland, Seattle and Honolulu) can be considered a chain. Bills itself as "the world's most beautiful restaurant." Well, perhaps, but let the phrase "a beautiful restaurant" suffice. Food and service are first class. Have personal experience with poached Oskatapi (red snapper I think) with Hollandsaise sauce. Also with charoal broiled steaks. Excellent.

The Summit—Thirty-sixth floor of the Alamo Hotel. Needless to say, superb view. You might try the buffet lunch with lots of fresh island fruit and a vast collection of cold salads and meats.

Michel's—In the Colony Surf Hotel. French cuisine well executed.

Maioli Restaurant—In the beautiful Kahala Hilton. Some good island specialties in seafood.

Halekulani Hotel Dining Room—A fine hotel dining room. Excellent service from a friendly staff. Roast Beef, steaks, some island specialties. A relaxed atmosphere.

The Third Floor—This jewel of a restaurant is in the Hawaiian Regent Hotel. Understandably enough on the third floor. There is a tendency to over praise restaurants one finds when traveling. Hence tourists frequently say, "We found a sensational restaurant in Lasa, or in San Francisco for that matter. Not always so. The excitement of the tourists holiday experience clouddes judgment and renders taste buds insensitive. However, in this case, dining in the Third Floor restaurant should be elevated to a destination on all visitors to Walkali. This may be somewhat difficult since island residents seem to agree with my assessment of The Third Floor. Reservations are not only advised as the guidebooks say, they seem to be a necessity.

Basic cuisine of the Third Floor must be tagged with that diner's catch-all description, "continental." Here though, "continental" doesn't refer only to the European Continent. Yes, the hors d'oeuvre selection does include a fine goose liver pate and Escargot Bourguignon but also a delicate sashimi, Island papaya and other fruit, and baby ears of corn from Taiwan (not more than two inches in length) and slightly piquant.

There is also unfeigned naan bread from an Indian oven by a master baker from New Delhi. With an effort toward internationalism, naan bread may be smeared with the goose liver pate, and it should be. The menu, long enough to be interesting, but not overpowering, includes Scampi Tarragon, a cluster of Mediterranean scallops, frozen ore course but tasty, sautéed in shallots and touched with garlic and tarragon butter; Hawaiian Seafood Brochet fresh from the Pacific, sautéed and served with butter sauce with the usual rose prine rib of beef and New York cut sirloin steak; chicken and lamb curries; Tenderloin of Beef Wellington; braised duck Hawaiian fresh boiled Pacific lobster without the shell.

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

THE 6TH AVENUE CHEESE SHOP — 311 Sixth Ave., S.F. (387-4192)
HOURS: Mon-Sat 10-6
Owner Laurie Plant and her assistant, Theda Veres Kensingger, received their excellent cheese training at The Cheese Company on 24th St. and opened this tiny shop off Clement over a year ago. They currently feature over 150 types of cheese, most of them in huge wheels, and will have new cheese arriving every week. One of our favorite discoveries was the Arden cream cheese in bulk ($3.00/lb.). It's sweet and creamy, without any preservatives or gum added. It has a refrigerator life of only two weeks, so buy only what you can use in that time. The young women recommend serving it for a novel and tasty dessert, served on their Australian apricots (2.60/lb.) dipped in honey, sun-dried and total heaven to eat! We sampled this delight and are completely sold. We walked away with some superb Brie (German Rahmkaese, $2.15/lb.) and the most expensive and divine French Three Brie ($5.00/lb) but we took only 3 oz., enough for dessert for two. Also featured are fresh baguettes of French bread from Venetian Bakeries (our favorite), and superb sweet Butter in bulk flown in from Missouri ($1.40/lb.), as well as all manner of imported crackers. Laurie's prices are a bit below most cheese shops, since she and Theda are the only ones on the premises and the overhead is low.

LITTLE TOM'S GROTTO — 2890 Grand St., Hayward (538-4956)
HOURS: Daily 11-11; Fri & Sat to 1 am
Little Tom's offers its Wharf-style fresh seafood in Hayward. Yes, that's what Little Tom's offers. In fact, about thirty years ago it used to be on Fisherman's Wharf. During all that time, they have managed to retain the atmosphere and the quality of the fresh seafood offered on the wharf. It's an ideal place for clam chowder and fresh crab sandwiches, another one is enough for a filling and healthy lunch. Of course, if you're really starved, you can order lobster, crab, shrimp, or any of the other delightful tummy-pleasers.

ROCKRIDGE TEA TAVERN — 5239 College Ave., Oakland (522-2400)
HOURS: Daily, 11:30 am-2 am (and later)
The Tavern is in Business for two reasons: besides the obvious one of making money, Fannie, the pretty proprietress, encourages everyone to drink champagne, since she thinks it's the greatest beverage in the world. She helps others to share her enthusiasm by pricing the bubbly most reasonably—$9.25 for a split to $3.50 for a full bottle. Additionally, the food here is very good and reasonable; we often stop by for champagne and a hamburger, champagne and an omelet or champagne and the Special of the day (they also serve wine and beer). The food is marvelously fresh—salads are a work of art and hamburgers a joy to behold and eat. Some sandwiches are made with bearnaises sprouts and tomatoes, served with fresh fruit on the side—a meal in themselves. The daily special might be stuffed beef rolls or chicken cooked in cream and wine. Dinner, with drinks, will cost well under $5 per person (more likely 3.50 to 4, depending on what you order). Dinner salads and omelets are under $2 each, though the prices may have to be raised very soon (we don't understand how Fannie can break even, much less make a profit). Branches are served Saturday and Sunday, and lunches during the week—everything on the menu is served all-day and evening.

Men will be happy to know the waitresses are all young, nubile and well-scubbed looking, which we understand greatly aids male digestion!

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

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SHARE THE WEALTH
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THE 6TH AVENUE CHEESE SHOP — 311, Sixth Ave., S.F. (387-4192)
HOURS: Mon-Sat 10-6
Owner Laurie Plant and her assistant, Theda Vere Kinnsinger, received
their excellent cheese training at The Cheese Company on 24th St. and
opened this tiny shop off Clement
over a year ago. They currently feature
over 150 types of cheese, most
of them in huge wheels, and will
have new cheese arriving every week.
One of our favorite discoveries was
the Arden cream cheese in bulk
($1.10/lb.); it's sweet and creamy,
without any preservatives or gum
added. It has a refrigerator life of
only two weeks, so buy only what
you can use in that time. The young
women recommend serving it for a
novel and tasty dessert, served on
their Australian apricots ($2.60/lb.)
dipped in honey, sun-dried and total
heaven to eat! We sampled this
delight and are completely sold. We
walked away with some superb Bian-
conic (German Rhamkaese, $2.15/lb.)
and the most expensive and divine
French Brie ($5/lb.) but we took only
3 oz., enough for dinner for two.
Also featured are fresh baguettes of
French bread from Venetian Bakers
(on favorite), and superb sweet But-
ter in bulk flown in from Missouri
($1.40/lb.), as well as all manner of
imported crackers. Laurie's prices
are a bit below most cheese shops, since
she and Theda are the only ones on
their premises and the overhead is
low.

LITTLE TOM'S GROTTO — 2890
Grand St., Hayward (538-4956)
HOURS: Daily 11-11; Fri & Sat to 1 am
Fisherman's Wharf-style fresh sea-
food in Hayward? Yes, that's what
Little Tom's offers. In fact, about
thirty years ago it used to be on
Fisherman's Wharf. During all that
time, they have managed to retain
the atmosphere and the quality of
the fresh seafood offered on the
wharf. It's an ideal place for clam
chowder and fresh crab sandwiches,
either one is enough for a filling
and healthy lunch. Of course, if
you're really starved, you can order
lobster, crab, shrimp or any of the
other delightful tummy-pleasers.

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"In performance at Wolf Trap"

Coming this fall on the Public Broadcasting Service (PBS)—7 productions from Wolf Trap Farm Park, the country’s only National Park for the Performing Arts, Herr, near Washington, the Wolf Trap Foundation presents more than 50 productions each year.

Beverly Sills
in Donizetti’s Roberto Devereux October 6
Bonnie Raitt and Mose Allison October 20
New England Conservatory Ragtime Ensemble, with the Katherine Dunham Dancers November 3
Galina and Valery Pinov November 17
Dionne Warwick December 1
Verdi’s Requiem The National Symphony and University of Maryland Chorus December 15
Preservation Hall Jazz Band December 29
Produced by WETA-TV, Washington.

Brought to you through a grant from Atlantic Richfield Company.

Dates subject to change. Check your local listings.

AFTER THE THEATRE

FAIRMONT HOTEL
Venetian Room (closed Mondays)

Oct. 2-12
Tony Bennett

Oct. 14-22
Frankie Laine

Oct. 21-Nov. 2
Petula Clark
dancing to the Ernie Hecksher Orchestra

Tonga Room
dancing nightly to Paul and his Hawaiian Aikanes

ST. FRANCIS HOTEL

The Penthouse
Tue thru Sat—thru Oct. 11—Midnight Special
opens Oct. 14—Enterprise
Mon thru Fri 15 to 6 PM—thru Oct. 9—Cocktail Dancing with the Manny Duran Trio
opens Oct. 9—Cocktail Dancing with the Abe Raitat Trio
Sun and Mon—Lou DiMaggio Musical Group

SIR FRANCIS DRAKE

Starlite Roof
dancing nightly to the Richie Ferraris Trio

SAN FRANCISCO HILTON

Henri’s Room at the Top
dancing nightly to the Alex Massey Orchestra

MIYAKO HOTEL

Garden Bar
Tue thru Sat—dancing to Walton’s Mountain

Serving the needs of the business community.

Commercial Bank of San Francisco
333 Pine Street
San Francisco, California 94104

For once in your life why not let yourself go? At the recently redecorated Del Monte Lodge, you’ll find yourself backing in the all but forgotten art of gracious service and elegance. Wrap that service around three championship golf courses, an exclusive Beach and Tennis Club, riding stables, and the Lodge of worthy elegance overlooking the expanse of the blue Pacific. We think you’ll be worthy. That’s why we’ve taken quality and made it a way of life.

Del Monte Lodge at Pebble Beach
(California 93933)
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Co-hosts for this season’s "In performance at Wolf Trap" are Beverly Sills and David Proval.

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The Palace Hotel, 1875, 1909 and 1975

by J. S. Holliday, Director
California Historical Society

The Palace has two birthdays — October 2, 1875 when William Sharon opened "the best hotel in the world," and December 15, 1909 when the Palace, "rebuilt on a newer, better and broader plan," opened with a banquet for 765 prominent San Franciscans. To celebrate both of these beginnings, the California Historical Society has planned a Grand Centennial Ball for 450 guests in the Grand Court the evening of October 18, 1975. This occasion, so reminiscent of the other great events at the Palace, will honor the renovated hotel which symbolizes the ambitions and traditions of 19th century San Francisco by a benefit for the 104-year-old Society, which presents California history to the state and nation through its publications (books, magazines, and newspaper), its traveling exhibits, and its numerous public programs.

The story of the Palace and its builder, the ambitious William Sharon, of its astonishing proportions and cost (a seven-story quadrangle surrounding a glass-covered courtyard built of 32 million bricks; 15 million square feet of marble; a 650,000-gallon basement reservoir; 700 guest rooms, each with fireplace, bay window and toilet; and a Grand Court surrounded by balconies on each floor), is part of the folklore of San Francisco.

Far less familiar are the San Franciscans who attended the initial opening of this grand caravanary. Fortunately, Major Ben C. Truman, who lived at the Palace from 1878 to 1890, described the guests that night of October 2, 1875 (from legendary, others given life by his amusing candor and eager eye for the ladies): "The first party to enter the dining room was Charles Crocker accompanied by his wife and daughter... and two sons, Will and George... A fat couple, Mr. and Mrs. Harris followed by the ever genial Mr. Crocker... Others seated at the first dinner were... John W. Mackay, one of the noblest, whole-souled and lion-hearted men the world ever knew... Mr. and Mrs. Howard Coit (the dashing Lillie Hitchcock); Admiral McDougall..."
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I never knew Benny Bufano. He died the year I came to San Francisco. Still, in writing of him, I feel I did know him. What he said and did speaks straight to my heart. He was a man who lived solely to create.

"I am not interested in what we can do not do," he once declared, "only what we can do interests me."

"They are different, these people," says his son Enrico Bufano, speaking of artists and writers. "They are not interested in making a living. They are not interested in making a name. They are moving factors in their lives is their work. It was a compulsion. He had to do it. He used to do three drawings a day; he would force himself to do that.

"Frequently he would be in his studio at 7 or 8 in the morning. "Artists have no time to waste," Benny once exclaimed."

In an age of mass materialism, he stood as a sole beacon, rejecting money and profit and comfort.

Randolph Falk writes in his biography of Bufano, "Scupltures were his money and he bartered with the doctor, the dentist and the lawyer.

Once, while driving past an orchard, he saw hundreds of apples rotting on the ground. He asked me to stop and gathered as many apples as he could. Along with bread, which he had to preserve, this was his lunch for the next several weeks."

Bufano trusted in his own personal worth and in the interest of fellow men to further his art.

Like the Halki poets, he metaphorically hung an empty gun outside his door. Donors could leave nice to eat if they wished. If they did or did not, he would still be inside creating.

And various people did aid him, for his talent spoke eloquently by itself.

For example, his postage stamp room at the Press Club was his in return for the 'Press Club' cut he sculptured and restaurateur Victor Bergeron picked up the tab for his studio on occasion for which he received a mosaic portrait.

"He conducted his life in the simple way his work is done. He was not one bit a materialist," recalls his son. "Everything that he had went into his work."

When Beniamino Benvenuto Bufano died on August 19, 1970, the city of San Francisco lowered its flags to half-mast. It did so partly in honor of his prolific sculpture, mosaic and drawings and partly in memory of one of the city's most enduring and obstinate characters.

In a town of politicians and bankiers, insurance brokers and peddlers, Bufano was indeed a gadfly, pestering with his reminder of a life style radically different and perversely opposite. Penniless all his life, he nevertheless traveled to Tibet, Stax, Bali, the Easter Islands, Japan, China, Africa, Moscow, India, Burma, Java Camboia, Indonesia, Cuchau-China and the Philippines.

His mind was insistantly curious; his spirit adventurous and free-wheeling.

In China, Bufano met the great reformer Sun Yat Sen who broke the power of the Chinese war lords. From him, he learned of Mahatma Gandhi. Soon Bufano was among the millions who joined and suffered in Gandhi's famous Salt March in 1930. From both he learned a basic human austerity.

It was this same economy that defined his art. The shapes are frugal, the forms are simply constructed. The lines few and flowing. There is a striking purity to his art.

He moved continually towards simplicity. To suggest the thing created the dream, its impact and transcendent mystery. Frills, flamm and flamboyance were decadent and impossible in his system of values.

He learned to clothe magic by the most frugal means.

Each piece is identifiable as what it is, but all the unessentials have been taken out.

It is a simplicity arrived at by ceaseless observation and vigilant discipline.

"That my forms lack form," Randolph Falk writes Bufano as saying, "by no small means indicates a lack of knowledge of anatomy. In fact, I learned as well as a child, it took me 20 years to forget it."

His animals are instantaneous, charming. There is not one that does not call out to be petted. They speak of a gentleness and plodding to a world increasingly violent and noisy.

But there is something far more important exemplified by them: the knowledge Bufano had as an artist of his materials.

He knew exactly how each vein went through a block of stone and placed his designs in complete accordance with the given patterns of nature.

"The figure," he once told his son, "is capable of being in one piece of stone and not in another."

Instead of using his sense of eye, his son recalls, he used his sense of touch: "A thing had to feel right to him. He would frequently shoot his eyes and feel it testing its contours."

He knew in a profoundly visual and philosophical way the ties that unite man, animal and nature and these were forever to be his subjects. That part of the world which is called "inanimate" was completely alive to his eyes and hands.

Bufano was born in Italy somewhere between 1866 and 1898. "I liked to hide his age," his son tells me. He was ageless really. He was young at heart and mind, so he left his body should be that too. He created his own age.

Probably in the early 1900's he immigrated to the United States. "I think, he was eight when he got here."

His first job was cleaning the studio of sculptor Paul Manship in New York City. He learned by observation and began sculpting himself. In 1915 his statue of David won a contest given by Mrs. Gertrude Vanderbilt Whitney. The prize money sent him to Europe, to Rome and Paris.

He came out to San Francisco at the time of the Fair and worked with James Fraser on the Fair's frescoes and murals. Later, he convinced Colonel Charles Enrico Scott Wood to finance his trip to China to study glazes. He stayed eight years.

In 1925, he married Virginia Howard in Texas; in 1928 his son was born and named after Colonel Wood.

Though a wanderer, Bufano made San Francisco his spiritual home. His earliest memories were of his mother telling him stories of St. Francis and the Franciscan spirit of a universal brotherhood which had a dominating influence on his life and art.

As an Italian immigrant, he never lost his Italian influences. His consonance, the flow of his line, is Italianate although he applied it to modern use.

Bufano grew up looking at the frescoes of Italy. Their broad black lines help explain his portraits of St. Francis; just as France's stained glass windows help explain George Ruel's paintings. The bold, simplified features are at once in style.
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When St. Francis desired to put an end to the Holy Wars, he went straight to see the sultan. When Bufano wanted something, he was equally direct. Frequently, however, his ideas were met with timidity, suggestions of compromise, delay and rejection. He accepted this grudgingly.

Once when the Mayor said to him, “Don’t worry, Ben, I’m right behind you,” Bufano quickly replied, “Just how far behind me are you, Mr. Mayor?”

The City of San Francisco would in his lifetime never accept his gift of a statue of its patron saint yet would permit a Sutro Tower to be built. Better TV reception was a higher priority.

For years Bufano agitated for a Department of Fine Arts like the ministries of Fine Arts in Europe.

“He created only with the thought of giving his work to the public,” Henry Miller wrote. “His whole struggle with the powers to be was to bring his work out into the open, to have it participate, function, in daily life.”

Still, a number of his works met the shameful fate of public neglect, indifference, theft and vandalism as officials sat immobile to this desecration.

Bufano, who would become in his lifetime San Francisco’s most widely known artist, was less appreciated in his own home town. Still his works are in museums across the world including the Hermitage in Russia, the Prado in Madrid and the Albert and Victoria in London and he is without doubt America’s leading master of mosaics.

His work is so well traveled, Henry Miller called Bufano America’s “Ambassador at Large.”

I have found, however, a peculiar problem surrounding the mosaics. They do not reproduce well in photos. Their most important quality is missing, the way they glitter. The colors melt in sunlight. The portrait of his mother is like a soft pastel; the yellow around the various cats shimmers like a halo. Distorted often in size and without the painterly vibration of reflected light, the photos often turn people away from his mosaics while the works themselves would draw them in.

Bufano was an incredibly versatile artist.

He studied the art of Chinese glazing in the city of Kiangchuen which has an eighteen hundred year history of producing ceramics. Starting as a cobbler, he worked his way to become a mastercrafterman.

By Bufano’s life’s end, he had used the whiskies in J & B are rare indeed. But the essence of J & B Rare Scotch is in our uncompromising quest for perfection. For more than 100 years, no one has ever matched the rare taste of J & B. And never will. That’s why J & B has it. And always will.
When St. Francis desired to put an end to the Holy Wars, he went straight to see the sultan. When Bufano wanted something, he was equally direct. Frequently, however, his ideas were met with timid suggestions of compromise, delay and rejection. He accepted this quasistatically.

Once when the Mayor said to him, "Don't worry, Ben, I'm right behind you." Bufano quickly replied, "Just how far behind me are you, Mr. Mayor?"

The City of San Francisco would in his lifetime never accept his gift of a statue of its patron saint yet would permit a Sutro Tower to be built. Better TV reception was a higher priority.

For years Bufano agitated for a Department of Fine Arts like the ministries of Fine Arts in Europe.

"He created only with the thought of giving his work to the public," Henry Miller wrote. "His whole struggle with the powers be was to bring an out into the open, to have it participate, function, in daily life."

Still, a number of his works met the shameful fate of public neglect, indifference, theft and vandalism as officialsdom sat immobile to this desecration.

Bufano, who would become in his lifetime San Francisco's most widely known artist, was less appreciated in his own home town. Still his works are in museums across the world including the Hermitage in Russia, the Prado in Madrid and the Albert and Victoria in London and he is without doubt America's leading master of mosaics.

His work is so well traveled, Henry Miller called Bufano America's "Ambassador at Large." I have found, however, a peculiar problem surrounding the mosaics. They do not reproduce well in photos. Their most important quality is missing, the way they glitter. The colors melt in sunlight. The portrait of his mother is like a soft pastel; the yellow around the various cats shimmers like a halo. Distorted often in size and without the painterly vibration of reflected light, the photos often turn people away from his mosaics while the works themselves would draw them in.

Bufano was an incredibly versatile artist. He studied the art of Chinese glazing in the city of Jingdezhen which has an eighteen hundred year history of producing ceramics. Starting as a cobbler, he worked his way to become a mastercrafterman. By Bufano's lifetime, he had used...
granite, marble, porphyry, stainless steel, bronze, cement, wood, alabaster, terra cotta and silver.

“He used just about every material and used it well,” comments his son. “His subjects influenced what materials he used. He chose things like bears, a hard animal, so the bear is in granite. The first of the penguins is in rose granite which is sleek.”

Almost all his work is in overwhelmingly resistant, hard material. It is durable, indestructible like his spirit. He chooses them for their limitations and the challenge to his imagination that those limitations brought.

In sculpting Sun Yat Sen, he turned to a new material: stainless steel and mixed it with granite.

“He was the sculpture to philosophically express both Sun Yat Sen’s character and the Chinese people, the race,” he said. “He knew steel better than the people making it.” Enkine Bufano recalls.

When his father ordered the plates for Sun Yat Sen, U.S. Steel sent a representative to ask him what he was going to do with them. Benny told him and the representative told Bufano it couldn’t be done. They argued back and forth until Bufano told him to get lost.

In 1960, U.S. Steel sent someone back to Bufano to ask how he did it. Benny said, “It can’t be done.”

Bufano was constantly looking for different materials. He was one of the first artists to mix mediums: mosaics and steel, mosaics and ivory, pushpins and steel, and he was one of the first to put art in industrial areas, before factories and office buildings.

His thinking was always original. After Robert Kennedy’s assassinations, he arranged with the San Francisco Police Department to melt down all the confiscated handguns. With the metal, he cast a permanent symbol of peace and non-violence, “The Saint Francis of the Guns.”

If some of his works and ideas look familiar, even commonplace now, it is only that the art world has learned to see and copy his vision.

Said Benny Miller: “He is a man whose consciousness has been aroused to a point beyond that of the ordinary man, beyond that of even our exceptional men.”

Now, five years after Benny Bufano’s death, his first major retrospective is at the California Academy of Arts and Sciences in Golden Gate Park. The 220-piece exhibit collected from all over the world runs through December.

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Granite, marble, porphyry, stainless steel, bronze, cement, wood, alabaster, terra cotta and silver.

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"Almost all his work is in overwhelmingly resistant, hard material. It is durable, indestructible like his spirit. He chooses them for their limitations and the challenge to his imagination that those limitations brought."

In sculpting Sun Yet Sen, he turned to a new material: stainless steel and mixed it with granite.

"He wanted the sculpture to philosophically express both Sun Yet Sen's character and the Chinese people, the race."

"He knew steel better than the people making it," Enkin Bufano recalls.

When his father ordered the plates for Sun Yet Sen, U.S. Steel sent a representative to ask him what he was going to do with them. Benny told him and the representative told Bufano it couldn't be done.

They argued back and forth until Bufano told him to get lost.

In 1940, U.S. Steel sent someone back to Bufano to ask him how he did it. Benny said, "It can't be done." Bufano was constantly looking for different materials. He was one of the first to use materials such as metal, stainless steel, mosaics and steel, mosaics and bronze and copper, and he was one of the first to put metal in industrial areas, before factories and office buildings.

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Begin your evening by dining at the gracious elegance of Vertigo's. High above the city, on Union Square, 92nd floor of the St. Francis. Spectacular view. Superb cuisine. A wine list for the connoisseur.

Top off your evening by stopping in for a nightlife at The Penthouse, 92nd floor of the St. Francis. Live music. Lively dancing. Beautiful drinks. And a unobstructed view of the city and glittering lights across the bay. The grand finale to a memorable night.


**After.**

_cocktails_

stop at The St. Francis on Union Square

**THE PENTHOUSE**

stop at The St. Francis on Union Square

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_This is one of a number of exhibits planned by the San Francisco non-profit organization of professional men who seek to promote public interest in the artist's work. They are presently trying to establish a sculpture court of Bufano sculptures in San Francisco in the St. Francis Mason area. This would put the statues outside for the public to see and touch but would have them under some security to prevent damage.

The Society has called to Salvador Dalí, Henry Moore and Marc Chagall—all friends of Bufano from his Parisian days— and has received promises of tributes from each. These would be added to the sculpture garden.

The Society also has plans to commission the best sculptors in the world as well as to hold juried competitions locally, statewide, nationally and internationally. These would be held every two to four years so to keep them growing and vital. The competition is a very appropriate idea since that is howBufano got his start.

In a quiet, unpretentious way, Bufano, Bufano's spirit, that God within, lives on in the sculpture he never felt necessary to sign. It is a testament to the wisdom and beauty and enthusiasm of his life and vision._

Mr. Sampson writes for the Berkeley Daily Gazette, the Piedmont-Oakland Bulletin and The Contra Costa Times. Special thanks to Celestial Arts for the photos from Randolph Field's Benito Bufano.

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**NEVADA ENTERTAINMENT GUIDE**

for November 1975

**RENO**

Marriott's Reno (Headliner Room) (Reservations till Nov 700-894-2779)
Thu. Nov. 13—Wayne Newton
Nov. 13-14—Cleve Stevens

**LAKE TAHOE**

Harrahs Tahoe (South Shore Room) (Reservations till Nov 880-694-2779)
Thu. Nov. 6—Orilla Hawken-John
Thu. Nov. 7—Dennis Davis Jr.
Thu. Nov. 8—Dennis Davis Jr.
Nov. 14-20—Sammy Davis Jr.
Nov. 21-23—Art Nadler

Sahara-Tahoe (High Sierra Theatre) (Reservations till Nov 800-694-5327)
Thu. Nov. 2—Jimi Hendrix
Nov. 27-29—Tony Orlando & Dawn

**LAS VEGAS**

Caesars Palace (Reservations till Nov 800-694-6641)
Thu. Nov. 5—Frank Sinatra
Nov. 6-12—Alan King
Nov. 17-20—Sammy Davis Jr.

Desert Inn (Reservations till Nov 800-694-6605)
Thu. Nov. 10—Listen Please
Nov. 11-12—Debbie Reynolds

Dunes (Reservations till Nov 800-694-6605)
Thu. Nov. 12—Cassius Clay

Flamingo Hilton (Reservations till Nov 800-694-6605)
Thu. Nov. 12—Bobbie Vaden, opens Nov. 27—be announced

Frankie's (Reservations till Nov 800-694-6605)
Thu. Nov. 12—Robert Goulet
Nov. 19-20—be announced

Las Vegas Hilton (Reservations till Nov 800-694-6605)
Thu. Nov. 3—Elvis Presley
Nov. 4-6—Ann Margret
Nov. 13-14—Wayne Newton

Laughlin Hilton (Reservations till Nov 800-694-6605)
Thu. Nov. 5—Elvis Presley

Las Vegas Blvd. (Reservations till Nov 800-694-6605)
Thu. Nov. 5—Elvis Presley

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THE Palo Alto

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2. No need for a cigarette holder today. Parliament's filter is recessed, so you taste only rich, clean tobacco flavor. It's an observation you'll enjoy making.

TINY ALICE

Edward Albee's Tiny Alice is the first of three American works opening the 1975-76 season. Described by the playwright as "a mystery and a morality play," it was first produced in 1964 in New York. A year later, under William Ball's direction, it became one of the first productions presented by A.C.T. during the company's premiere season in Pittsburgh. Tiny Alice was revived for the San Francisco repertory in 1967 and 1968 and was seen again when A.C.T. took three of its productions to New York in 1969. It returns to the repertory this season to commemorate the tenth anniversary of A.C.T.

The play's reputation as an enigma, although not without justification, is excessive and derives largely from the anger of early critics at their inability to extract from the work a simple statement of its plot and themes. Albee himself exacerbated the situation when he declared in print that "the play is quite clear."

Pressed for explanation, the playwright later offered his summary of what happens in Tiny Alice and why:

"A lay brother, a man who would have become a priest except that he could not reconcile his idea of God with the God which men create in their own image, is sent by his superior to tie up loose ends of a business matter between the church and a wealthy woman. The lay brother becomes enmeshed in an environment which, at its core and shifting surface, contains all the elements which have confused and bothered him through-

(continued on p. 28)

SHADOW AND SUNSHINE

AN AMERICAN TRIO

DESIRE UNDER THE ELMS

(Though not a didactic artist," says writer-director Harold Clurman, "Eugene O'Neill was the first American dramatist to justify Shaw's definition of the theatre as 'a factory of thought,' a prompter of conscience, a school of social conduct, an armory against despair and dullness and a temple of the ascent of man.' He dramatized preoccupations which were at once profoundly personal and objectively significant. His experiments in form and exploration of material cover a wider range than that of any other American playwrights of his or our day.)

When Desire Under the Elms opened in New York in 1924, O'Neill was already well known as the author of Beyond the Horizon, Anna Christie (both had won Pulitzer Prizes) and The Hairy Ape. Establishing himself at the outset as a powerful revolutionary force in the theatre, he attracted distinguished proponents such as H.L. Mencken and George Jean Nathan. But he also encountered resistance to his work among critics and in the office of the District Attorney of New York City.

The latter, in a campaign to "clean up Broadway," ordered that Desire Under the Elms be perpetually

(continued on p. 13)

THE MATCHMAKER

Thornton Wilder wrote The Matchmaker in 1954, but the play's history begins more than a century earlier with an obscure British farce written by John O'Keefe in 1818 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, Einen (a willer et wider machen literally, "He Wants to Play a Prank").

Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestroy's work as the vehicle for a parody of the conventional stock company plays he had seen as a boy at the old Ye

(continued on p. 28)
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(continued on p. 29)
This month marks the tenth time we have begun a repertory season in San Francisco; for me, the number ten always has echoes of that symbolic moment when early mankind, having counted to nine, realized that it was possible to go on, to make a new beginning and enter a new phase, by carrying the one. Now we, as a company, are about to carry the one into our second decade of life.

We begin this tenth season supported by more than twenty-five thousand subscribers, an all-time high for A.C.T. and a source of tremendous encouragement to each of us to work harder and better than ever before. Community support—in the form of season ticket purchases and individual giving—keeps the foundation on which we build.

In the year to come, our need for financial support will increase, as we look toward expansion of our present facilities. Like the opera, the symphony, the ballet and our museums, A.C.T. must depend upon the support of individuals and groups who wish to maintain our artistic and technical standards and refresh our offer in an ongoing state of growth, development and evolution.

The inception of A.C.T. was in part a response to what I had experienced in the theatre as a director and actor. I had always had the feeling that art should be more meaningful, more affecting, for the artist as well as for the audience. What I had been seeing were artists offering art to the public from their work feeling like victims—used, defeated, lonely and disillusioned.

They were frightened about emigrating, or what they would get from good reviews, so frightened that they couldn’t really create. And they were operating amid such confusion, such strife and such duality that they became crushed by that and froze, and yes and no, up and down, success and failure. The artist has become something like a ping pong ball in a game where someone else was always the player.

I wanted them to derive more satisfaction, more joy and more fulfillment as we look toward expansion of present facilities. Like the opera, the symphony, the ballet and our museums, A.C.T. must depend upon the support of individuals and groups who wish to maintain our artistic and technical standards and refresh our offer in an ongoing state of growth, development and evolution.

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They were frightened about emigrating, or what they would get from good reviews, so frightened that they couldn’t really create. And they were operating amid such confusion, such strife and such duality that they became crushed by that and froze, and yes and no, up and down, success and failure. The artist has become something like a ping pong ball in a game where someone else was always the player.
The theatre, like the other arts, should be an avenue leading to the expansion of self-awareness and the awakening of new levels of consciousness. Over the past ten years, we have become aware that our work has this potential. It has not yet been fully realized, but we sense that its realization is possible. Of course, no two people will derive the same thing from the same play. Our hope is that in the arc of the season and to the seasons to come—the cumulative experience for every subscriber will be an awakening, emerging from the reflections of universal life, with all its wonders and beauties, that are the essence of the art we call theatre.

It is possible for stage artists, through the refinement of their art and the mastery of the self, to achieve an incandescence which gives to the spectator the sense of man's ability to reach beyond himself, to become his own large self, to achieve a communal endeavor, and to be generously profuse to every member of the audience to an awareness of the potential glory of human-kind.
TINY ALICE

by EDWARD ALBEE

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Consultant: PAUL SHENAR

Scenery by RALPH FENECH

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEW RAGO

Designs are based on those created for the original 1965 A.C.T. production.

The American Conservatory Theatre

presents

TINY ALICE

by EDWARD ALBEE

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

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Designs are based on those created for the original 1965 A.C.T. production.

The American Conservatory Theatre

presents

THE MATCHMAKER

by THORNTON WILDER

Directed by LAIRD WILLIAMSON

Associate Director: JAMES HAIRED

Scenery by RICHARD SEGER

Costumes by ROBERT LISTER

Lighting by F. MITCHELL DANA

Original Music by LEE HOBY

Sound by BARTHOLOMEW RAGO

THE MATCHMAKER—(continued from p. 23)

Liberty Theatre in Oakland. He retained much of Nestor’s plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Levi.

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

“In his evolved play,” notes Laird Williamson, “Wilder aspires to canonize both life and theatre in one sunny ritual. He replaces his existing characters and gave warmth, dimension and humanity to existing ones. He graced their frustrations and desires with greater depth, infused more feeling into their relationships, and treated us to insights into their lives. The triumph of this adaptive process is that Wilder succeeded in making the very form of farce a metaphor for the spirit of man—a spirit which, like any self, is essentially joyous, abandoned and utterly unpredictable.”

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

Now nearly eighty, Wilder has said that The Matchmaker “is about the aspirations of the young land not only of the young for a fuller, freer participation in life.”

“The play simply asks us, invites us to be free,” adds Williamson. “Come along on this merry lark, it says, follow your impulses. Believe in a world where man’s spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to that in which is still uncorrupted—you if we can let this be touched, we will know we are still alive.”
TINY ALICE

by EDWARD ALBEE

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Consultant: PAUL SHNAR

Sceney by RALPH FRINKELCLOE

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANIEL

Sound by BASILE RODOLFO

Designs are based on those created for the original 1965 A.C.T. production.

The members of the American Conservatory Theatre dedicate this production to the memory of Barbara Colly (1937-1975), a luminous actress and true friend.

THE MATCHMAKER

by THORNTON WILDER

Directed by LAIRD WILLIAMSON

Associate Director: JAMES SHERMAN

Sceney by RICHARD SCHAFFER

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANIEL

Original Music by LEE HOBY

Sound by BARTLOMEO RAGO

The cast:

Harold Vandersande  WILHELM PATTERSON
Joe Scarnell  JOSEPH BIRD
Ambrose Kemper  STEPHEN SCHMITZER
Curtis  JOEY CAIR
Cornelius Hall  BRUCE BURGER
Emmengarde  BARBARA DICKINSON
Malachi Stack  SYDNEY WALKER
Dolly Leis  ELIZABETH HUGHES
Barney Tucker  DANIEL ZIPPI
Irene Molloy  DEBORAH MAY
Minnie Fay  FREDI OLSON
Rudolph  BRYICK
Cabinet  SCOTT HALLER
August  RONALD BOUSSON
Flora Van Huyens  MARIAN WALTERS
Nell  FRANCIS STEWART DORN
Hand  WILLIAM FERRIER
Musical performed by the

understudies:

Hoarse Vandersande—Charles Hallehan; Cornelius Hall—Bruce Burge; Anthony S. Teague; Barnaby Tucker—Ronald Bousson; Ambrose Kemper—Rick Hamilton; Cabman: Michael Keys Hall; Dolly Leis—Maritan Walters; Irene Molloy—Hope Alexander-Wiiliam; Minnie Fay—Frances Tucker; Emmengarde: Janice Garcia; Curtis—Lea Ann Graham; Flora—Anne Lawder; Nell—Sandra Scottwell; Joe Scarnell—Sabin Epstein

Stage Manager: JAMES SHERMAN

Musical performed by the

Lower Nob Hill Social Orchestra and Quodrille Band

Liberty Theatre in Oakland. He retained much of Nestroy's plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Leis.

The Merchant of Yonkers, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it The Matchmaker and, under Tyrone Guthrie's direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1964, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway's legendary hit musicals, Hello, Dolly!
DESIRE UNDER THE ELMS—continued from p. 32

closed or face a grand jury. The producers refused to close it, and when the jury went to see the play, O'Neill was vindicated. The jury voted that it should neither be closed nor revised in any way.

Eugene O'Neill

"Desire is the first of O'Neill's works in which the influence of Greek tragedy is clearly manifested," the play's biographer, Arthur and Barbara Gelb, point out. "In O'Neill's case, the influence was an extremely literal one. As did his contemporaries, O'Neill seized upon the dramatic devices used by the Greeks and thrust them into his own, contemporary dramatic mold. He had not hesitated to use ghosts and soliloquies and did not, but, once he realized that his characters were more ancient than himself, he was conversant with the Hippocratic and Medea of Euripides. A woman falling in love with her stepson; a mother murdering her two young sons for revenge and seeing no reason why such themes could not be translated undiluted to the American stage."

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

THE AMERICAN CONSERVATORY THEATRE

presents

DESIRE UNDER THE ELMS

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by ROBERT BLACKMAN

Costumes by CATHY EDWARDS

Lighting by DIRK EPPEHOFER

Sound by BARTHOLOMEO RAGO

Music by MICKEY HART & FAE MCKINNELL

Choreography by SABIN EPSTEIN

the cast

Ephraim Cabot — RAY REINHARDT

Simeon — RAY BIRK

His sons Peter — RICK HAMILTON

Eben — DANIEL KERN

Abbie Putnam — MEGAN COLE

The Fiddler — JOSEPH BIRD

A Farmer — LAWRENCE HECHT

His wife — ANNE LAWDER

Their Daughter — JANICE GARCIA

An Elderly Farmer — AL WHITE

Guests

FRANK KEBKE, WAYNE ALEXANDER, BANDI BIANCHI,

JANE BOLTON, CYNTHIA BURCH, KLAIG CASSITY,

LINDA CONNORS, KATHY DEAN, WILLIAM FERRITER,

GINA FRANZ, BEN GULLORY, HARRY HAMLIN,

BART HEINER, GREGORY M. HEINZ, DELORES MITCHELL,

WILLY L. PECK, JR., SUSAN PELLEGRINO, CAROLINE SMITH

A Sheriff — MICHAEL KEYS HALL

His Men — TRABER BURNS, PETER SCHLACK

The Cabot Farm in New England, 1850

PART I: A day in early summer

PART II: A Sunday, two months later

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

There will be two ten-minute intermissions

understudies

Ephraim—Earl Boen; Simeon—Lawrence Hecht; Peter—Michael Keys Hall;

Eben—Stephen Schuster; Abbie—Francielle Stewart Dorn;

The Fiddler—Sabin Epstein; Farmer—Stevens White; His Wife—

Joy Carlin; Their Daughter—Candace Barnett; Elderly Farmer—Ross Graham;

Sheriff—William Paterson

Stage Manager: JAMES L. BURKE

A DECADE IN WORDS AND PICTURES

This season marks the American Conservatory Theatre's tenth anniversary. Founded in 1965 by William Ball, the company played its premiere season in Pittsburgh and became San Francisco's resident professional repertory theatre in January, 1967. From the beginning, Ball and the other founding members envisioned A.C.T. as a company that would bring together outstanding theatre artists from all over the nation to build an organization with a double purpose: to present an annual season of professional repertory performances in conjunction with— and inseparable from—a full-time conservatory offering ongoing training and creative growth for all its members.

In its ten San Francisco seasons, A.C.T. has presented more than one hundred productions, including a repertory drawn from the classics of world drama and distinctive contemporary works; the Plays in Progress series of new writing; and special attractions such as musical, touring productions and distinguished visiting theatre companies.

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

Highlights include major essays and articles by William Ball, Allen Fletcher, Edward Hastings, James B. McKenzie, Cyril Magin and Palene Knickerbocker; pictures and complete chronology of every repertory production presented by A.C.T. in San Francisco; special photographs recalling memorable performances, personalities and events in the company's history; comments from outstanding former A.C.T. actors, directors and playwrights; text-and-picture surveys of the conservatory, Plays in Progress, Geary Theatre history and the A.C.T. company, past and present.

The A.C.T. Tenth Anniversary Book is on sale now in the Geary lobby and by mail order.
THE AMERICAN CONSERVATORY THEATRE

DESIRE UNDER THE ELMS

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Directed by ALLEN FLETCHER
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The cast

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His Men ANNE LAUDER
Ages Daughter JANICE GARCIA
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Guests FRANK ABE, WAYNE ALEXANDER, RANDI BIANCHI,
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LINDA CONWAY, KATHY DEAN, WILLIAM FERRITER,
GINA FRANZ, BEN QUILLORY, HARRY HAMLIN,
JANUS HEINER, GREGORY M. HINZ, DELORES MITCHELL,
WILLY PECK, JR., SUSAN PELLEGRINO, CAROLINE SMITH

A Sheriff MICHAEL KEYS HALL
His Men TRABER BURNS, PETER SCHLUCK

The Cabot Farm in New England, 1830

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The A.C.T. Tenth Anniversary Book is on sale now in the Geary lobby and by mail order.
A.C.T. UPDATE: WHAT'S HAPPENING ON AND OFFSTAGE

Although the company has hardly been idle since last May, the beginning of A.C.T.'s tenth anniversary season brought renewed activity involving our subscribers, the theatre-going public and Bay Area community.

THE SUMMER AT A.C.T.

To bring you up to date on what's happened since the 1974-75 season closed just a few weeks ago, marking the professional inauguration of a new theatre at Leland Community College in Pearl City, outside Honolulu.

- Some 150 people from all over the country attended the annual A.C.T. Summer Training Congress from June through August.

- In conjunction with the Center Theatre of San Francisco, A.C.T. presented Me and Betsy in the Metronome Memorial. A theatre for eight weeks; the Geary house Give 'Em Hell Harry! for one week, Noel Coward in And in Two Keys for three, Good Even for three and Scapino for six, all under A.C.T.'s auspices.

NOTES AND NEWS FOR 1975-76

As of the Sept. 19 deadline closing on season ticket sales, 21,303 subscriptions had been purchased, with a few more expected to be received late because of many faces of the Box Office, producing director of the Actors Theatre of Cincinnati, as well as guest director for A.C.T.'s upcoming repertoire production of The Merry Wives of Windsor. There will be receiving order forms for the first six months of the season this month. The Advanced Training Program is underway for the new season with many students enrolled in first and second year sessions.

The San Francisco Conservatory, which includes 160 young as well as of the ages of nine and 18, has begun holding its annual summer special programs to be presented at various schools and for groups and organizations during the course of the year.

FRIENDS OF A.C.T.

Betty (Mrs. Ralph) Wallenstein begins her term as president of the Friends of A.C.T., which supports the company through a wide range of volunteer services.


One of the yearly activities of the Friends of A.C.T. is co-sponsorship with the Junior Council of San Fran- cisco, Inc., of a series of informal discussions of forms of A.C.T. plays entitled Pro- logues. Open to the public at no charge, the first one-hour session is scheduled to meet at noon on Nov. 24 at the Geary Theatre and will feature Central City's playwright Michael McCleur and director Edward Hastings who is staging the world premiere for A.C.T.

BLACK ACTORS' WORKSHOP

This season A.C.T. launches a new program of training, the Black Actors' Workshop, for which auditions are now being conducted. The project, which originated with the highly-successful Summer Workshop in 1973, will be included with 28 weeks of instruction beginning in November. Working closely with the black community, the workshop will be conducted in the San Francisco Bay Area and is scheduled to include 20 weeks of instruction within the month. The Workshop Program is underway for the new season with many students enrolled in both first and second year sessions.

The San Francisco Conservatory, which includes 160 young students, as well as of the ages of nine and 18, has begun holding its annual summer special programs to be presented at various schools and for groups and organizations during the course of the year.

A.C.T.'S STUDENT MATINEE PROGRAM

Since schools resumed for the upcoming year, A.C.T. has been accepting orders from teachers for the Student Matinee Program, which offers special 1:30 p.m. weekday performances to participating Bay Area school groups only at discount prices.

Now in its eighth year of operation, the program has been attended by more than 134,000 students and teachers throughout Northern California. Designed to introduce young people to professional theatre, the program also features an audience discussion with cast members after each performance and complimentary study guides or informational handbooks are prepared for teachers.

This season's Student Matinee program includes special performances of: "The Merry Wives of Windsor", "Peyote" and "The Taming of the Shrew". Special performances of "The Merry Wives of Windsor" and "Peyote" will be reserved specifically for school groups.

Interests teachers who have not received a brochure listing specific dates for student matinees now scheduled should contact Kathleen Darney, A.C.T.'s group and student sales representative.

HAIGHT-Ashbury Free Medical Clinic.

Hello and good evening. I am pleased to be here to talk about the work of the Haight Ashbury Free Medical Clinic, on which I have worked for over a year. The clinic was started in 1967 by a group of doctor's assistants and nurses who were interested in providing medical care to those who could not afford it. The clinic has grown rapidly in recent years, and it now serves over 12,000 patients each year.

Our primary goal is to provide high-quality, low-cost care to the people of the Fillmore neighborhood. We offer a wide range of services, including primary care, specialty care, and health education. We also work closely with other community organizations to address social and economic issues that affect our patients.

The clinic is supported by a combination of private donations, government grants, and patient fees. We are committed to providing care to all who need it, regardless of their ability to pay.

Thank you for your attention. If you have any questions, please feel free to ask. I would be happy to answer them.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director,
A.C.T. UPDATE: WHAT'S HAPPENING ON AND OFFSTAGE

Although the company has hardly been idle since last May, the beginning of A.C.T.'s tenth anniversary season brings renewed activity involving our subscribers, the theatregoing public and Bay Area community.

THE SUMMER AT A.C.T.

To bring you up to date on what's happened since the 1974-75 season closed: The camera and the television camera were working overtime, and the entire A.C.T. organization was involved in the planning of a new theatre at Letterman Community College in Pear City, outside Honolulu.

Some 150 people from all over the country attended the First summer A.C.T. Summer Training Conferences from June through August.

In conjunction with the Center Theatre Group, A.C.T. presented Me and Beryl: A Memoir, a new film by William Wyler, in Theatre eight for two weeks. The Grisy housed Give 'Em Hell Harry! for one week; Noel Coward and in Two Keys for three. Good Evening for three and Scapino for six, all under A.C.T.'s auspices.

NEWS AND NOTES FOR 1975-76

As of the Sept. 19 deadline closing of season ticket sales, 21,303 subscriptions had been purchased, with fewer than expected to be received late because of the high faces of early, producing director of the Actors Theatre of Louisville, now a guest director for A.C.T.'s upcoming repertory production of The Merry Wives of Windsor, will be receiving order forms for the season. The first performances will begin in the month. The advanced Training Program is underway for the new season. The A.C.T. Conservatory, which includes 160 young people aged between the ages of nine and 19, has begun its second year. The Conservatory will present special programs to be presented at various schools and for groups and organizations during the course of the year.

FRIENDS OF A.C.T.

Betty (Mrs. Ralph) Wallenstein begins her term as president of the Friends of A.C.T., which supports the company through a wide range of volunteer services.

Other members of the executive committee include Carol (Mrs. Alan) Becker, Libby (Mrs. Mark) Chlett, Nat- we (Mrs. Charles) Diamond, Pegge (Mrs. Robert) Gitlin, Rose (Mrs. Robert F.) Jenkins, Kay (Mrs. William) Kimpson, Ursula (Mrs. Louis) Mastel, Dolores (Mrs. Marvin) Mize, Sally (Mrs. An- thony) Torrance, Cora Walker, Diane (Mrs. David) Ware, Ruth (Mrs. Jo- seph) Barton, Eve (Mrs. Jerome) Gor- donay, Hope (Mrs. Edward) McCrum and Ann (Mrs. Larry) Mansfield.

One of the yearly activities of the Friends of A.C.T. is the co-sponsorship with the Junior Chamber of Commerce of San Franci- cco, Inc., of a series of informal discus- sions by A.C.T. staff. Producers of A.C.T. plays entitled Pro- logues. Open to the public at no charge, the first one-hour session is scheduled at noon Nov. 24 at the Geary Theatre and will feature Company Manager Playwright Michael McClure and director Edward Hastings who is staging the world premiere for A.C.T.

BLACK ACTORS' WORKSHOP

This season A.C.T. launches a new program of training, the Black Actors' Workshop, for which auditions are now being conducted. The pilot project, modelled on the highly-suc- cessful American Workshop in Irving designed by the company in 1973, will include 28 weeks of instruction beginning Nov. 14.

Working closely with black com- munity theatre representatives during the past year, Sandra Richards, the workshop director, has evolved a training program designed to develop technical skills of black actors and actresses in both black and mainstream theatre. The workshops will meet for 10 weeks on Tuesday and Thursday evenings and Saturday mornings. The workshop will be directed by calling or writing Richards at A.C.T.

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Since schools resumed for the upcoming year, A.C.T. has been accept- ing orders from teachers for the Student Matinee Program, which offers special 1:30 p.m. weekday perfor- mances in two-act school groups only at dis- count prices.

Now in its eighth year of operation, the Student Matinee Program has been attended by more than 134,000 students and teachers throughout Northern California. Designed to introduce young people to professional- ized theatre, the program also offers a free matinees to students from professional theatre programs in the Bay Area. In addition, the program also features an audience discussion with cast members after each performance and complimentary study guides or informational handbooks are prepared for students.

This season's Student Matinee Program includes special student perfor- mances by the Bay Area Opera and the San Francisco Ballet. Tickets for these performances are limited to 33 exclusions for college students.

Interested teachers who have not received a brochure listing specific dates for student matinees now scheduled should contact Kathleen Donovan, A.C.T.'s group and student sales representative.

HAIGHT-ASHBURY FREE MEDICAL CLINIC BENEFIT

Haight-Ashbury Free Medical Clinics, headed by Dr. Betsy and Jessica Tandy, whom A.C.T. audiences saw last summer in Noel Coward in Two Keys for the company's World Youth Projects, the corporate parent of the companies, announced a benefit, Free Medical Clinic, on Sunday, Nov. 5, at 7:30 p.m. at the Geary Theatre.

Entitled An Evening of Love and Beauty, the concert will feature local and visiting artists from around the Bay Area.

The concert will be conducted by Charles Seel and played by regular members of the A.C.T. Orchestra.

To the audience...

Curtain times: In response to nu- merous requests, LATECOMERS WILL NOT BE SEATED — after the opening curtain. It is strongly ad- vised that you remain until a safe break in the performance.

William Tall

James B. McKenzie

Edward Hastings

JAMES B. MCKENZIE, Executive Pro- ducer, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as pro- ducer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin since 1960. McKenzie is vice-president of The Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Sum- mer Theaters, and is an active member of The League of New York Thea-tres and Producers. He is a working member of the Association of Theatrical Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical ca- reer encompasses more than 1,000 productions, and includes work in every major region of the country. He is currently appointed to the Theatre Advi- sory Panel of the National Endow- ment for the Arts and is a Board member of the First American Con- gress of Theatre.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director,

eastern Are Dead, Caesar and Cleop-atra, The Conductor, Cyrano de Bergerac, The Crucible, The Cherry Orchard, King Richard III and Jum- per, Mr. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with university students as a guest instructor and seminar leader.
HETEROGENEOUS, That Championship Season, THE HOT L. BALTIMORE, The Miracle and The Ringing Class. This season, Mr. Fletcher directs Under the Elms. In addition, he will direct his new English translation of Peer Gynt, which was first presented at the Park Conservatory of the Performing Arts and outdoor theatre at Solvang last summer. Mr. Fletcher's other Ibsen translator-director credits include An Enemy of the People, A Doll's House and last season's Pillars of the Community.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the theater movement since its beginning. Mrs. Markson was one of the founding members of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She has directed William Tell at the San Diego Shakespeare Festival, the New York City Opera and the company spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the touring programs. Her husband, Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Old Lace, The Hostage, Antony and Cleopatra and Plaza Suite, as well as the television series. He is also a member of the staff at the San Francisco Opera and directed the production of Madama Butterfly.

CANDACE BARRETT, C.A.T. programme director, grew up in a home with her husband Raye Birk. She teaches with the Young Conservatory as well as directing and producing shows. A member of the company last season, she appeared in Cyrano de Bergerac, Pilgrim's Progress, Heart of Midlothian, and Street Scene. She has studied at Northwestern University and taught children's theatre at Southern Methodist University. Her acting credits include Hopscotch, The Browning Version and Street Scene and Heartbreak at the Repertory Theatre. She was seen as Vanya in Chekhov's Three Sisters and in the Shakespeare Festival, where she played Titania in A Midsummer Night's Dream productions. She has been with the company since 1968 and has directed such plays as Romeo and Juliet, and the Pacific Shakespeare Festival. She is also a member of the Actors' Equity Association, as a member of the Company for the last eight years.

JOSEPH BIRD, who holds a master's degree in film from New York University, directed the Broadway debut of Your Take It Wrong, which has appeared in Off-Broadway productions. He is a featured actor in 17 APA Repertory Company productions in New York City, from 1963 to 1969. Mr. Bird has also toured Canada and the U.S. with that company. He directed the 1969 tour of The Show Off with George C. Scott, S. E. Hinton, S. E. Scott, W. A. F. and the Eastern University tour of The Misanthrope and Evil and the King. For the past two years, he directed the company's season at the San Diego Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS crime series, Love is a Many Splendoured Thing. Now in his sixth season at A.C.T., Mr. Bird has appeared in Delightful Company, Street Scene and The Ringing Class, among others.

RAYE BIRK came to A.C.T. two seasons ago from the Milwaukee Repertory Theatre. He is a graduate of Western and the University of Minnesota and taught acting at Southern Methodist University. He was also a member of Chicago's Playhouse Repertory Company, and his first production at the San Francisco's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespeare Festival. He has appeared in several Shakespeare Festival productions, including Katharina in The Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Willis has also been a member of the Young Conservatory and the Sydney Theatre Company of Australia. She has been seen at the A.C.T. as Cimino in The Taming of the Shrew, Bucking- ham in King Richard III, Burrows in Tonight at 3:30, and at Horatio and You Can't Take It With You.

EARL BOEN, who joined A.C.T. to play Le Bre in the PBS filming of Cyrano de Bergerac, has gone on to perform in a number of television and film productions, and has appeared in a number of Shakespeare productions, including Titus Andronicus, The Merchant of Venice, and The Comedy of Errors. He has appeared in several television productions in San Francisco, and has received an Emmy Award for his work on the PBS filming of A.C.T.'s Cyrano. Miss Dirckson was also seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland with the San Francisco Opera. Last summer she was seen on the West Coast at the Humana Festival, and has been a regular performer in the production of A.C.T. Plays in Progress program.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London and was a member of the International Films Society in London, where she was seen in a number of television productions in San Francisco. She is currently a member of the Actors' Equity Association, and has appeared in a number of television and film productions, including the PBS filming of A.C.T.'s Cyrano. Mrs. Dirckson was also seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland with the San Francisco Opera. Last summer she was seen on the West Coast at the Humana Festival, and has been a regular performer in the production of A.C.T. Plays in Progress program.

SAINT EPPERSON received his M.A. in directing from the University of California, Berkeley, and has directed for New York City Opera for four years with New York City Opera La Mamma, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again with Mr. Haight. He is also a member of the Traverse Workshop Co., a British alternative theatre group. He has taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Acting and Directing as well as student projects for the Conservatory and has appeared in Jumpers, Street Scene and The Ringing Class. He is a member of A.C.T.

NICHOLAS CORTLAND, who received his M.F.A. in Dramatic Arts from the University of California, Berkeley, has been teaching acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Acting and Directing as well as student projects for the Conservatory and has appeared in Jumpers, Street Scene and The Ringing Class. He is a member of A.C.T.
was a Production Stage Manager for David Merrick before joining A.C.T. in 1965. Mr. Fletcher, a founding member of Off-Broadway's New 42nd Street and current President of the New 42nd Street, serves as a board member of the National Touring Company of Off-Broadway. He has served as a lead director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Theatre Center in Connecticut and of the South Valley Community of Writers. Mr. Hastings' productions of Chekhov's Aunt and Our Town were seen during A.C.T.'s first two seasons. In New York, he guided the Historical Society of the U.S. with an all-star cast and directed the Australian premiere of The History Boys in 2015 and has directed two other A.C.T. productions, most recently, The House of Blue Leaves, on Broadway, and Street Scene and will stage gentle Cervantes this summer. He heads A.C.T.'s own new play program, Plays in Progress.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is currently the producer of our Repertory Company. Among the many companies he has directed are the Milwaukee Repertory Theatre, the San Diego Shakespeare Festival, the New York City Opera and the San Francisco Opera, which spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the touring programs. Mr. Fletcher has directed the A.C.T.'s productions of Uncle Vanya, Death of a Salesman, One Man, Two Guvnors, and Old Lady, The Hostage, Antony and Cleopatra and Paradise Lost, as well as all the Televising of the Company. Mr. Fletcher founded the Conservatory and entered the repertory at the Stanford Summer Festival in 1967. He also directed the A.C.T.'s successful productions of Hadrian VII, The Latent Heterosexual, That Championship Season, The HOI, BIRMINGHAM, The Misfits and The Ringling Bros. This season, Mr. Fletcher directs Desire Under the Elms. In addition, he will direct his new English translation of Peer Gynt, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at Solvang last summer. Mr. Fletch- er's other Ibsen translator-director credits include An Enemy of the People, A Doll's House and last season's Pillars of the Community.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was one of the founding members of the Milwaukee Repertory Theatre and was responsible for drawing the young APA Repertory Company there for another season. She directed Willi Balle to that theatre, where she first directed Charles's Aunt and Seven Characters in Search of an Author, as well as Allen Fletcher, where she first directed The Cradle. Mrs. Markson currently serves on the executive board of the Theatre Communications Group of which she is vice president, the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

LAIRD WILLIAMSON (see Acting Company for biography) directs The Matchmaker this season.

HOFIE ALEXANDER-WILLIS, who has been a member of the Bay Area stages and is in her second season at A.C.T., studied with Virginia in his Studio Theatre Workshop in addition to spending two years as an apprentice with the American Repertory Workshop and several years with the San Francisco Actor's Lab. A professional stage and folk singer and the mother of six-year-old son, she has appeared in several Bay Area Shakespeare Festival, including Kath- erina in The Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Willis has also been a member of Chicago's Playwrights' Studio, New York's Pan- ister of the Community.

RAYE BIRK came to A.C.T. two seasons ago from the Milwaukee Repen- tory Theatre. His recent eastern and western and the University of Minnesota and taught acting at Southern Methodist University. His recent appearance was as guest artist at the Tula Little Theatre's annual Shakespeare Festival, in San Francisco's Pacific Conservatory of the Performing Arts and at the Oregon Shakespeare Festival. In three previous seasons at the Shakespearean Festival he directed two plays and appeared in eight including the role title Macbeth, Shylock, and Lysander in A Midsummer Night's Dream and Sir Thomas More in A Man For All Seasons. She was last seen last season at A.C.T. in King Richard III, Cyrano de Bergerac, Jumpers, Street Scene and The Three-Penny Opera.

CANDACE BARRETT came to A.C.T. two years ago with her husband, Raye Birk. She teaches with the Young Conservatory as well as di- rectors and the acting company. A member of the company last season, she appeared in Cyrano de Bergerac, Pil- grims, The Rose Tattoo, A Street Scene and Street Scene. She has studied at Northwestern University and tu- tured children's theatre at Southern Meth- odist University. Her acting credits include The Diary of a Little Girl, The Repertory Theatre, the Oregon Shakespeare Festival, where she played Tita in A Midsummer Night's Dream productions. She also starred in Romeo and Juliet, and the Pacific Conservatory of the Performing Arts produced The Importance of Being Earnest, at the University of California, Santa Barbara, and Women's Power's Drama and the Baron in He Who Got Married. At A.C.T., she is seen in You Can't Take It With You, Tonight at 8:30, Cyrano, Cherry Orch- ard, Pillars of the Community, Jumpers, The Ringling Bros. and The Taming of the Shrew.

JOY CARLIN was graduated from the University of Chicago and has studied dance at the Joffrey School of Dance under Jerome Robbins and Lee Strasberg. An original member of Chicago's Playwright's Studio, she has appeared on Broadway with the Second City, in off-Broadway productions of her own and in regional theatres and has played many roles in TV and film. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, The Seagull, Paradise Lost, Dandy Dick, The Taming of the Shrew, The Devil's Disciple, Take It With You, The HOI, BIRMINGHAM, Pillars of the Community, Horatio, Street Scene, The Ringling Bros. and she directed The House of Bernarda Alba for A.C.T.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London. She was seen after receiving a M.A. in acting from Tufts. She has taught acting and literature at Tufts and English at her alma mater. She is currently associated in Ashland, served as musical director for theatre productions at both the 4th and 5th Republics and at Harvard, Stanford, the Seattle Repertory Theatre and the Oregon Shakespeare Festival, where her roles included Kate in The Taming of the Shrew, Helen in In the Next Room and Alice in The Dance of Death, among her A.C.T. credits are The House of Bernarda Alba (Angustias), The Cherry Orchard (Varya), King Lear (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who re- cently completed his major in Bio- technology from Holy Cross University on Long Island, studied at the Actors Studio under Robert Louis and Wynn Handman and, as the son of an op- tician, has learned the business of acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Acting at A.C.T. as well as projects for the Conservatory and has appeared in Jumpers, Street Scene, The Ringling Bros. and L. BIRMINGHAM on the Geary stage.

JANECA GARCIA, in her first season with A.C.T., is completing a Master's in Theatre at Stanford University and has appeared at Washington, D.C.'s Arena Stage, Boston's Playhouse, the Coconut Grove Playhouse in Miami. Mr. Cortland has played every credit includes Next Year in Jerusalem, Little Black Bells and Flight Into Summer.

FRANCESCA STEWART DORN has spent 9 years in the theatre, begin- ning with her work at the Alley Theatre in Houston. A graduate of Finch College in New York, Miss Dorn did graduate work at Yale Drama School, where she rec- eived a B.S. in Administration of the Yale Repertory Company for two years. Her featured roles in- clude As You Like It, The Taming of the Night's Dream, Cruesken in Idaho Karanoff and "the actress" in An Evening with Dead Eyes.

BARBARA DRICKSON, who joined A.C.T. in January, was a member of the program two years ago and has ap- peared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOI, BIRMINGHAM, The House of Bernarda Alba, The Cherry Orch- ard, Pillars of the Community, Jumpers, Street Scene and The Three- penny Opera. She has also appeared in television productions in San Fran- cisco and Los Angeles, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Drickson was also seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland with the University Theatre. Last summer she was seen with Sada Thompson at the Westport Country Playhouse in Susanna, which presented as part of the A.C.T. Plays in Progress Program.

SABIN EPSTEIN received his M.A. in directing from the University of Calif- ornia at Los Angeles and has been for six months with New York's M.C.A. La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again. In addition, he was a founding member of the Traverse Workshop Co., a British alternative theatre group who have taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Acting at A.C.T. as well as projects for the Conservatory and has appeared in Jumpers, Street Scene, The Ringling Bros. and L. BIRMINGHAM on the Geary stage.
of Arts degree in Theatre Arts from Southern Illinois University. She appeared in productions of Celebrations and Around the Moon and Jacobs Pillow and was a member of the Children's Repertory Company in San Juan Capistrano. She is a member of the Children's Repertory Company in San Juan Capistrano. She is the assistant director of the Children's Repertory Company in San Juan Capistrano.

LOU ANN GRAHAM, who with her husband Bob began A.C.T.'s Young Conservatory in 1970 which they continue to run, is the co-founder of the arts as an actress having appeared in Cyano, Broadway, who directed the National Shakespeare Festival in Philadelphia where he appeared in The Taming of the Shrew, The Merchant of Venice, and The Taming of the Shrew. Their daughter, Vivian Anne, is a graduate of Temple University and is the host of a TV show in Philadelphia.

OSCAR GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which continues today, is known as an actor and director for his double role as an actor, having appeared in numerous A.C.T. productions, including The Merchant of Venice, The Taming of the Shrew, and The Merchant of Venice. He was the director of A.C.T.'s first production, The Merchant of Venice. He is the father of Thomas, a graduate of Temple University who is the host of a TV show in Philadelphia.

CHARLES HALLAHAN, who is in residence at the University of San Francisco in the San Francisco production of One Flew Over the Cuckoo's Nest, returns for his fourth season this year at A.C.T. A.C.T. has performed in Cyrano de Bergerac, The Merchant of Venice, The Merchant of Venice, The Taming of the Shrew, The Merchant of Venice, and The Taming of the Shrew. In his third season with A.C.T., he has been featured in The Merchant of Venice, The Taming of the Shrew, and The Merchant of Venice. He is a graduate of Temple University and is the host of a TV show in Philadelphia.
of Arts degree in Theatre Arts from Southern Illinois University. His first appearance in productions of Celebra-
theater was in "Around the Moon and the Jacob.

CHARLES HALLMAN, who was in the leading role in the University's Production of One Flew Over the Cuckoo's Nest, returns for his fourth season at A.C.T. having appeared in Cyrano de Bergerac, The Trojan Women, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, You Can't Take It With You, King Richard II, Pillars of the Community, The Merchant of Venice, Street Scene and The Threepenny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and minor roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue with their son as a double as an actor, having appeared in numerous A.C.T. productions, including Henry V, As You Like It, and Caesar and Cleopatra. He has appeared in a number of Shakespeare Festival productions, recently he appeared as The Chef in the Oregon Shakespeare Festival. He has appeared in numerous roles with the Oregon Shakespeare Festival, during which time he was seen as Rickie in Sticks and Stones, Speed in Two Gentlemen of Verona, and John the Baptist in The Messiah of Venice. He holds a Masters degree from Temple University in Philadelphia. He has appeared in numerous Shakespearean productions, including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas and then began his career as a sparrow in the World's Fair. He was a member of the Cyrano company which was his first professional acting experience. He has appeared in productions of The Merchant of Venice, The Tempest, The Taming of the Shrew, the Miller, Jumpers, Street Scene, The Threepenny Opera and Street Scene. In addition to A.C.T.'s presentation of Cyrano for the PBS series, Return to the Classics, his television credits include two specials in Mexico City, Mexico, where he served as the USO volunteer for more than 100 performances, as Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

MICHAEL KEYS HALL, joining the company after two years in the US Army, began his last season in King Richard III, Cyrano de Bergerac, The Taming of the Shrew and Pillars of the Community. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall began his career at the Alley Theatre in Houston, and made his professional debut in the Oregon Shakespeare Festival, where he appeared as Lucius in Titus Andronicus. He has appeared as Captain Durnin in Alf's "Well That Ends Well," in King Lear and the Earl of Suffolk in Henry VI, Part I.

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

ELIZABETH HULLED, who joined the company last year at the age of 17, she was chosen as Grand Talent Winner at the National Conservatory Theatrical Foundation, in Undergraduate Talent Competition. Since that time she has performed in A.C.T.'s productions of The Caucasian Chalk Circle. Next, returns for his fourth season at A.C.T. having appeared in Cyrano de Bergerac, The Trojan Women, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, You Can't Take It With You, King Richard II, Pillars of the Community, The Merchant of Venice, Street Scene and The Threepenny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and minor roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

FREDI OLSTER, a former A.C.T. Summer Training Congress student, returned from his second season with A.C.T.'s company last year as a fellow student in the A.C.T. training program, holds a B.S. and a B.A. from the University of Texas and then began his career as a sparrow in the World's Fair. He was a member of the Cyrano company which was his first professional acting experience. He has appeared in productions of The Merchant of Venice, The Tempest, The Taming of the Shrew, the Miller, Jumpers, Street Scene, The Threepenny Opera and Street Scene. In addition to A.C.T.'s presentation of Cyrano for the PBS series, Return to the Classics, his television credits include two specials in Mexico City, Mexico, where he served as the USO volunteer for more than 100 performances, as Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

ANNE LAVENDER was an original member of the Actor's Workshop and has played a number of roles in season's with the Oregon Shakespeare Festival. In New York she worked for NBC, as a fellow student in the Threepenny Opera training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antion on the original Story Theatre. He was seen in the Oregon Performing Ensemble's Production of company's production of Macbeth and has also performed with the Marin Shakespeare Company, the Real Company Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, the Ruling Class and The Threepenny Opera.

WILLIAM PATTERSON joined A.C.T.'s company in 1967 after a 20-year association with the Festival Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his original one-man show, A Profile of Justice Oliver Wendell Holmes and a Profile of Benjamin Franklin. He has also appeared in numerous productions of Threepenny Opera, the Off-Broadway production of Understudy in Shaw's Major Barbara. William has been seen in The Tempest, The Trojan Women, in The Merchant of Venice, the Miller, Street Scene, in The Threepenny Opera and the Company's production of The Miss Amanda Brown. In his eight years with A.C.T., he has appeared in many productions including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner at the National Conservatory Theatrical Foundation, in Undergraduate Talent Competition. Since that time she has performed in A.C.T.'s productions of The Caucasian Chalk Circle. Next, returns for his fourth season at A.C.T. having appeared in Cyrano de Bergerac, The Trojan Women, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, You Can't Take It With You, King Richard II, Pillars of the Community, The Merchant of Venice, Street Scene and The Threepenny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and minor roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

RAY REIMAR, who portrayed the title role in the production of Cyrano de Bergerac, was a triumph at the National Conservatory Theatre, in Undergraduate Talent Competition. Since that time he has performed in A.C.T.'s productions of The Trojan Women, in The Merchant of Venice, and A Streetcar Named Desire, at the Old Vic in London. He has appeared in Brigadoon, The Mikado and Most Happy Fella. Most recently he was seen in the title role of The Comedy of Errors at the New York Shakespeare Festival. He has been seen in The Threepenny Opera, Street Scene and The Threepenny Opera, as well as The Mystery Cycle, the Ruling Class and the Threepenny Opera.

FRANCINE TACKET, joining the acting company this season, completed her A.C.T. Training Program in 1973. She has appeared in productions of The Tempest, The Taming of the Shrew, The Great Divide, and A Thousand Clowns. She has also appeared in The Winter's Tale and Beatriz Stagoon in recent productions of A.C.T.'s. She has appeared in a number of television productions and in productions of A.C.T.'s. She has been seen in Taming of the Shrew, Street Scene and Threepenny Opera at A.C.T.

ANTHONY S. LEAGUE is a charter member of A.C.T. who appeared as Butler in Tony and Tickle. Mr. Leaegue is a charter member of A.C.T. who appeared as Butler in Tony and Tickle. Mr. Leaguedue in Devil's Disciple. His first film was "West Side Story." His Broadway debut was in "The Taming of the Shrew." He has performed in a number of Shakespearean and classical productions, including those of Max in The Homecoming, Thoreau in The Night Thoreau went out to Kill, Pat in The Hostage and Burgoyne in The Devil's Disciple.

STEPHEN SCHNITZER, who came to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in their 1972 Season on Tour. He has appeared in Julius Caesar and Antony and Cleopatra with the Shakespeare Theatre in Stratford, Conn., and was seen in the film Hall. Stephen has been seen in the role of Caesar in The Threepenny Thebes in Mr. Tack's A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts. He has appeared in The Taming of the Shrew, Tonight at 8:30. Broadway, Cyrano de Bergerac, King Richard III, Jumpers, Street Scene and the Threepenny Opera at A.C.T.
LARD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hecuba Cabale, Troilus & Cressida, Uncle Vanya, Henry VI Parts I and III and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labours Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Parado,s, A Midsummer Night’s Dream and was seen in St. Joan, Beckett, 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 Headless for the Plays in Progress series and directed The Matchmaker this season.

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 graphic design from the University of Wisconsin. He spent three years with On Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he’s appeared at the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It as Gloucester in King Lear, and in two seasons of the San Francisco Opera’s production of The Magic Flute. A.C.T.’s acting credits include The Tempest, A Midsummer Night’s Dream, Cyrano de Bergerac, Richard III, The Merchant of Venice, The Mystery Cycle, You Can’t Take It With You, The Cocktail, The HOT 7, BALTIMORE, Tonight at 8:30, Street Scene and Annie. He is currently appearing as Tim in the San Francisco Ballet Company’s production of Ballo Doppio.

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 Dangerous George and appeared last season in King Richard III, Cyrano, Street Scene and The Ruling Class. Bay area audiences have also seen him in Plays for Living, The Man Nobody Saw, For All That, the Cattolissors You Want and Time Bomb. His TV credits include Tales of the City of San Francisco and he appeared in the film Harold and Maude.

Contributions

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The unique touch of CEPELA...

whether October really will be a "second spring" this year is probably known only to those weather forecasters whose arcane techniques enable them to issue long-range predictions. As this is being written at the beginning of September, I have been noticing some early yellowing and dropping of leaves from the native trees and perhaps they know more about what's coming than the rest of us. So if we are in for a short autumn and an early winter it behooves us not to delay our annual planting for spring color. Do it earlier, rather than later. This year is not the time for procrastination in the garden.

So let's start with the annual bulb round-up, which might as well include couches, tubers and rhizomes. Headline is the daffodil, as always. Need I say the early shopper gets the best bulb? And perhaps this year you just might try something new. How about thinking small, instead of big? For a deck, patio or even a small pot or two of the bunch-flowered "jazz" hybrids such as "Cracford", "Geranium" or "Mata dor"? I notice that George W. Park (Greenwood, SC 29047) offers "Suzy", a sun-proof fragrant bi-colored jonquil with a heavy bud and red crown glowing against a bright yellow penant. They say each bulb produces many 2-inch stalks, each bearing clusters of two to four very sweet smelling flowers. It's also adapted for indoor culture. Are you ready? Are you going with 'King Alfred' again?

Canalis' Restaurant in the Fairmont

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The unique touch of CEPELA...
Anemones are also offered as transplants in mixed colors of the ‘St. Brigid’ strain.

Gold, pink and white callas are the rhizomes referred to that take to October planting. They all like humus-rich, moist but well drained soil. If you’re in the fog belt the white callas will take a full sun situation but inland they will do well for afternoon shade. The colored varieties need more sun and perhaps a somewhat drier soil.

For newly developed color during late winter, spring and perhaps into summer, October is the top month of the year to plant annuals. The trick is to anticipate the basic weather changes and get them in early enough to get a good start before the cold snaps down late but early enough to miss the last hot spell. For instance, the new and very desirable dwarf calendula, sometimes sold as ‘Coronet’, will retain its dwarf habit only if you plant it after the heat. Otherwise it will shoot up to standard height and upset your carefully made landscaping plans. By the same token, one grower of bedding plants told me he feels there is a real trend toward these newer dwarf cultivars and, whereas last year they comprised 20% of his planting of what is sometimes called pot marigolds, this year he is upping that percentage to 50%.

Spectacular colors and combinations of colors have long been available in pansies and in our mild winter climate they may be purchased as transplants now for bloom early next year. Bear in mind that to get prolonged top bloom you have to put in some time regularly removing the spent flowers before they set seed and starting down. The lowest priced plants may make more sense and be the bargains they appear. The growers may choose from strains ranging in size from $1.50 to $10 for a ‘Giant Exhibition’ mixture to $14 for F1 hybrids. The cost of seed is obviously reflected in the price of the plants.

Another old reliable for color from the New Year on is the Fairy primrose (Primula malacoides). Several color combinations are available and the plants and the cost has usually been comparable.

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So let’s start with the annual bulb round-up, which might as well include corms, tubers and rhizomes. Headline the list is dahlias, as always. Need I say the early shopper gets the best bulbs? And perhaps this year you just might try something new. How about thinking small, instead of big? For a deck, patio or entryway try a pot or two of the bunch-flowered ‘zaffre hybrids such as ‘Cragher’, ‘Geranium’ or ‘Mata dor’. I notice that George W. Park (Greenwood, SC 29047) offers ‘Sozzy’, a ranunculaceous fragrant bi-colored jonquil with a heavy-applied red crown glowing against a bright yellow penant. They say each bulb provides many 2-inch stalks, each bearing clusters of two to four very sweet smelling flowers. It’s also adapted for indoor culture. Are you saying you’re not going ‘king Alfred’ again?

On to tulips, mostly sold here for transplanted Easterners who are not at home in the West. The maxim is that tulips like cold, chilling winters and usually we don’t oblige. You can make them more welcome by buying them this month and storing them in the refrigerator some weeks before planting time between mid-November and the end of the year. Don’t overly concern yourself on soil preparation. Your chances of getting an increase by leaving them in the ground are near zero. Think of them as annuals and if they do an encore be grateful. They do look mighty handsome, however, in a large container. Say a dozen of one variety. Tulips look their best massed in one color.

The San Francisco Bay area weather is usually mild enough in the winter for outdoor use of the Cape bulblets that are listed in eastern garden catalogs as “exotic indoor flowers.” These bulbs are readily Corms and include freesia, spareris, iris, babiana and some species of gladolus, The first three are all fairly reliable and I remember well a Martha County gardener who enjoyed giving away each year his annual increase from the spareris. He collected milk cartons to grow them in and passed them out to the neighbors when in full bloom. There was never a shortage of takers. They begin blooming in late summer and sometimes go on for two months. The top tuber for fall planting is the ranunculus and, if you can outwit the birds who feel the young greenery pushing out is a special gourmet treat, you should have your best spring color from this flower. Remember to have an alternative approach to starting ranunculus from tubers. Nurseries should be stocked right now and in our home area the cost and the intensity of the variety sold as ‘True Rose’, or a similar name, pales the others into insignificance. It does well in a no-direct sun situation. Transplants should be plentiful this month.

Moving to the vegetable department, there is one staple that not only won’t be plentiful but, according to my sources, will be non-existant next season. Red onions. Neither seed nor sets, at least locally. Perhaps some mail order firms will be able to oblige. No explanation is forthcoming. Dwarf grey melting peas or snow peas, will not be on the seed racks either, they say, but everything else is normal for the season. Put our brown or white onion sets this month along with transplants of broccoli, brussel sprouts, cauliflower, cabbage, Swiss chard and artichokes.

Or sow lettuce for succession planting. The seed is so inexpensive, the germination rate so high, that one packet should last several years if you start them off in the house and move them out when the first leaves appear. In August they were already terminating for me in three days, sown two to each cell in some recyled cell packs. I thinned to one plant per cell and when they outgrow those quarters they went either into the garden or into gallon containers to be placed where the hot summer sun couldn’t burn them up. You might try at least two varieties. One of the butterhead type such as ‘Bibb’ or ‘Buttercrunch’ and one of the leaf lettuce. I’ve been happy with ‘Prizehead’, ‘Salt Bowl’ and ‘Black Seeded Simpson’.

Parenthetically, I’m acquiring a calendar of the new fluorescent plant, Agro-Life and TruBloom, and will try lettuce indoors during the winter months along with some difficult-to-grow indoor flowers. I expect to make an evaluation of this column in about six months and would appreciate hearing of any reader’s experiences with either of these tubers. Gardeners in the snow bound East have been growing lettuces, parsnips, chives, radishes and a few others under the older fluorescent for some years. If the first reports on these new two tubes are home the West, they should open new vistas for all of us.

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PERFORMING BACCHUS

by FRED CHERRY

THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you dine and wine quickly and well—before or after, I suppose, a ‘satisfying’ and suggests a particularly happy marriage of food and wine.

ALEXIS (No. 390, San Francisco, 1901 California Street, San Francisco—Reservations 865-6400)

OPINION: When Alexis Merzbach moved his restaurant into the present Nob Hill location—the year was 1961—he set out to create the most beautiful restaurant in the world; and he is reputed to have spent half a million dollars on the job. He has certainly done a very well justifies itself; it is a dazzling Baccarat showplace of cut, laid gold leaf, mosaic, jeweled lights and upholstered chairs. Alexis sold his dream establishment three years ago, but his presence is still seen in every decorative mosaic and upholstered chair, the food is as good as ever, and the service is as excellent as ever.

The most notable change is the addition of a small room in the rear, where the music is always playing and the guests can enjoy it while they eat. The atmosphere is intimate and romantic, perfect for a special occasion.

The wine list is extensive and well-chosen, ranging from the humblest to the most expensive, and there is always something to please every palate. The staff is friendly and knowledgeable, always ready to recommend a good bottle of wine or help you create a custom wine list for your special event.

The atmosphere is relaxed and comfortable, with soft lighting and comfortable seating. The food is served quickly and efficiently, and the service is attentive and unobtrusive. The overall experience is one of luxury and indulgence, making Alexis a must-visit for any wine lover.

FRED CHERRY
**CAL HIGHLIGHTS**

**DANCE OF TIBET**
Populous and peaceful, with a backdrop of mountains, October 26.

**JERUSALEM SYMPHONY**
Music by: Y. Shai, conductor and narrator; Inbal Sivan, soloist. October 27.

**TWO NIGHTS OF JAZZ**
Music by: Tord Gustavsen, bassist, and Harry Midelfart, October 27.

**THE MANY FACES OF LOVE**
Staring Sunny Cropper and James Torme. October 27.

**INDIAN DANCES and musicians from India**
India's earliest dance is a program of rich, varied, and colorful dances. October 29.

**THE HAMLET**

**Committee for Arts and Letters, S.C. Belodry**
All future performances begin at 8 p.m., in Zelkoff Auditorium, UCI, Newport Beach, CA 92660. Zelkoff Hall, UCI, Bldg. Professional actors and guests, major programs.

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**SEAN'S SAN FRANCISCO HIGHLIGHTS**

- **LOSTIES Sky-top Restaurant**
- **A TOAST, A TOAST MY FRIEND**

**WORTHY QUOTING**

For those who live in the city, the life’s every demand wears a terrible shape.

Ode XVII, Martin’s Horace

---

**PERFORMING BACCHUS**

by FRED CHERRY

**THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you can dine and drink and be merry—before or after a visit to a theater production and suggests a particularly happy marriage of food and wine.**

**ALEXIS (Nob Hill, San Francisco, 1901 California Street, San Francisco—Reservations 885-6400)**

**OPINION:** When Alexis Merzbach moved his restaurant into the present Nob Hill location—the year was 1961—he set out to create the most beautiful restaurant in the world; and he is reputed to have spent half a million dollars on its decoration. He has made it a great deal more expensive. You can dine simply from the impressionistic selection of Seven Plats du jour for under $25 for two . . . But, if you've gone along with us and indulged yourself as they did a century ago—your dinner with wines and appetizers and all the rest will add up to at least $60 for two.

**THE UNBEATABLE DUO**

**MUSIC AND WINE**

In August of 1958, TIME ran an article in the music section extolling the virtues of "new type" of musical production sponsored by Paul Masson Vineyards. The series was called "A Night at the Vineyards" and featured famous performers like Johnny Cash, violin, Darlen Spencer on viola, and Sharon O'Connor on cello. As their performance at the first concert drew 400 people and only lost $6,000. In addition, that magazine credited the trio with introducing the name of Frombergh Brothers—Paul, Arthur, and Norm—under the name of fine music and fine wine being an unbeatable duo.

**THE WINE BEARERS**

"Music Rarely Heard," and while at the same time conjures up visions of exotic jazz and blues, it was still in the classic mold that had found an appreciative audience. Over the next fourteen years the series continued to play to sell-out audiences number 100,000 and more. Each performance. Tickets were, and still are, difficult to obtain and often in a mailing list of 13,000 regulars.

From that early beginning, "Music at the Vineyards" went on to become a nationally known artistic success and the recipient of numerous awards and prizes for Paul Masson Vineyards. They decided to extend the festivities for another year at the "Vineyards" for "Music Rarely (If Ever) Heard in the City"

That series, "Vintage Sounds—72" featured some of the top folk and jazz artists in the country. Fred Cherry, John Fahey and fiddler Dave Van Ronk performed on one weekend; and the world’s greatest jazz and blues singers, Ian and Jack, Friends, Family, plus jazz pianist Vince Guaraldi appeared the following weekend.

The audience was young and beautiful, and "grooved" right in with the mellow background at the Mountain Vineyard. "Vintage Sounds" sold out at all four performances and the two nights each donated $100 in profits to a San Francisco charity Vineyard in which has been presented to young (in heart) audiences every year since 1972. The 75 or so assistant temperance agents.

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**WINE NEEDS MUSIC**

The Garden Court of the Sheraton-Palace has revived the custom of string music with its Sunday evening food and wine program.

"The San Francisco Quartet" were invited to play with the group, violin, Darlen Spencer on viola, and Sharon O'Connor on cello. As their performance at the first concert drew 400 people and only lost $6,000. In addition, that magazine credited the trio with introducing the name of Frombergh Brothers—Paul, Arthur, and Norm—under the name of fine music and fine wine being an unbeatable duo.

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SAN FRANCISCO

AS FILMTOWN

by JEFF GILLMAN

At long last, San Francisco is coming into its own as a film town. With the exception of Paris, there is probably no place else, including New York, where such a diverse array of movies is being screened. Every night, and often during the day as well, somewhere in the city, a new film premieres. Goldwyn Frenchie, the latest entry in the Variety Picker area, great films are being shown. During a recent two week period, for example, you could have seen three different New York films including The Golden Coach and La Fille D'Ete (Fellini's early masterpiece), Violett in Carl Dreyer's The Passion of Joan of Arc (with the Antoine Artzou in a supporting role).

Even more pleasing, is the fact that many of these films cost from a dollar, to $1.75. Some of them can even be seen free!

Few people realize what an extraordinary event the San Francisco Film Festival is. Unlike Los Angeles, where the literature of Film is almost totally ignored by the film business, Bay Area audiences have the opportunity to see a consciiously and well chosen selection from thousands of films produced each year by independent film-makers and major studios, here and abroad, in the 40's with an emphasis on foreign or may or may not find commercial distribution.

The splendid Austrian film Trottia for example, which was shown at the 73 festival, doesn't have an American distributor. Consequently, we were the only people in the country who had the opportunity to see it. San Francisco.

Moreover, the film retrospectives and appearances by many of the most notable of the actors and actresses who have made their films

Compared to Cannes and other European festivals, ours is run with an absolute minimum of ballyhoo, and a maximum of attention to the real values of cinema. It is surely one of the delights of San Francisco.

Perhaps the most interesting commercial operation in The City, are the three (since the January opening of the new Lumiere theaters run by Mel Novikoff.)

The Surf, way out on Irving Street is, the oldest of the currently operating "art houses." It consistently offers the most interesting, most varied, and perhaps the most classic selection of feature films.

It is at the Surf, that one can see Leslie Howard in The Scarlet Pimpernel, or perhaps Clouser's perfect existentialist film, The Wages of Fear. In the 70's, Mel has been operating with Novikoff has created the following and credibility that enables him to purchase a film as obscure as Zero de Condito.

The Theater has a rather select audience. Audiences dress in dark inconspicuous tweed suits and sweaters. The audience is intelligent, and many foreign languages can be heard. All together, it is the best looking, most interesting crowd in town, save at the Opera House itself.

Novikoff took over the Clay Theatre in 1953 on the hunch that he could create an audience for film, and in the 80's he decided to open a new software store called "The Camera Shop".

Programs change each week, and six features (three in each studio) are shown every night. General admission is $20.00 Everybody's a student, and senior citizens, and recipients of the welfare, Medi-Cal or food stamps get it for a dollar. Not bad for three ter- rific films.

In the back city today, to another cheap. One of the times when admission is $1.00, anytime. The Times is located at 1249 Stockton St. It is old, and there is the pervasive odor of 40 years of poppers.

An example of a recent program, however, included Bogart's second and least known late night Beatin' The Devil. His best film; African Queen (cript by James Agee); Blow Up and Zabriskie Point on a double bill; Mel Brook's greatest film; The Producers and previous work with the American Ornaments; and A Man For All Seasons.

Each double bill plays for two days only. Continuous showings start at 1:00 p.m. every day, for months, and in some cases accompanied by program notes which in some cases accompanied the print for all regular bookings, and in others was improved by the theater organist.

Mr. Vaughn was around during the silent era, and an expert at recreating silent film, accompanied by program notes which in some cases accompanied the print for all regular bookings, and in others was improved by the theater organist.
SAN FRANCISCO AS FILMTOWN
by JEFF GILLMAN

At long last, San Francisco is coming into its own as a film town. With the exception of Paris, there is probably no place else, including New York, where such a diverse array of movies is being screened.

Every night, and often during the day as well, somewhere in the city, an experimental film or a feature from the Far East, great films are being shown. During a recent two-week period, for example, you could have seen three Remo films including The Golden Coach and La Fille d'Evreux, a classic of silent French films, or Carl Dreyer’s The Passion of Joan of Arc, and the Antoine Wareau in a supporting role!

Even more pleasing, is the fact that many of these films cost from a dollar to $1.75. Some of them can even be seen free.

Few people realize what an extraordinary event the San Francisco Film Festival is. Unlike Los Angeles, where the literature of Film is almost totally ignored by the film business, Bay Area audiences have the opportunity to see a conscientiously and well-chosen selection from thousands of films produced each year by independent filmmakers and major studios, here and abroad, in the 40's. Many may not or may not find commercial distribution.

The splendid Austrian film Trotta for example, which was shown at the '73 festival, doesn't have an American distributor. Consequently, we were the only people in the country who had the opportunity to see it.

Moreover, the film retrospectives and appearances by many of the most notable representatives of the industry, Truffaut in '73 for example, are unique.

Compared to Cannes and other European festivals, ours is run with an absolute minimum of ballyhoo, and a maximum of attention to the real values of cinema. It is surely one of the delights of San Francisco.

Perhaps the most interesting commercial operation in The City, are the three (since the January opening of the new Lumiere) theaters run by Mel Novikoff.

The Surf, way out on Irving St. in the Sunset, is the oldest of the currently operating "art houses." It consistently offers the most interesting, most varied, and perhaps the most classic selection of feature films.

It is at the Surf, that one can see Leslie Howard in The Scarlet Pimpernel, or perhaps Cluzot's perfect existentialist film, The Wages of Fear. In the coming season, Novikoff has created the following and credibility that enables him to package his films as a true Prix de L'Expo. The theater has a rather select audience for whom films are in dark inconspicuous tweeds and sweaters. The audience is both intelligent and sophisticated, and many foreign languages can be heard. All together, it is the best looking, most interesting crowd in town, save at the Opera House itself.

Novikoff took over the Clay Theater, formerly the Fillmore in 1973 on the hunch that he had created an audience for the first run films of quality, often including the latest and best subtitled releases.

His latest venture is the Lumiere on Valencia, just east of Polk St. quite to the tiny, cheap, and really excellent. Audience for whom films are in a Eden for dollars. Not bad for three ter- rific films.

in the back city now, to another cheap. This one is the Times where admission is $3.00 anytime. The Times is located at 1249 Stockton St. It is old, and there is the pervasive odor of 40 years of poppers.

An example of a recent program however, included Bogart's second and least known late work, The Devil, his best film, African Queen (script by James Agee), Blow Up and Zabriskie Point on a double bill, Mel Brook's greatest film, The Producers, and the most famous film of The Orson Welles' Orson Welles' ORGANISM, AND A MAN FOR ALL SEASONS.

Each double bill plays for two days only. Continuous showings start at 1:00 p.m. every day, for 10 continuous films, which are printed with special and attended envelopes.

If you wish to send a check to the Film Society, you will be sure to catch all of the films you missed when they were playing at the Surf the Clay, The Gateway, etc. The Gateway is a very classy standard movie theater on Jackson near the Opera House.

Gether with others which it obtains on a regular distribution basis.

Just now, the P.F.A. finds itself at a crucial turning point of problems and possibilities, and we plan to devote an entire issue of Performing Arts, Know, however, that it has existed. It is located in the University of California Art Museum at 2621 Durant Ave. in Berkeley, and it exhibits everything worth seeing.

Admission costs $1.50 for one film, $2.00 for a double bill. You must also purchase a viewing of the event which costs 50c, and is good for six months.

The other remarkable Berkeley theater is the Telegraph Repertory Cinema at 2519 Telegraph Ave., about four blocks south of the Pharmacy. You must purchase a viewing of the event which costs 50c, and is good for six months.

The small two-studios—5 seats each—are upstairs over a store. The program facilities allow for the showing of longer films. The programs however are remarkable value. For example, included a good cross-section of film classics. Represented were Alain Renaud, Rene Clair, Hitchcock (early classic, not late corupt, Hitchcock and classic of classics, Eisenstein's The Ten Commandments.

Programs change each week, and features three (in each studio) are shown every couple of weeks. General admission is $2.00. Everybody's a student, but seniors, citizens, and recipients of welfare, Medi-Cal or food stamps get in for a dollar. Not bad for three ter- rific films.

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If you wish to send a check to the Film Society, you will be sure to catch all of the films you missed when they were playing at the Surf the Clay, The Gateway, etc. The Gateway is a very classy standard movie theater on Jackson near Front, Jack Tillman, who operates the theater, is devoted to those somewhat trivial American films of the 30's and 40's that reek of nostalig.

At the Gate, you are likely to see more than one Fred Astaire-Ginger Rogers movie on the bill every month. You will also see more popular Bogart films; frequent showings of films with Terence Fisher, Orson Welles, Burt Reynolds, Joan Crawford, Betsy Berkeley, and the Marx Brothers.

They're five-mm. films are used exclusively. They are usually good quality, and are projected by the best equipment. You will not see any such film as Zero de Condor.

The theater has a rather select audience for whom films are in dark inconspicuous tweeds and sweaters. The audience is both intelligent and sophisticated, and many foreign languages can be heard. All together, it is the best looking, most interesting crowd in town, save at the Opera House itself.

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The Avenue Theater also screens contemporary, commercial, Greek, German, and Arab films without subtitles on a selected schedule monthly. In addition, the theater, the organ, and Mr. Vanagh are available on a rental basis for bookings of whatever you wish to see, assuming, of course, that it is either available through commercial bookers, or that you have the prints.

The San Francisco Museum of Art has a partially endowed program of Sunday afternoon, and Tuesday and Friday evening showings of intelligently selected films. The price is $1.50 in the evening, and a dollar on Sundays. Senior citizens, and children under sixteen are admitted for $1.00 (75c on Sunday).

The films range from American and international classics of the 30's and 40's—usually screened on Sundays, to documentaries and recent experimental efforts.

The Friday evening programs are directed toward the broadest possible appeal, while Tuesdays are reserved for a certain amount of experimentation with lesser known, but not necessarily esoteric films.

Projection is usually in 16 mm., though the museum does occasionally have access to the 35 mm. facilities of the Auditorium downtown.

Five or six years ago, the San Francisco Public Library started circulating 16 mm. prints. Operating (predictably) on an absorbable small budget of varyingly 3000, they have managed to acquire around 300 films.

Their screening schedules are contained in the freely available library catalog or the library, called FREE. Screenings are held at branches all over the city. Recently, they have showed the Italian film, La Strada, directed by the legendary Federico Fellini, and the British film, The Great Escape, directed by the legendary John Sturges.

So you see, film is alive in San Francisco. Like anything that's beautiful, it must be cherished, supported and nurtured if it is to sustain itself and continue to flower here.

Programs like the Pacific Film Archive, the Museum of Modern Art Films, and The Public Library collection need and deserve the support of everyone who recognizes in film, the overwhelming beauty and significant literature of our own time.

Coping with the volatile stock markets, a market of few years ago has been almost as difficult to manage, as trying to write, produce, direct and star in a musical version of The Hundred Year War. Many individual and corporate investors found that making their own investment decisions was increas- ingly more time away from their professions. Additionally, the scope of knowledge needed to prudently manage one's investments is increasing at a rate that professional management is becoming inappro- priate to many investors. Yet finding the right service can be a problem.

Thousands of firms offer such services—over 3000 bank trust depart- ments, over 1500 independent, registered investment advisors, mutual funds and stock brokerage firms—each with its own set of characteristics. None right for all investors, each has its own strengths and weaknesses, be it on good or bad performance. While absolute certainty in your selection is impossible, the following suggestions should help increase the probability of a successful selection of your investment manager.

Start by determining the market value of your investments, whether he is to be advisory or discretionary, and the amount of investment you will want.

Then you should see your stockbroker. Many brokers have the opportunity to observe and compare local and national investment coun- seling services. Also, your broker pro- ably knows your characteristics and is well qualified to suggest suitable services for you. Depending on their experience with investment firms, your atto- neys, CPA, or even a close friend may also be able to offer assistance and suggestions. If, however, none of these comes to your attention, you may decide that your needs for personal service and market flexibility indicate an independent counseling firm. Limit your search to those firms that are registered with the SEC. While not a guarantee of superior results, the SEC's audit and disciplinary require- ments give you an extra degree of protection.

Ask each firm on your prospective list to send you a brochure. Take the time to study this material. Check the company's investment philosophy, against your own. It should be compatible with your short- and long-term objectives. Find out if its philosophy is based on the "buy and hold" strategy, or if it is active in market timing. Does the firm act as a stockbroker for your account and receive commissions on transactions? Should you consider asking the firm how often do clients insist on objectivity and use the services of your ex- isting broker or another qualified member of the New York Stock Ex- change to execute transactions. Who usually are the salesmen at your firm? Registered investment advisors seldom take possession of client cash or securities. Usually these assets are held by a bank, acting as custodian, or by the firm's investment stock brokerage firm in your name. They are registered as you, the client, wish, and therefore, are always under your full control.

See if the company is affiliated with another firm, such as a bank, insurance company or stock brokerage firm. Find out if investment coun- seling is its only service, or a primary service, or a secondary service. The literature should also tell you about the people in the firm. Their education and professional experience should be relevant to the field of investment counselling. Ask them members of peer group associations? This may indicate their desire to keep current in their field.

Does their investment philosophy, structure and backgrounds of the people meet your requirements? If so, you are ready to meet in...
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SAN FRANCISCO TO STAY BEAUTIFUL

Gloria Vanderbilt, artist/designer extraordinaire, will be honored with a festive reception hosted by Liberty House San Francisco and sponsored by San Francisco Beautiful for the benefit of its Student Fund and other projects. Wednesday evening, October 29 from 6:30 until 8:30 o'clock in Normandy Landing.

Co-chairing the event will be Mrs. Hans Kluftmann and Mrs. Richard K. Miller. In charge of arrangements are the Mendesons: Arthur H. Stengel, James Wiley and Leonard R. Ortega. The committee includes the Mendesons: John Ritchie, Alberic de Lante, Rufus G. Thayer, George S. Miller, and Jennings D. Bakkely. Chairman of publicity is Mrs. Denise Turnell.

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The price is $1.50 in the evening, and a dollar on Sundays. Sunday citizens, and children under sixteen are admitted for $1.00 ($7.00 on Sunday).

The films range from American and international classics of the 30's and 40's—usually screened on Sundays, to documentaries and recent experimental efforts.

The Friday evening programs are directed toward the broader possible appeal, while Tuesdays are reserved for a certain amount of experimentation with lesser known, though not necessarily exotic films.

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Five or six years ago, the San Francisco Public Library started collecting 16 mm. prints. Operating predictably on an absurdly small budget of whatever 1,000, they have managed to acquire around 300 films.

Their screening schedules are contained in the Library available for free, according to Emilio de Antonio documentary on the Army-MC, Carlin, and the Point Order: The Buster Keaton masterpiece, The General; the great collection of Hitchcock's, 20 Steps; and The Story Of Carl Jung.

So you see, film is alive in San Francisco. Like anything that's beautiful, however, it must be carefully supported and nurtured and if it is to sustain itself and continue to flower here.

Programs like the Pacific Film Archive, the Museum Of Art Film Series, and The Public Library collection need and deserve the support of all the people who recognize in film, the overwhelmingly beautiful and significant literature of our own time.

SAN FRANCISCO TO STAY BEAUTIFUL

Gloria Vanderbilt, artist/designer extraordinaire, will be honored with a festive reception hosted by Liberty House San Francisco and sponsored by San Francisco Beautiful for the benefit of its Student Fund and other projects. Wednesday evening, October 29 from 6:30 until 8:30 o'clock in Normandy Landing.

Co-chairing the event will be Mrs. Hans Kluftmann and Mrs. Richard K. Miller. In charge of arrangements are the Mendesons: Arthur H. Stengel, James Wiley and Leonard R. Ortega. The committee includes the Mendesons: John Ritchie, Alberic de Lante, Rufus G. Thayer, George S. Miller, and Jennings D. Bakkely. Chairman of publicity is Mrs. Denise Turnell.

Coping with the volatile stock markets of the past few years has been as difficult as trying to write, produce, direct and star in a musical version of The Hundred Year War. Many individual and corporate investors found that making an individual's own investment decisions was increasingly more time away from their professions. Additionally, the scope of information needed to prudently manage one's own investments is increasing at such a rate that professional management is more and more appropriate to many investors. Yet finding the right service can be a problem.

Thousands of firms offer such services--over 3,000 bank trust departments, some 1,000 independent, registered investment advisors, mutual funds and stock brokerage firms--each with its own set of characteristics. None of these services, alone, can provide the biggest piece of the puzzle that is personal financial planning. A professional investment advisor can help you select the firm that is right for your needs.

By starting the market value of your investments, regardless of whether the account is to be advisory or discretionary, and the amount of service you will want. Then you should see your stock broker. Many brokers have had the opportunity to observe and compare local and national investment counselling firms. Also, your broker probably knows your characteristics and is well qualified to suggest suitable firms to you. Depending on their experience with investment firms, your attorneys, CPA, or even a close friend may also be able to offer assistance and suggest firms. And when all of your considerations are taken into account, you may decide that your needs for personal service and market flexibility indicate an independent counselling firm. Limit your search to those firms that are registered with the SEC. While not a guarantee of superior results, the SEC's audit and disciplinary requirements give your extra degree of protection.

Ask each firm on your prospective list to send you a brochure. Take the time to study this material. Check the company's investment philosophy against your own. It should be compatible with your short- and long-term objectives. Further, find out if their philosophy is based on buy-and-hold strategy, or if it is active in market timing. Does the firm act as a stockbroker for your account and receive commissions on transactions? If so, how? Also, how will their actions affect your personal financial planning? It is important to see the whole picture when selecting your investment manager.

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person. Do so in their office rather than in your home or office. This will give you an opportunity to look over their facilities, bearing in mind that size alone has no effect on market performance.

Go prepared to ask a lot of questions. Good counselors expect them and are ready to answer them. Be willing to reveal pertinent information about yourself, such as net worth, size of your securities portfolio, cash reserves, income, and liquidity needs and tax position. This information helps the counselor relate to your specific needs and allows the development of a suitable investment program for you.

During the interview, the advisor should give you more details about the firm's investment philosophy and its procedures for making investment decisions. Remember, there are two different things. The firm's investment philosophy is a general set of assumptions and objectives designed to increase the probability of superior investment performance. The procedure for making investment decisions is the ability to implement this philosophy and is just as important as the philosophy itself.

Don't accept a philosophy that is "too complex to explain," or one filled with generalities. These might be clues that the manager has not developed his or her own investment strategies.

Be sure to check the experience of the person who will actually make investment decisions for your account. Ideally, your portfolio manager will have been managing money through at least two full stock market cycles—a minimum of eight years. He or she will be a Certified Financial Analyst or a candidate for the CFA designation and has at least passed the CFA's first examination.

In working with research people, is the manager looking for financial projections of the companies he is considering investing in, or for projections of the actual price of the stocks? In other words, who makes the stock price projections, the portfolio manager or his research sources? On what basis are these projections made? Are these sources "in-house" or are outside people used if "outside" research is used, find out who they are and what their experience has been. Ask how timing decisions are made. With the increased volatility of the stock market, timing is becoming much more important in the investment management process.

Your prospective manager should be able to explain what fundamental and technical characteristics he looks for when making a purchase or sale of a security in your account. To realize true economic growth, stocks must be sold at a profit, which makes sell reasons just as important as buy reasons. Often this very important question is not examined closely enough by potential clients.

Also, ask the manager what kind of risk is appropriate for your account. Then ask yourself if you would be comfortable with these risk levels.

Ask if both stocks and bonds will be managed in your account, or if the experience or expertise of the firm is limited just to one. How would your cash be invested if you were not in the market? What other investment strategies would be considered for your account? Will he or she manage tax-free municipal bonds for you if you are appropriate for your tax bracket? If needed, will you be assisted in the prudent diversification of low cost basis stock? Does the manager consider utilization of listed options or "going short" in your account and, if so, under what circumstances? Take your time and don't be embarrassed to ask a question twice.

One way to judge the manager's past performance is to ask to see a model portfolio that has similar investment objectives to yours. Don't settle for vague generalities such as, "This account outperformed the Dow Jones Industrial Average by X percent." It might have outperformed the average, but still may not have been an exceptional performer. The other, surer way to evaluate past performance is to talk to one of the manager's clients. Only another client can answer the question, "Did he do what you hired him to do?"

There's one more measure of performance—the "Why." If account assets were shifted from equities to cash, why was this change made? Why or when would they be shifted back into equities? If there was a large amount of volatility within each year's performance, how did it happen? Will it continue? Questions such as these will help you discover if the manager is sensitive to market and security timing.

You'll also ascertain if the manager sees himself or herself as an "asset manager" rather than a stock selector or bond manager. Most important is his understanding that your money is to be managed in a manner most likely to achieve your investment objectives, and that you may not be committed to own either stocks or bonds if neither of them are attractive at given points in time.

(continued on p. 70)
person. Do so in their office rather than in your home or office. This will give you an opportunity to look over their facilities, bearing in mind that size alone has no effect on market performance.

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(continued on p. 76)
AMERICAN MUSIC:
"CLASSICAL" vs. "POPULAR"

by Charles Amirkhanian

In his perceptive book, Music in the United States, H. Wiley Hitchcock speaks of how we Americans came to speak of "classical" as opposed to "popular" music. These he re-labels our "cultivated" tradition and our "vernacular" tradition. The former term represents "a body of music that America had to cultivate consciously, music fairly exotic, to be approached with some effort, and to be appreciated for its edification, its moral, spiritual or aesthetic values." He identifies the "vernacular" tradition as "a body of music more plebeian, native, not approached self-consciously but simply grown into as one grows into one's vernacular tongue; music understood and appreciated simply for its utilitarian or entertainment value."

At the outset of the 1800's there was literally no schism between the two. Our ballad operas and our church music (including New England fugal tunes) served both as music for spiritual edification and for social entertainment in the home as well.

It was during the first half of the 19th Century that American music slowly but surely divided off into two "camps." An extraordinary territorial expansion was one of the causes. Music of the cultivated tradition was left behind in the older Eastern American cities which were geographically (and intellectually) closest to Europe. It was difficult enough for the pioneers moving westward just to survive. Land needed cultivating, not artistic sensibilities, and music (which had no apparent utility value) was looked upon as both wasteful and effete.

Another cause of our division into "cultivated" and "vernacular" traditions can be traced to the influx of 16,000,000 new immigrants who arrived in the U.S. between 1840 and 1900. Before 1840 most of our immigrants were from the British Isles. After this time they began to come from Germany, Scandinavia, Italy and Eastern Europe. As this was the height of the Romantic Period in European art on the Continent, our cultivated music began to be influenced by the art these new Americans brought with them. The flames of passion which fired the music of Beethoven, Schubert, Schumann, Mendelssohn, Liszt and Wagner now shone brightly in the music of the New Englanders Chadwick, Faine and MacDowell.

The characteristic Romantic tendencies toward a heightened sense of individualism, a desire for freedom and uniqueness, passionate emotions, and exotic forms of expression had their impact socially, says Hitchcock. "Romantic art-music put a premium on the individuality of the composer. But if individuality and novelty were most highly prized assets of the composer, they also collided with the fundamentally conservative tastes of the mass public which had become the principal patron of music. The agents of the new patronage were the public concert and the public opera, which had replaced the aristocratic soloist musicale and the cathedral service as the principal forms for musical performance. Public concerts depended for their existence on the patronage of a large, heterogeneous audience. Such an audience, with collective ears less finely tuned, less carefully cultivated than those of the earlier aristocratic patrons of music, tended to resist complexity and innovation in the musical language, just what the Romantic-era composer was striving for."

In addition, the Industrial Revolution of this era brought about the refinement of wind and brass instruments (the addition of keyed valves

If we could have managed Mr. Scrooge’s estate, he might not have been so stingy.
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As we shall hear during this 1975-
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American classical composers event-
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Still, Aaron Copland and Louis Mo-
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Composer Charles Amirkhanian is
music director of KFPR-FM radio in
Berkeley.

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Furthermore, American composers of the cultivated tradition, eager to prove their competence to their European role-models, wrote music of great purity and seriousness, rarely venturing to interface with our new vernacular tradition and rarely giving us music on American subjects. America was not as advanced as the European countries in the area of scientific and technological achievements. But American classical composers disdained celebrating their steam engines, weavers or railroads, fearing they would be looked upon by European critics as musical primitives. Meanwhile, vernacular composers, on the other hand, celebrated our steamboats, streetcars, ice cream, baseball and canals.

As we shall hear during this 1975-76 Oakland Symphony season, our American classical composers eventually took notice of this dichotomy and harrumphed to search for "an American music" which would express our country's unique spirit and locale. Charles Ives, George Gershwin, Edward MacDowell, William Grant Still, Aaron Copland and Louis Moreau Gottschalk all utilized musical quotations from American vernacular music of all races and classes of people. Stephen Foster and Scott Joplin were genuine products of the vernacular tradition whose originality and talent have garnered them a status generally reserved for "cultivated" tradition composers.

Composer Charles Amirkhanian is music director of KFKE-FM radio in Berkeley.

On Video flights the NFL Game of the Week is free. On transcontinental Movie flights, there's a $2 headseat charge in Coach. For reservations call American, or your Travel Agent.
HONG KONG SHOPPING

Bargains still to be found
by Ernest Beyl

From time to time we like to take a look at the shopping situation in Hong Kong. As most know, the British Crown Colony has long had a reputation as a shoppers' paradise where the visitor could, in effect, go broke saving money.

In recent years Hong Kong's reputation as the bargain basement of the world has faded. Prices for almost everything are increasing all over the world, and, of course, prices are increasing in Hong Kong as well. The fact is that, however, by careful shopping, the visitor to Hong Kong can still return home happy and proud of bargain purchases.

Recent Development

These days however, the Hong Kong Tourist Association is trying to emphasize aspects of the Colony other than shopping. For years it has advocated the idea of Hong Kong as a resort area. There are fine sandy beaches and a fascinating countryside on many of Hong Kong's outlying islands. Gradually some of these islands are being developed into fine recreational areas. As John Pain, executive director of the Hong Kong Tourist Association puts it, "In the 1970s Hong Kong is making the tourist aware of more than the standard attractions of the Harbour and the view from Victoria Peak. Today emphasis is placed on the beaches, outlying islands, the wealth of culture and the traditional Chinese way of life, attractions that will entice a visitor to stay longer."

John Pain is right of course, and a future report for Performing Arts reviewers will detail these developments. Here, though, we want to take one more look at the shopping situation since, in a certain sense, Hong Kong has been malingering by rumor that there are no more bargains there. This is nonsense. Further on are some examples from shopping experiences in February of this year.

Visitors to Hong Kong spend more money on shopping than in any other country one could think of. The shopping is not only limited to the downtown area but extends throughout the city. In fact, one could say that shopping is a way of life in Hong Kong. The streets are always crowded with people coming and going, and the atmosphere is one of excitement and busyness.

For some automobile manufacturer, a car with all of these qualities is years away. Every Mercedes-Benz Sedan has them all right now. Mercedes-Benz has engineered its products with efficiency in mind for decades.

Sensible size, reasonable weight

An example is the 450SE Sedan. It's smaller than America's best selling sedan outside, but made, bigger room. What about gasoline mileage? A 450SE gets better mileage than any domestic luxury sedan. A combination of reasons tells us why it does.

The 450SE has a unique engine. An overhead camshaft configuration, this V8 is smaller than any domestic example. Its electronic fuel injection makes sure fuel only as it's needed.

Suddenly, everyone wants a car with sensible size, reasonable weight, good mileage and safety.

The Mercedes-Benz.

The engine is an eager job. The 450SE weighs nearly half a ton less than the lightest domestic luxury car. Its shape was developed in the wind tunnel to slice through the air with low resistance.

A smaller, more efficient engine, reasonable weight and a low drag design. The reason why a Mercedes-Benz 450SE gets up to 20% better mileage than domestic luxury sedans.

Safety

The Mercedes-Benz 450SE Sedan combines over fifty separate and significant safety elements, all engineered to complement one another. No other manufacturer makes safety a more important element in car design. The results of this commitment are to be found in every model Mercedes-Benz builds.

The best resale value in America. Advanced engineering and fuel economy. Two reasons why, after three years, Mercedes-Benz automobiles have a better resale value than any car made in America. And not just better--it's best. Who says so? Leasing sources--and the automobile industry itself.

If all of sudden everyone wants design efficiency in an automobile. For that matter, today's cars, the Mercedes-Benz has had it for years. Perhaps it's time you experienced it. Mercedes-Benz automobiles. Engineered for today's needs.
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When the last notes of the opera have died away
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If a sudden everyone wants design efficiency in an automobile. For that matter, these days everyone needs it. Mercedes-Benz has had it for years. Perhaps it's time you experienced it. Mercedes-Benz automobiles. Engineered for today's needs.

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AND CURRAN THEATRES
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There are still excellent buys to be had in top-notch camera equipment.

For example, the fine Nikon cameras and lenses from Japan. Here are some February Hong Kong prices in U.S. dollars for a 35mm Nikkorat FTN camera, black body, with a 50 mm F2 lens: Store A: $195.00, Store B: $200.00, Store C: $190.50.

Compare that with prices in U.S. camera shops.

You’ll be amazed.

A pair of blue porcelain Chinese lions, made in Peking and purchased in the Chinese Arts and Crafts store in Kowloon — crushed, insured and shipped, $60.00. Same Chinese lions as seen in a shop in San Francisco, $250.00.


Four sailor-made men’s shirts, fine Swiss cotton, monogrammed, $95.

A pair of prescription bifocal spectacles with gold wire frames, $38.00.

The above prices were based on $4.70 Hong Kong to $1.00 U.S., which was approximately the rate of exchange in February.

Chinese Arts and Crafts

An excellent place to shop for Oriental arts and crafts in Hong Kong is the Chinese Arts and Crafts store on Salisbury Road in Kowloon. The store is run by the People’s Republic of China.

All items come from China and the work is exquisite. There are carvings in jade, ivory, wood and stone; cloisonne, enamel and lacquer ware. Also porcelain, embroidery, carpets, fans, hand-made toys, screens, scrolls and jewelry.

Cloisonne

Cloisonne was developed in Peking and was called copper-body and wire inlaid enamel, which describes what it is rather well. Cloisonne was very popular in the years of the reign of Emperor Cheng of the Ming Dynasty (1400-1454 A.D.). In those days Cloisonne was known as "Chingtal Blue.

The making of Cloisonne ware involves seven processes: body molding, drying, soldering, coloring, firing, polishing and gilding.

The Twenty-Four Hour Suit

Even the Hong Kong Tourist Association states that perhaps the 24-hour suit is a thing of the past. There are still good buys to be made in tailor-made clothes in Hong Kong.

Pick a good shop and give the tailor plenty of time. One good shop, personally researched, is Celia’s Chien Ltd. Try her in the shopping arcade of the famed old Peninsula Hotel.

She also has a shop in the Mandarin Hotel.

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or comparable tourist destination. Gleaming hotel shopping arcades, bustling street markets and small side street shops are jammed with goods from all over the world. Shopping falls into two categories: buying duty-free goods, i.e. radios, cameras, watches, etc. and buying "software"—e.g. arts and crafts, clothes and souvenirs.

Advice: when you shop in Hong Kong, really shop. That is, go from store to store and price objects carefully, Prices fluctuate, sometimes widely. Here are a few general shopping examples:

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SAN FRANCISCO TO CELEBRATE PACIFIC WEEK

The week of November 9th to 16th has been officially designated to be PACIFIC WEEK in San Francisco. PACIFIC WEEK will be presented through the auspices of the Northern California Chapter of the Pacific Area Travel Association.

The function of the Pacific Area Travel Association is to promote travel throughout the many countries of the Pacific Area.

One of the most entertaining events of PACIFIC WEEK will be the FESTIVAL OF PACIFIC TRAVEL FILMS. The Festival will be held on Monday, Tuesday, Wednesday and Friday, November 10, 11, 12 and 14 at the Grand Auditorium in the Bank of America Building, California Street between Kearny and Montgomery, San Francisco. On each of these days there will be two completely different film programs; showings will be at 11:30 am, 1:30 pm, 3:00 pm, and 5:30 pm. Admission to the Festival of Pacific Travel Films is free and there will be loads of valuable door prizes given away free.

In addition to the Festival of Pacific Travel Films, there will be many other city-wide events scheduled throughout the city, such as at Union Square, the Japanese Cultural Center, etc., and many of the city's merchants will feature PACIFIC WEEK displays. Tourists, travel agents and airlines will join in on the promotion, and various personalities and speakers will make appearances throughout the city. There will also be scheduled some special art exhibits.

Further information will be forthcoming on many other city-wide events that will be held during PACIFIC WEEK in the November issues of Performing Arts Magazine, San Francisco Opera Magazine, and the Sunday Travel Sections of the San Francisco Chronicle-Examiner.

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THE PALACE HOTEL—continued

his famously beautiful daughter, Nopie, with a light russet complexion, big brown eyes and real Titian hair ...

Describing the permanent hoarders at the Palace (between 1875-1885 there were often eight hundred), Major Truman wrote of "Sandy Austin, Mayor Marshall who became a deacon and killed himself... a professional gambler named Taylor, a man of excellent manner and good habits; the wife of Sewing Machine Singer and her four daughters and sons, all very good looking, well mannered and well educated and rich... Miss Dora Miller, fair and sweet looking and her charm, Miss Mary Eddy, extremely chic and vivacious. Mrs. Chamberlain, a statuesque blonde who created a sensation in London... Miss Estelle, a bit thoughtfulness looking... But in my opinion, the most beautiful girl of all was Miss Schmeidler, tall and straight as a spear, with lovely eyes and hair and carriage of a youthful queen.

Turning from such social history, consider the question in the spring of 1906, when the City lay in ruins: "When will the Palace be rebuilt?" Given the general assumption that the hotel would be reopened at the old site, there was debate whether to use the old walls, gutted by fire and stripped of their bay windows but still erect and declared by committees, engineers and architects to be safe and worthy of rebuilding. Nonetheless, the Palace Hotel Company decided to present to their guests an entirely new building. Forty-five months later, on December 15, 1909, the Palace Hotel opened.

More than an event signalling the opening of a new building, this was a grand get-together on the part of the millionaires of San Francisco to honor this magnificent hotel, which like its predecessor claimed to be "the epitome of hotel excellence, the latest advancement in the science of hotel building and hotel keeping, a hotel that will last for all time." The Palace symbolized the continuation of the city's reconstruction—and its rebirth.

Like those earlier banquets of 1875 and 1909, the Grand Centennial Ball on October 18, 1975 will be more than a sumptuous celebration—it will bring together 450 Californians for an evening of nostalgia and elegance, to honor the Palace on its one-hundredth anniversary and to ensure the continued strength of our statewide California Historical Society.
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THE PALACE HOTEL — Continued

his famously beautiful daughter, Nopie, with a light russet complexion, big brown eyes and real Titian hair...?

Describing the permanent boarders at the Palace (between 1875-1885 there were often eight hundred), Major Truman wrote of "Sandy Austin, City Treasurer who became a dueler and killed himself...", a professional gambler named Taylor, a man of excellent manner and good habits; the wife of Sewing Machine Singer and her four daughters and sons, all very good looking, well mannered and well educated and rich... Miss Dora Miller, fair and sweet looking and her charm, Miss Mary Edly, extremely chic and vivacious... Mrs. Chamberlain, a stately blonde who created a sensation in London... Miss Estee, a bit thoughtful looking... But in my opinion, the most beautiful girl of all was Miss Schmiedel, tall and straight as a spear, with lovely eyes and hair and carriage of a youthful queen.

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Like those earlier banquets of 1875 and 1909, the Grand Centennial Banquet on October 18, 1975 will be more than a sumptuous celebration—it will bring together 451 Californians for an evening of nostalgia and elegance, to honor the Palace on its one-hundredth anniversary and to insure the continued strength of our statewide California Historical Society.
MARKET SCENE—continued

Some firms separate management and service functions. You should
make a point of meeting the person who will service your account. Look
for knowledge about income and estate taxes, as well as a close work-
ning relationship with your portfolio manager in order to tailor your pro-
gram to your needs. Learn how many accounts he or she services.
If it exceeds thirty or seventy-five, there may be some obstacle in meet-
ing with you frequently and answer-
ing all of your questions.

Ask to see samples of the firm’s reports. Frequent, complete, accurate
and understandable reports will be your primary tool for evaluating
the capability of the investment firm.

Finally, you should discuss the fee. On the average, it ranges from one-
half of one percent to one percent of the market value of the assets un-
der management. You’ll find that most firms have a minimum, which
is generally around $1,000-$2,500 per
year. Fees are either payable quarter-
ly or annually, in advance, and are
not deductible. Ironically enough, it’s
to your benefit if the fee is on the high
side. The best investment people
and superior research are not in-
expensive. The fee you will pay will
probably be the least expensive item
of your total investment program.
Brokerage commissions, income taxes
and poor investment decisions are
obviously much more expensive than
the difference between the least and
most expensive investment counsel-
ing firm’s fees.

One final suggestion: Once you
have selected an investment coun-
selor that meets the above suggested
and your own, personal criteria, give
him or her one full market cycle (about four years) to achieve your
investment objectives. The only ex-
ceptions to this rule would be caused
by either a disastrous performance
or a violation of any agreed-upon standards.

As stated in the beginning, nothing
can guarantee the selection of a super-
ior investment counselling firm, but
some of the ideas in this article
can help you avoid unnecessary
errors.

We hope that this article will help
you find the investment counsellor
that can write, produce, direct and
star in a musical version of The Hun-
bled Year War!

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Bob likes the way front wheel
drive pulls him around corners and
along straightaways, rather than
pushing. And he likes its traction on
wet, slippery roads.

But front wheel drive is more than
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symbol of the innovative engineering
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Toronado—engineering that makes
it a good feeling to have Toronado
around you.

Of course, Bob likes Toronado’s
distinctive styling. And the sumptu-
ous Brougham interior. But he really
expected people to comment on
Toronado’s engineering.

Instead, he hears things like,
“Hey, are you ready for this? It’s
as classy inside as outside.”

You have to get used to that sort of
thing when you drive one of the
world’s most beautifully design-
ed personal luxury cars. Bob will
get used to it. You could too.
MARKET SCENE—continued

Some firms separate management and service functions. You should make a point of meeting the person who will service your account. Look for knowledge about income and estate taxes, as well as a close working relationship with your portfolio manager in order to tailor your program to your needs. Learn how many accounts he or she services. If it exceeds fifty or seventy-five, there may be some obstacle in meeting with you frequently and answering all of your questions.

Ask to see samples of the firm’s reports. Frequent, complete, accurate and understandable reports will be your primary tool for evaluating the capability of the investment firm.

Finally, you should discuss the fee. On the average, it ranges from one-half of one percent to one percent of the market value of the assets under management. You’ll find that most firms have a minimum, which is generally around $1,000-$2,500 per year. Fees are either payable quarterly or annually, in advance, and are tax deductible. Ironically enough, it’s to your benefit if the fee is on the high side. The best investment people and superior research are not inexpensive. The fee you pay will probably be the least expensive item of your total investment program.

Brokerage commissions, income taxes and poor investment decisions are obviously much more expensive than the difference between the least and most expensive investment counseling firm’s fees.

One final suggestion: Once you have selected an investment counselor that meets the above suggested and your own, personal criteria, give him or her one full market cycle (about four years) to achieve your investment objectives. The only exceptions to this rule would be caused by either a disastrous performance on any one year, or a violation of any agreed-upon standards.

As stated in the beginning, nothing can guarantee the selection of a superior investment counseling firm, but some of the ideas in this article may help you avoid unnecessary errors.

We hope that this article will help you find the investment counselor that can write, produce, direct and star in a musical version of The Hundred-Year War!

If you would like a complimentary copy of J. K. Dolan & Associates’ “Institutional Description” brochure, please send your request to PERFORMING ARTS Magazine, 651 Brannan St., San Francisco, CA 94107.
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