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We open this program with a reminder.

When you return to business, think of the Business Bank.

And what we can do for you.

UNION BANK
PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1973/VOL. 7 NO. 12

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## Performing Arts

**San Francisco's Music & Theatre Monthly**

December 1975, Vol. 7 No. 12

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For people who want a silver lining without the cloud.


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

SPENCER'S FISH GROTTO — 1999
Fourth St., Berkeley (845-7771)
HOURS: 7 days; 8 am-9:30 pm
Reservations accepted only for 6 or more.

Spencer's is one of those eateries we go to over the years for our seafood and have never thought of writing about it. Assuming you all now know and loved it. However, we found out there may be many who have never been to what may be the finest fish and seafood hangout in the Bay Area! Located under the ramp leading onto the Bay Bridge app

ach, Spencer's is a no-nonsense place with inflation-proof prices. The last time we dined there, one of our party had Poached Salmon with Egg Sauce ($3.25) while we warmed on the Captain's Plate (calm, prawns, oysters and abalone, served with cole

law, fries and tartar sauce) — more than one can comfortably digest but only $1.45. Their excellent clam chowder can be ordered by cup or bowl (cup is only 400). Salads are cold and crisp, and you may order half a shrimp, lobster or crab salad or louis, if you're not starving. We have had a very good Bouillabaisse french style — without shell — great

for the lazy among us with good garlic bread, for $3.25. Even the coffee is hearty, and only 50¢! If you don't happen to groove on fish, a steak will run $4.25 to $5.75, or a veal cutlet at $3.25, and once in a while an exciting beef stew for $2.25

including vegetables. Beer and wine is available, as is regular boozie. An adjacent market, where you may buy fresh fish and seafood, is open from 9 am to 10:30 pm. A perfect spot to head for after sitting by a fireplace on a rainy day (and you needn't dress up, either).

AGRAHIA—2455 Fillmore St. (at Jackson) San Francisco (667-8238)
HOURS: Tue-Fri 10 am-5:30 pm; Sat till 4 pm.

Owners/proponents Stanf

ard Stevenson and Maurice Gibson used to have an antique store on Union Street, and gave it up over two years ago to start this charming emporium, which exudes good taste with every step. Their specialty is a period room which they create, but as you explore the small shop you will find in love with Maurice Saurell's superb $3 cat poster for her graphic work; she's a well-known painter who exhibits at Pantheacon Gallery. Other appealing items are the Carrelli/Massey rosy and perfume oils (create your own scent); beeswax candles, Aphrodisiac
gardens, dried straw flowers and garms, garden information, wigs, shells, coffee in the bean or ground, imported or herbal teas and associated equipment, including the full line of Mela

ta coffee pots and filters, which we highly recommend for your coffee lovers! Exclusives include small, hand

crafted pillows that run from $16.50 up to $50 for a handwoven leather pillow. And, finally, if you're tired of the Sunday New York Times, drop into Agaria any Wednesday or later, buy a copy of the London Sunday Times for $1.25, and read what is possibly the best newspaper in the English language!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginchy and B.S.'s favorite land

marky secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.00 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, 1336 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 price changes.

Mrs. S. Joseph Tolkso, Jr.
Palm Beach
SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

SPENGER'S FISH CAVILOTTO — 1959
Fourth St., Berkeley (845-7771)
HOURS: 7 days; 8 am-12:30 am
(Reservations accepted only for 6 or more)

Spenger's is one of those eateries
we go to over the years for our
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Sauce ($3.25) while we finished on
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oysters and abalone, served with cole
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French style — without shells — great
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An adjacent market, where you may buy
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AGRAHIA — 2455 Fillmore St. in Jack-
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HOURS:

Tue-Fri 10:30 am-5:30 pm; Sat till 5
pm.

Owners/prorietors: Stanford Steven-
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Sawell's superb $3 cat poster (her
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An exclusive blend of emollients,
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The texture is sheer and light,
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glow. It's the new look for the
new woman you.

Mrs. S. Joseph Tarkoos, Jr.
Palm Beach
Queen Elizabeth 2 will sail on her first voyage around the world. 80 days, from $4,800 to $86,240.

On January 10, 1975

Queen Elizabeth 2 will sail on her first voyage around the world. 80 days, from $4,800 to $86,240.

On a cold Saturday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She’ll sail to Curacao and Cape Town, Mombasa and Male in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great speed and port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionally higher fare.

Queen Elizabeth 2 is a magnificent inside and out. She’s 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers.

And there is a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.

Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers.

The food will be impeccable as well. You will be travelling with three of the world’s most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried. And the food will be, in preparation and presentation, some of the best the world has to offer.

Because it is her premiere world cruise and space is limited many of the most desirable staterooms are being reserved. If you would like to reserve space, or if you would like more information, simply call your Travel Agent. Or write Cunard, 555 Fifth Avenue, New York, N.Y. 10017. We’ll be happy to send you our brochure.

Great Ships of British Registry since 1840.
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Great Ships of British Registry since 1840.
Boston
Take a Walk on the Freedom Trail
by ERNEST BEYEL

The City of Boston is getting all dressed up for this country's 200th birthday party. Of course, it is still a few years away, but it takes a long time to scrub and polish an entire city. But what requires the most time is the palimpsest brick-by-brick, restoration of historic buildings and that's what historic Boston is up to these days.

Boston's old market square, for example, is undergoing a restoration program. It would have been easier, doubtless, to tear down the old buildings and dump them into Boston Harbor like so many bales of tea, but the restoration is taking shape.

The City will also open a museum of black history soon. It will honor among others, Crispus Attucks, the first black martyr in this country who was killed in the Boston Massacre of 1773.

Boston is a good town in which to take a morning's hike and the local Visitors and Convention Bureau makes it easy for you to do this.

The Freedom Trail
Just take a walk on the Freedom Trail. The route clearly marked by bricks imbedded in the sidewalk, leads walkers by sixteen sites of major historical importance in this country. It's about a mile-and-a-half long and, with appropriate stops along the way to peer into this and that, you can do it before lunch.

Boston Common
The Trail begins at Boston Common, which was set aside in 1634 for a "training field" and for the "feeding of cattle." The Common is the oldest public park in the U.S. Not quite as well manicured as Golden Gate Park, but a well-used park with lots of trails and shady spots. British troops were quartered here once, but colonials mustered for Quebec and Civil War regiments assembled. The British Army set out for Lexington and the Revolutionary War from what today is called Park Square. Near a pond on one side of the Common is a hoary and ancient tree from which we are told, witches, pirates and even a few Quakers, were hanged.

The State House
Follow the red bricks up an incline in the Common and come to Beacon Hill. Here is Boston State House with shining golden dome. It is the seat of the Commonwealth of Massachusetts. Samuel Adams laid the cornerstone on Independence day in 1795 and the building stands on land bought from John Hancock. Part of the building was designed by Charles Bullfinch, who was also architect for the Capitol building in Washington. There is a museum inside the State House with old documents, Indian treaties and such.

Park Street Church
Henry James described this church as "the most interesting mass of brick and mortar in America." It was built in 1809.

Granary Burying Ground
This historic cemetery, formerly the town granary, is next to the Park Street Church and contains graves of John Hancock, Paul Revere (which I never did find), Robert Paine, Samuel Adams, the victims of the Boston Massacre, Benjamin Franklin's parents and a stone inscribed "Mary Coone." It is believed to mark the grave of Mother Goose. Gravestones stand straight or tilt with the years, shipmunks hop between them along with tourists. Traffic murmurs from nearby Tremont Street.

A Distinguished Alumnus
King's Chapel, the first Episcopal Church in Boston, I passed by without too much notice. There are a lot of old churches in Boston and I had decided to save myself for Old North Church, which has the steeple from which Paul Revere hung the lanterns to warn the people that the British were marching on Lexington and Concord. But King's Chapel, aforementioned, is a handsome, smallish church building which was completed in 1754. Adjacent is the usual burial ground.

Also along the Freedom Trail is the site of the first public school in America, it's represented by a column with a commemorative plaque. We are told that it had a distinguished alumnus — Cotton Mather, Ralph Waldo Emerson, Samuel Adams, John Hancock, Benjamin Franklin and other signers of the Declaration of Independence.

On the lawn of the Old City Hall, next on the Freedom Trail wall, is a fine statue of Benjamin Franklin, green with age.

If I seem to slip lightly over some of these historical sites it is only an example of my own interests and vacation walking. Make up your own mind on your own walk.

The Old Corner Bookstore
On School Street in Downtown Boston, and on the Freedom Trail of historic Boston sites, is the Old Corner Bookstore. Built in 1712 on the site of the home of Anne Hutchinson, it became, in the nineteenth century, the publishing house of Ticknor and Field and then the bookstore. Boston's famed authors gathered here—Longfellow, Emerson, Holmes, Harriet Beecher Stowe, Whittier — met and talked. The building was restored to its original condition as an example of early construction and is maintained as a monument to Boston's day of literary greatness. Today the Boston Globe has its classified advertising office in the building.

Boston Massacre Site
A ring of cobblestones near the old State House marks the site of the clash between a jeering mob of Bos- tors and a British guard of nine soldiers in 1770. The British guards panicked and fired and five Bostoners were dead including Crispus Attucks, the man who was the first black victim to die for American free- dom.
Boston
Take a Walk on the Freedom Trail
by ERNEST BEYL

The statue of Paul Revere with Old North Church in the background.

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The Trail begins at Boston Common, which was set aside in 1634 for a "treading field" and for the "feeding of cattle." The Common is the oldest public park in the U.S. Not quite as well manicured as Golden Gate Park, but a well-used park with lots of trails and shady spots. British troops were quartered here once, colonials mustered for Quebec and Civil War regiments assembled. The British Army set out for Lexington and the Revolutionary War from what today is called Park Square. Near a pond on one side of the Common is a hoary and ancient tree from which we are told, witches, pirates and even a few Quakers, were hanged.

The State House
Follow the red bricks up an incline in the Common and come to Beacon Hill. Here is Boston State House with shining golden dome. It is the seat of the Commonwealth of Massachusetts. Samuel Adams laid the cornerstone on Independence Day in 1795 and the building stands on land bought from John Hancock. Part of the building was designed by Charles Bulfinch who was also architect for the Capitol building in Washington. There's a museum inside the State House with old documents, Indian treaties and such.

Park Street Church
Henry James described this church as "the most interesting mass of brick and mortar in America." It was built in 1809.

Granary Burying Ground
This historic cemetery, formerly the town granary, is next to the Park Street Church and contains graves of John Hancock, Paul Revere (which I never did find), Robert Paine, Samuel Adams, the victims of the Boston Massacre, Benjamin Franklin's parents and a stone inscribed "Mary Gove." It is believed to mark the grave of Mother Goose. Gravestones stand straight or tilt with the years, shipmunks hop between them along with tourists. Traffic murmurs from nearby Tremont Street.

A Distinguished Alumnus
King's Chapel, the first Episcopal Church in Boston, I passed by without too much notice. There are a lot of old churches in Boston and I had decided to save myself for Old North Church, which has the steeple from which Paul Revere hung the lanterns to warn the people that the British were marching on Lexington and Concord. But King's Chapel, aforementioned, is a handsome, smallish church building which was completed in 1794. Adjacent is the usual burial ground.

Along the Freedom Trail is the site of the first public school in America. It's represented by a column with a commemorative plaque. We are told that it had a distinguished alumnus — Cotton Mather, Ralph Waldo Emerson, Samuel Adams, John Hancock, Benjamin Franklin and other signers of the Declaration of Independence.

On the lawn of the Old City Hall, next on the Freedom Trail walk, is a fine statue of Benjamin Franklin, green with age. If I seem to slip lightly over some of these historical sites it is only an example of my own interests and vagrant walking. Make up your own mind on your own walk.

The Old Corner Bookstore
On School Street in Downtown Boston, and on the Freedom Trail of historic Boston sites, is The Old Corner Bookstore. Built in 1712 on the site of the home of Anne Hutchinson, it became, in the nineteenth century, the publishing house of Ticknor and Fields and then the bookstore. Boston's famed authors gathered here—Longfellow, Emerson, Holmes, Harriet Beecher Stowe, Whittier—met and talked. The building was restored to its original condition as an example of early construction and is maintained as a monument to Boston's day of literary greatness. Today the Boston Globe has its classified advertising office in the building.

Boston Massacre Site
A ring of cobblestones near the old State House marks the site of the clash between a jeering mob of Bos-toners and a British guard of nine soldiers in 1770. The British guards panicked and fired and five Bostoners were killed including Crispus Attucks, the man who was the first black victim to die for American freedom.
Italian Area

Part of the Freedom Trail takes you into Boston's Italian area which is much like San Francisco's North Beach. Somehow the area around Boston's Italians live seems more Italian than our North Beach. Italian restaurants are narrow and shops are all Italian (no toppers here). I saw one shop specializing in the sale of marzepa in every conceivable decorative form. There are also the usual pasta specialty shops. Out behind Old North Church is a brick lined mall, shaded with trees and cut off from other noises. In the center is a fine statue of Paul Revere on horseback, and apparent in the act of warning the populace about the British. The mall is surrounded by a brick wall and along this wall, spaced evenly around the entire courtyard, are brass plaques with the Bill of Rights set forth in all to read. One plaque deals with the right of freedom of the press; another with the right of free speech. Preference, etc. On the day I walked through the pleasant courtyard a group of about twenty, elderly Italian men were sitting playing checkers and cards. They were all gathered together in one corner of the courtyard—right under the brass plaque that dealt with the right to peaceably assemble.

The Union Oyster House

If I had my way I would proclaim Boston's Old Union Oyster House and a second restaurant called Durgin-Park, historic Boston sites and lead the red brick trail by their doors. In fact, the red brick trail goes by the Old Union Oyster House but the establishment is not an official part of the Freedom Trail. The walker is left to discover the Oyster House for himself. It is one of the oldest restaurants in the City having been established in 1826. It is filled with the look and style and clearly looks its age. Near the entrance is a small horseshoe-shaped oyster bar. Generations of elbows have polished its surface and worn it away so it dips at the edges. Behind the bar a Bostonter in a long, white apron solemnly shucks oysters from their shells. On the wall behind him is a small, hand-lettered sign that states that Daniel Webster frequented the Union Oyster House, and that he always guzzled a tumbler of brandy and water with each half-dozen oysters, and that he was in the habit of having at least sixty oysters at a sitting. A good man, that Daniel.

Durgin-Park

Durgin-Park is my second choice for restaurant greatness in Boston. I am not really certain how old the restaurant is. I found no one who could tell me exactly. It does date back to pre-revolutionary days, however, when Peter Fanueil, called by contemporaries, the "topmost merchant in all the town," erected a large maritime house near the waterfront. Soon afterwards a warehouse building, now occupied by the restaurant, was constructed. On the second floor of the warehouse a small eating place was established. It catered almost entirely to mariners and to the crowds of ships anchored in Boston Harbor. Eldridge Park, who owned a small, but steady nearby bought the restaurant in partnership with John Osborn, a commission merchant, and John Chandler, a young dry-goods merchant. Although Durgin and Park gave their names to the restaurant they died within a few years of buying into it. John Chandler was a sentimentalist who continued to run it and change the name. Chandler ran the restaurant for sixty three years. He was joined by his son and later by his grandson. Still later the restaurant was purchased by James Hallett. Today Durgin-Park has to be one of the most unpretentious restaurants in the U.S. It looks ancient. Its waitresses look ancient and it's still in an old warehouse building. It makes no attempt to hide its apparent dininess.

Weaving through a profusion of packing crates, barrels on the side-walk in front of the restaurant, customers ascend to the dining rooms one flight up. Three dining rooms ramble. A huge open kitchen dominates. The old waitresses are all over the place: scurrying about, bellowing back at favored customers, delivering food with great ceremony.

Long tables seat up to twenty persons. Silverware, china and salt and pepper shakers are of the no-nonsense variety: heavy and practically unbreakable. Water is in big pitchers at each table. Durgin-Park diners get thirsty as well as hungry.

Durgin-Park's menu is a masterpiece and I will quote from it:

"We are not responsible for any steak ordered well done."
"Our desserts, corn bread and baked beans are baked in our own bakery on the premises."
"We use only fresh lobster at all times."
"We have some steers beef only."
"Are you beginning to get the idea?"

Here are some samples: potted beef with onions (95c), roast loin of pork (95c), poor man's roast beef (95c), roast prime ribs ($1.75, fresh Boston cod (95c), Ipswich fried clams ($2.50), broiled, live, two-pound, lobster ($7.50). Good, simple food at a variety of prices.

If you have the chance to visit Durgin-Park then some room for baked Bean pudding. Long before Durgin Park and Chandler took over the restaurant this pudding was made according to a recipe taken to sea by clipper captains who went on to various restaurant patrons. It is served today with a couple of big scoops of vanilla ice cream.

Baked Indian Pudding

Here is the recipe:

One cup yellow, granulated corn meal
One half cup black molasses
One quarter cup granulated sugar
One quarter cup lard or butter
One quarter teaspoon salt
One quarter teaspoon baking soda
Two eggs

Mix all ingredients thoroughly with one-half the milk and bake in a very hot oven until it rises. Sit in remaining hot milk and bake in deep oven for five to seven hours. Bake in stone crock, well greased on outside. This makes a half-gallon of pudding, but I'm sure you won't want it.

Old North Church

Out on Boston's Salem Street, at the end of the Freedom Trail is Old North Church, also known as Christ Church. It is Boston's oldest church building still standing and was built in 1723. On April 18, 1775 Paul Revere, who lived nearby, hung two lanterns in the steeple to signal that the Redcoats were leaving for Lexington and Concord. One by land and the other by water. Four bells in the steeple are the same ones that rang out in 1775 with the news of Cormwell's surrender at Yorktown.

Lots of history back here. Old North Church is Episcopalian but it seems to have transcended denominations and become a kind of historical monument. It has a tall, stately steeple that dominates the old neighborhood. There is no record of any architect. Nevertheless it is unmistakably in the style of Sir Christopher Wren. The interior is simple and handsome. Brass chandeliers hang on chains from the ceiling. Pew are in boxes; that is, surrounded by shoulder-high walls. They were designed to keep out wind drafts and families carried foot warmers into their boxes. The pews are square with doors allowing families to sit side by side and stretch their legs toward the warmth. Brass plates on the pew doors indicate the original owners. Pew ownership was a Colonial custom; today anyone may occupy any available pew. As visitors walk through the church they read the inscriptions of the long-gone Colonial worshippers on sedate brass plaques.

Captain Phillip Younger, Captain William Maxwell, General Thomas Gage, and so on.

It is a small, longest number forty of North Church in Boston bears a brass plaque that reads—the Widow Lettie Bridgman, 1724.

Encore.

Old Grand-Dad

The good stuff.

Head of The Bourbon Family.
Baked Indian Pudding
Here is the recipe:
One cup yellow, granulated corn meal
One half cup black molasses
One quarter cup granulated sugar
One quarter cup lard or butter
One quarter teaspoon salt
One quarter teaspoon baking soda
Two eggs
One-and-one-half quarts hot milk
Mix all ingredients thoroughly with one-half the hot milk and bake in very hot oven until it rises. Stir in remaining hot milk and bake in slow oven for five to seven hours. Bake in stone crock, well greased on outside. This makes a half-gallon of pudding, but I'm sure you won't waste it.

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Engrave. 

Encore. 

Encore.
“PERFORMING ARTS” MISCALLANY

Most publications receive mountains of mail. Performing Arts is no exception. Much of it contains information that catches an editor’s eye only marginally and then is tossed away. Some of it does make an impression however and deserves to be called to the readers’ attention.

Here are samplings from the mail bag from the last few weeks.

Improve Your Golf

If you’re a golfer you’ll be interested in the story of a forty-year-old San Diegan named Jim Flood. Like Flood, you might even improve your golf game.

Two years ago Jim Flood was a stockbroker, a fine amateur golfer and a hobbyist who liked to repair and sometimes build his own golf clubs.

As a stockbroker he did a lot of reading — annual reports, technical papers, business articles, anything that might help him assess that phenomenon we call “The Market.”

One day Jim Flood read about a new material called carbon graphite. It was light and strong, he read. It was, for example, used in the construction of the airplane we know as the F-111.

Suddenly Jim Flood got an idea that was to change his life and improve his golf. “If it’s light and strong it might make a good golf club shaft,” he reasoned. Bang! It was light. It was strong. And with the help of a friend, Flood began making a few experiments. A few weeks later, when he actually had a driver with a carbon graphite shaft in his hands, Flood discovered he could repeatably sock the ball farther than he had ever been able to do before. Further more miss-hits off the toe or heel of the club seemed to go more straight and he still got the distance he wanted.

He quickly found out that the carbon graphite shaft was much more flexible than steel and weighted only half as much. That meant he could increase the weight of the club-head to get more clout into the ball. He also found out that when the club flexed during the speed of the swing it recovered 100 per cent faster than a steel shaft, which meant the club face hit the ball more squarely on impact.

Flood built three drivers, took them out to Riviera Country Club in Los Angeles and invited the club pro, Mac Hunter, to whack a few balls. Hunter did and was amazed. As the two men were standing on the driving range talking about the Carbon graphite driver, country-singer-guitarist and amateur golfer, Glen Campbell happened by. He tried the driver, liked it and Flood gave it to him. A few weeks later Campbell gave the Flood driver to pro Gay Brewer who took it to the 1972 Pacific Masters and promptly won the tournament and $63,000—more money than he had won in his sixteen previous years on tour. He credited his success to the new driver.

So Jim Flood got out of the stock brokerage business and formed a company called Aldila Golf Shafts, Inc. (Aldila means “far beyond” in Italian) and at times, Gay Brewer’s drivers at the Pacific Masters put him thirty-five yards out in front of his competitors.

Glen Campbell became a stockholder in the new company. So did Andy Williams. Mac Hunter left Riviera and joined Flood’s new company.

Today Aldila is not yet two years old. It is selling carbon graphite drivers in the U.S., Scotland, New Zealand, Australia, Ireland, Japan, Great Britain, Europe and South America. It struggles to keep up with orders, and plans to put out a series of clubs besides drivers which are now used by such touring pros as Brewer, Gene Lilley, Dave Stockton, Hubert Green, Chuck Courntney, Kathy Cornelius, Debbie Austin, Phil Rodgers and others.

This year Flood expects his company to gross about $200,000. “In ten years everyone playing golf will be using carbon graphite shafts,” he says.

Ten Million Guitarists

Did you know there are more than ten million guitarists in the U.S. to-
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If the monthly cost were about the same, which would you prefer to lease?

You may have thought it costs a lot more to lease a Mercedes-Benz.

It doesn't. European Motors Ltd. will lease you a new Mercedes-Benz for about $168 per month — what you would expect to pay for any fine car.

And remember this: no one can lease you a new Mercedes-Benz for less than European Motors Ltd.

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day! This according to Guitar Player Magazine which surveyed the musical instrument industry. The figure includes Jerry Garcia, Glen Campbell, Juan Serrano, Barney Kessel and your neighbor's fifteen-year-old son who knows three chords and thinks he's a super-star. The magazine, a monthly, is the only publication in the U.S. for amateur and professional guitarists of all styles — jazz, rock, pop, blues, folk, bluegrass, classical and flamenco. The editor, Jim Crockett, will send a free copy on request. Write Guitar Player Magazine, 348 N. Santa Cruz Avenue, Los Gatos, California 95030. Tell Crockett what kind of Guitar player you are and he'll include you in his next statistics.

Ski Canada West

If there's no reason for you to stay home for Christmas and a Winter vacation is in order, a good place to go is to the magnificent Banff Springs Hotel in the Canadian Rockies. If you're a skier so much the better. CP Air has a good Christmas Ski Tour to Banff Springs. It includes round trip air fare from San Francisco to Calgary, ground transportation, a gluhwein party, seven nights at the hotel, six days with interchangeable lift tickets for the nearby ski areas, Sunshine Village, Mount Norquay and Lake Louise. CP Air (Canadian Pacific Airlines) will send you information. Telephone 391-0800.

Different Drummer

If you are into Jazz as they say, we just saw volume one, number one of a new jazz magazine called Different Drummer. It looked good. First issue featured an article on Count Basie's early days in Kansas City. The magazine's address is P.O. Box 136, Rochester, N.Y. 14601. Issue price is sixty cents. Subscriptions $6 per year.

Lyons Back on the Air

While on the subject of Jazz, Jimmy Lyons is back on the air in San Francisco. Lyons is the ex-disk jockey who went on to become the founder of the famed Monterey Jazz Festival. Lyons remains general manager of the festival but is on radio KEST-AM each Friday and Saturday nights from 10 p.m. to 2 a.m. playing Jazz selections.

Vancouver Bound?

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Two Years Before the Mast

In 1835 a young Harvard man named Richard Henry Dana shipped out as a seaman from Boston aboard the brig, Pilgrim bound for California. Young Dana's health had not been too good and he thought the sea trip would help him. He was at sea for two years. The Pilgrim sailed around Cape Horn and up the West Coast where it engaged in trade for hides in San Diego, San Pedro, Santa Barbara and Monterey.

When he finally returned to Boston (in good health) Dana wrote the classic "Two Years Before the Mast," a successful lawyer and the rest of his life devoted himself to the cause of the common seaman whose lot was as hard as his own in those days.

Now comes the news that three ship buff's from the Monterey Peninsula are fitting out an exact replica of the Pilgrim in Portugal and will sail her over to Monterey Bay where she will become a floating museum and a cruise vessel.

The Villages For Mild Forties

The Villages is a 1,000-acre community near San Jose developed by the Atkins Land Company. Originally the area was a Spanish land grant. More recently, it was the property of Cribb Vineyards. The old stone winery and the Cribb mansion still stand. Golf, tennis, swimming, riding, and other sports are available. One, two and three bedroom homes. Why do we bring this up? Because of a unique policy. One member of each resident family must be forty-five or older with no children under college age living at home. In other words the community is not for the over sixty-fives nor for the young married. Just for the nice sensible mid-forties crowd. There are a lot of us around.

After Theater Dining

Word comes from Le Club, the fine restaurant in the Clay Jones Apartments on Nob Hill, that its kitchen is now open until midnight and its bar until 2 a.m. Bryan, manager, says he really means midnight and that patrons can walk in at 11:59 p.m. and enjoy a late dinner. This is good news for so few fine line restaurants are open for after theater dining. Every night but Sunday.

Viva Pancho Villa

A postcard from Acapulco tells that passengers on the Spirit of Louisiana's November Mexico cruise were steeped in the lore of famed Mexican revolutionary Pancho Villa and English explorer, Sir Francis Drake.

Aboard as a passenger was syndicated columnist and Pulitzer prize winner, Stan Delaplane, whose column "Postcard" and "Around the World With Delaplane" appear here in The San Francisco Chronicle.

The writer was aboard ship working on a Sir Francis Drake story, he wanted to take a first hand look at Guatlalco, a port South of Acapulco where Drake landed during his Pacific Coast voyage. There is a big controversy over where the explorer landed after he left Guatlalco. Some say San Francisco Bay. Some say Drake's Bay, Noted Drake scholar Robert H. Power was also aboard and gave passengers a series of lectures on the Drake voyage.

Delaplane fascinated passengers with a story of his 1967 expedition in Mexico seeking the head of Pancho Villa which had been removed from the body by villagers who thought they could sell it to a rich American. The head was buried somewhere near Jimenez according to Delaplane who spent a week looking for it. He didn't find it.

There is a brand of tequila named after the Mexican general who lost his head and Papagayo Al Williams served as a kind of Mexican Commander Whitehead aboard the ship, creating on-the-spot a new drink for passengers named in Pancho Villa's honor. Try this in memory of Villa.

The Pancho Villa

In a blender put:
1 oz. Pancho Villa Tequila
Juice of one lemon
White of an egg
1/2 oz. bar syrup
Enough chipotle to make drink very cold.
Blend for one minute. Pour into highball glass and top with club soda. Salud!

Tennis Everyone

We note that Aptsos Seascape, the beach front condominium development on Monterey Bay near Santa Cruz has a half-million dollar tennis complex called the Racquet Club. The National Hardcourt Tennis Champions would be there in September. The Club is the brainchild of Laurence Vost, V.P. and general manager of Aptsos-Seascape Corp.

Get the message?

- Phone-mate came along so people could get the phone messages they missed whenever they went out or were too busy to answer.
- And now Dial-mate is here to let people dial a com- mercial number by pushing a single button. It holds 40 numbers in a magnetic memory bank.
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18

19
is right in downtown Vancouver and has a good restaurant, also moderately- priced. If you’re a hockey fan, our mail says the Ritz will get you tickets to the Vancouver Canucks’ home games, arrange discount bus transportation from the hotel.

The Obscure American Abroad
A former U.S. Ambassador, Fulton Freeman, who served in the Foreign Service under five presidents, is doing what he calls “the obscure American abroad.”

Freeman is president of the small but elite Monterey Institute of Foreign Studies — Monterey, California’s only upper level educational institution granting baccalaureate and masters degrees. The Institute specializes in international studies, the history, cultures, economics and languages of our world’s superpowers.

Freeman, who was U.S. Ambassador to Colombia (1961-1964) and to Mexico (1964-1969) started a program at the Institute a few years ago for American business called Training for Service Abroad. “It is to the private sector what the Foreign Service School in Washington D.C. is to the government,” he says.

Believing that too often American business people who travel overseas by their companies, live in Montgomery, 24-hour-a-day, shapeless, shapeless speaking, cocoon, Freeman began the high-powered TSA program to teach language, culture and commerce to the American executive so that he or she can communicate effectively in the world of commerce.

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After Theater Dining
Word comes from Le club, the fine restaurant in the Clay Jones Apartments on Nob Hill, that its kitchen is now open until midnight and its bar until 2 a.m. Bryan, manager, says he really means midnight and that patrons can walk in at 11:59 p.m. and enjoy a late dinner. This is good news for the few fine line restaurants are open for after theater dining. Every night but Sunday.

Viva Pancho Villa
A postcard from Acapulco tells that passengers on the Spirit of London’s November Mexico cruise were steamed in the Love of Tamed Mexican revolutionary Pancho Villa and English explorer, Sir Francis Drake.

Abroad as a passenger was syndicated columnist and Pulitzer prize winner, Stan Delaplante, whose columns “Postcard” and “Around the World With Delaplante” appear here in The San Francisco Chronicle.

The writer was aboard ship working on a Sir Francis Drake story. He wanted to take a first hand look at Guadalupe, a port South of Acapulco, where Drake landed during his Pacific Coast voyage. There is a big controversy over where the explorer landed after he left Guadalupe. Some say San Francisco Bay. Some say Calaveras County. The Drake’s Bay, Noted Drake scholar Robert H. Power was also aboard and gave passengers a series of lectures on the Drake voyage.

Delaplante fascinates passengers with a story of his 1961 expedition in Mexico seeking the head of Pancho Villa which had been removed from the body by villains who thought they could sell it to a rich American. The head was buried somewhere near Jimenez according to Delaplante who spent a week looking for it. He didn’t find it.

There is a brand of tequila named after the Mexican general who lost his head and Popapeno Al Williams served as a kind of Mexican Commander Whitehead aboard the ship. He was creating on-the-spot a new drink for passengers named in Pancho Villa’s honor. Try this in memory of Villa.

The Pancho Villa
In a blender put:
1 oz. Pancho Villa Tequila
Juice of one lemon
White of an egg
1/4 oz. bar syrup
Enough chipped ice to make drink very cold.
Blend for one minute.
Pour into highball glass and top with club soda. Salud!

Tennis Everyone
We note that Aotx Seascapes, the beach front condominium development on Monterey Bay near Santa Cruz, has a half-million dollar tennis complex called the Racquet Club. The national Hardcourt Tennis Championships were there in September. The Club is the brainchild of Laurence Vost, V.P. and general manager of Aotx Seascapes Corp.
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Only American has table for 4 dining on both our 747 and DC-10 LuxuryLiners.

You’re flying to the East.

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So why not fly First Class? On an American Airlines Luxuryliner, you can reserve a table for 4.

Wine and dine with friends. Hold a business meeting. Play bridge around it.

And if you don’t play, enjoy after-dinner liqueurs and champagne around it.

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Let your Travel Agent introduce you to the good life on an American Airlines LuxuryLiner.

For First Class passengers, there isn’t a more comfortable way to fly.

American Airlines LuxuryLiners

CRITICAL WORDS

Few persons have sufficient wisdom to prefer censure, which is useful, to praise which deceives them.

— ROCHELLE CAULD

Ten censure wrong for one that writes amiss.

— ALEXANDER POPE

The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author.

— BENJAMIN DISRAELI

It is harder to avoid censure than to gain applause, for this may be done by one great or wise action in an age, but to escape censure a man must pass his whole life without saying or doing one ill or foolish thing.

— DAVID HUME

The eyes of critics, whether in commending or censuring, are both on one side, like those of a turbid.

— W. S. LANDOR

If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censure may not affect thee.

— EPICURUS

Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.

— ALEXANDER POPE

Critics must excuse me if I compare them to certain animals called asses, who, by gnawing vines, originally taught the great advantage of pruning them.

— WILLIAM SHENSTONE

Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author.

— H. W. LONGFELLOW

Forebear to judge, for we are sinners all.

— WILLIAM SHAKESPEARE

Of all the cants in this world, deliver me from the cant of criticism.

— LAWRENCE STERN

Marquisat.

Look at the words "Beaujolais Villages" on the label. They tell you that Marquisat is not just another Beaujolais.

In France, only those wines that come from the best wine-producing villages in the Beaujolais District can be called Beaujolais Villages.

Ask for Marquisat. It's not just another Beaujolais. But a great Beaujolais Village.
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If you don't already have the Card, you can pick up an application wherever you see our shield. Or call, and we'll send one to you. In San Francisco, call (415) 771-5556.

Scottish Imports Ltd., 174 Grant Ave. A bit of Scotland in the heart of San Francisco. Scottish tartans, embroidered blazer emblems, kilts, and sweaters. Authentic kilt and accessories.

Tonga Room, 2710 Sutter St. The San Francisco sports store for all your needs. Tennis, skiing, backpacking, and hiking specialties. Located in Tiburon, Union St., Beno, and Lake Tahoe.

The Mountain Shop, 228 Grant Ave. Headquarters for the outdoorman. Backpacking, cold weather hiking gear, and a complete stock of cross country ski furnishings.

Barra di Itally, Four city locations. Features the finest women's wear imported from France and Italy, also men's and women's accessories.

The Chelsea Shop, 359 Sutter St. The Chelsea Shop, 228 Grant Ave. Headquarters for the outdoorman. Backpacking, cold weather hiking gear, and a complete stock of cross country ski furnishings.

Barkella Howie, 140 Maiden Lane. A union of designing geniuses: Frank Lloyd Wright and fashion designer Helga Howie.


The Light Opera, Art Glass. The Rose Court, Ghirardelli Square. Specialties in hand-blown glass and leaded glass art. The only place in the West to see glass being blown. Open daily, 10-6:30.

Gump's, 250 Post St. A San Francisco legend for gifts of good taste from all around the world. Fine arts, jewelry, sculptures, Oriental rugs, crystal, and unusual contemporary gifts.

Souvenir & Quoits, 355 Sutter St. The San Francisco sports store for all your needs. Tennis, skiing, backpacking specialties. Locations in Tiburon, Union St., Beno, and Lake Tahoe.

Tom Wing and Sons, 120 Grant Ave. at Maiden Lane. Gold and jade pieces of fine jewelry are a specialty. Craftsmanship unmatched in quality and uniqueness.

Maison Mendelson, 359 Powell St. Fashions in the San Francisco tradition.


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If we could have managed Mr. E.A. Poe's estate, he might not have died penniless.

Mr. Poe had a lot of talent. And he might have had a lot of money too, had he been a better manager.

Unfortunately, it often takes most of a man's waking hours just to tend to his livelihood. There just isn't enough time left over to manage the assets he's already acquired. That's where Security Pacific Bank comes in. Our Trust Department offers something special in the way of money management. It's called a private trust.

Under a private or "living" trust agreement, our experts will (at your direction) assume partial or total responsibility for managing your portfolio. This means that we handle your securities in exact accord with your stated objectives. We take care of all bookkeeping and recordkeeping.

And while we hope this won't be the case, we keep on managing your finances in the event of an incapacitating accident or illness. So you or your family won't have to worry about money on top of everything else. Such a trust could also mean a large savings in probate costs and taxes. It could mean more money for your children. And their children.

Why not talk to a Trust Officer at any of the more than 160 branches of Security Pacific Bank. He'll have something special to say about your money management worries. "Nevermore!"
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Donald O’Connor
Dec. 6-16
Marlene Dietrich

Dec. 19-26
Fran Jeffries

Dec. 27-Jan. 16
Mills Brothers
Dancing to the Emil Heckscher Orchestra

Tonga Room
Dancing nightly to Paul and his Hawaiian Alkalites featuring Armando Suarez

HOTEL ST. FRANCIS
The Penthouse
dancing to George Cerruti and his Orchestra (Tue thru Sat)
dancing to the Al Simon Trio (Sun and Mon)

SAN FRANCISCO HILTON
Henri’s Room at the Top
dancing nightly to the Emil Heckscher Orchestra

SIR FRANCES DRAKE
Starlite Roof
dancing nightly to the Richie Ferraro Trio

MIYAKO HOTEL
Garden Bar (3 shows nightly—
Tue thru Sat)
thru Dec. 8—Ponce Ponce & The Vic Arri Trio
Dec. 11-22—Tokyo Playmates
Dec. 22-27—Room Closed
Dec. 28-Jan. 12—Tokyo Playmates

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A New Itinerary For
Western Opera Theater
by Caroline Crawford

Now that the curtain has run down on the San Francisco Opera’s Fifty-first season, Western Opera Theater is preparing for its new and expanded 1974 tour. For the new year the company plans more performances in more communities than ever before. New Mexico will be visited for the first time, and Western Opera Theater will return to Alaska, to remain there in residence for an entire month.

In January Western Opera will present performances of The Turn of the Screw and La Traviata in cities and towns throughout California, from Monterey to Modesto. During the next two months the company will travel with The Barber of Seville and Ernst Krenek’s What Price Confidence through Northern California to Oregon, to Arizona, and to Nevada.

The month of April will be devoted to Alaska, and in addition to regular productions of La Traviata and The Barber of Seville in major cities and towns throughout the state, quartets and ensembles will perform in smaller communities, while Western Opera Theater directors and stage managers will serve in larger communities as theater consultants.

One small town to be visited by a touring quartet is Kivalina, population 200. Located on a small island nine miles by one-quarter of a mile north of the Arctic Circle, Kivalina has a single school with 85 students and four teachers. A letter written by one of the teachers describes life in Kivalina: “There are two mail plane runs each week from Kotzebue, weather permitting. Kivalina villagers basically follow the traditional subsistence cycle of whaling, fishing, and hunting caribou. The people are friendly, sincere and desirous of the best possible education for their children... The Chukchi Sea will, of course, be frozen in April.” She added that she was sure the quartet would enjoy their time in Kivalina, and a postscript: “We don’t have a piano but we do have a small organ and accordion!”

Western Opera Theater, founded in 1967 by Kurt Herbert Adler as the touring and educational subsidiary of the San Francisco Opera, travels to communities that have no lyric theaters of their own and at the same time provides performing opportunities for young professional artists. Since the premiere operatic performances six years ago in Grass Valley...
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The Cannery will be open
10 AM to Midnight every day until Christmas.
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And, of course, books.

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Audiences pack the seats for The Threepenny Opera.
“Today’s woman can create sunshine all around her by the clothes she wears, the fragrance that is her own ambiance, her own atmosphere. I have created this new parfum just for her.”

—Hubert de Givenchy

and Sacramento, California. Western Opera Theater has been taking fully-staged productions to the far reaches of Alaska, to Indian reservations, to ghettos in large urban centers, and to schools and auditoriums in major cities and small communities. In addition to the staged performances there are master classes and workshops for aspiring singers, directors, costumes, conductors.

The Company travels with its own portable stage, lighting equipment, costumes, and scenery. Performances are given in English with either orchestra or two pianos, and following student programs members of the Company hold discussion sessions with the audience.

Some years ago the soprano singing the role of Lauretta in Gianni Schicchi (who pleads with her father to obtain a suitable dowry for her so that she can marry Rinuccio) progressed into the advanced stages of pregnancy and had to yield to her understudy, a more credible and manageable young heroine. The Woman, as the members of the Company call themselves, see such mishaps as learning experiences, and the show goes on.

In the spring Western Opera Theater returns to the Bay Area to present its entire repertoire at the Palace of Fine Arts. This is Dollar Opera—the most extraordinary musical bargain in existence. Inaugurated in 1971 by Western Opera Theater with the help of the Golden Grain Macaroni Company, Dollar Opera has been welcomed each year since by overflow crowds.

Before Western Opera Theater packs its wardrobe trunk and takes to the road early in January, 1974, it will present ten performances of Händel and Gretel, beginning December 15, at the Palace of Fine Arts. The production of Humperdinck’s traditional holiday favorite, originally made possible in part by a grant from the San Francisco Foundation, is becoming as much a Christmas tradition in San Francisco as the Nutcracker and the City of Paris pine tree.

Western Opera Theater was funded in 1967 with a grant from The National Endowment for the Arts, under the chairmanship of Roger L. Stevens. Additional grants from the National Endowment, the Martha Baird Rockefeller Fund for Music, and the National Opera Institute, among many other “angels,” have enabled the Company to continue and to grow. Western Opera fulfills for General Director Kurt Herbert Adler a long-standing dream—to have a lively, young grass-roots opera company of high professional quality within the reach of smaller communities, colleges, and other schools, and to continually bring innovative, fresh productions to new audiences.
Today's woman can create sunshine all around her by the clothes she wears, the fragrance that is her own ambiance, her own atmosphere. I have created this new parfum just for her.

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Hansel and Gretel is the holiday favorite.

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In the crash of ’29, T. W. Morford was left with nothing but his cigarette holder.

1. The Parliament recessed filter. It works like a cigarette holder works.

The Parliament recessed filter. It works like a cigarette holder works.

2. It wasn’t a total loss, since it helped him develop a different taste. Just like today’s Parliament, with the recessed filter that’s tucked away, back away from your lips.


“DARK-SOULED... INFINITELY SPANISH”

The theatre is one of the most expensive and useful instruments for building up a country: it is the balm of its greatness or decline. An intelligent theatre, well-oriented in all its branches, from tragedy to vaudeville, can change the sensibility of a people within a few years; a doodling, that is, an ignoble way of wearing their robes, instead of wings, can cheapen and fill into the deepest of any nation.

The theatre is a school of tears and laughter, and a free forum where men can expose outworn or ambiguous morality, where living examples can reveal the eternal laws of the heart and mind of man.

This concise vision of theatre was offered by Federico García Lorca in 1936, a year before he was murdered. The occasion was a special performance of his play, Yerma, at the Teatro Español where Lorca addressed the theatre company, “Tonight,” he told the audience, “I am not speaking as the playwright, or the poet, or the simple student of the rich panoply of man’s life, but as an ardent, passionate believer in the theatre of social action.”

Widely acknowledged as Spain’s greatest modern playwright, Lorca is an important figure in twentieth-century poetry as well as drama. He wrote only three major plays before his death at the hands of a firing squad in the early days of the Spanish Civil War. He was thirty-seven and had never been a political activist, but his Republican sympathies were sufficiently well known for him to be viewed by the Fascists as a potentially powerful threat. His corpse was shown in an unmarked grave.

Lorca completed The House of Bernarda Alba, his third of his “nervy tragedies,” very shortly before his death. The two plays later in the trilogy are Blood Wedding (1933) and Yerma (1934). Of all his masterpieces, The House of Bernarda Alba has a cast of characters composed entirely of women. It joins the repertory this season under the direction of Ivo Caprino, well known to A.C.T. audiences through his performance in such productions as The HOT L Baltimore, Can’t Take It With You, The House of Blue Leaves, Paradise Lost, Dandy Dick and The Importance of Being Earnest.

“Lorca’s final play is his most realistic in terms of language as well as psychology. Widowed Bernarda Alba, intensely proud of her ancestry, commands her five daughters to remain locked in the family house for eight years in mourning for her husband. Contemplatively regarding the village men as unworthy of marriage, she punishes her daughters, upholds the codes and conventions of the past and places rectitude in the eyes of the world above compassion for the tragic emptiness of the daughters’ lives.

The five women, isolated from the life of the village by matriarchal edict, live in terror of the fierce Bernarda while secretly longing for release from their imprisonment. Even the eldest daughter, Angustias, restrained by the handsome Pepe Roman, can talk with him only for brief interludes through a barred window. The women sit and sew and seethe, as the drama moves to its climax amid a frenzy of jealousy and violence.

The playwright’s brother, Francisco García Lorca, writes of The House of Bernarda Alba: “Here is a dark, closed recess into which the atmosphere of gloom descends the dark, gloomy life, and the tragic fate of persons filtered through the bars. It is a symbol of the poet’s own aesthetic position. The world with all its hardships, against which Bernarda and her daughter vainly defend themselves, passes before their windows in visions full of fury or drunk with deadly eroticism. These are the visions which buried the poet’s imagination as a child, and which he now recreates in a defined scheme, sure and palpable with truth. Scenes of lights and violence, hard, somewhat Goyesque, and infinitely Spanish. And there, among these woman-figures, contained, self-luminous, dark-soled — the serving women, trailing a low and pitiable undertone...”

Mrs. Caprino’s production brings to San Francisco the American premiere of a new English version of Lorca’s tragedy by Tom Stoppard, the author of Rosencrantz and Guildenstern Are Dead and the more recent London success, Jumpers. The role of Bernarda Alba is played by Nancy Wickwire, who joined A.C.T. this season as a leading member of the acting company.
In the crash of '29, T. W. Morford was left with nothing but his cigarette holder.

2. It wasn't a total loss, since it left him with a good sense of humor. Just like today's Parliament, with the recessed filter that's tucked away, you're not going to find it unless you're looking.


"DARK-SOULED... INFINITELY SPANISH"

"The theatre is one of the most expensive and useful instruments for building up a country: It is the barometer of its greatness or decline."

An intelligent theatre, well oriented in all its branches from tragedy to vaudeville, can change the sensibility of a people within a few years; a disorganized theatre with changeable hooves instead of wings, can cheapen and fill up into an entire nation. The theatre is a school of tears and laughter, and a free forum where men can expose outworn or ambiguous morality, where through living examples they can reveal the eternal laws of the heart and mind of man.

This concise vision of theatre was offered by Federico Garcia Lorca in 1933, a year before he was murdered. The occasion was a special performance of his play, Yemna, at the Teatro Hiperion where Lorca addressed the theatre company. "Tonight," he told the audience, "I am not speaking as the playwright, or the poet, or the simple student of the rich panorama of man's life, but as an ardent, passionate believer in the theatre of social action."

Widely acknowledged as Spain's greatest modern playwright, Lorca is an important figure in twentieth-century poetry as well as drama. He wrote only three major plays before his death at the hands of a firing squad in the early days of the Spanish Civil War. He was thirty-seven and had never been a political activist, but his Republican sympathies were sufficiently well known for him to be viewed by the Fascists as a potential threat. His body was taken away after his execution, which is why he is buried under an unmarked grave.

Lorca completed The House of Bernarda Alba, the third of his "tragicomedies," very shortly before his death. The two earlier plays in the trilogy are Blood Wedding (1933) and Yemna (1934). Often considered his masterpiece, The House of Bernarda Alba has a cast of characters composed entirely of women. It joins the repertory of the season under the direction of Joan Casini, well known to A.C.T. audiences through her previous work in such productions as The Host and Baltimore You Can't Take It With You, The House of Blue Leaves, Paradise Lost, Dandy Dick and The Importance of Being Earnest.

Lorca's final play is his most realistic in terms of language as well as psychology. Widowed Bernarda Alba, intensely proud of her ancestry, commands her five daughters to remain locked in the family house for eight years in mourning for her husband. Contemplating the village from her window, the author of the poem, she sighs, "They are my daughters, my little ones."

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Federico Garcia Lorca

Discussing Lorca's strong ties to his country, critic Allan Lewis writes, "In Spain, his work runs deep into the life of the audience, which, through the poet's eyes, sees itself on stage. His plays are based on gypsy lore, but the conscience of an entire nation is imbued. No playwriting of our time has been more completely accepted by his own people; his plays are part of the language, and his idiom has been integrated into their lives. Spain, though of ancient blood and indomitable pride, is a poor country with a peasant economy, caught in the mire of outworn tradition and an unwillingness to brave the new."

Lewis goes on to point out that among the things which bind Lorca's three tragedies together is a central theme, "the conflict between the law of honor and the law of the passions. They are intense, illogical dramas of sex in which women, who should be fruitful, remain unfulfilled. The work of virgins to preserve the rights of inheritance, the code of moral conduct to instruct the continuity of life, is in violent opposition to the natural flow of the emotions. But the code is preserved. The running past weekly down through the living, and the women are left alone among the dead, or up against frustration, died up forever." In the tragedy of these women, the story of Spain herself is implied.

Federico Garcia Lorca

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THE AMERICAN CONSERVATORY THEATRE

THE TAMING OF THE SHREW

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Costume by RALPH FINNCELLO

Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatic personae

Baptista Minola, a rich gentleman of Padua Vincentio, an old gentleman of Pisa Lucetio, son to Vincentio Petruchhio, a gentleman of Verona

Suters to Bianca:

Corton

Brabantio

Sirus to Petruchhio:

Nathaniel

Len Auclair

Philip

Rogers Saint John

A Pedant

E. Kerrigan Prescott

Haberdasher

Ric Hamilton

Messanger to Petruchhio:

BOBBY F. ELLERBIE

Daughters to Petruchhio:

Katherine, the shrew

Bianca

Claire Maquis

Widow

DEBORAH MAY

Players:

James Arrington, Karen Hershfield Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Frye, Lesley Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kulhman, Don Maggelli, Maureen O'Keiley, Beth Rain, Carol Raney, Anye Rough, Craig Scott, Evelyn Schwalb, Tracy Sanfrancisco, Judy Tamar, Will Todd Tressler, Joane Wijngaard, Patsi Walker, Collins White

The action takes place in Padua and at Petruchio's country house.

There will be one ten-minute intermission

understudies

Petruchhio: Charles Lamery; Cumno: Henry Hoffman; Baptist: Earl Boose; Gentlemen: Joseph Bird; Ursula: April Storrie; Stefano: Transio; Hortensio: Sabino Epstein; Bianco/Blending: Bobby F. Ellerbee; Vincentio: E. Kerrigan Prescott; Pedant: Allen Fletcher; Tailor: Robert Chappelle; Haberdasher: Curlee: Len Auclair; Katharine: Elizabeth Cole; Bianca: Jenee Atkin; Widow: Barbara Dirickson

Stage Manager: JAMES L. BURKE

NOTES ON 'THE TAMING OF THE SHREW'

In writing what scholars believe is his seventh play, The Taming of the Shrew (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a "1567 work, Tales and Quarrels, told of a husband who, upon learning that his wife has drowned in a river, immediately advises his friends to look upstream for the body, since his wife was sure against going against his principal subplot.

Another possible source of the comedy is still disputed by experts. One is a similarly titled play which prefigures Shakespeare's famous version and contains the same basic story line of the siege and conquest of an exasperating shrewish woman paralleling the more traditional literary theme of the shrew's gentle younger sister.

The scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bird himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cues from the play's Italian origins, placing it in the tradition of commedia del'arte, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia della farsa plays began as basic plot outlines on which the actors freely improvised their own dialogue and staging. The plays were most often broad and bawdy, performed with physical and verbal clowning and marked by a gallery of stock characters known for a single personal trait or quality.

All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling actors, performing a show and revelling in their work. The characters themselves are frequently modeled on the great stock figures of commedia...
AMERICAN CONSERVATORY THEATRE

THE ACTING COMPANY

James Hallen
Ivan Altshuler
Andrew Beller
Joseph Bird
Ellen Batteau
Scott Coster
Ronald Coveny
Herman Davis
Joy Curtis
Robert Chaplin
Richard Hatcher
Carolyn Conaway
Karen Cowley
Barbara Cotter
Peter Craig
Bob Fledler
Sandra Dell
Lisa Ann Graham
Alan Graham
Charles Felker
Rick Hatcher
Helen Hook
Judy Hulter
Paul Blake, Acting
Ronald Diamon, Writer
Matt Forte, Stage Manager
Susan Frisby, Lighting
Don Hotchkiss, Technical Director
Robert Chaplin, Voice Production
Julie Elkins, Costume Manager
Allen Halpern, Acting
Peter Halpern, Acting
Benjamin Moores, Dramaturg
David Cord, Director of Production
Richard Edwards, Scheduler
Lora Gable, Costume Manager
Jen Handelsman, Film in Progress Coordinator
Michael Garmat, Production Assistant
Joseph L. Breese, Production Coordinator
J. P. Keene, Technical Director
Joe Spiegel, Musical Director
Christopher Charles
Robert Blackman
Myron Gans
S. Brian, Lighting
F. Montreal Dansby
Katherine Davis
Stephen Sondheim
Mark Burnett, Head of
Costume
Fred Apple, Lighting

AMERICAN CONSERVATORY THEATRE

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

The members of the company dedicate this production to PRINCE MAGNUS, a great leader, a great man of the arts and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by RALPH FULICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LEO HOFFY

 searchString: "not on the tam ing of the shrew"

In Writing what scholars believe is his seventh play, The Taming of the Shrew (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a "567 work Tales and Quips" tells of a husband who, upon learning that his wife has drowned in a river, promptly advises her to take upstream for the body, since his wife was sure against all perils.

Among the more specific sources on which Shakespeare drew in writing his comedy, the Italian volume, Le Jupinolos (1599), by Ariosto, translated into French by Georges Collin in 1566 for Simplicissimus. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly titled play which prefigures Shakespeare's famous version and contains the same basic story-line of the siege and conquest of an extravagantly shrewish woman paralleling the more traditionally oriental romantic line of the shrew's gentle younger sister.

The scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bird himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cues from the play's Italian origins, placing it in the tradition of commedia dell'arte, a style of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell'arte played began as basic plot outlines on which the actors freely improvised their own dialogue and business. The plays were often both bawdy and bawdy, and in keeping with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of rollicking fun. The production is performing a show and revelling in their work. The characters themselves are frequently modeled on the great stock figures of commedia.

The American Conservatory Theatre is supported by the California Arts Council as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

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NOTES ON "THE HOT L BOSTON"
The A.C.T. production of The HOT L BOSTON marks the Bay Area premiere of Lanford Wilson's comedy-drama, recent winner of the New York Drama Critics' Circle Award, Outer Circle Critics' Award and Obie Award as Best American Play of the year.

Set in the faded lobby of a once-grand downtown hotel scheduled for leveling, the play weaves together the stories of the residents and employees to create a group portrait of un-wanted, forgotten people who find humor and hope amid the despair of their surroundings. The playwright has won special praise for the compassion he brings to his portrayal of those abandoned by the world.

"The most permanent structures have a brief life in this country," says Wilson. "The theatre stage, examiner itself and, for all we do, perhaps itself disappearing here, seemed the ideal place for the presentation of the impotence of our architecture."

The HOT L BOSTON was first presented in February of this year by New York's Circle Theatre, for which Wilson had previously written a one act play. In March, the production transferred to the larger Off-Broadway house, the Circle-in-the-Square, where it continues a highly successful engagement.

Widely regarded as one of America's major new dramatists, Wilson is also among the most prolific. During the past ten years, he has written thirty-five one-act and seven full-length plays, including Lemon Sky, The Gin Game, The Romes of Eldritch, Balm in Gilead, Home Free, Ludlow, and The Madness of Lady Bright. In addition, he wrote the libretto for the opera, Summer and Smoke, based on Tennessee Williams' play, which had music by Lee Holby, composer of the music for A.C.T.'s productions of Cyrano de Bergerac and The Taming of the Shrew, among others. More recently, Wilson completed an original film script for CBS in collaboration with Tennessee Williams titled The Migrants.

Wilson was born in Lebanon, Missouri and attended both San Diego State College and the University of Chicago. Before he began writing at the age of twenty, he had worked as a dishwasher, waiter, fly cook, librarian and package designer. He wrote The HOT L BOSTON under a Guggenheim Fellowship.

THE AMERICAN CONSERVATORY THEATRE presents
THE HOT L BOSTON
By LANFORD WILSON
Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENTURA
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA

THE CAST
Bill Lewis - CHARLES LANYER
Girl - JANE ATKINS
Millie - JOY CARLIN
Mrs. Bellotti - RUTH KOBART
April Green - NANCY WICKWIRE
Mr. Morse - JOSEPH BIRD
Jackie - BARBARA DIRKSON
Jamie - HENRY HOFFMAN
Mr. Katz - RAY REINHEID
Suzy - ELIZABETH HUDDLE
Suzy's John - EARL BOEN
Paul Granger III - J. STEVEN WHITE
Mrs. Owenham - JUDITH KNAIZ
Cab Driver - BOBBY F. ELEBERG
Delivery Boy - SABIN EYSTEIN

The action takes place in the lobby of the hotel on a recent Memorial Day.

ACT I
7:00 P.M.

ACT II
4:00 P.M.

ACT III
Midnight

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

UNDERSTUDIES
Bill: James R. Winker; Mr. Katz: E. Kerrigan Prescott; Paul Granger III: Daniel Kern; Mr. Morse; Andy Backer; Jamie: Roger Kern; Suzy's John: Robert Mooney; Taxi Driver: Ray Birk; Delivery Boy: Len Auld; Mrs. Owenham: Jackie Elizabeth Cole; Mrs. Bellotti: Melon Kelder; Girl: Claire Nalls; Millie: Deborah May; Suzy: Fredi Olster; 
April: Lou Ann Graham

Stage Manager: DIANA CLARKE

THE AMERICAN CONSERVATORY THEATRE presents
YOU CAN'T TAKE IT WITH YOU
By GEORGE S. KAUFMAN and MOSS HART
Directed by JACK O'REEEN
Associate director: JAMES HAIRE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

THE CAST
Penelope Sycamore - ANNE LAWDER
Essie - JUDITH KNAIZ
Rhoda - PATRICIA ANN PICKENS
Paul Sycamore - JOSEPH BIRD
Mr. DePina - HENRY HOFMAN
Ed - BOBBY F. ELEBERG
William Paterson - WILLIAM REINHEID
Deborah May - DEBORAH MAY
Henderson - CHARLES HALLAHER
Tony Kirby - MARC BERNHARD
Gay Wellington - RAY BIRK
Earl - EARL BOEN
Mr. Joy Carlin - BOBBY F. ELEBERG
Nancy Wickwire - NANCY WICKWIRE
Andy Backer - ROGER KERN
J. Steven White - J. STEVEN WHITE

The scene is the home of Martin Vanderhof, New York.

ACT I
A Wednesday evening. (During this act the lights are lowered to denote the passing of evening hours.)

ACT II
A week later

ACT III
The next day

UNDERSTUDIES

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: JAMES L. BURKE

"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous playwriting team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together - especially Once in a Lifetime (1930); You Can't Take It with You (1936) and The Man Who Came to Dinner (1939).

Of their collaborations, the Pulitzer Prize-winning You Can't Take It With You has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabb's production for the A.P.A. Repertory Company made You Can't Take It with You a Broadway hit all over again.

Tempering elements of wild farce, sharp satire and hard-boiled wick-er-ness with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cornflakes, warm watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who waited out his job thirty-five years earlier and never went back. The play's cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter, Essie, for example, is a playwright unburdened by a husband, but her scripts are never produced. Her granddaughter, Alice, finds her武术 practices in dancing in prepara-
tion for a ballet career, in spite of her instructor's brutally candid appraisal to the effect that, "Confidentially, she stinks!"

When the comedy first opened on Broadway, critic John Mason Brown described it in words that are still true: "In a world in which the sanity usually associated with sunshine is sadly overvalued, You Can't Take It With You is something to be prized ... It is blessed with all the happiest elements. Maxie Hart and George S. Kaufman have been able to contribute to it. The Sycamore family is the most gloriously mad group of cre-
tent eccentrics the modern theatre has yet had the good fortune to shadow."
You Can’t Take It With You

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O’BRIEN

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

The cast

Penelope Sycamore
ANNE LAWDER
Ed
EDWARD KERRIGAN PREScott
Ms. DePina
JOSEPH BIRD
Mr. Kirby
HARRY HOFFMAN
Mrs. Asquith
RUTH CARLIN
Mr. Hagen
WILLIAM PATTERSON
Mr. Eriksen
DEBORAH MAY
Mr. Maric
CHARLES HALLAHAN
Mrs. Maric
HARRY BIRK
Sergeant
CHARLES LINCOLN
Mr. Hagen
ELIZABETH COLE
Mr. Kirby
EARL BOEN
Mrs. Asquith
JOY CARLIN
Mrs. Maric
NANCY WICKWIRE
Mr. Hagen
ANDY BACKER
Mrs. Kirby
ROBERT KERN
Mr. Kirby
J. STEVEN WHITE

The scene is the home of Martin Vanderhof New York.

ACT I

A Wednesday evening. (During this act the lights are lowered to denote beginning of production.)

ACT II

A week later

ACT III

The next day

undertakers

Penelope Sycamore: Ruth Kohart; Grandpa: Joseph Bird; Paul DePina: Robert Mooney; Ed: Roger Kern; Eriksen: Ray Reinhardt; Donald: Sabin Epstein; Mr. Kirby, Mr. Hagen: Andy Backer; Tony: James R. Winker; Mrs. Kirby: Lou Ann Graham; Three Men: Stephen Schreiter, Alice: Fredi Olster; Esie: Estelle Atkins; Rheta, Gay, Olga: Barbara Dickson

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: JAMES L. BURKE

“YOU CAN’T TAKE IT WITH YOU” NOTES

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The play’s cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa’s philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playright unbound by any set of rules she is expected to follow.

When the comedy first opened on Broadway, critic John Mason Brown described it in words that are still true: "In a world in which the sanity usually associated with sunshine is sadly overvalued, You Can’t Take it With You is something to be prized...It is blessed with all the happiest laughter since Marx and George S. Kaufman have been able to contribute to it. The Sycamore family is the most memorably mad group of contented eccentrics the modern theatre has yet had the good fortune to shadow."
California Conservatory Theatre

The House of Bernarda Alba

By Federico Garcia Lorca

Directed by Joy Carin
Associate Director: Robert Bonaventura
Scene by Ralph Funcello
Costumes by Robert Morgan
Lighting by F. Mitchell Dana
Music by Conrad susa

The Cast

La Ponia: Ruth korob
A Maid: Lou Ann Graham
Bernard: Nancy Wickwire
Angestias: Elizabeth Cole
Magdalena: Barbara Directo
Ammia: Jane Atkin
Martinio: Judith Knaz
A Mourner: Bonita Bradley
Maria Josefa: Anne Lawver

Place: The house of Bernarda Alba.

Theater of Bernarda Alba

The Project Administration

California Association for the Gifted
A Nonprofit Organization
Sponsoring the American Conservatory Theatre

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California Association for the Gifted

THE HOUSE OF BERNARDA ALBA

by Federico Garcia Lorca

Directed by Joy Carin
Associate Director: Robert Bonaventura
Scene by Ralph Funcello
Costumes by Robert Morgan
Lighting by F. Mitchell Dana
Music by Conrad Susa

Stage Manager: Raymond S. Gin

California Association for the Gifted

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Sponsoring the American Conservatory Theatre

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THE HOUSE OF BERNARDÁ ALBA

By FEDERICO GARCIA LORCA

By FEDERICO GARCIA LORCA

Directed by JOY CARIN

Associate Director: ROBERT BONAVENUTRA

Scenery by RALPH FUNCHELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUZA

La Poncia

A Maid

Bernarda

Angustias

Magdalena

Amelia

Martinino

Adela

A Mourner

Maria Josefa

Place: The house of Bernarda Alba.

There will be a ten minute interval after the first two scenes.

undertakings

Bernarda: Elizabeth Huddie, La Poncia/Maria Josefa: Lou Ann Graham; Angustias: Deborah May; Magdalena/Martirino: Claire Malles; A Maid: Bonita Bradley.

Stage Manager: RAYMOND S. GIN.
NOTES ON
"THE MISER"

From 1638, when he was thirty-six and his theatre company won the patronage of King Louis XIV, Moliere was a revered and prolific artist, writing and performing in such plays as The Misanthrope, Tartuffe, The School for Wives, Don Juan. The Imaginary Invalid, That Scandalous Scoundrel The Miner. Succeeding generations came to regard him as France's greatest comic actor and playwright.

Written in 1668, five years before his death, The Miner is the third comic masterpiece by Moliere to be presented by A.C.T. Tartuffe was the opening production of the company’s first San Francisco season in 1967, while The Misanthrope joined the repertoire in 1968.

The current production of The Miner is set in the nineteenth-century Paris depicted in the paintings of Degas. Moliere’s star, actor Allen Fletcher suggests, “is a social playwright, and he satisfies social con- ditions. But in many of his plays— including Tartuffe and, particularly, The Miner—his heart is on the domestic. I felt that setting our production in the nineteenth century gives us the chance to elaborate that feeling of the domestic with more clarity. I associate that with Degas and with the kind of Darkness feeling that parallels visually what I wanted to do with Moliere, in which everything takes place in an old, badly run-down house.”

Additionally, Moliere believes that audiences today associate the theme of greed for money, a theme basic to the entire play, with the nineteenth rather than the seventeenth century. “And to most of us,” he says, “Moliere’s story will have great relatability in the more stuffy atmosphere of the eighteenth-hundreds, when great attention was paid to fashion and affectation—in speech, for example—was encouraged. It is also a period in which the qualities of make-believe and melodrama inherent in the play’s ending are more comfortable.”

Devising the plot of The Miner, Moliere drew upon an ancient Roman comedy, enriching it with his own comic invention. It is performed at A.C.T. in an English version by Donald M. Frame.

THE AMERICAN CONSERVATORY THEATRE
presents

THE MISER

By MOLIERE
Translated by DONALD M. FRAME

Directed by ALLEN FLETCHER
Associate Director: EUGENE BARCONE
Scenery by RALPH FUNCHIL
Costumes by ROBERT BLACKMAN
Lighting by F. MITCHELL DANA
Music by CONRAD SUSA

On January 14, 1973, a gala invita-
tional performance of Oh! Coward! Was held in New York in honor of the 74-year-old Sir Noel. The black tie tribute ended with a long standing ovation from the distinguished guests assembled and a typical comment from Sir Noel. “I loved it ... came out humming the tunes.”

That occasion was the master’s last public appearance and the last show of his that he saw performed. “The great professional,” left a mark in the literary and theatrical world that won’t soon be forgotten. His plays, songs and music, which span five decades, are indelibly stamped in the hearts and minds of generations. Sir Noel once remarked, “I do not approve of mourning, I approve only of remembering.” Oh! Coward!” theatre with a work, by Noel Coward, makes that remembrance particularly enjoyable and serves as a reminder that as long as there is singing and laughter in this world, it will always be with us.

Devised and directed by Roderick Cook, who is also featured with Charlotte Fauchet and David Helvick, the entertainment will be seen for a limited engagement at the Marin County Center. A.C.T., by arrangement with Wroodick Productions, is presenting the highly acclaimed re-

the cast
Harapagon, a miser
Valere, a Neapolitan gentleman, disguised as Harapagon’s servant
Froisse, a match-maker
Master Simon, a loan-broker
Master Jacques
Harapagon’s servants
Harapagon’s house in Paris
Ray Reinhart
Charles Laney
Claire Malis
James R. Winker
William Paterson
Ronald Bolossom
Elizabeth Huddell
Rae Birk
Charles Hallahan
Patricia Ann Pickens
Robert Mooney
Sarin Epstein
Andy Backer
Ross Graham
James Arrington, Phillip Beck

undertakings
Elsie; Janie Atkins
Alice: Annette/Master Simon: Earl Boem; Dane Claude: Elizabeth Cole; Mariane: Barbara Dirickson; Clerk: Bobby F. Ellerbee; Master Jacques: Henry Hoffman; Cleanse: Daniel Kern; La Merliehe/Brindavolme: Roger Kern; Froisse: Judith Knatz; Harapagon: Robert Mooney; Commissioner: Frank Ottwill; Harapagon: T. Kerrigan Prescott; Valere: Stephen Schnitzler

Stage Manager: DIANA CLARKE

William Ball

JAMES B. McKENZIE, Executive Pro-
der was also actively involved in establishing basic contracts and policies as an or-
dinator of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as pro-
der, his name is associated with A.C.T.’s non-repertory productions, Plowshares, Godspell, Sour Grapes. He has been described by his Brother Me I Can’t cope. Oh, Coward, etc. In addition to his duties as pro-
der and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and is currently preparing the national tour of BUTLEY, starting Brian Bed-
ford. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Playhouse in Fish Creek, Wis-
since 1960. He is co-producer of the Parker Playhouse in Fort Lau-
derdale, Florida, and president of the national organization, The American Conservatory Theatre. In New York City, a firm that is active in packaging plays for tours through-

Your dollar, Mr. McKenzie, is vice-president of the Council of

Rev. Three Sisters, The Tempest, Rosen-
nanciand Goldstein Are Dead and Cao, and Otho-
NOTES ON "THE MISER"

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The current production of The Miner is set in the nineteenth-century Paris depicted in the paintings of Daubigny. Moliere's interpreter, Allen Fletcher suggests, "is a social playwright, and he satirizes social conditions. But in many of his plays—Tartuffe and, particularly, The Miner—his A.C.T. By clearly domes tic. I felt that setting our production in the nineteenth-century gives us the chance to elaborate that feeling of the domestic with more clarity. I also thought that the actresses and actors, and the audience, and the setting in Paris, in which everything takes place in an old, badly run-down house."

In addition, Moliere believes that audiences today associate the theme of greed for money, a theme basic to the entire play, with the nineteenth rather than the seventeenth century. "And to most of us," he says, "Moliere's story will have greater releva nce, the more stuffy atmosphere of the eighteenth-century, where money was paid to fashion was produced and affected — in speech, for example — was discouraged. It also is a period in which the qualities of make-believe and melodrama inherent in the play's ending are more comforting."

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THE MISER

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Associate Director: EUGENE BARCONE

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Costumes by ROBERT BLACKMAN

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Devised and directed by Robert Cook, who is also featured with Charlotte Faithoff and David Holden, the entertainment will be seen for a limited engagement at the Marin Theatre Company's A.C.T. By appointment with Woodacre Productions, presenting the highly acclaimed re

the cast

Harapgn, a miser

Ray REINHARDT

Claire Harapgn's son

CHARLES LANYER

Elise, Harapgn's daughter

CLAIRE MALIS

Valere, a Neapolitan gentleman, disguised as Harapgn's steward

JAMES R. WINKER

Marianne, Harapgn's wife

WILLIAM PATRISON

Amelie, a wealthy gentleman

RONALD BOULSSON

La Fleche, Cleante's valet

ELIZABETH HUGDALL

Frosine, a match-maker

RAY BIRK

Master Simon, a loan-broker

CHARLES HALLAHAN

Master Jacques

PATRICK ANN PIGGINS

Mistress Cleante

ROBERT MOONEY

Blindavone

SARIN EPE

La Memoche

ANDY BACKER

A Police Commissioner

ROSS GRAHAM

Her Clerk

JAMES AARINGTON, PHILLIP BECK

Harapgn's house in Paris

THERE WILL BE ONE TEN-MINUTE INTERMISSION

undertakers

Elie; Janie Atkins; Amelie/Master Simon; Earl Boem; Dame Claude; Elizabeth Cole; Marianne; Barbara Dickson; Clerk; Bobby F. Elberbee; Master Jacques; Henry Hoffman; Cleante; Daniel Kern; La Memoche/Blindavone; Roger Kern; Frosine; Judith Kraul; La Fleche; Robert Mooney; Commissioner; Frank Ottwell; Harapgn: E. Kerigan Prescott; Valere: Stephen Schneiter

Stage Manager: DIANA CLARKE

REVIEW:

By JAMES B. McKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was the first to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "guy" of A.C.T., he spends much time with Lee Holts's National Connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as Godspell, South, Don't Bother Me I Can't Cope, Oh Coward, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and is currently preparing the national tour of BUTLEY, starring Brian Bedford. 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. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, and president of the Board of Governors of the American Conservatory Theatre.
Stock Theatres, a director of the League of American Theatres and Producers, the Council of Resident Summer Theatres, and director of the active member of The League of America Theatres and Producers, the Independent Booking Organization, and the Orpheum Theatre Association. His theatrical career encompasses more than 3,000 productions and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-going yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Producing and Stage Manager for Hablo Mills, before joining JAT as a founding member. Off-Broadway, he has staged many productions for the Samuel J. Friedman Theatre and the Theatre of the New City. Hastings has also directed the Company's production of Moliere's Misanthrope, at the Criterion Theatre in New York, and directed the Off-Broadway production of Moliere's The Misanthrope, at the Waverly Arts & Cultural Center in New York. Hastings has served as guest director of The Shakespeare Project at the Skyville, and Man for All Seasons at the Stamford Repertory Theatre. Hastings' production of A Midsummer Night's Dream was seen by over 100,000 people at the Aquadrome Theatre in New York.

JANIE ATKINS, who holds a B.A. in English from the University of Pittsburgh and an M.A. in English from the University of Minnesota, has been a member of the education staff at JAT since 1972. Atkins has taught at the University of Minnesota and the University of Michigan, and has been a member of the education staff at JAT since 1972. She has served as associate director of the William Shakespeare Festival at the University of Michigan and as a member of the production staff at the Festival. Atkins has also served as the production manager at the Michigan Shakespeare Festival and as a member of the education staff at the University of Michigan. Atkins has served as a member of the JAT education staff since 1972.

ROBERT BONAVENTURA, who has studied at the University of Arizona and the University of California, has been a member of the education staff at JAT since 1972. Atkins has served as associate director of the William Shakespeare Festival at the University of Michigan and as a member of the education staff at the Festival. Atkins has also served as the production manager at the Michigan Shakespeare Festival and as a member of the education staff at the University of Michigan. Atkins has served as a member of the JAT education staff since 1972.

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THE ACTING COMPANY
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Penn State University, has attended the University of Michigan and has also attended the Sheffield Repertory Company. She is a member of the Actors’ Equity Association, and has performed in five original plays, including Ronsard’s Porcelain Time, with Michael Sacks. She played the role of a young woman in the Oregon Shakespeare Festival’s production of Slaughterhouse-Five. She is a veteran of numerous radio and television character assignments and has appeared at A.C.T.’s 1973 Summer Training.
EUGENIE Fierke, directed, composed music for and acted in a production for the National Endowment for the Arts entitled The Clouds about laurel and Hardy; Buster Keaton and Charlie Chaplin.

Ronald Reagan

BONITA BRADLEY has been teaching at the University of Iowa since 1971. She has taught in Europe and America for several years before coming to A.C.T. Her company has now produced her own recital, RELAXATION THROUGH YOGA. She made her acting debut with A.C.T. in Cyrano de Bergerac.

JOY CARLIN, who appeared as Miss Priddie in The Importance of Being Earnest and in The Taming during her first season at A.C.T., was graduated from the University of Iowa and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City in several off-Broadway productions, and with resident and summer theatres, made numerous television and television commercials, and has played a assorted roles in TV and film features. Miss. Carlin also stars in this TV commercial for "The Importance of Being Earnest" and "The Taming". She will appear in The Importance of Being Earnest during her third season in addition to her acting assignments.

MARTHA CHAPMAN, master voice teacher for the acting company and conductor, has appeared in A.C.T. productions of Oedipus Rex, Anthony and Cleopatra and Cyrano de Bergerac. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teaching training, Mr.

Chaplin has also taught at the Minneapolis Opera Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Mu-

sic Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in produc-

tions at Tufts University and Seattle Playhouse in Michigan. She was seen in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespeare Festival for the past two seasons, appearing in eight different productions including The Taming of the Shrew (Kath), The Crucible (Elizabeth Proctor), The Importance of Being Earnest, Twelfth Night and Stendhal's Dance of Death (Alice).

SABIN EPSTEIN, who taught during the summer and is performing in the current season, holds a master's degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts' School of Theatre and Dance. He was also an assistant director and former member of the performing ensemble of the Cali Lula Repertory Company. He also served as company manager for their European tour in 1970 and as assistant director for the La Lama I. C. T. C. extension workshops. Mr. Ep-

stein, who spent two years as a guest director and physical training at the Utah Shakespeare Festival, appeared as a member of the company at the Berkeley Repertory Theatre. He has also appeared in numerous Shakespearean roles, including those of Max in The Taming of the Shrew and Hamlet. He will be seen in the title role of Hamlet this summer at the Oregon Shakespeare Festival in Ashland.

ELIZABETH COLE

BARBARA DRVICK, who joined A.C.T. as a member of the training program two years ago and has appeared in the current season in Cyrano de Bergerac, The Merchant of Venice and The Crucible, has also appeared in television productions in San Francisco and Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano for the Televised. Miss Drvick has also appeared as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland this last summer with the Marine Shakespeare Festival at the Palace of Fine Arts.

BOBBY F. FERRELL, who was a member of A.C.T.'s training program for three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, was re-

dently seen in San Francisco's long-
running production of One Flew Over the Cuckoo's Nest. He has appeared

in 16 mm films of his own creation and also in The Broadwayener at the Envision Theatre and Ceremonies in Dark Old Men for the Black Mess Theatre.

Ferrell

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SULLY F. ELIESEN

HENRY HOFFMAN, who holds a B.A.

from Cal State University at Fullerton and his master's degree from the University of Cali-

fornia State University, returned to the Bay Area to play Milo Tindal in A.C.T.'s latest production of The Crucible and Cyrano de Bergerac. In addition to A.C.T.'s forthcoming TV production of The Taming of the Shrew, he has appeared in the U.S.O. tour of more than 100 performances in the United States and Canada, in the PBS series, Theatre in America, his television credits include two spe-

cial programs on the arts in Japan and Germany, and in connection with his USO tour of more than 100 performances, he has also appeared in the U.S.O. tour of more than 100 performances in the United States and Canada, in the PBS series, Theatre in America, his television credits include two spe-

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CARL FERRELL, who appeared as Artie in The House of Blue Leaves and in the national tour of The Crucible, appeared in the current season in The Crucible and Cyrano de Bergerac. He has been with the company since 1974 and has appeared in The Taming of the Shrew, The Merchant of Venice and The Scarlet Pimpernel.

CHUCK FERRER, who appeared as Artie in The House of Blue Leaves and in the national tour of The Crucible, appeared in the current season in The Crucible and Cyrano de Bergerac. He has been with the company since 1974 and has appeared in The Taming of the Shrew, The Merchant of Venice and The Scarlet Pimpernel.

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Elizabeth Cole, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Next Stage Playhouse in Michigan. She was seen in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespearean Festival for the past two seasons, appearing in eight different productions, including The Taming of the Shrew, Juliet, The Comedy of Errors and Strindberg's Dance of Death (Alice).

Sabin Epstein, who taught during the 1971 summer session at A.C.T., holds a master's degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts' School of Theatre and Dance. He has appeared in the Berkeley Repertory Theatre, as assistant director and former member of the performing ensemble of the Culo La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, who spent two years as guest director and physical training at the Utah Shakespearean Festival and served as a resident director at the Utah Shakespearean Festival and Edinburgh's Traverse Workshop Company, where he was also a member of their performing ensemble.

Lou Ann Graham, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in last season's Cyrano and two Plays in Progress productions. A director of children's theatre for 18 years, she has also guest directed in such productions as The Unmeddled Molly Brown and How to Succeed in Business Without Really Trying, produced in the Manhattan Playhouse production of The Rivals in Night in a Bar Room at Palo Alto. Mrs. Graham's sister is Vivian Vance.

Charles Hallahan, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Provo State Theatre Festival, including that of Artie in The House of Blue Leaves. He returns for his second season at A.C.T. having appeared in Cyrano de Bergerac, The House of Blue Leaves, The Incident of Venice and The Mystery Cycle last year. He holds a Master of Fine Arts degree from the University of Pennsylvania where he appeared in numerous Shakespearean roles, including those of Max in The Homecoming, Thorou in The Night Thoroughly Spent in in the Boston Globe's production of A Midsummer Night's Dream in the California Shakespearean Festival.

Elizabeth Huddleston, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T., since spending three years as a featured actress with the Jewish Theater, Theatro of Prague. She appeared in several productions with the Lincoln Center Repertory Company. In 1970 she was seen most recently as Goneril in King Lear at San Diego's National Shakespearean Festival where she was seen as a leading actress for the past three seasons.

Daniel Kern, who joins the A.C.T. acting company after two years in the training program, created the roles of Mervin in Hagar's Children and Ruth in the recent off Broadway production of The Little Boat at the A.C.T. Plays in Progress, and appeared in Cyrano, The Crucible, Cassandria and Cleopatra and Cyrano and Cleopatra.

A Midsummer Night's Dream in the California Shakespearean Festival and at the University of Santa Clara appeared in many major roles, including the title role in Uncle Vanya. Tony Lumpkin in She Stoops to Conquer, Conon in Makar/Sade and Kripp in Mr. Justice.}

Judith Kanter, in her second season with A.C.T., played a featured role in the Broadway company of No No, Nynette prior to joining the A.C.T. company. She was seen in the recent Thistle Entertainment on Broadway, and her off-Broadway debut was in the Goodman's production of Moon Over Miami. Miss Kanter has also made two TV guest appearances on Love American Style. She is seen on Mr. Justice on NBC and appeared in the television show on NET, and appeared in the television adaptation of the book, "The Wrinkle in Time."

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Crucible and You Can't Take it With You.

Audith Kline

RUTH KOHART, most recently seen in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum, is a member of the Shakespeare Theatre's summer acting seasons. She played major roles in Falstaff, The Tempest, Twelfth Night, The Comedy of Errors and Old Lace, Thieves' Carnival, The American Dream and also appeared in The Odd Couple in Her Ear when A.C.T. took it to New York in 1969. In addition to appearances with the New York City Opera and NBC TV Opera, Miss Kohart was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum, and on the tour with Forty Carats and The Last of the Red Hot Lovers, among others. A veteran of numerous TV appearances, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LANNER comes to A.C.T. from the past summer's season at the Old Globe Theatre in San Diego, where he appeared in Allen Ginsberg's production of Two Gentlemen of Verona as well as in their King Lear. He holds a bachelor's degree from the University of Washington, where he studied under W. Duncan Ross and Anne Zalotove, and also appeared there with the Seattle Repertory Theatre and the University of Washington's Joffrey with the Utah Shakespearean Festival. He has also been seen in the New York Shakespeare Festival and the American Shakespeare Festival at the Seattle Repertory Theatre where he played Camillo in A Faioz da Earl, Sandys in Hay Fever, La Flèche in The Miser, and Aemula in the original production of Richard II starring Richard Chamberlain. This was preceded by three summers of stock experience playing lead roles at Seattle's Contemporary Theatre. Mr. Singer recently played his first Shakespeare role, including mime and commedia dell'arte, in the summer stock tour of Roy Dotrice's Ros' Professional Actor Training Program at the University of Wash-

MARC SINGER returns for a third season following an engagement at the American Shakespeare Festival in Stratford, Conn. He was also seen as Aemula in Rosine in Rosencrantz and Guildenstern Are Dead, Christian in Milos de Bogarac, Kay in The Contractor, Flute in A Midsummer Night's Dream, and Andrew in The Taming of the Shrew and Men in Antony and Cleopatra and also at the San Diego Repertory's A Musical Night's Dream. In addition to appearing in the New York Shakespeare Festival, Mr. Singer has appeared in the Hollywood Bowl's A Midsummer Night's Dream, Locomotion in The Taming of the Shrew and Men in Antony and Cleopatra and also at the San Diego Repertory's A Musical Night's Dream. In addition to appearing in the New York Shakespeare Festival, Mr. Singer has appeared in the Hollywood Bowl's A Midsummer Night's Dream, Locomotion in The Taming of the Shrew and Men in Antony and Cleopatra and also at the San Diego Repertory's A Musical Night's Dream.

J. STEVEN WHITE, a specialist in sword combat choreography who teaches those skills at A.C.T., comes to his second season with the company in the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at the University of California, from which he holds a Bachelor of Fine Arts degree, and appeared in the Bob Hope Theatre there in such roles as Athsulpa in King Lear, Adam in The Comedy of Errors and also at the San Diego Repertory's A Musical Night's Dream. He was also seen in San Diego as King Lear, with Morris Carnovsky. A veteran of several seasons with the company at the Pacific Repertory Theatre, Mr. White was seen in several featured roles in the film (M. E. Young's The Monogram Murders, 1956) and most recently dined in Pro Musica's opera La Daphne, at both the Spoleto and Karlskrona festivals. Last season at A.C.T., he was seen as Rosenkantz in Rosencrantz and Guildenstern Are Dead, Christian in Milos de Bogarac, Kay in The Contractor, Flute in A Midsummer Night's Dream, and Andrew in The Taming of the Shrew and Men in Antony and Cleopatra and also at the San Diego Repertory's A Musical Night's Dream.

PATTY ANN PICKENS comes to her first season with A.C.T. after having trained and performed with the famous Frumkin's Pantomime Theatre Workshop in San Francisco. Also an accomplished singer, she often appears with Jim Dine and has performed in the New Shakespeare Company's production of Romeo and Juliet. As You Like It and A Midsum-

E. KIRKLAND PRESCOTT joined A.C.T. two seasons ago as an actor-teacher and has been seen in Rosencrantz and Guildenstern Are Dead, Hamlet, and Cleopatra, Paradise Lost, The Contrar, Cyrano de Bergerac, The Mystery Cycle, A Midsummer Night's Dream, and You Can't Take It With You. Having trained at the Webber Academy, Mr. Prescott in London. Mr. Prescott was the first American accepted into the Old Vic Theatre in London. In the years following, he later appeared with other major repertory theatres in England and the United States. Returning to this country, he appeared in numerous stage, film and television roles on both the East Coast and in Los Angeles. He is also the recipient of two Emmy Awards: the first for his performance as Richard Mountbatten in the television film Monty, and the second for his role as the narrator of Saving the Planet. His work has been seen in such notable productions as The Merchant of Venice, The Secret Life of Walter Mitty, and The Carbon Copy. He is currently serving as President of the Theatre Guild of New York, a position he has held since 1968. In addition to his performance work, Mr. Prescott is a member of the American Theatre Wing and the Society of London Theatre. He is also the recipient of two Emmy Awards: the first for his performance as Richard Mountbatten in the television film Monty, and the second for his role as the narrator of Saving the Planet. His work has been seen in such notable productions as The Merchant of Venice, The Secret Life of Walter Mitty, and The Carbon Copy. He is currently serving as President of the Theatre Guild of New York, a position he has held since 1968. In addition to his performance work, Mr. Prescott is a member of the American Theatre Wing and the Society of London Theatre. He is also the recipient of two Emmy Awards: the first for his performance as Richard Mountbatten in the television film Monty, and the second for his role as the narrator of Saving the Planet. His work has been seen in such notable productions as The Merchant of Venice, The Secret Life of Walter Mitty, and The Carbon Copy. He is currently serving as President of the Theatre Guild of New York, a position he has held since 1968. In addition to his performance work, Mr. Prescott is a member of the American Theatre Wing and the Society of London Theatre.
Crucible and You Can’t Take It With You.

ARTHUR KRAUSE

RUTH KOBAT, most recently seen in the chorus of Miss Saigon and a half as Nurse Ratched in One Flew Over the Cuckoo’s Nest, was a member of the Broadway production of the summer seasons. She played major roles in Falsettos, The Teahouse of the August Moon, and Old Lace, Threepenny, Carnival, the American Dream and also appeared in the role of Androz in Fur In Her Ear when A.C.T. took it to New York in 1969. In addition to appearances with the New York City Opera and NBC TV Opera, Miss Kobat was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum, and in the Frathy Cars and The Last of the Red Hot Lovers, among others. A veteran of numerous TV appearances, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LANEY comes to A.C.T. from the past summer’s session of the Old Globe Theatre in San Diego, where he appeared in Albee’s earlier production of Two Gentlemen of Verona as well as in their King Lear. He holds a Bachelor of Fine Arts degree from the University of Washington, where he studied under W. Duncan Ross and Anne Zalotiev, and also appeared there with the Seattle Repertory Theatre and a Banff Centennial Theatre Company, where he was seen in Much Ado About Nothing. Among the roles Mr. Lanyer has played are Tim in The Tavern and the title role in Macbeth.

DEBORAH MAY, who came to A.C.T. as a Conservatory student a year ago, holds a bachelor’s degree and teaching certificate from Indiana University, her home state. Selected Alumna Indiana 1976-77, she was also the Grand Talent winner and elected member of the American Society of Composers, Authors and Performers in Santa Maria, where she was seen as Marian in The Musical Production of The Taming of the Shrew and Rosabella in The School for Scandal. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Roxane in Cyrano, Alice in You Can’t Take It With You and Ailes in The Crucible last season at A.C.T.

ROBERT MOONEY, in his second season with A.C.T., was for three years associate director and leading actor of the Berkeley Repertory Theatre. His performances there included Sir Harry in The Barber of Seville, Father Barbi in Devil’s Hole, Dumas in Love’s Labour’s Lost and Dr. Diablo in The Tidental. He has been in the cast of the Seattle Repertory Theatre’s production of The Hound of the Baskervilles, and is currently teaching drama at Stanford University. He trained with A.C.T. as an acting apprentice and last season appeared in Cyrano de Bergerac and The Crucible and played Aron in the special production of The Caretaker.

CRAIG OLSTER, who attended A.C.T.’s 1969 Summer Training Congress, returns this fall as a stage manager and acting company. A native of Brooklyn who holds a bachelor’s degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Paula in No Man’s Land, Sylvia in Happy End, Miss Emily in The Glass Menagerie, and the title role of Antigone, among others.

FRANK O’WILL, an experienced actor, has recently joined the A.C.T. as a stage manager and acting company. His performances in The School for Scandal, The Barber of Seville, and The Taming of the Shrew have been appreciated by audiences and critics alike. He is currently teaching drama at Stanford University and is also appearing in the summer season at the Shakespeare Festival in Stratford, Conn.

J. STEVEN WHITE, a specialist in Shakespearean combat choreography who teaches those skills at A.C.T., comes to his second season with the company following his American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at the University of Hartford, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Athalinda in The Taming of the Shrew, The Merchant of Venice and in A Midsummer Night’s Dream. Studded with many awards, White has been recognized for his work in the film, television and theatrical arts. He was most recently seen in Robert Altman’s Hustle, at the Royal Shakespeare Company in London, and in The Taming of the Shrew, which he directed in his own production at the American Shakespeare Festival in Stratford, Conn.

E. KIRKLAND PRESCOTT joined A.C.T. two years ago as an actor-teaching and has been seen in Rosencrantz and Guildenstern Are Dead, The Comedy of Errors, Cleopatra, Paradise Lost, The Contractor, Cyrano de Bergerac, The Mystery Cycle, and most recently You Can’t Take It With You. Having trained at the Webber Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic, where he has appeared in many roles and later appeared with other major repertory theatres in England. His most recent appearance to this country, he appeared in numerous stage and film and television roles, starring in films such as The Letter, Elizabeth and the Royal Family and Small World. Besides acting in and directing university productions at UC, Berkeley, he is the founder of the A.C.T. Studio, which was founded in 1965 and taught until 1972, he was a founding member of the Moscow Theatre of Bernard, the Merchant of Venice and Cyrano de Bergerac. FREDI OLSTER, who attended A.C.T.’s 1969 Summer Training Congress, returns this fall as a stage manager and acting company. A native of Brooklyn who holds a bachelor’s degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Paula in No Man’s Land, Sylvia in Happy End, Miss Emily in The Glass Menagerie, and the title role of Antigone, among others.

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PATTY ANN PICKENS comes to her first season with A.C.T. after having trained and performed with Long Beach Pacific Coast Players and the Los Angeles Theatre, among others. She has also performed in the New Shakespeare Company’s production of Romeo and Juliet, As You Like It and A Midsummer Night’s Dream.

RAY REINHARDT, returns to A.C.T.’s new season after a year as a stage manager at the Palace of Fine Arts. Past seasons have seen him as Androcles in The School for Scandal, Married, Desperate Cuck, in That Championship Season, and As You Like It. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Allee’s Time, Alice, a part he recreated with A.C.T. Well known for his performance in The Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in Marat/Sade at Kamite Theatre Center in Canada. Mr. Reinhardt’s television credits include several award winning NTA dramas and roles in Gunsmoke, Amato, and Nichols.

STEPHEN SCHNEITZER, who comes to A.C.T. after a year in the drama division of New York’s Juilliard School, serves as a general understudy with the American Shakespeare Festival in Stratford, Conn. He was a recipient of the Bob Hope Scholarship at the University of Hartford, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Athalinda in The Taming of the Shrew, The Merchant of Venice and in A Midsummer Night’s Dream. Studded with many awards, White has been recognized for his work in the film, television and theatrical arts. He was most recently seen in Robert Altman’s Hustle, at the Royal Shakespeare Company in London, and in The Taming of the Shrew, which he directed in his own production at the American Shakespeare Festival in Stratford, Conn.

MARC SINGER returns for a third season following an engagement at the American Shakespeare Festival where he portrayed Proteus in Two Gentlemen of Verona, his first season here. At A.C.T., he was seen as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Christian in Macbeth and Berenice in Macbeth. In February, he played in The Merchant of Venice, in The Mystery Cycle and Felix in Paradise Lost. Prior to this he appeared as Jack in Joseph Papp’s A Midsummer Night’s Dream, Loscuro in The Taming of the Shrew and Menas in Antony and Cleopatra and also at the South Coast Repertory Festival. In the international Shakespeare Festival, he appeared in Falstaff in his role of Falstaff and played in the San Diego Repertory Festival. In the summer, he played Camillo in A Faro in Her Ear, Sandy in Hay Fever, Flolache in The Miser, and Aumerle in The original production of Richard II starring Richard Chamberlain. This was preceded by three years of summer stock experience playing lead roles at Seattle’s A Contemporary Theatre. Mr. Singer recently appeared in A Midsummer Night’s Dream, including mime and commedia dell’arte with the TDS Dance/Ross’ Professional Actor Training Program at the University of Wash-ington. Other engagements include Ga Kuin Fu-Hak, Kung-Fu, under the guidance of master John S. S. Leong. Marc Singer

JENNY SAFSKY, a specialist in Shakespearean combat choreography who teaches those skills at A.C.T., comes to his second season with the company following his American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at the University of Hartford, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Athalinda in The Taming of the Shrew, The Merchant of Venice and in A Midsummer Night’s Dream. Studded with many awards, White has been recognized for his work in the film, television and theatrical arts. He was most recently seen in Robert Altman’s Hustle, at the Royal Shakespeare Company in London, and in The Taming of the Shrew, which he directed in his own production at the American Shakespeare Festival in Stratford, Conn.

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Special Discount Rates are available to clubs and organizations attending A.C.T. performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. Special student matinees (not listed on regular schedules) are also offered to school groups. Complete details are available from Robin Moore. A.C.T. 450 Geary St. San Francisco 94102. Telephone (415) 771-3880.

For Ticket Information, telephone the Geary Box Office (415) 671-6440, from 9 a.m. through the first intermission Monday through Saturday. The Box Office is closed Sundays and will close at 6 p.m. on days when there is no performance.

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TO THE AUDIENCE...

curtain time: in accordance to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.

please ... while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

for your convenience: DOCTORS may leave the number 771-9503 with their call-writer and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mission Street).

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IF YOU'RE FOND OF WINE AND FOOD...

"A votre santé!" "To your health!"
This international toast usually evokes a response of, "À la vôtre!" — "To yours!" In the Bay Area à la vôtre! is becoming synonymous with up-to-theminute information on wine, restaurants, and food shops. Despite years of experience at wine tasting, wine shopping for themselves and friends, and running a successful gourmet group, Serena Juskowitz and Barbara Lee had never considered "going pro." They candidly admit that it was frustration which finally led them to publish their down-to-earth consumer guide to wine buying, restauranting, and food shopping. They were tired of "having no one to tell" when the wine choices were impossible, the food inedible, or the service non-existent. . . owners and maître d's seem to evaporate when sought by a dissatisfied diner. A second frustration derived from the absence of a single restaurant publication that included discussion of what, to them, was half the dining out experience: the wines.

What Barbara and Serena didn't foresee back in '71 (a good year for wine-and-food magazines) was that there was so much to write about that the twenty-six pages of the first issue would quickly grow to forty-four. They didn't hesitate a second to increase the coverage rather than upgrade the visual appearance of their definitely kitchen—not coffee-table publication. À la vôtre! is divided into three sections: "Les Vins" demonstrates with charts the large price variations from one store to another on identical bottles of both imported and older California wines; tasting notes, low-priced "finds," descriptions of California's greatest wineries, and other wine news complete this part. "La Cuisine" reviews the food, wine, service, and value at both local and out-of-town restaurants. "Le Ragout," literally the stew, has covered everything from Japanese snacks through smoked salmon at twenty-three stores and coffee to Middle Eastern delicacies, all with price charts.

A fact-filled column by wine expert Charles Sullivan and food drawings by Peter Albenheim (V's Captain Fortune in the fifties) add to this unpretentious, knowledgeable, no-holds-barred bimonthly guide to value and quality in wine and food.

An annual subscription to à la vôtre! is $15, or you may obtain a sample copy by sending $2 to P.O. Box 157, San Francisco, CA 94101.
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A great dinner, cont’d.

Eaton & Howard
— INVESTMENT COUNSEL —
ESTABLISHED 1924
235 Montgomery St., San Francisco 94104
Telephone: (415) 438-3150
Boston/Atlanta/Chicago/New York/Los Angeles

Today you can still buy the finest champagne the world has ever known.

G.H. MUMM & CO.
CHAMPAGNE BRUT
REIMS, FRANCE

Mumm's the word.
Always will be.
Because deep, rich sound gets trapped inside a speaker, we gave it a way to get out.

The whole idea of a stereo system is the sound that goes in should come out again—as faithfully reproduced as possible. But with a lot of systems, including many with sealed speakers, you flavor hear some of the deep, rich tones. It gets trapped inside the speaker cabinets.

With Zenith's new line of Allegro stereo systems, you'll hear those deep, rich sounds.

They're connected out of the speaker through a unique opening in front called a "tuned port." Add to our specialty-tuned woofer and horn-type tweeter, this innovative design means remarkable efficiency. A 60-watt Allegro system equals the sound performance of a 120-watt system with comparable size air-suspension speakers. By the same standard, in terms of size and efficiency, the Allegro system has the deepest, richest sounding speakers on the market today.

There's more to the Allegro story, of course. Innovative features, 4-channel adaptability—just by adding a few extras. Many models to choose from. But the best part about Allegro is how it sounds. Once you hear it, you'll know what we're talking about.

The surprising sound of Zenith.

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Performing Bacchus

by FRED CHERRY

Since 1797, this popular, ubiquitous French aperitif with the unique anise-licorice flavor has been a favorite of generations of Parisians to sip while spending hours deep in conversation or leisurely watching the world go by. The aperitif was introduced by Henri-Louis Pernod at a very appropriate time—the beginning of the new era of the French cafe. Originally opened in the 17th century as modest coffee houses, cafes became meeting places for actors, artists, writers, scholars, students, beautiful women and bon vivants.

Today, on almost any street in any neighborhood in France you will find a cafe, always with a sidewalk terrace (which may just be a couple of rickety tables and wooden folding chairs under an ancient awning). Or, it may be a vast, glassed-in extravaganzas with air-conditioning, linen table-cloths, and waiters in formal dress. A seat in either offers a unique vantage point from which to view the flow of life outside.

These all-purpose cultural centers are dedicated to the joys of self-indulgence. You meet a friend or read the paper, think lofty thoughts or make small talk, eat an apple or drink yourself into oblivion. Regardless of your choice of activity, you sit forever with impunity. Once there, you are as free to sip iced water until closing time as the haute bourgeoisie is to drink champagne and eat strawberries.

If you go to Paris, you'll want to visit a cafe. There are several unwritten rules of conduct to make your cafe experience more comfortable. Don't pay until you are ready to leave. Add about 15 per cent to the bill unless it says service compris. And, above all, call all waitresses mademoiselle—regardless of age; and all waiters monsieur — gargon is strictly for the movies!

The Critic

Wine brings out either the best or the worst in a person. It seems. At a wine-tasting party recently, I asked a friend for his opinion of a play then running in San Francisco. "I wouldn't like to comment," he said, as he stopped his wine. "I saw it under bad conditions." "What do you mean," I asked. "The curtain was up.

(Continued on p. 67)
Introducing Zenith Allegro:...
the tuned sound system.

Because deep, rich sound gets trapped inside a speaker, we gave it a way to get out.

The whole idea of a stereo system is the sound that goes in should come out again—as faithfully reproduced as possible. But with a lot of systems, including many with sealed speakers, you favor the sound of the deep, rich tones. It gets trapped inside the speaker cabinets.

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CHAMBER MUSIC AND WINE

Six evenings of music and wine will be presented by San Francisco's Chamber Music Society between now and spring.

Even after we dispose of the questions of "What wine will be served?" (A medium dry and a sweet sherry from the Beringer/Los Hermosas Vineyards), we find that wine and wine people, have always played an important part in this musical organization.

The late Norman Fromon who — with a small group including the current president, Carlisle Lane — founded the Society in 1961, came from Germany during the war and went into the family wine business in 1947, becoming executive vice president of Fromon and Siegel, world-wide distributors for The Christian Brothers wines and brands.

Norman Fromon was the first to bring music to the vineyards with his very successful summer concerts at the Paul Masson Winery in Saratoga. The Norman Fromon Composer's Award is administered by the Society with an annual commission to regional composers.

The six concerts — season tickets $20 — must be the music bargain of the year. Write the Society at P.O. Box 2673, San Francisco 94126; or call 397-7795.

PLAY ME DOWN, MY DRINKING CANE

Whenver Toulouse-Lautrec ventured from the Moulin Rouge, he carri
ed a walking stick with a built-in flask for his Pernod. And Ernest Hem- ingway, one of the many Americans to discover the delights of Pernod, describes its appeal in For Whom the Bell Tolls.

PERFORMING BACCHUS

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(Continued on p. 67)
We believe XO Rare Reserve Brandy is a unique and rare gift for friends who appreciate the finest. Only two casks out of one hundred are selected for it. Our oldest and choicest, which have developed extraordinary qualities. The heart of its richness and aroma comes from our pot-still distillations, giving it a taste reminiscent of the old world, with a smoothness all of its own. Made with a spirit of fine American craftsmanship in our tradition of quality. Priced at about $9.00 a bottle.

This holiday season I would like to share with Bay Area gardeners the opportunity to participate in the development of what may well be the Flower of the Future by distributing free some surplus seed from my own strain of this spectacular plant. The potential of this flower is already recognized in Australia and New Zealand, where societies exist to encourage its culture and establish standards. In Europe it is a regular item in the cut-flower trade. Here in California it is still a Cinderella waiting in the wings.

The flower is commonly known as the Transvaal Daisy. Botanically it is called gerbera and it is so heavily hybridized from a selection of the 58 known species that one cannot even call it of African origin, though undoubtedly the greater part of its parentage is from that floriferous continent. If your acquaintance with the Transvaal Daisy is confined to the plants sold in cans at nurseries be advised that this is only one type, whose greatest (and only?) virtue is that it can be economically raised in commerce. Most seed for this purpose is now coming from Holland and is relatively inexpensive. It produces a wide-petaled single, rather stiff in appearance. This is not the Flower of the Future.

Actually an ideal flower form is a matter of personal taste, I'll attempt to describe my breeding goals: The flowers would tend toward being semi-double and graceful rather than fully double and heavy. The gracefulness would be accentuated by a recurving form. Other countries, especially down under, seem to prefer a flat flower. The rays would be relatively narrow and the general effect would be that of a Fourth of July rocket just after it has exploded and the streamers are starting to cascade. Each flower is carried on its own stem which would vary between 15 and 20 inches. The color range runs from pure white through a full palette of pastels: creams, buffs, apricots, peaches and more pinks than I could describe, yellows, oranges and reds of tremendous intensity, roses, deep cardinals and finally magentas in very clear colors. For a bonus, many bicolors. The flower size is usually between four and six inches. So far I've had only one report of fragrance and that from a breeder in Florida who only detected it early in the morning.

These flowers normally last for ten days or so in the house. If the temperature is not too high they will be presentable for two weeks. The plant on which they are grown has individual leaves arising from multiple crowns, much in the manner of polyanthus primroses, although on a much larger scale, some to 15 inches or more. A well grown three year old specimen may have half a dozen flowers at a time blooming from May to October. One of my Transvaals put on an incredible burst of 24 flowers this spring before settling back to normalcy.

Attempts have been made at growing them commercially in this area as a cut flower but high costs in the greenhouse discouraged growers. And, like it or not, a European flower grower has described our tastes as "unrefined," by which he meant we buy the same few things year after year. In Holland gerberas are among the top ten floricultural exports and I have heard the statement that it is in the number two spot behind roses in Israel. Perhaps we are missing something.

Before you think you're reading a garden catalog in which every plant has only positive virtues, the big problem which has yet to be overcome should be discussed in its proper light. The problem is simple: gerberas are extremely susceptible to the range of fungal diseases called root rots. An attack results in the partial or complete collapse of the plant. There are too many types of root rots to mention but the solution is essentially the same for all: perfect drainage. Mind you, not good drainage.
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GARDEN ARTS
by Bob Goerner

This holiday season I would like to share with Bay Area gardeners the opportunity to participate in the development of a flower that may well be the flower of the future. By distributing the surplus seed from my own strain of this spectacular plant, the potential of this flower is already recognized in Australia and New Zealand where the flower is used to encourage the culture and establish standards. In Europe it is a regular item on the flower table. Here in California it is still a Cinderella waiting to be found.

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Perfect drainage. In their African habitat they enjoy wet summers and dry winters growing wild in friable red loam mixed with crumbling granite below a rocky outcrop somewhere near the summit of a hill. Doesn’t sound like your garden.

So what I’ve done is to put the Transvaal Daisies in raised beds with a quick-draining soil mixture. Some go into containers filled with a new version of the famous U. C. mix. At Davis they discovered that better aeration was obtained by a blend of one third each of peat moss, redwood compost and coarse sand. Plus the usual fertilizers either in dry or liquid form. They seem to like the containers better.

If you would like to try your hand at growing gerberas in your garden I have an unobjectionable proposition for you. This year I have a considerable number of surplus seeds from open-pollinated plants which I do not sow. In fact, in order to maintain a breeding program and the necessary records to sustain it. I only sow hand pollinated seed from selected parents which I expect will result in noticeable improvements. It doesn’t always work out that way. But nature has a way of sometimes introducing two plants to each in some super flowers. If you will send me a self-addressed stamped envelope in care of Performing Arts, 651 Brannan Street, San Francisco, Ca. 94107, I will send you, about the first of February, a goodly assortment of seeds together with instructions for growing.

What you will have to supply is a sunny growing site with excellent drainage — again underline that, just plain good drainage is not enough — and a regular feeding program. I find liquid fertilizer at least every two weeks is necessary for best results. For better results, make it once a week. Light applications, of course. My object is to get some feedback from interested gardeners on conditions gerberas like best and to that end I should like to hear from you as to how you have fared. As already mentioned, they seem to do well in containers, starting with gallon cans and moving up to five gallon cans by the third or fourth year.

So join me in bringing closer the day when the Transvaal Daisy will be the Flower of the Future.
Make this Holiday Season really grand!

Give your family a Yamaha Grand Piano.

A Yamaha Grand Piano is a gift all the family may enjoy. Not only for the holidays, but for years to come!

These elegant instruments, masterfully crafted, are world renowned for their clear, true, concert-quality sound.

Your investment now in a Yamaha Grand Piano will return years of pleasure later. Prices start from $5,000.

YAMAHA MUSIC CENTER
San Francisco's most complete music store.
187 Geary Street, 362-8775
Visit our showroom during these special holiday hours:
Monday thru Friday: 9 AM to 9 PM,
Saturday until 5 PM.

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Serve wine
at its proper temperature.

Put
Beverage Temp

on outside of bottle... tells temp of inside

At leading beverage and dop't. stores

by
Robert Parker
Digi-Temp™ TM

Robert Parker Research Inc.
2866 Research Drive
Livermore, Ca. 94550

We have a new investment service for big investors: Capital Management Service. The service is an outgrowth of our Trust Department. And its purpose is to provide special portfolio management for individual investors and managers of pension and welfare funds. Is this just another little service for investors who want to buy the portfolio? Hotly. For CMS, the bank went out and hired a whole new team of smart, progressive, determined money managers. Men who like to work unburdened by regulatory investment policies or cumbersome committee approvals.

These money managers are paid, and paid well, to see that your portfolio performs the way you want it to. And each man handles a very limited number of accounts. This way he can spend as much time as you need in personal consultation about your investment goals, about a new course of action, in a review of your portfolio's progress.

Our money managers are investment experts in their own right. On top of that, they have the full technical resources and the immeasurable financial specialists of the world's largest private bank at their disposal.

Anything else about our new service? Yes. It works. In 1972 when we put together a pilot program for CMS, we selected 50 accounts and placed them under the guidance of certain key money managers. These accounts have shown a performance record that we consider outstanding.

If you're an affluent person, you'll be interested in what we have to offer. Contact one of these money-minded men from our Capital Management Service, soon.


BANK OF AMERICA Capital Management Service
**Carneial Room**

Dining elegance in San Francisco
Haute Cuisine, Superb Service
Magnificent view of the entire Bay Area
Free parking for diners.

Nevada Entertainment Guide for January 1974

**Reno**

Harrah's Reno (Headliner Room)—
(Reservations Toll Free 800/648-3773)
thru Jan. 16—to be announced
Jan. 17-30—John Davidson
Jan. 31-Feb. 20—Roy Clark
Ponderosa Hotel (dancing and show)—
(Reservations Toll Free 800/648-3772)
thru Jan. 27—George Liberace
Jan. 28-Feb. 9—The Tahitians

**Lake Tahoe**

Harrah's Tahoe (South Shore Room)—
(Reservations Toll Free 800/648-3771)
thru Jan. 2—Peggy Fleming
Show
Jan. 3-6—Sonny & Cher
Jan. 6-31—to be announced

**Las Vegas**

Caesars Palace
thru Jan. 2—Petula Clark
Jan. 3-9—to be announced
Jan. 10-30—Paul Anka
Jan. 31—to be announced

Desert Inn
thru Jan. 31—Bobbie Gentry and John Byner

Flamingo
thru Jan. 29—Sandler & Young and Lonnie Shorr
Jan. 30-Feb. 20—to be announced

Frontier
thru Jan. 1—Phil Harris and Harry James
Jan. 2-10—Roy Clark and Diana Trask
Jan. 24-Feb. 20—Teressa Brewer and Jan Murray

Riviera
thru Jan. 3—The Fifth Dimension and Pat Cooper
Jan. 4-31—to be announced

Sahara
thru Jan. 9—Jerry Lewis
Jan. 10-29—Buddy Hackett and James Darren
Jan. 21-27—Sonny & Cher and David Brener
Jan. 28-Feb. 11—Torte Fields

Sand's
thru Feb. 5—Wayne Newton and Dave Barry

Starbuck
Current—"Lido de Paris"
Tropicana
Current "Folies Bergere"
Dunes
Current—"Casino de Paris"

A steak deserves a grander destiny than just rare, medium or well-done.
At Benihana, a steak reaches heights undreamed of by ordinary steaks.
In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called hibachi steak.
You say you've never eaten a steak that was anything more than rare, medium or well-done?
Drop it. It's obvious you deserve a grander destiny yourself.

**Benihana of Tokyo**

740 Taylor St., San Francisco
771-8414

Free Valet Parking
Boston, Hartford, Fort Lauderdale, Chicago, Seattle, Portland Ore., Los Angeles, Las Vegas, Honolulu, Tokyo, Toronto, Mexico City.

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"I would like to create a cologne that will last as long as there are men and women."

EUGENE FRANCIS PAUL DUNN 1962
NEVADA ENTERTAINMENT GUIDE
for JANUARY 1974

RENO
Harrah's Reno (Headliner Room)—
(Reservations toll free
800/648-3773)
thru Jan. 10—to be announced
Jan. 11—John Davidson
Jan. 12—Gary Clark
Jan. 13—Donny & Marie Osmond
Jan. 14—George Carlin
Jan. 15—The Righteous Brothers
Jan. 16—Bobby Darin
Jan. 17—Frank Taylor
Jan. 18—The Statler Brothers
Jan. 19—The Righteous Brothers
Jan. 20—Donny & Marie Osmond
Jan. 21—The Righteous Brothers
Jan. 22—Donny & Marie Osmond
Jan. 23—The Righteous Brothers
Jan. 24—Donny & Marie Osmond
Jan. 25—The Righteous Brothers
Jan. 26—Donny & Marie Osmond
Jan. 27—The Righteous Brothers
Jan. 28—Donny & Marie Osmond
Jan. 29—The Righteous Brothers
Jan. 30—Donny & Marie Osmond
Jan. 31—The Righteous Brothers

Ponderosa Hotel (dancing and show)—(Reservations toll free
800/648-3879)
thru Jan. 15—George Liberace
Jan. 16—The Righteous Brothers
Jan. 17—Bobby Darin
Jan. 18—The Righteous Brothers
Jan. 19—Bobby Darin
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Jan. 30—The Righteous Brothers
Jan. 31—Bobby Darin

LAKE TAHOE
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(Reservations toll free
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thru Jan. 2—Ray Price
Jan. 3—to be announced
Jan. 4—to be announced
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LAS VEGAS
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Jan. 2—to be announced
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Sands Hotel
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A steak deserves a grander destiny
than just rare, medium or well-done.
At Benihana, a steak reaches heights undreamed of by ordinary steaks.
In front of your very eyes, a nimble-fingered chef turns it into that thing of glory
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well-done?
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California Agricultural Properties  

Diversified Row Crop Development to  

Wine Grape Vineyards  

Investment Objectives  

1. Sizable Cash Flow  
2. Mortgage Reduction  
3. Appreciation in Land Value  
4. Tax Benefits*  

*Based upon appraisal of property as contained in the Offering Circular.  

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**Wine Lands, Inc.**  

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Fresno, California 93710  
Telephone (209) 226-1500 OR  
Call Toll Free  

(800) 742-2009

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**We’ve put new practicality into our Caprice Estate wagon.**

New flip-down seats fold flat in nothing flat.  
On full-size 3-seat Chevrolet wagons, you can now fold second and third seats quickly and easily from one position by the right rear passenger door. The third seat is spring loaded and flips down automatically from a remote switch on the wheelhouse.  

There’s even an available tailgate that opens and closes untouched by human hands.  
At the touch of the key in the side-mounted lock, the window slides up into the roof and the tailgate disappears into the floor. Just the thing for times when your arms are loaded with packages. And it provides easy access to the storage area behind the rear seat.  

There’s a lot of great wagon engineering here.  
New sound insulation that extends all the way back over the cargo area. The 125-in. wheelbase and wagon-engineered coil/leaf spring suspension that handles the wagon’s loads and still gives you a luxurious feel. Plus a 400-4 V8, Turbo Hydramatic transmission, power steering, power front disc/rear drum brakes and an electric clock. All standard.

Inside and out, the styling is unquestionably Caprice.  
With the distinctive new grille and outside trim. With full-fade seats, handsome instrument panel and the new cut-pile nylon carpeting. Wherever you turn, there’s that Caprice feeling.

New styling, new practicality. Caprice Estate for ’74. A lot of wagon.
**INTERNATIONAL CHRISTMAS FAIRE**

One of San Francisco's most unusual Christmas extravaganzas will be open to the public when the first annual International Christmas Faire is held at Civic Auditorium December 20 through 23.

A graphic illustration of the 'brotherhood of man,' the Christmas Faire will offer examples of how the holiday season is celebrated throughout the world and will feature round the clock international entertainment: thousands of handcrafted, last minute and unusual gift ideas and a gigantic "Winter Wonderland," area, filled with artificial snow, for children to enjoy. There will be snowman building contests, reindeer rides and dog sled races.

What is being described as the biggest show of its type in the world, the Christmas Faire will offer a variety of non-stop entertainment including bagpipe bands playing Christmas carols; dynamic flamenco dancers with Spain's special Holiday festival dance; German Maypole dancers and Japanese Kabuki dancers.

The Faire will offer a wide variety of international foods, all of which are prepared especially for the holiday season. Foods from Europe, Asia and South America will be highlighted at the Faire.

Children will enjoy a special visit with Santa, petting the live reindeer and enjoying the free dog sled rides which will be offered for the first time in San Francisco.

The Faire will be open to the public Thursday and Friday, December 20 and 21, 2 to 10 p.m.; Saturday, December 22, 10 a.m. till 10 p.m.; and Sunday, December 23, 10 a.m. till 8 p.m. General admission will be $2.00, with children under 12, free.

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There's even an available tailgate that opens and closes untouched by human hands.

At the touch of the key in the side-mounted lock, the window slides up into the roof and the tailgate disappears into the floor. Just the thing for times when your arms are loaded with packages. And it provides easy access to the storage area behind the rear seat.

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With the distinctive new grille and outside trim. With full-flool seats, handsome instrument panel and the new cut-pile nylon carpeting. Wherever you turn, there's that Caprice feeling.

New styling, new practicality. Caprice Estate for '79. A lot of wagon.
THE MARKET SCENE

CHANGING TIMES FOR THE WINE INDUSTRY

by John Cummings
Public Relations Director, Sun Fruit, Ltd.

The American wine boom is nearly five years old. Since its inception in 1969, U.S. consumption of wine has increased at a 12% average annual compounded growth rate from 213.7 million gallons per year (1969) to 337 million gallons per year (1972), a gain of nearly 58% in only four years. This compares with the modest 3.8 percent compounded growth rate which prevailed from 1948 through 1968.

To put the recent record in perspective, U.S. wine sales have exceeded in three years 335 million gallon level that industry leaders in November 1969 expected in 10 years. And we will probably surpass in 1974 the 400 million gallon per year level projected for 1980 by the Bank of America in October 1970. Ten year forecasts realized in three to four years.

What these early prognostications could not accurately evaluate were the significant changes which have evolved within the industry. These changes include:

1. A fast growing young adult market, stimulated by the introduction of new fruit flavored "pop" wines, primarily by California vintners.

2. The new image of table wine as a gourmet beverage and its increased frequency of use with meals, both in restaurants and at home.

3. Aggressive marketing by E. & J. Gallo Winery, the industry leader with approximately 38 percent of the domestic market, and the entry of large food and beverage corporations into the industry.

4. A 23.7 million dollar, 185% increase in television and radio advertising during 1969-72, effective public relations efforts by trade organizations, and a proliferation in wine publications, classes, tastings, news articles and word-of-mouth promotion.

5. Relaxed restrictions on wine distribution in food outlets and lowered age requirement for wine purchase following enactment of the 18 year age voting amendment in 1971.

Despite the impressive growth that has occurred, the potential U.S. wine market has barely been scratched. American per capita wine consumption was only .16 gallons per year in 1972. Our beer intake was approximately 19 gallons per capita. Out of total alcoholic beverage expenditures of $3.6 billion dollars in 1972, wine sales accounted for only two billion dollars or 7.8 percent of the market. The United States ranks 6th in world wine production and 27th in per capita use. The top 15 wine drinking nations consume four to 20 times as much wine per capita as Americans.

What has been lacking until recently was status, widespread consumer interest, frequency of use, and a well developed national marketing system, backed by strong advertising, operating in unrestricted markets. All except a well established marketing system and open markets in all states exist now. However, varying state wine tariffs, and restrictions on sales outlets and minimum age of pur-
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2. The new image of table wine as a gourmet beverage and its increased frequency of use with meals, both in restaurants and at home.
3. Aggressive marketing by E. & J. Gallo Winery, the industry leader with approximately 38 percent of the domestic market, and the entry of large food and beverage corporations into the industry.
4. A 23.7 million dollar, 185% increase in television and radio advertising during 1969-72, effective public relations efforts by trade organizations, and a proliferation in wine publications, classes, tastings, news articles and word-of-mouth promotion.
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Despite the impressive growth that has occurred, the potential U.S. wine market barely has been scratched. American per capita wine consumption was only 1.6 gallons per year in 1972. Our beer intakes was approximately 19 gallons per capita. Out of total alcoholic beverage expenditures of 23.6 billion dollars in 1972, wine sales accounted for only two billion dollars or 7.8 percent of the market. The United States ranks 6th in world wine production and 27th in per capita use. The top 15 wine drinking nations consume four to 20 times as much wine per capita as Americans.

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chase, are being modified. A federal bill has passed the House and has been sent to the Senate to remove taxes (tariffs) on interstate wines sales, such as the 75 cents per gallon add-on imposed by Arkansas on California products. As of March 1973, bills were pending in 19 states to lower minimum age levels for alcoholic beverage purchase. By July 1973, 22 states had lowered the legal age for purchasing wine to 18 year olds. A significant youth market remains to be tapped in the 22 states with 53 percent of the population, that had not lowered the age 21 requirement.

In 1971, when the State of Maine authorized table wine distribution in food stores, sales almost quadrupled from slightly more than 400,000 gallons per year to over 1,500,000 gallons annually. A similar market explosion occurred in Idaho, with sales moving from about 300,000 gallons to 950,000 gallons annually. Market surveys indicate 30 percent of all domestic wine sales occur through grocery stores and supermarkets. Further sales potential, especially to women, exists in 18 states, including New York, Pennsylvania and Connecticut, where wine sales were permitted in food outlets as of July 1973.

In 1972, ten states accounted for 66 percent of national wine sales. Adult per capita consumption in 1972, which averages 2.4 gallons nationally, ranged from 0.6 gallons for Iowa, where wine sales are allowed in state operated liquor stores only, to 5.5 gallons in California, where wine is sold in liquor, food, drug, and department stores. There was one wholesaler operating in Iowa: 714 in California. These statistics illustrate the demographic disparity that exists and the potential for greater wine distribution.

In a recent market research report by Frent & Sullivan of New York, it was noted that wine is the most profitable beverage now being sold in America. Comparative after tax profits were cited as follows: wine 10 percent, soft drinks 7 percent, distilled spirits 6 percent and beer 5 percent. The study agrees with others that the United States is becoming a major wine consuming nation, and reported that the growth rate of U.S. wine sales is greater than all alcoholic and soft drink beverages. Comparative alcoholic beverage sales trends over the two most recent five-year periods, as reported by The Wine Marketing Handbook 1973, are shown in Figure 1.
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Finest...
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Luxury liner service
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Here’s the winner to the Orient! the spaciousness, luxury and
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The season’s greatest holiday extravagance! Rare and unusual imports and handi-
crafts from around the world, thousands of one-of-a-kind gift items
for last minute shopping, a bounty of zesty holiday foods, continuous entertainment
by international singers, dancers and variety acts, Santa’s workshop live reindeer!
real snow and much more.

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Thurs. & Fri. 3pm - 10pm
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Adults: $2; 12 and under: free

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(continued on next page)
One of the factors which has contributed to the wine rush is an established trend within the alcoholic beverage industry away from heavy liquor such as whiskey to lighter varieties such as gin and vodka. This trend in consumer preference has had a significant impact on the types of wine sold and the future of the industry.

Following World War II, wines containing more than 14 percent alcohol content, principally dessert wine, accounted for 75 percent of the U.S. wine market. During the 1950's and 1960's, the higher alcohol wines share of the market gradually decreased as lighter varieties containing less than 14 percent alcohol, primarily table wine, increased in popularity. In 1966, light wines became the dominant sellers on a volume basis and by 1972 had captured 72 percent of the market... virtually a complete reversal in 25 years.

This consumer preference for lower alcohol wines is clearly defined by the consumption trends for the five basic wine categories plotted in Fig. 2. During the last four boom years, dessert wine slipped 71 million gallons or 10 percent, while table wine shot up 78 million gallons, an impressive gain of 81.4 percent. The parallel rise in flavored wine consumption reflects the young adult market's taste for heavily seasoned pop wines. From a 1960 consumption base of only 2.9 million gallons, these low alcohol flavored wines jumped to 46.3 million gallons in 1972, and may surpass dessert wine volume by the end of this year. Sparkling wine consumption, although low in volume, increased 90.4 percent from 1968 through 1971, but dipped slightly in 1972 with the fall of Cold Duck.

Higher incomes, higher education, and the trend to more leisure time and entertaining are other factors contributing to increased U.S. wine consumption. Although prices for scarce imported and domestic premium wines have skyrocketed, retail wine prices overall have advanced in line with other consumer goods and less than the rise in per capita income. In fact, inflation appears to be favoring increased wine use at the expense of higher priced distilled spirits. As shown by Figure 3, the price market for table wines, including flavored varieties, is weighted toward economy.

From the consumption trends above, it is evident that the U.S. wine boom is a table wine phenomenon. The new pop wines, which are essentially flavored table wine, have played a significant role by attracting a young generation of consumers who tend to move into generic and varietal table wines. And the low price of pop wines have encouraged a greater frequency of use among them. Trade sources estimate that the annual per capita consumption of the under 25 age group is more than three times the national average. During the 1970's, the under 35 age group is projected by the Bureau of Census to increase by approximately 17 million. The greatest rate of growth of all age segments is expected among the 25 to 34 age bracket. This is the key market to which domestic producers are presently concentrating their advertising efforts.

A secondary effect of the youth movement to table wine, and their greater frequency of use, is the spill over to older adults which now emulate youth styles. According to the Wine Marketing Handbook 1973, retail outlets and restaurants report a greater frequency of use rate among the over 35 age group. Surveys by the Ladies Home Journal in 1967 and 1972 indicate women are becoming more influential in the selection and purchase of wine for use in the home, particularly with respect to serving wine with meals, and serving wine instead of cocktails. This trend no doubt has been strengthened by wine departments and special displays near checkout stands in grocery stores.

Based on the favorable economic and social factors contributing to increased wine consumption, our youth market, an actively low consumption base, and the entry of large marketing companies into the industry, the outlook for long term growth appears excellent. A further impetus to wine sales lies in the potential entry of beer wholesalers into the business, an alcoholic beverage distribution system which moves four billion gallons of product to market annually. Recent estimates of wine consumption in 1980 foresee a market exceeding 600 million gallons and continued, but slowing, strong growth gains for table and low alcohol flavored wines as volume increases. Wines and Vines in December 1972, projected a 630 million gallon market. And the Bank of America, in their September 1973 California Wine Outlook, estimates a 650 million gallon market and an average growth rate of 8.6 percent. Figure 4 depicts the U.S. wine consumption record since 1960 and compares the recent history of California bank forecasts for 1980.
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Based on the favorable economic and social factors contributing to increased wine consumption, our present relatively low consumption base, and the entry of large marketing companies into the industry, the outlook for long term growth appears excellent. A further impetus to wine sales lies in the potential entry of beer wholesalers into the business, an alcoholic beverage distribution system that moves four billion gallons of product to market annually. Recent estimates of wine consumption in 1980 foresee a market exceeding 600 million gallons and continued, but slowing, strong growth gains for table and low alcohol flavored wines as volume increases. Wines and Vines in December 1972, projected a 630 million gallon market. And the Bank of America, in their September 1973 California Wine Outlook, estimates a 650 million gallon market and an average growth rate of 8.6 percent. Figure 4 depicts the U.S. wine consumption record since 1960 and compares the recent history of California bank forecasts for 1980.
As shown above, California dominates the U.S. wine industry with 62 percent of the domestic wines sold in 1972 and 71 percent of the total market. Next in line are foreign imports, chiefly table wine, which accounted for 14 percent of sales. The balance is produced by other states, principally New York, Washington, Michigan and Ohio. Of all the states, California is the only one with large scale plantings of varietal wines. grapes from which the best American and European table and sparkling wines are produced. California wines are now widely acknowledged as equivalent, if not superior in quality, to most European imports. Our shrinking share of the market, evident in Figure 4, is due to demand out- pacing supply and rising imports filling the gap. Competition from imports is projected to increase as long as the United States follows a liberal trade policy, despite the rising cost of foreign wines due to dollar devaluation.

The California wine industry is now expanding to catch up with rising demand. New wineries are being re-activated, new wineries are starting up and existing production facilities are being expanded. Of the more than 200 bonded wineries in operation, E. & J. Gallo Winery, United Vintners (Heublein, Inc.), C. Coo Wine Co., Almaden Vineyards (National Distillers & Chemical Corp.), Franzia Brothers Winery (Coca-Cola Bottling of New York), and Paul Masson (Distillers Corp., Seagram's, Ltd.) account for over 80 percent of the business. Other corporate entities enter into the California wine industry include: Bose Brothers-Pepsi Co., Robert Mondavi Winery-Rainer Brewing, and Widmer Vineyards-R. T. French.

Technology, brand competition and an increased supply of improved wine grapes are expected to improve the quality of California wines at all price levels. California leads the world in wine and vineyard technology; recent achievements include controlled temperature fermentation, mechanical harvesting, sprinkler frost protection and higher yielding, virus free vines. New grape varieties such as the Rubai Cabernet and Carmenere are being planted to provide improved crush quality for the San Joaquin Valley. California's technological edge is the result of industry backed research by the University of California at Davis and Fresno State University.

A decline in bearing vineyard acreage during 1966-72, plus reduced grape crops in 1970 and 1972, have resulted in record prices for wine, raisin and table grapes suitable for wine crush. Due to the shortage of wine grapes, approximately 50 percent of the 1972 crush was made up of raisin and table grape varieties. The record grape crop in 1973, estimated to be 50 percent higher than last year's, should build up reserve inventories, but supply is not expected to catch up with demand until 1976-77. Accelerated plantings of wine grapes, which began in 1970, will take three to four years to reach initial production and seven years for mature yield. Partially offsetting these increases are pull outs of old vineyards.

California's grape acreage is undergoing rapid change with increasing demand for table wines. In 1971, plantings of wine grapes amounted to approximately 14,400 acres in 1970, 32,500 acres in 1972, 48,600 acres in 1973, and an estimated 51,000 acres in 1973. A year total of nearly 147,000 new acres was compared to 137,200 bearing acres in 1972. Concurrently, new raisin and table grape plantings have not kept pace with pull outs. Bearing acreage for these varieties in 1972 were: raisin grapes 240,400, and table grapes 65,800. Of the state's total acreage in 1972, bearing and non-bearing, was accounted for 47.7 percent vs. 27.5 percent in 1971. This ratio should remain the same. About half of California's wine grapes will provide better quality crush for wine as competition among domestic and foreign producers intensifies.

The possibility exists, should wine grape plantings continue at a high level, for an oversupply of wine grapes could develop in the late 1970's. If so, declining grower prices might pass through to the consumer, giving him a better quality product at reduced cost. . . a rare phenomenon these days. The estimating future crush requirements involves a multitude of variables including crop yields, development costs, competition for land use, consumer demand, marketing success, foreign competition, etc.

In an industry characterized by rapid growth, forecasts are guidelines subject to change. Equilibrium between supply and demand is difficult to predict or achieve until growth stabilizes. The U.S. wine industry appears to have a dynamic future and enormous growth potential. Industry leaders such as Leon D. Adams and Louis R. Carlsberg envision a per capita consumption level of five gallons per annum as realistic during the 1970's. Currently we average 1.6 gallons per capita annually... about one glass per week. Assuming a modest population growth to 250,000,000 and a five gallon per capita use factor, the national wine market would then amount to 1,250,000,000 gallons. From our 1972 consumption base of 337,000,000 gallons, these appear to be a lot of planting, wine making and marketing left to do if we are to realize these forecasts.
Technology, brand competition and an increasing supply of improved wine grapes are expected to improve the quality of California wines at all price levels. California leads the world in wine and vineyard technology; recent achievements include: controlled temperature fermentation, mechanical harvesting, sprinkler frost protection and higher yielding, virus free vines. New grape varieties such as the Rubiz, Carbernet and Calhoven are being planted to provide improved crush quality for San Joaquin Valley. California’s technological edge is the result of industry-backed research by the University of California at Davis and Fresno State University.

A decline in bearing vineyard acreage during 1966-72, plus reduced grape crop in 1970 and 1972, have resulted in record prices for wine, raisin and table grapes suitable for wine crush. Due to the shortage of grape wines, approximately 50 per cent of the 1972 crush was made up of raisin and table grape varieties. The record grape crop in 1971, estimated to be 50 per cent higher than last year’s, should build up reduced inventories, but supply is not expected to catch up with demand until 1976-77. Accelerated plantings of wine grapes, which began in 1970, will take three to four years to reach initial production and seven years for mature yield. Partially offsetting these increases are pull outs of old vineyards.

California’s grape acreage is undergoing rapid change with increasing demand for table wines. A gradual increase in plantings of wine grapes amounted to approximately 14,400 acres in 1970, 32,500 acres in 1971, 48,600 acres in 1972 and an estimated 51,300 acres in 1973. A four year total of nearly 147,000 new acres compared to 193,700 bearing acres in 1972. Concur- rently,rollment on new raisin and table grape plantings have not kept pace with pull outs. Bearing acreage for these varieties in 1972 were: raisin grapes 240,400, and table grapes 65,800. Of the state’s total acreage in 1972, bearing and non-bearing, wine crops accounted for 47.7 per cent vs. 27.5 per cent 10 years earlier. This recent increasing percentage of wine grapes will provide better quality crush for wine as competition among domestic and foreign producers intensifies.

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CRITICAL WORDS

I do not want actors and actresses to understand my plays. That is not necessary. If they will only pronounce the correct sounds I can guarantee the results.
— GEORGE BERNARD SHAW

The trouble with too many people who have a bad cough is that they don’t go to bed, but go to the theatre instead.
— AL NEWMAN

Shakespeare was a dramatist of hotel. He lived by writing things to quote.
— H. C. BURNER

A critic is a man whose watch is five minutes ahead of other people’s.
— SAINT-EULICE

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice.
— JOHN BARRINGTON

I miss nightclubs — as much as possible.
— PETER LIND HAYES

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing glasses more often.
— DAME JUDITH ANDERSON

If you want to get even with a producer, talk him into doing a revival of 1936.
— MOSS HART

My voice is not a put-out. I was always singing bass when I was in the fourth grade.
— CAROL CHANNING

Actors are so fortunate. They can choose whether they will appear in a tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast.
— OSCAR WILDE

PERFORMING BACCHUS

(Carried)

MODIST PROPOSAL

From the German wine estate of Dr. Buecklin-Wolf in Wachsmith have come some of the best Riesling wines of the Rheingau, Germany’s largest wine producing region.

The grandfather of the present owner, Herr Excellency Dr. Albert Buecklin, was a friend of Chancellor Bismarck and a well-known politician in his day. Many great artists and composers came as guests at his home, and always the fine Buecklin-Wolf wines were served. (They are now available through Frank Schoenmaker Sales Corporation.)

On an occasion when Brahms was his honored guest, the vintner offered the composer one of his finest wines. “This,” he said, “is the ‘Brahms’ of all my wines.”

The musician drank the wine with enjoyment, then put down the glass. “Now, Your Excellency, I would like to taste your ‘Beethoven’.

THE GREEKS HAD WORDS FOR IT

In the Fourth Century B.C. Euripides, the great dramatist wrote:

Where there is no wine, lovers perish. And everything else that is pleasant to man.

And Aristophanes, his contemporary, observed: When men drink, they are rich. They are busy and they are, Happy, they help their friends.

LAMB’S WOOL

With the current nostalgia for things of the past—so evident in the music, the dancing, and the theatre of today—this may be the very thing everyone has been seeking: “The Spirit of the Christmas Past” in Yuletide celebrations.

The rollicking holiday performances of Victorian England are being aptly demonstrated those weekends in an old winehouse near the Produce Market now named—for the occasion—Fedelmul’s Warehouse.

There’s wine a plenty . . . and things of wine, too—like the 19th Century washbowl with the curious name of “Lamb’s Wool.” Mad Sal personally gave me this rare recipe in her Dockside Alehouse — and I was lucky to hear it at all — what with the bewitching jingles of the sea by the masts, quail, chimney sweeps, and peppers who inhabit the room.

12 crab or lady apples, cored
2 1/2 cups brown sugar
3 quarts ale
1 bottle sweet sherry

There, Mad Sal herself amuses visitors to her Alehouse as she does with her bountiful fountain. All part of the endless festivities at the Great Dickens Christmas Fair. A San Francisco tradition, now bringing the “Spirit of Christmas Past” to San Francisco.
**Critical Words**

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**Performing Bachus**

(Continued)

**Modest Proposal**

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