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
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UNION BANK
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Smirnoff Silver. Ninety percent proof. Smirnoff leaves you breathless.
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-12:30 am
(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 knew and loved it. However, we find out that 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 approach, 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 feasted on the Captain's Plate: scallops, prawns, oysters and abalone, served with cole slaw, fries and tartar sauce — more than one can comfortably digest but only $13.45. Their excellent clam chowder can be ordered by cup or bowl (cup is only 40c). Salads are cold and crisp, and you may order half a shrimp, lobster or crab salad or Louie, if you're not starving. We have had a very good Bouillabaisse French-style — without shells — for the less morbid among us with good garlic bread, for $3.25. Even the coffee is heavy and only 75c! 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 boozes. 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).

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

Owners/producers: Stanford 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 potpourri which they create, but as you explore the small shop you will fall in love with Marian Searle's superb $3 cat poster (her first graphic work; she's a well-known painter who exhibits at Panaromic Gallery). Other appealing items are the Cassell/Massey roosters and perfume oils (create your own scents), beeswax candles, harmonious gardens, dried straw flowers and grains, garden information, rocks, shells, coffee beans in the bean or ground, imported or herbal teas and associated equipment, including the full line of Melissa coffee pots and filters, which we highly recommend for you coffee lovers! Exclusives include small, hand-spun pillows that run from $16.50 up to $50 for a handmade woven pillow. And, finally, if you're tired of the Sunday New York Times, drop into Aguaria any Wednesday or later, buy a copy of the London Sunday Times for $1.25, and read what is possibly the very best newspaper in the English language!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Cinco's and B. I.'s favorite and famous 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, 1236 Geary Blvd., San Francisco, CA 941 18, or call 387-1720, and send $2 for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.)

Mrs. S. Joseph Tinkoo, Jr.
Palm Beach

GEMINESSE
Enriched Moisturizing Fluid
Make-Up

A superb combination of an enriched moisturizing treatment and a veil of sheer perfection. An exclusive blend of emollients, skin softeners and moisturizers to help promote a radiant skin. The texture is sheer and light, yet gives your skin a flawless glow. It's the new look for the new woman you.
SHARE THE WEALTH WITH ARTISTIC PERFORMANCES

(secret places to eat, drink, and browse)

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THE NEW WOMAN DISCOVERS THE NEW LOOK

Geminessse Enriched Moisturizing Fluid Make-Up

A superb combination of an enriched moisturizing treatment and a veil of sheer perfection. An exclusive blend of emollients, skin softeners and moisturizers to help promote a radiant skin. The texture is sheer and light, yet gives your skin a flawless glow. It's the new look for the new woman you.

GEMINESSSE MAX FACTOR

A. Mrs. S. Joseph Tanloo, Jr.
   Palm Beach

AGARIA—2455 Fillmore St. (at Jackson) San Francisco (567-9288)
HOURS: Tue-Fri 10:30 am-10:30 pm; Sat till 5 pm.

Owners/proprietors: Stanford Stevenson and Maurice Gibson
The Great Italian Accent

ANCIENT MARINER—Town & Country Village
Mill Valley, California

This is the fourth location of a chain of Ancient Mariner Restaurants owned by Peter Sicuro of Newport Beach. Your dinner begins with Hot Bread and a mixed green salad with bleu cheese dressing upon which you may add Japanese rice wine vinegar. And what a fantastic combination this is. The special combination dinners feature a top sirloin plus your choice of chicken teriyaki, king crab, shrimp teriyaki or lobster. In addition, there are twelve choices of side dishes including salmon, halibut steak, beef kabobs, New York strip and a great seafood combo, which includes lots of fish, scallops, teriyaki shrimp, corn and peppers. There are side orders available of a giant Idaho baked potato, steamed artichoke, corn on the cob and sautéed mushrooms. This is a comfortable, relaxing restaurant with excellent service and the food is great. The steaks are done exactly as you order them and they’re really tender and delicious. Host Steve Carlson does a fine job in welcoming you and making sure that your needs are taken care of. Lunch is served Monday through Saturday from 11:30 to 3, dinner is served Saturday through Thursday from 6:30 to 9, Friday and Saturday from 6:30 to 9:30 and Sunday from 11 to 2. There are seven different wines in the lounge from 4 to 7 featuring the voice of Cleone Jones and his guitar. It’s a wonderful place to dine. Incidentally, they do not take reservations.

THE CLOCK

565 Abrego
Monterey, California

Here is a unique restaurant with a strikingly different decor. The interior is of redwood and there’s a large collection of antique clocks, an impressive display of old, empty wine bottles and some collage of colored crepe paper. Outside of the rear window is a atrium which houses a spectacular fountain. With weather permitting, the front patio permits alfresco dining. The Clock’s food is most unusual. Dinner begins with what owners Bob Canon and Jim Stone call “Beautiful Soup,” which can only be described as a lemon flavored broth. This is followed by a wedge of lettuce and “Precious Dressing,” which is a cheese type dressing. There is a vast selection of entrees including Broiled Salmon, Steak (cooked with wine and herbs), Breasts of Chicken del Sarto (in aspic with Southern sauce), Broiled Filet Teriyaki, Veal Vallarta (in a delicious sauce), Filet en Sole, Sauterne Double Cut Lamb Chops, Chicken Liver, Steak en Bercy, Coq au Vin, London Broil (cooked with mushrooms and wine), Pork Tenderloin, plus Filet Mignon and Top Sirlion Steaks. Dinner is served nightly from 5:30 PM and reservations are a must. Lunch is served Monday through Friday from 11:30 to 2 and features a variety of entrees. The Clock. For reservations call 408-375-6100.

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.

The itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She’ll sail to Casco Bay, 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 port-to-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 proportionately higher fare. Queen Elizabeth 2 is 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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Nick’s Fishmarket
Wailuku Gateway Hotel
Honolulu

If you haven’t been to Hawaii in two years and remember Nick’s, they’ve changed locations to the Wailuku Gateway Hotel on Kahului Avenue, but other than that everything is just about the same. Nick’s serves the best seafood dinners in Honolulu and Oahu. The fish market is open for business from 7 a.m. to 5 p.m. The selection of fish varies — both fish and shellfish are superb — and the staff is very helpful. Nick’s provides a choice of salad or soup — both are very good — and the staff is very helpful. Nick’s provides a choice of salad or soup — both are very good — and the staff is very helpful.

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Queen Elizabeth 2
The Greatest Ship in the World

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

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

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, 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 Gore." It is believed to mark the grave of Mother Gore. 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 1734. 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 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 unvaried 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, Whitman — 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 free- dom.
Boston

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Catherine Denouve for Chanel

CHANEL
Perfume in the classic bottle from 9.50 to 4.00, Eau de Toilette from 7.00 to 3.00, Eau de Cologne from 4.50 to 2.00, Spray Perfume 2.00, and Spray Cologne 6.50.
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 where Boston's Italians live seems more Italian than our North Beach. The alleys are narrow and shops are all Italian (no topless hero). I saw one shop specializing in the sale of marzipan 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 traffic noise. 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 brick walls and along this walk, 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 freedom of religious preference, etc. On the day I walked through the pleasant courtyard a group of about twenty, elderly Italian men were sitting playing checker 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 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 the one restaurant that made cocktail sauce popular. It has been around longer than the Freedom Trail. Its red brick walls and green trim look as if they went up in the same year. The entrance is a small horse-shoe-shaped oyster bar. Generations of elohws have polished its surface and worn it away so it dips at the edges. Behind the bar a Bostonian 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 dined at a table by itself. The sign also shows that he was in the habit of having at least thirty oysters at a sitting. A good man, that Daniel.

Durgin-Park

Durgin-Park is my second choice for restaurant greatness in Boston. I'm not really sure 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 Fanoulis, called by contemporaries, the "topmost merchant in all the town," erected a large private 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 crews of ships anchored in Boston Harbor. John Durgin, who owned and operated a commissary nearby, bought the restaurant in partnership with John Chandler, 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 its 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 Halliet.

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 Age.

Weaving through a profusion of packing crates, barrels on the sidewalk 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, bollering back at favored customers, delivering food to the various tables in the kitchen. Long tables seat up to twenty persons. Silverware, china and wine glasses, and pepper shakers are of the no-nonsense variety; heavy and practically unbreakable. Water is in big pitchers at each table. Durgin-Park dinners are hearty as well as hungry.

Durgin-Park's menu is a masterpiece and I 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 use steer beef only."

Are you beginning to get the idea? Here are some samples: poached beef with onions (85c), roast loin of pork (95c), poor man's roast beef (95c), roast prime ribs (85c, fresh Boston cod (95c), Ipswich fried clams ($2.35), broiled, live, two-pound, lobster ($7.50). Good, simple food at a variety of prices.

If you have the chance to visit Durgin-Park take some room for baked Indian 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 become 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 cupful water
One quarter teaspoon salt
One cupful water 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 sets. Sit in remaining hot milk and bake in above 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.

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 sea. The bells in the steeple are the same ones that rang out in 1775 with the news of Cornwallis's surrender at Yorktown. Lots of history back here.

Old North Church is Episcopal in form, 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 from chains to the ceiling. Pews are in boxes; that is, surrounded by shoulder-high walls. They were designed to keep out wintry drafts and families carried foot warmers into their boxes. The pews are square with doors allowing families to sit beside and stretch their legs toward the warmth. Brass plates on the pew doors indicate the original owner. Pew ownership was a Colonial custom; today anyone may occupy any available pew. As visitors walk through the church they read in brass plaques on the pew doors the names of long-gone Colonial worshippers on sedan brass plaques—Cpt. Phillip Young, Capt. William Maxwell, General Thomas Gage, and so on.

The small Pew number forty-four of North Church in Boston bears a brass plaque that reads—the Widow Lettis Braddock.
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 where Boston's Italians live seems more Italian than the North Beach. Streets are narrow and shops are all Italian (no togethers here). I saw one shop specializing in the sale of marzipan 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 the 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 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 freedom of religious 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 Durig-Park, historic Boston sites and lead the red brick trail by their doors. In fact, the red brick trail does go by the 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 a small, shophouse-shaped oyster bar. Generations of elbows have polished its surface and worn it away so it dips at the edges. Behind the bar a Bostonian 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 Googled 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.

Durig-Park

Durig-Park is my second choice for restaurant greatness in Boston. I'm not really certain how old the restaurant is. I found no one there who could tell me exactly. It does go back to pre-revolutionary days, however, when Peter Fanoull, called by contemporaries, the "topmost merchant in all the town," erected a large warehouse 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 crews of ships anchored in Boston Harbor. Eldridge Park, who owned a stable nearby bought the restaurant in partnership with John O'Connell, a commission merchant, and John Chandler, a young dry-goods merchant. Although Durig 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 Durig-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 appealing dinginess.

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, bollering back at favored customers, delivering food.

Long tables seat up to twenty persons. Silverware, china and salt and pepper shakers are of the non-demure variety; heavy and practically unbeatable. Water is in big pitchers at each table. Durig-Park diners eat thirty as well as hungry.

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

"We are not responsible for any steaks ordered by the diner."
"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 serve 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 (95c), fresh Boston cod (95c), Ipswich fried clams ($2.75), broiled, live, two-pound, lobster ($7.50). Good, simple food at a variety of prices.

If you have the chance to visit Durig-Park take some room for baked Indian pudding. Long before Durig, Park and Chandler took over the restaurant this pudding was made according to a recipe taken to sea by clipper-ship captains who were not above taking their own personalized. 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 quart 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 fills. Sit in remaining hot milk and bake in 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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In small number forty four of North Church in Boston bears a brass plaque that reads—the Widow Lettis Bredgford, 1724.
MISCELLANY

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 Diego 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 repeatedly sock the ball farther than he had ever been able to do before. Further, more miss-hits off the tee 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 weighed 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 percent 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 drives 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 Littler, Dave Stockton, Hubert Green, Chuck Courtray, Kathy Cornflour, Debbie Austin, Phil Rodgers and others.

This year Flood expects his company to gross about $20,000,000. "In ten years everyone playing golf will be using carbon graphite shafts," he says.

Ten Million Guitarists

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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 or 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 buffet 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 famous 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.

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To celebrate or warm the uncertainties of life.

TWO FOR THE SHOW
Enjoy the best in two worlds. Big name entertainment... eight excellent restaurants... beautiful accommodations... versatile convention facilities... and Harrah’s world famous Automobile Collection.
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 Canuck's home games. It's a shuttle bus transportation from the hotel.

The Oblivious American Abroad

A former U.S. Ambassador, Fulton Freeman, who served in the Foreign Service under five presidents, is doing what he can to eliminate what he calls "the oblivious 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 leading nations.

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 executives were being educated overseas by their companies, live in hotels and speak broken English, Freeman has developed a program to teach language and culture, economics and history of the country where the American executive is going to be posted. The instruction is on a one-to-one level, one native-speaking instructor to one American executive-student, or sometimes an entire family unit. The Institute has the capacity to teach about thirty languages and is having a heavy run on Mandarin Chinese now.

The Ambassador is fluent in five languages including Mandarin.

But the Institute's T.S.A. program doesn't teach a lot of language courses. "We'll even teach you which hand to eat with in Thailand," the Ambassador says.

It's not school room learning as you may remember it. Most T.S.A. courses are six weeks long, some can extend to eight weeks. They are intense and provide a completely foreign language environment.

Many big American companies which employ people going abroad are using Freeman's program. "It's good business not being the oblivious American abroad," he says.

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," became a successful lawyer and the rest of his life devoted himself to the cause of the common seaman whose lot was less colorful in those days.

Now comes the news that three ship buffs 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 Mid Forties

The Villages is a 1,000-acre community near San Jose developed by the Atkinson Land Company. Originally the area was a Spanish land grant. More recently, it was the property of Citroft Vineyards. The old stone winery and the Citroft manion 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 are 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 French 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 wait in at 11:59 p.m. and enjoy a late dinner. This is good news and 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 London'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 Delaplaine, whose columns "Postcard" and "Around the World With Delaplaine" 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 Guatialco, 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 Guatialco. 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.

Delaplaine fascinated passengers with a story of his 1961 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 Delaplaine 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 was chosen to serve as a kind of Mexican Commander Whitehead aboard the ship. He says he is 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:
1/2 oz. Pancho Villa Tequila
Juice of one lemon
White of an egg
1/2 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 Aptos 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 Harcourt Tennis Championship will be there in September. The Club is the brainchild of Laurence Vost, V.P. and general manager of Aptos-Seascapes Corp.
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 discounts for transportation from the hotel.

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The writer was aboard ship working on a story for Sir Francis Drake story. He wanted to take a first hand look at Guatlucoa, 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 Guatlucoa. Some say San Francisco Bay. Some say Drake’s Bay. Nulty Drake scholar Robert H. Power was also aboard and gave passengers a series of lectures on the Drake voyage.

Delaplaine fascinated passengers with a story of his 1961 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 rich American. The head was buried somewhere near Jimenez according to Delaplaine 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 Papageo Al Williams is serving as a kind of Mexican Commander Whitehead aboard the ship. He is 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 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 Aptos Seascapes, the beach front condominium development on Monterey Bay near Santa Cruz, has a half-million dollar tennis complex called the Roquet Club. The national Hardcourt Tennis Championship- ships were there in September. The Club is the brainchild of Laurence Vost, V.P. and general manager of Aptos-Seascapes Corp.

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The French classify it above any regular Beaujolais.

Critical Words

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

— ROCHELFOUCAUD

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 turtled.

— 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.

— EPICUREUS

Get your enemies to read your works in order to mend them: for your friend is so much your second sell 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 groaning 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

Forbear 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

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Scottish Imports Ltd., 174 Grant Ave. A bit of Scotland in the heart of San Francisco. Scottish tartan, embroidered blazer emblems, kilts, and sweaters. Authentically tartan necessities, kilt hose and Highland dress.

Jay Briggs. Internationally recognized for its worldly approach to man fashion. Three Bay Area locations.

Barra di Italia, Atey city locations. Features the finest women’s wear imported from France and Italy, also men’s and women’s accessories.

The Mountain Shops, 228 Grant Ave. Headquarters for the outdoorsman. Backpacking, cold weather outing gear, and a complete stock of cross country ski furnishings.

Helga Howie, 140 Maiden Lane. A union of design genius. 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, jewels, sculptures, Oriental, crystal, and unusual contemporary gifts.

Swan & Quaile, 271 Sutter St. The San Francisco sources store for all your needs. Tennis, skiing, backpacking specialists. Locations in Tiburon, Union St., Reno, and Lake Tahoe.

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

Maison Mendelsohn, 350 Powell St. Fashions in the San Francisco tradition.

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Miyako Hotel
Garden Bar (3 shows nightly—Tues thru Sat) thru Dec. 6—Ponce Ponce & The Vic Arno Trio Dec. 11-22—Tokyo Playmates Dec. 22-27—Room Closed Dec. 28-Jan. 12—Tokyo Playmates

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.

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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 extended 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 Monrovia 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 planes run 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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“Today's woman can create sunshine all around her by the clothes she wears, the fragrance 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 Ruggiero) progressed into the advanced stages of pregnancy and had to yield to her understudy, a more credible and marriageable young heroine. The Wotleys, 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 trunks and takes to the road early in January, 1974, it will present ten performances of Hasek 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 longstanding 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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Givenchy III
the beautiful environment

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

"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 decadent one, stultified with change from hooves instead of wings, can cheapen and fill into sleep an entire nation. The theatre is a school of tears and laughter, and a free forum where men can expose outward 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, Yerma, at the Teatro Espanol where Lorca addressed the theatre company. "Tonight," he told the audience, "I am not speaking as the playwright, or the poet, or even in the name of the people."

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. His last seven years had 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 thrown into an unmarked grave.

Lorca completed The House of Bernarda Alba, the third of his "tragic one-act plays," very shortly before his death. The two earlier plays in the trilogy are Blood Wedding (1933) and Yerma (1934). Often considered his masterpiece, The House of Bernarda Alba has a cast of characters composed entirely of women. It joins the trilogy this season under the direction of Joyce Dunham, best known to A.C.T. audiences through her performance in the production of The Hot L Baltimore. You Can't Take It With You. The House of Blue Leaves, Parade End, Lendy 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 their husband. Contemptuously regarding the village women, "a herd of uncouth creatures," and their broken romance, she-upholds the codes and conventions of the past and places susceptibility 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 matrarchal edict, live in terror of the fierce Bernarda while secretly longing for release from their imprisonment. Even the eldest daughter, Angustias, Livish, her name, as the handsome Pepe Romano, can talk with him only for brief interludes through a barred window. The women sit and sew and seethe, as the drama rises to its climax amid a frenzy of jealousy and violence.

The playwright’s brother, Francisco Garcia Lorca, writes of The House of Bernarda Alba: "Here is a dark, closed recess into which the atmosphere’s flooding light, the bleak’s delicious passion, and the tragic fate of persons filter 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 behind their windows in visions, a whole of joy or of death, in a world of oxymoron and unwillfulness to the desire for an old-fashioned, unworldly Spanish. And there, among these women figures, contained, self-luminous, dark-souled—the serving women, trailing a low and precariously undertone...

Mrs. Carlin’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.
“DARK-SOULED... INFINITELY SPANISH”

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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 double-edged weapon, ushered by change and opportunity, its keen edge of wings can sharpen and fill us up into an entire nation.

The theatre is a school of tears and laughter, and a free forum where men can express outward 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 García Lorca in 1933, a year behind his execution. The occasion was a special performance of his play, Yerma, at the Teatro Español where Lorca addressed the theatre company. “Tonight," he told the assembly, "I am not speaking as a 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.”

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Lorca completed The House of Bernarda Alba, his third of five “tragic” plays, very shortly before his death. The two earlier plays in the trilogy are Blood Wedding (1933) and Yerma (1934). Often considered his masterpiece, The House of Bernarda Alba has been translated into their lives, Spain, though of ancient blood and indomitable pride, is a poor country with a pauper economy, caught in the more of outworn tradition and an unwillingness to brave the new.

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 news as a way of managing her daughters, she upholds the codes and conventions of the past and places respectability 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 oldest daughter, Angustias, filled with the handsome Pepe Romano, can talk with him only for brief intervals through a barred window. The women sit and sew and seethe, as the drama goes 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 a flying night, the feel of the curling passion, and the tragic fate of persons filter 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 strive to defend themselves, passes before their windows in visions of fury or drunk with dirty eroticism. These are the visions which burned the poet's imagination as a child, and which he now creates in a defined scheme, sure and palpable with truth. Scenes of lights and violence, hard, somewhat Goyaesque, and infinitely Spanish. And there, among these woman-figures, contained, self-lumining, dark-souled—the serving women, trailing a low and menacing undertone...”

Mrs. Carlin'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.
AMERICAN CONSERVATORY THEATRE

JAMES B. MCKENZIE, Executive Producer

EDWARD HASTINGS, Executive Director

action and directors

THE 1986-87 SEASON

James Arrington
James Cronin
James Eddy
James Hoesch
James Hone
James Peck
James Powell
James Presson
James Stewart
James Wadley

Edward Hastings, Acting
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director
Edward Hobsley, Director

Frank Reid, President

Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor

management departments

PUBLIC RELATIONS

Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor
Robert Blackwell, Actor

THE AMERICAN CONSERVATORY THEATRE presents

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

The members of this company dedicate this production to CIRYL MAGNIN, a great leader, a great friend of the arts and a great friend. Directed by WILLIAM BALL

Associate Director: EUGENIE BARCONE

Costume by RALPH FINLICELLO

Scenery by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatic personae

Baptista Minola, a rich gentleman of Padua Vinicio, an old gentleman of Pisa Luciento, son to Vincentio Petruchio, a gentleman of Verona

Sutters to Bianca

Servants to Lucentio

Tranio

Bianca

Servants to Petruchio

Nathaniel

Sugarsop

Katherina, the shrew

Players:


Stage Manager: JAMES E. 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 Quips, is told of a husband who, upon learning that his wife has drowned in a river, immediately advises his servants to look upstream for the body, since his wife was sure against going upriver.

Among the more specific sources on which Shakespeare drew in writing his comedy is the Italian volume, I Suppositi (1599), by Ariosto, translated into French by Georges Cognic in 1566 in Naples. 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 extravagant shrewish woman paralleling the more traditionally romantic theme of the shrew's gentle younger sister.

The scholars contend that the earlier comedy was written by a now forgotten scibillier, then pirated by the brilliantly opportunistic Shakespea. 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, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in small public squares by troupes of travelling actors, commedia del'arte plays began as basic plot outlines on which the actors freely improvised their owndialogues and physical interactions. The plays were most often bawdy and lively, full of 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 vitality and energy performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.
The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a great lover of the arts and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Costumes by RAFAEL FANICELLO
Lighting by F. MITCHELL DANA
Music by LEE HOBY

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 Tricks, held of a husband who, upon learning that his wife has drowned in a river, momentarily advises his host to seek upstream for the body, since his wife was always against going upstream.

Among the more specific sources on which Shakespeare drew in writing his comedy, the Italian volume, I Suppositi (1590), by Ariosto, translated into French by Georges Collin in 1566 for Simplices. 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. The 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 extramaritally divorced woman paralleling the more traditional theme of the marriage of the shrew's gentle younger sister.

Two scholars contend that the earlier comedy was written by a now forgotten scullion, then pirated by the brilliantly opportunistic Shake- speare. 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 cue from the play's Italian origins, placing it in the tradition of commedia, 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 dell'arte plays began as basic plot outlines on which the actors freely improvised their own dialogue and physical business. The plays were often broad and bawdy, filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

The first act of the production combines in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travel of the company by performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.
THE AMERICAN CONSERVATORY THEATRE presents
YOU CAN'T TAKE IT WITH YOU
By GEORGE S. KAUFMAN and MOSS HART
Directed by JACK O'BRIEN
Scenectomy and Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

the cast
Penelope Sycamore ANNE LAWDER
Ellie PATRICK ANN PICKENS
Rhoda F. KERRICK PRESIDENT
Mr. DePina JOSEPH BIRD
Ed HENRY HOFMAN
Mr. Donald ROBBY F. ELLERBE
Martin Vanderhof WILLIAM PATRICK
Elsie JUDITH KNAIZ
Mrs. Vanderhof DEBORAH MARY
Tony Kirby CHARLES MALAYAN
Eli Earl BOEY
Mrs. Alva EARL BOEY
Mrs. Alva PATRICK ANN PICKENS
Karen NANCY WICKERS
Three Aunts ANDY BACKER
Robert KERIN
J. Steven WHITE

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

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

ACT II
A week later

ACT III
The next day

understudies
Penelope Sycamore: Ruth Kohlert; Grandpa: Joseph Bird; Paul DePina: Robert Monney; Ed: Roger Kemp; Kolenkov: Ray Reinhardt; Donald: Sabin Epstein; Mr. Kirby: Mary Henderson; Andy Backer: Tony; James R. Winker; Mrs. Kirby: Lou Ann Graham; Three Men: Stephen Schreiner; Alice; Fredi Olsher; Elsie: Esie Atkins; Rhoda, Gay, Olga: Barbara Dickson

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: JAMES L. BURKE

NOTES ON ‘THE HOT L. BALTIMORE’
The A.C.T. production of The HOT L. BALTIMORE 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 play’s light has won special praise for the compassion it brings to its portrayal of those abandoned by the world.

“The most permanent structures have a brief life in this country,” says Wilson. “The theater stage, examine itself and, for all we do, perhaps itself disappearing here, seemed the ideal place for the representation of the impotence of our architecture.”

The HOT L. BALTIMORE was first presented in February of this year by New York’s Circle Theatre, for which Wilson had previously done several short-act plays. 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 Limping Dog, The Room of Eldritch, Rain in Gilead, Home Free, Ludlow Fair 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 Holdy, 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, lib- rian and package designer. He wrote The HOT L. BALTIMORE under a Guggenheim Fellowship.

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 337 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 Rabin’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 high-brow wit 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, 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 Penny, for example, is a playwright unburdened by a career and whose scripts are never produced. His granddaughter Essie timetly practices dancing in prepara- tion for a ballet career, in spite of her instructor’s brutally candid appraisal of the effect that, “Confiden- tially, the stint!”

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 of Moss Hart and George S. Kaufman have been able to contri- bute to it. The Sycamore family is the most gloriously mad group of con- tented eccentrics the modern theatre has yet had the good fortune to shadow.”
The A.C.T. production of The HOT L. BALTIMORE marks the Bay Area premiere of Lanford Wilson’s comedy-drama, recent winner of the New York Drama Critics’ Circle Award, Outer Critics Circle Award and Obie Award as Best American Play of the year.

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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. BALTIMORE under a Guggenheim Fellowship.

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### THE HOMELAND THEATRE PRESENTS

**THE HOT L. BALTIMORE**

By LANFORD WILSON

Directed by ALLEN FLETCHER

Associate Director: ROBERT BONAVENTURA

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANNA

**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 DIRICION

Jamie: HENRY HOFFMAN

Mr. Katz: RAY REINHEARD

Suzy: ELIZABETH HUDDE

Suzy’s John: EARL BOEN

Paul Granger III: J. STEVEN WHITE

Mrs. Owenham: JUDITH KNAIZ

Cab Driver: BOBBY F. ELEREB

Delivery Boy: SABIN EPISTE

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

**ACT I**

7:00 A.M.

**ACT II**

4:00 P.M.

**ACT III**

Midnight

**THESE WILL BE TEN-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 Money; Taxi Driver: Raye Birk; Delivery Boy: Ben Acool; Maid: Jan Johnson; Jackie: Elizabeth Cole; Miss. Bellotti: Michael Winder; Girl: Claire Mains; Millie: Deborah May; Suzi: Fredi Oster; *April: Lou Ann Graham.

Stage Manager: DIANA CLARKE

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### THE AMERICAN CONSERVATORY THEATRE PRESENTS

**YOU CAN’T TAKE IT WITH YOU**

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK CIRRELL

Associate director: JAMES HARRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOOP

**THE CAST**

Penelope Sycamore: ANNE LAWDER

Elsie: JUDITH KNAIZ

Roach: PATRICIA ANN PICKENS

Paul Sycamore: JOSEPH BIRD

Mr. DePinna: ED HENRY HOFFMAN

Ed: BOBBY F. ELEREB

Martin Vanderhof: WILLIAM PATERSO

Alice: DEBORAH MAY

Henderson: CHARLES MALLAHAN

Tony Kirby: MARC SINGER

Boys Kolenkow: RAYE BIRK

Gay Wellington: ELIZABETH COLE

Mrs. Kirby: EARL BOEN

Mrs. DePinna: JOY CARLIN

Olive: NANCY WICKWIRE

Three Men: ANDY BACKER, ROGER KERN, J. STEVEN WHITE

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

**ACT I**

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

**ACT II**

A week later

**ACT III**

The next day

**UNDERSTUDIES**

Penelope Sycamore: Ruth KOBART; Grandpa: Joseph Bird; Paul DePinna: Robert Money; Ed: Roger Kern; Boys Kolenkow: Ray Reinhardt; Donald: Sabin Epiン; Mr. Kirby: His Honor; Tony Kirby: Tony; James R. Winker: Mrs. Kirby: Lou Ann Graham; Three Men: Stephen Schreiter, Alice: Fredi Oster; Elsie: Eddie Atkins; Rheta, Gay, Olga: Barbara Dickson

Presented by special arrangement with Samuel French Inc.

Stage Manager: JAMES L. BURKE

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*"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 387 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 Raboff’s production for the A.P.A. Repertory Company made You Can’t Take It with You a Broadway hit all over again.

"Tremendous elements of wild farce, sharp satire and heartwarming, 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, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

The play’s cast 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 playwright undaunted by her mother’s scorn because her scripts are never produced. His granddaughter Essie timely practices dancing in preparation for a ballet career, in spite of her instructor’s brutally candied appraisal to the effect that, "Confidentially, she’s a stickler!"

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 overestimated, You Can’t Take It with You is something to be prized...It is blessed with all the happiest lunacy of Moss Hart and George S. Kaufman have been able to contribute to it. The Sycamore family is the most gloriously mad group of contained eccentricities the modern theatre has yet had the good fortune to shadow."
NOTES ON "THE MISER"

From 1658, when he was thirty-six years old, and his theatre company won the patronage of the Duke of Orleans, Molliere 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 Scandal. By 1666 the Miner. Succeeding generations came to regard him as France's greatest comic actor and playwright.

Written in 1666, five years before his death, The Miner is the third comic masterpiece by Molliere 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 Daubigny. Director Allen Fletcher suggests, "is a social playwright, and he satisfies social conditions. But in many of his plays—and particularly Tartuffe and, particularly, The Miner—his is alertly domestic. What I felt setting our production in the nineteenth century gives us the chance to elaborate that feeling of the domestic with more clarity. I envision that Molliere's Dakin and with the kind of Dakanism feeling that parallels visually what I wanted to do with the Miner, in which everything takes place in an old, badly-run-down house." In addition, Manning 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, "Molliere's story will have greater relevance in the more stuffed atmosphere of the eighteenth-hundreds, where greed was paid to fashion and affection—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."

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

ON January 14, 1973, a gala invitational performance of Oh, Coward!, 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 appearence and the last show of his that he saw perform. "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! thrives with its weight, 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, he will always be with us.

Devised and directed by Roddick Cook, who is also featured with Charlotte Faust and David Hilditch. The entertainment will be seen for a limited engagement at the Marin's Mediterranean Theatre. A.C.T. in agreement with Wodehouse Productions, is presenting the highly acclaimed re-ax.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cyndy and his work as a director at C.T. included: the first national tour of The Cradle with Sharon and the Cherry Orchard. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare starring John Gregiel, Edna Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include: Six Characters in Search of an Author, which won him the Outer Critics Circle, Obie and D'Annuzio awards; With Millwood, honored with the D'Annuzio and Outer Critics Circle awards; and Panaway, winner of the Obie and Vernon Rice Drama Critics awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center were Don Giovanni, Midsummer Night's Dream, Parsifal and Porgy and Bess, The Inspector General, Cav per diem and Six Characters in Search of an Author. He served as both director and librettist of Lee Holty's The PILLOW. He is a new opera commissioned by the Ford Foundation and produced at the Center. Mr. Ball has worked as a guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stroudsburg, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He is the San Francisco directorial debut in 1959 with the Actor's Workshop production of The Devil's Disciple. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation D'Annuzio Grant and an NBC-RAO Award. He is the Executive Director of San Francisco's Contemporary Stage. He is the Executive Director of the A.C.T. productions of Tartuffe, Six Characters, King Lear, With Millwood, The American Dream, The Twelfth Night, Hamlet, Tiny Alice, Oedipus

Rey, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead and Cezar and Cleopatra. In addition, Mr. Ball teaches in the company's Conservatory training programs and two years ago headed an Australian professional theatre workshop at the invitation of a government sponsored foundation. More recently, he directed the television production of A.C.T.'s Cezar and Cleopatra for nationwide viewing on N.E.T. in February.

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 brought to the company for a Spring season at his theatre in Connecticut, the Westport County 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 Director, 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 a lot of time with Holty's management, with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, community programs, Godspell, Sins, 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 presenting the national tour of BUTLEY, starring Brian Bedford. He has been the producer of the Westport County Playhouse in Connecticut since 1959, and of the Peninsula Playhouse in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, and President of the producer's organization, the Society of Professional Playhouses. A native of New York City, a firm that is active in packaging plays for tours throughout the country, Mr. McKenzie is vice-president of the Council of
NOTES ON

THE MISER

From 1638, when he was thirty-six and his theatre company won the patronage of Louis XIV, Molliere 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 Strangular Stage, and The Minstrel. Succeeding generations came to regard him as France’s greatest comic actor and playwright.

Written in 1666, five years before his death, The Miser is the third comic masterpiece by Molliere 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 Miser is set in the seventeenth-century Paris depicted in the paintings of Watteau. Director Allen Fletcher suggests, “It is a social play, and he satirizes social conditions. But in many of his plays— including Tartuffe and, particularly, The Miser—his world is a little domineering. 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 arrived at the idea of a Victorian, with a more refined sensibility, and with the kind of Dickensian feeling that parallels visually what I wanted to convey about the Miser, in which everything takes place in an old, badly run-down house.”

In addition, he 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 recognizability in the more stuffy atmosphere of the eighteenth-hundreds, where greed was paid to fashion and accentuated—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.”

In devising the plot of The Miser, Molliere drew upon an ancient Roman comedy, enriching it with his own comic invention. It is performed by A.C.T. in an English version by Donald M. Srame.

the cast

Harplagon, a miser  RAY REYNOLDS
Claire, Harplagon’s son  CHARLES LAYNER
Elise, Harplagon’s daughter  CLAIRE MALIS
Valere, a neapolitan gentleman, disguised as Harplagon’s steward  JAMES R. WINKER
Mariline, Harplagon’s maid  WILLIAM PATerson
Anselme, a wychely gentleman  RONALD BOISSOM
La Fleche, Claire’s valet  ELIZABETH HUDDLE
Frosine, a match-maker  RAYE BIRK
Master Simon, a loan-broker  CHARLES HALLAHAN
Mistres Claeus  PATRICIA ANN PICKENS
Blondelino  ROBERT MOONEY
SABIN EPPSTEIN
Harplagon’s servants
ANDER ROY
Asher  STANLEY BOWERS
Ms. Mincus  LUCY REYNOLDS
La Merlechon  ANNE MILLER
A Police Commissioner  ANDREW ROOS
His Clerk  ROBBIE MAHER
Lackey  JAMES ABBOTT, PHILLIP BECK
Harplagon’s house in Paris

THERE WILL BE ONE TEN-MINUTE INTERMISSION

understudies

Elie; Janie Atkins
Anselme/Master Simon; Earl Boen
DameClaude; Elizabeth Cole
Mariline; Barbara Dirckson
Clerefle; Bobby F. Elberbee
Master Jacques; Henry Hoffman
Claire; Daniel Kern
La Merlechon/Blondelino; Roger Kern
Frosine; Judith Knatz
La Fleche; Robert Mooney
Commissioner; Frank Ottwell
Harplagon; E. Kershner
Prescott; Valeriee; Stephen Schneider

Stage Manager: DIANA CLARKE

ON January 14, 1973, a gala invitational performance of Oh! Corwall 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 see much of mourning, I approve only of remembering.” Oh! Corwall’s theme with which Sir Noel Corwall, makes that remembrance particularly enjoyable and serves as a reminder that as long as there is singing and laughter in this world, he will always be with us.

Devised and directed by Roderick Cook, who is also featured with Charlotte Fauchard and David Holst, the entertainment will be seen for a limited engagement at the Marines’ Memorial Theater. A.C.T., in association with Woodcock Productions, is presenting the highly acclaimed re

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Coriolanus and was named Associate Artistic Director of the company. Prior to A.C.T.’s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gregiel, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Critics Circle, Obie and Drama Critics awards; under Millwood, honored with the Drama Desk, Outer Critics Circle Critics awards; and Savoy, winner of the Obie and Vernon Rice Drama Critics awards. In 1964, he received his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, Der Rosenkavalier, Nightingale’s Day, Peer Gynt, and Der Rosenkavalier, the opera he directed at the New York City Center are Don Giovanni, Der Rosenkavalier, Nightingale’s Day, Peer Gynt, and

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 fate to his 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 Director, 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 of his time with National Foundation support, arranging for plays to be in the repertory, and development of A.C.T.’s non-repertory productions, American Shakespeare Festival, Shaker, Don’t Bother Me I Can’t Cope. Oh Corwall, 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 the National Academy of Dramatic Arts. He directs in A.C.T. productions of Tartuffe, Six Characters, and Politics of the Mind, under Millwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus

Rever, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra. In addition to Coriolanus, he worked as a director, and Ball teaches in the company’s Conservatory training programs and two years ago he headed an Australian national theatre workshop at the invitation of a government sponsored foundation. More recently, he directed the television production of A.C.T.’s Cyrcle Critics awards; and Savoy, winner of the Obie and Vernon Rice Drama Critics awards. In 1964, he received his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, Der Rosenkavalier, Nightingale’s Day, Peer Gynt, and Der Rosenkavalier, the opera he directed at the New York City Center are Don Giovanni, Der Rosenkavalier, Nightingale’s Day, Peer Gynt, and
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from the University of Pennsylvania, and attended the University of Virginia, is a veteran of numerous radio and television character assignments and taught acting at A.C.T.'s 1973 Summer Training Conference.

SANTA MARIA, served as associate director with Nagle Jackson in Milwaukee on their Christmas Cycle of the Eugene O'Neill Memorial Theater Center in Connecticut. Mr. Baden was a member of the A.C.T. last season in The Mystery Cycle and directed the Easter Cycle this year.

JOHN BIRD, who returns for a fourth season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1953 to 1969, Mr. Bird also toured Canada and the United States in several Broadway plays and on national television. He appeared in the 1959 touring company of The Show Off with Genevieve, and played the title role in The Two Britons at Pittsburgh Playhouse for two seasons, he was seen in ten productions in the A.C.T. in Fian's The Star of the Morning, The Boys in the Band and as Grandpa in The Odd Couple. Mr. Bird, who has also made guest artist appearances at several colleges and universities, is a charter member of the Hayward Repertory Company, the Seattle Repertory Company and has appeared at the New Theatre and with the Tyrone Guthrie Theatre. Playing major roles in many productions, including the title role in the premiere production of Joffe.

RIOLOUSSO, an associate artistic director of South Coast Repertory Company and director of their Actor's Name Theatre, was a founding member of the A.C.T. among Troupe four years ago and spent a year with the training program. He returns this season as a member of the acting company and as a teacher of pantomime.

ARNOLD BAKER, who earned a bachelor's degree from Westminster College and a master's from the University of Minnesota, played the lead role of Mark Twain in Mark Twain and Me at the Actors' Equity Association's 10th Annual Shakespeare Festival at the Stratford, Connecticut, in which he was a founding member. The A.C.T. last season in The Mystery Cycle and directed the Easter Cycle this year.

EARL BOEN, who joined A.C.T. this past summer to play Le Bret in the premiere production of The New Theatre in America series, has several years of experience on both coasts. In television and commercial credits in addition to extensive stage appearances at major repertory and regional theaters in the Midwest and the Eastern University tour with The Misanthrope and Exit the King. He made his first appearance in A.C.T. in I Married Love and It Can't Take It With You, and has appeared in 10 Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Gershon on the CBS daytime serial, Love is a Many Splendored Thing. For the past two summers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Hotspur VII, The Latent Heretocism, The Enemy of the People, The Comedy of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Paradise Lost, Cyrano de Bergerac, The Misanthrope, The Merchant of Venice, and as Skylock in The Merchant of Venice. He also appeared in The Comedy of Errors at A.C.T. and in A.C.T.'s 1973 Summer Training Conference.

RAY BIRD, who comes to his first season with A.C.T. from the Milwaukee Repertory Theatre where he acted and directed for two years. With a bachelor's degree from Northwestern and a master's from the University of Minnesota, Mr. Bird has appeared in many leading roles in Chicago, New York, and Philadelphia. He is a member of the Actors' Equity Association and a director of A.C.T.'s 1973 Summer Training Conference.

ANDY BUCKER, who returns to A.C.T. after several seasons with the APA Repertory Company. His direction of The Odd Couple at both its West Coast and East Coast productions, and of its premiere at A.C.T. in 1973, is the first assignment as associate director of the A.C.T. in Baltimore. He is a member of the Actors' Equity Association and a director of A.C.T.'s 1973 Summer Training Conference.

JANIE ATKINS, who holds a B.A. in English from the University of Pennsylvania, and attended the University of Virginia, is a veteran of numerous radio and television character assignments and taught acting at A.C.T.'s 1973 Summer Training Conference.

Joseph Bird, who returns for a fourth season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1953 to 1969, Mr. Bird also toured Canada and the United States in several Broadway plays and on national television. He appeared in the 1959 touring company of The Show Off with Genevieve, and played the title role in The Two Britons at Pittsburgh Playhouse for two seasons, he was seen in ten productions in the A.C.T. in Fian's The Star of the Morning, The Boys in the Band and as Grandpa in The Odd Couple. Mr. Bird, who has also made guest artist appearances at several colleges and universities, is a charter member of the Hayward Repertory Company, the Seattle Repertory Company and has appeared at the New Theatre and with the Tyrone Guthrie Theatre. Playing major roles in many productions, including the title role in the premiere production of Joffe.

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Edward Hastings  
Mark Borden  
Robert Bonaventura

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Pennsylvania State University, has attended the University of Wisconsin and taught English in Milwaukee. She has directed several plays, including "The Tempest," "Pygmalion," and "Our Town," at the University of Wisconsin and elsewhere. She is currently a member of the Actors' Equity Association.

JOHN BIRCH, who has directed "The Tempest," "Pygmalion," and "Our Town," at the University of Wisconsin and elsewhere. He is currently a member of the Actors' Equity Association.

JENNIFER BIRCH, who has directed "The Tempest," "Pygmalion," and "Our Town," at the University of Wisconsin and elsewhere. She is currently a member of the Actors' Equity Association.

JONATHAN BIRCH, who has directed "The Tempest," "Pygmalion," and "Our Town," at the University of Wisconsin and elsewhere. He is currently a member of the Actors' Equity Association.

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HARRY HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's degree from the UCLA Film and Television History, joined the company last season, appearing in Corinna de Bergerac. You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and the Doctor in The Invention of Lying. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kalbush, the Hoffman taught his own drama and directed at Illinois State U. and studied at the New School with Harold Clurman and directing with Edwin Driesen. The author of a book of poetry called The Ranch, published in 1967, he is a former member of the American Shakespeare Festival with the Berkeley Repertory Theatre in both Julius Caesar and Angels in America, and has appeared in Shakespeare roles in the past six years.

HARRY HOFFMAN

ROGER KERN, who joins the A.C.T. acting company after two years in the film industry, created the roles of Nervin in Hagar's Children and Kath- erine in Long Day's Journey into Night. He has also been a featured actor in the A.C.T. Plays. Kern is also known for his performances as Little for the A.C.T. Plays, Prodigy, and appeared in Corinna, The Crucible, Caesar and Cleopatra and Anthony and Cleopatra.

ROGER KERN

JUDITH KNAUSS, in her second season with A.C.T., played a featured role in Long Day's Journey into Night at the University of California at Berkeley, and later joined the University of Arizona. She has performed in several Shakespeare productions, including A Midsummer Night's Dream and Much Ado About Nothing. Also for A.C.T. she has appeared as Beatrice in Much Ado About Nothing. She is also known for her performances as Cleopatra in Cleopatra and As You Like It. In addition, she has performed in Shakespeare productions at the University of California at Berkeley and the University of Arizona.

JUDITH KNAUSS

EBRULLY P. ELPERIN, has appeared in the American Shakespeare Festival in the role of Corinna de Bergerac. He has also appeared in Corinna, The Crucible, and Julius Caesar. Elperin is currently one of the most sought-after actors in the United States, having appeared in numerous productions across the country. He is known for his versatile and dynamic performances, which have earned him critical acclaim and a dedicated fanbase.

EBRULLY P. ELPERIN

RICK HAMILTON, in his first season with A.C.T., appeared in Corinna de Bergerac, The Merchant of Venice, and The Crucible. Hamilton is a highly respected actor, having performed in numerous productions across the country. He is known for his powerful performances and his ability to bring depth and nuance to his roles. His talents have earned him critical acclaim and a dedicated following among theater-goers.

RICK HAMILTON
BARBARA DURKIN, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac and 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 airing in February. Miss Durkin was seen as an Ovaltine University in It and In the Country Wife and Alice in Wonderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

BOBBY F. ELBERGER, who was a member of A.C.T.'s training program for three years and last year appeared in a child's production of Our Own Miss Rex, Anthony and Cleopatra and Cyrano de Ber- gerac. The recipient of a Rockefeller Foundation fellowship with Kristin Linklater in voice teacher training, Mr. Elberger has also taught at the Manito- toba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Mu- sic Center, the theater arts depart- ment at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

SABIN EPTON, who taught during A.C.T.'s summer session at the Congres- ses, 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. In addition, he was an assistant director and former member of the performing ensemble of the Cote La Marina Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mima E.T.C. extension workshop. Mr. Eptin, who spent two years as a guest director and physical training at the Utah Shakespeare Festival and served as a visiting lecturer in the same capacity at the Grand Valley State College and Strindberg's Dance of Death (Alice).

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 Leslie's 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 was a leading actress with the Oregon Shakespeare Festival for the past two seasons, appearing in eight different productions including The Taming of the Shrew (Kathy), The Crucible (Elizabeth Proctor), The Importance of Being Earnest (Gwendolyn) and Strindberg's Dance of Death (Alice).

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they con- tinue to administer and direct, dou- bles 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 directed the Young Artists' Musi- um including The Unlucky Molly Brown and Now to Succeed in Business and Politics. She has also directed on stage in the Manhattan Playhouse produc- tion of Ten Nights in a Bar Room. Palo Alto, Mrs. Graham's sister is Vivian Vance. Lou Ann Graham

ELIZABETH HUDDLE, a native of Sac-ramento 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 artist with the Actors Theatre of Phoenix. Miss Huddle appeared in several productions with the Lincoln Center Repertory Company, played opposite top-name stars. In 56 years with the Oregon Shakespeare Festival as well as the California Shakespeare Festival. Miss Huddle was seen most recently as Corin in King Lear at San Diego's National Theatre, where she had been a leading actress for the past three seasons.

HENRY HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's from the University of Min- nesota State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s largest production of the season, The Crucible and Cyrano de Bergerac. In addition to A.C.T.'s forthcoming TV performance of Cyrano for the new PBS series, Theatre in America, his television credits include two spe- cials, in Manila and Korea, made in connection with his USO tours of more than 100 performances. Mr. Hoffman joined the company last season, ap- pear ing in Cyrano de Bergerac. You Can't Take It With You, The Miracle Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and Wolsey in A Woodrow Wilson Scholar and Fol- bright Scholar for research in Kabul; theatre Hoffman taught his drama and directed at Illinois State U. and studied at the Moscow Art Theatre with Harold Clurman and directing with Edwin DuBois. The author of a book of poetry called The Reach, published in 1967, he is a former member of the Royal Shakespeare Company and appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and has appeared in 18 Shakespearean roles in the past six years.

JUDITH KINN, in her second season with A.C.T., played a featured role and understudy to Helen Collagher in the Broadway company of No, No, Nanette prior to joining A.C.T. She has appeared in the reviews That's Entertainment on Broadway, and her off-Broadway debut in the.zh cocktail, a Shoomer's Skylight as well as a role at the Upstairs at the Down- stairs. A member of the national comp., of George M! with Joel Grey and Fosse with Miltie Berle. Miss Kinn has also made two TV guest appearances on Love American Style, is seen on the Children's show on NET, and appeared in the film of A.C.T.'s production of Fiddler on the Roof. Last season, she was seen in Cyrano de Bergerac, The House of Blue Leaves, The Miracle Cycle. The Theatre in America. Mr. Kinn played the fool in the Marin Shakespeare Festival's Twelfth Night last summer and was also seen in several of Productions of The Country Wife and You Like It.

ROGER KERN, who joins the A.C.T. acting company after two years in the training program, created the roles of Merwin in Hagar's Children and Ruth- mer in Helen's Children, a joint Ameri- can and Australian production little for the A.C.T. Plays in Progress, and appeared in Cyrano, The Crucible, Caesar and Cleopatra and A Midsummer Night's Dream. He has spent the past two summer seasons with the Old Globe Festival in San Diego where he played Shylock in the Merchant of Venice and appeared in King Lear and The Merry Wives of Windsor. Last year he appeared in the world premiere of a local production of Jesus Christ Superstar. Several years ago, Mr. Kern appeared in Richard VV, King Lear, and A Midsum- mer Night's Dream at the California Shakespeare Festival and at the Uni- versity of Santa Clara appeared in many major roles, including the title role in Uncle Vanya, Tony Lumpkin in She Stoops to Conquer, Conairca in MasekSade and Krippel in Krippel's Last Fast.
Crucible and You Can’t Take It With You.

Audith Knaul

RUTH KOBART, most recently seen in New York, arrived in the fall of 1964 and a half as Nurse Ratched in One Flew Over the Cuckoo’s Nest, was a member of the Hopkins summer theater and season. "I changed from school to season," she said, "and the majors major in theater in San Jose in majored in drama at Stanford University. The wife of A.C.T.’s director Allen Fletcher, Miss Wailer has sung with the New York City Opera and worked with NBC’s radio and drama workshop in New York where she studied with Alice Hermes, Miss Wailer spent several seasons with the Ovation Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre production of Twelfth Night. In Ideal director, in a role she frequently plays in her native New York, she appeared in The Tempest, The Roman Comet, and You Can’t Take It With You, Banu and The Merchant of Venice, in The Merry Wives of Windsor and in The Merry Wives of Windsor."

CHARLES LANTER comes to A.C.T. from the past summer’s season at the Old Globe Theatre in San Diego, where he appeared in Allen Fletcher’s production of Two Gentlemen of Verona as well as in their King Lear. He holds a Bachelor of Music degree from the University of Washington, where he studied under W. Duncan Ross, Marv Rollins, and also appeared there with the Seattle Repertory Theatre and the Seattle Playhouse. He was also seen in San Francisco’s Fogg Theatre Company as a member of their summer production of Lord of the Rings."

Clara Malo

FRED OLSTE, who attended A.C.T.’s 1969 Summer Training Congress, returns this season as a director and as the acting company. A native of Brooklyn who holds a bachelor’s degree from Brooklyn College, he appeared in many major roles with the Milwaukee Repertory Theatre, including Silva in Two Gentlemen of Verona, the Angel Gabriel in Nigel Jackson’s English Mystery Play and in Macbeth."

Clara Malo

KERRIGAN PRESCOTT joined A.C.T. two seasons ago as an actor and has been seen in Rosencrantz and Guildenstern Are Dead, Curse of the Black Pope, Cleopatra, Paradise Lost, The Contrator, Cyano de Bergerac, The Merry Wives of Windsor and You Can’t Take It With You. Having trained at theWebber Maximowicz School for Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic’s Young Actors Company. While there, he appeared in many roles and also appeared with other major repertory theatres in England."

FRANK O’HILL has served the company as its director of the Alexander Technique since the Conservatory’s beginning in 1963 in Pittsburg, Pennsylvania. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolovic Studio of Acting in New York, and trained to teach at the American Center for the Alexander Technique in New York. Joining the company as an A.C.T.’s actors, Mr. O’Hill has appeared as an actor in such productions as Twelfth Night, On The Most Happy Fella, 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 Aishah 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 a leading actor of the Berkeley Repertory Theatre. His performances there included Sir John Falstaff in Shakespeare’s Henery IV, Part 1, in which he appeared with the New York Shakespeare Festival in 1966. Mr. Mooney holds an M.A. in English from Berkeley and currently teaches drama at Stanford University. He trained with A.C.T., as an acting company member and last season appeared in Cyno de Bergerac and The Crucible and played Aion in the special production of The Caretaker.

CLARA MALO

PATRICIA ANN PICKENS comes to her first season with A.C.T. after having trained and performed with the Pennsylvania Playhouse at Theatre Workshop in San Francisco. Also an accomplished singer, she has appeared in the New York Shakespeare Company, which she has performed in for many years. She is a member of the New York Shakespeare Company’s Shakespeare Festival. At the Seattle Repertory Theatre she played Camilla in A Far In Her Ears, Sands in The Red, Red Lovers, and also in The Soft Robe and The Red Lovers, and appeared in The Merry Wives of Windsor."

E. Kerrigan Prescott

RAY REINHARDT, returns to A.C.T. this season after two years at the Palace of Fine Arts. Past seasons have seen him as Andrew Wyke in Sleuth, Stanley in A Streetcar Named Desire, George in Death of a Champion, and most recently in A Christmas Carol."

Ray Reinhardt

JOHN WHITE, a specialist in stage combat choreography who teaches those skills at A.C.T., comes to his second season with the company as an American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at the American Shakespeare Festival, and was also the recipient of the Bob Hope Scholarship, a graduate of the University, from which he holds a Bachelor of Fine Arts degree, and also appeared in the Bob Hope Theatre there in such roles as Ahaskula in The History of King Lear, with the American Shakespeare Festival in Stratford, Conn., and was also seen in the film film. He was most recently seen in Pro Musica’s opera La Daphne, at both the Spoleto and Knebula Festivals.

J. Steven White, a specialist in stage combat choreography who teaches those skills at A.C.T., comes to his second season with the company as an American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at the American Shakespeare Festival, and was also the recipient of the Bob Hope Scholarship, a graduate of the University, from which he holds a Bachelor of Fine Arts degree, and also appeared in the Bob Hope Theatre there in such roles as Ahaskula in The History of King Lear, with the American Shakespeare Festival in Stratford, Conn., and was also seen in the film film. He was most recently seen in Pro Musica’s opera La Daphne, at both the Spoleto and Knebula Festivals.

Frank O’Hill
he was seen in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Crucible and as Ronnie in The House of Blue Leaves.

NANCY WICKWIRE, a graduate of Carnegie Tech's School of Drama who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milkwood. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Map of the World and Girl of the Golden West, among others. She started at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

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The perfect gift for all occasions throughout the year is an A.C.T. Gift Certificate. Here's the ideal way to do your holiday shopping: give someone you care for many hours of theatre enjoyment. For the holidays, birthdays and anniversaries, what could be more welcome than an A.C.T. Gift Certificate, good at face value for any plays in the A.C.T. repertoire during the entire season — any performance.

Gift Certificates may also be purchased for A.C.T.'s special productions at the Marines' Memorial Theatre. Currently playing a limited engagement is Oh! Coward! the hit musical revue composed of sketches and songs by the late master of sophistication, Sir Noel Coward. Other outside shows included the record-breaking run of Godspell, Hair, Will Rogers, U.S.A. and many others.

Step by the Geary Theatre box office or order your Gift Certificates — in any denomination — by mail. Simply indicate the name and address of the recipient for our records.

GIVE A.C.T.—a very special gift.

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 771-9003 with their call relatives 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).

paid press:

WILLIAM GANSELEN, HANK KRAMZLER, DENNIS ANDERSON, AND HIRO NARITA for photography.

KAPLAN’S of San Francisco.

Christopher Darling for Elizabeth Huddle’s program photos.

Arthur Simon for photos, Melton Park, California, for opening night décor for Oh Coward!

Special thanks to Charles Lee, Elora Podgorny and Betty Masler for their years of volunteer service in the Press and Public Relations Department.

Special Discount Rates are available to clubs and organizations attending A.C.T. performances at the Geary and Marines Memorial Theatre in groups of 25 or more. Special student rates (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.

To receive advance notice of special A.C.T. events, please send a self-addressed stamped envelope to the Geary Theatre Lobby, or send your name and address to A.C.T. mailing list, A.C.T., 450 Geary St., San Francisco 94102.

We do not have much snow in Perth. It is said that we gave it to America to make your holidays brighter.

Along with the snow go our best wishes... and our good whisky.

We don’t miss the snow. And we always keep enough Dewar’s “White Label” over here to toast a few friends of our own. The season would be mighty cold without that!

Authentic.

DEWAR’S

"White Label"

Dewar’s never varies.
he was seen in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Crucible and as Ronnie in The House of Blue Leaves.

NANCY WICKWIRE, a graduate of Carnegie Tech's School of Drama who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milkwood. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Map of the World and The Golden West, among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

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A Very Special Gift

The perfect gift for all occasions throughout the year is an A.C.T. Gift Certificate. Here's the ideal way to do your holiday shopping—give someone you care for any hours of theatre enjoyment. For the holidays, birthdays and anniversaries, what could be more welcome than an A.C.T. Gift Certificate, good at face value for any plays in the A.C.T. repertory—during the entire season—any performance.

Gift Certificates may also be purchased for A.C.T.'s special productions at the Marines' Memorial Theatre. Currently playing a limited engagement is Oh! Coward! The hit musical revue composed of sketches and songs by the late master of sophistication, Sir Noel Coward. Other outside shows have included the record-breaking run of Godspell, Hair, Will Rogers, U.S.A. and many others.

Stop by the Geary Theatre box office or order your Gift Certificates—any denomination—by mail. Simply indicate the name and address of the recipient for our records.

GIVE A.C.T.—a very special gift.

TO THE AUDIENCE...

curtain time: in accordance with 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 fire exits. 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 771-9603 with their call-serviced 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).

credits: WILLIAM CANSSEN, HANK KRAZES, DENNIS ANDERSON and HIRO NARITA for photography. KAPLAN's of San Francisco. CHRISTOPHER DARLING for Elizabeth Huddle's program design. ARTHUR SIMON Flowers, Meilo Park, California, for opening night decor for Oh! Coward. SPECIAL thanks to Charles Lee, Dona Pederson and Betty Master for their years of volunteer service in the Press and Public Relations Department.

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Authentic.

DEWAR'S "White Label"

Dewar's never varies.
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-the-minute 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 Bulloch 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 is that 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 definitive 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 coffees. In Middle Eastern delicacies, all with price charts.

A fact-filled column by wine expert Charles Sullivan and deft 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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IF YOU'RE FOND OF WINE AND FOOD...

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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's trapped inside the speaker cabinets.

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

designer vector and non-type twenter, this innovative design means remarkable efficiency. At 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.

PERFORMING BACCHUS

by FRED CHERRY

Since 1797, this popular, ubiquitous French aperitif with the unique aniselicorice 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 be just a couple of rickety tables and wooden folding chairs under an ancient awning).

Or, it may be a vast, grass-lined extravaganza 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-in dulgence. 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 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’d 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—garçon 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 sipped his wine. “I saw it under bad conditions.”

“What do you mean,” I asked. “The curtain was up.”

(Continued on p. 67)
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The surprising sound of Zenith.

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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 post 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 $900 a bottle.

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 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 38 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, each stem would vary between 15 and 20 inches. The color range runs from pure white through a full palette of pastel 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 polygonthus 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 have discouraged growers. And, like it or not, a European flower grower has described our tastes as “unsophisticated,” 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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XO Rare Reserve Brandy by The Christian Brothers
Worldwide Distributors Fromm and Sichel Inc., San Francisco, California
Brandy: 80 proof

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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 Trassen Daisy in raised beds with a quick-draining soil mixture. Some go into containers filled with a new version of the famous L. C. mix. At Davis, we 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 gerbers in your garden, you have an unbeatable proposition for you. This year I have 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, Calif. 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 feed-back from interested gardeners on conditions gerbers 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.

Serve wine at its proper temperature.

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 someone to babysit their portfolio? Hardly. 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 restrictive investment policies or cumbersome committee approvals.

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Our money managers are investment experts in their own right. On top of that, they have the full technical resources and the innumerable 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.

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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 my garden.

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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 dept. stores
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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 new men from our Capital Management Service, soon.

In northern California—
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Norman R. Leclerc, Vice President, (213) 685-3774.
BANK OF AMERICA
Capital Management Service
NEVADA ENTERTAINMENT GUIDE
for JANUARY 1974

RENO
Harrah’s Reno (Headliner Room)—
(Reservations toll free 800/468-3773)
thru Jan. 16—to be announced
Jan. 17-30—John Davidson
Jan. 31-Feb. 20—Roy Clark
Ponderous Hotel (dancing and show)—(Reservations toll free 800/468-3877)
thru Jan. 27—George Liberace
J. 28- Feb. 9—The Tahitians

LAKE TAHOE
Harrah’s Tahoe (South Shore Room)—
(Reservations toll free 800/468-3773)
thru Jan. 2—Peggy Fleming
Jan. 3-6—Sonny & Cher
Jan. 6-31—to be announced

LAS VEGAS
Caesars Palace
thru Jan. 2—Pepita Clark
Jan. 3-9—to be announced
Jan. 10-30—Bert Lance
Jan. 31—to be announced

Desert Inn
thru Jan. 14—Bobbie Gentry
Jan. 15-31—to be announced

Flamingo
Jan. 23—Sander & Young
Jan. 24-Feb. 20—to be announced

Frontier
Jan. 1—Phil Harris and Harry James
Jan. 2-9—Roy Clark and Diana Trask
Jan. 24-Feb. 19—Teresa Brewer

Riviera
Jan. 3—The Fifth Dimension
Jan. 4-31—to be announced

Sahara
Jan. 9—Jerry Lewis
Jan. 10-20—Buddy Hackett and James Darren
Jan. 21-27—Sonny & Cher
Jan. 28-Feb. 11—Tottie Fields

Sandals
thru Feb. 15—Wayne Newton
Jan. 26—Duke

Starburst
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 ordi
nary 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.

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NEVADA ENTERTAINMENT GUIDE
for JANUARY 1974

RENO
Harrah’s Reno (Headliner Room)—
(Reservations toll free
800/648-3773)
thru Jan. 6—to be announced
Jan. 17–30—John Davidson
Jan. 31-Feb. 20—Roy Clark
Ponderosa Hotel (dancing and show)—
(Reservation toll free
800/648-3772)
thru Jan. 27—George Liberace
Jan. 28–Feb. 9—The Tabithians

LAKE TAHOE
Harrah’s Tahoe (South Shore Room)
—(Reservations toll free
800/648-3773)
thru Jan. 2—Peggy Fleming
Jan. 3–4—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. 14—Bobbie Gentry
Jan. 15–31—to be announced
Flamingo
thru Jan. 23—Sandler & Young
and Lonnie Shore
Jan. 24–Feb. 20—to be announced
Frontier
thru Jan. 1—Phil Harris and Harry James
Jan. 2–23—Roy Clark and Diana Trask
Jan. 24–Feb. 20—Teressa Brewer
Riviera
thru Jan. 3—the Fifth Dimension
and Pat Cooper
Jan. 4–31—to be announced
Sahara
thru Jan. 9—Jerry Lewis
Jan. 10–20—Buddy Hackett and
James Darren
Jan. 21–27—Sonny & Cher and
David Brenner
Jan. 28–Feb. 11—Tottie Fields
Sands
thru Feb. 5—Wayne Newton
Jan. 17–30—Gabe Kaplan
and Dave Barry
Starbuck
Current—“Lido de Paris”
Tropicana
Current “Follies Bergere”
Dunes
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"I would like to create a cologne that will last
as long as there are men and women."
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-fog seats, handsome instrument panel and the new cut-pile nylon carpeting. Whenever you turn, there’s that Caprice feeling.

New styling, new practicality. Caprice Estate for ’74. A lot of wagon.

Chevrolet Building a better way to see the U.S.A.
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, putting 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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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.

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With the distinctive new grille and outside trim with full-out seat, 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 '76. 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 (1968) 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 the 335 million gallon level that industry leaders in November 1969 expected in 16 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 projections 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 old 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 1.6 gallons per year in 1972. Our beer intake 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.

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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Sat.: 10AM - 10PM, Sun.: 10AM - 6PM
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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 years old. 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 1.5 million gallons per year. 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 not 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 disemter stores. There were one wholesaler operating in Iowa and 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 Fred & 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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ALCOHOLIC BEVERAGE SALES FIVE YEAR TRENDS

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, were consumed 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 increased as lighter varieties contained 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 Figure 2. During the last four boom years, dessert wine slipped 71 million gallons on 18 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 move to heavily sweetened pop wines. From a 1968 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.

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. As the low alcohol pop wines have encouraged a greater frequency of use pattern, 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 25 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 other 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 customer. 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.

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.

Based on the favorable economic and social factors contributing to increased wine consumption, our domestic industry’s 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 4.5 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 from 1960 and compares the recent history of California bank forecasts for 1980.
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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.

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Based on the favorable economic and social factors contributing to increased wine consumption, our age-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 growth for sales of 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 total production in the country. The balance is produced by other states, mostly New York, Washington, Michigan, and Ohio. All of the states, California is the only one with large scale plantations of high yielding grape varieties from which the best American and European table and sparkling wines are produced. California wines are widely acknowledged as being superior in quality, and most of the imports. Our drawing is based on a study of the market, evident in Figure 4, due to demand out-putting sales to and buying from 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. Old wineries are being reactivated, new wineries are starting up, and existing production facilities are being expanded. Of the more than 50 bonded wineries in operation, E. & J. Gallo Winery, United Vintners (Meyenberg, Inc.), and A. S. N. Winery (Almaden Vineyards) and Distillers of the Chemical Co., Franz Brothers Winery (Coca-Cola Bottling of New York, and Proctor & Gamble (Distillers Corp, Seagram's, Ltd) account for over 80 percent of the business. Other corporate entries into the California wine industry include: Beringer Brothers-Pepperidge Farm, Robert Mondavi Winery-Rainer Brewing, and Widmer Vineyards-K. T. French.

Technology, brand competition and an increasing supply of improved wines 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, and improved protection against pests and disorders. New grape varieties such as the Ruby Cabernet and Caronel are being planted to provide improved crop 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 crop in 1970 and 1972, has resulted in record prices for wine, raisin and table grapes suitable for wine. Due to the shortage of wine grapes, approximately 50 percent of the 1972 crush was made up of raisins and table grape varieties. The record grape crop in 1973, estimated to be 50 percent higher than last year, should build up reduced inventories, but supply is not expected to catch up with demand until 1973-74. 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. New plantings of wine grapes amounted to approximately 14,000, acres in 1970, 32,000 acres in 1971, 48,000 acres in 1972, and an estimated 50,000 acres in 1973. A four year total of nearly 147,000 new acres compared to 137,000 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 144,000, and table grapes 35,000, acres. Of the state's total acreage in bearing, raisin and table grapes, 47 percent accounted for 47.7 percent vs. 27.5 percent 10 years earlier. This increasing percentage of wine grapes will provide better quality crop for wine at competition among domestic and foreign producers intensifies.

The possibility exists, should wine grape plantings continue at a high level, that an oversupply of wine grapes could develop in the late 1970's. If so, declining grower's prices might pass through to the consumer, giving him a better quality product at reduced cost...a rare phenomenon these days. Estimating future crop requirements involves a multitude of variables including crop yields, development costs, competition for land, 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 Leonard Adams and Louis Roemelt envision a per capita consumption level of five gallons per annum as realistic during the 1990's. Currently we average 1.5 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, and the use of complementary fruit protection and higher yielding, virus free vines. New grape varieties such as the Riesling, Cabernet and Cinsan 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.

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CRITICAL
WORDS

I do not want actors and actresses to understand my plays. That is not neces-
sary. 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

Shakes(puree) was a dramatist of note. 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-EXUPÉRY

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

I miss nightclubs — as much as possible. — PETER LINDY 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 pro-
ducer, talk him into doing a revival of it. — MOSS HART

My voice is not a put-on. I was already
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 differ-
ent. 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
(Concluded)

MODIST PROPOSAL
From the German wine estate of Dr. Buehrlein-Wolf in Wachenheim
comes one of the best Riesling wines of the Rheingau, Germany’s largest
wine producing region.

The grandparent of the present
owner, His Excellency Dr. Albert Buehrlein, was a friend of Chancellor
Bismarck and a well-known politician in his day. Many great artists and
composers came as guests to his home, and always the fine Buehrlein-
Wolf wines were served. (They are now available through Frank Schom-
emaker Selections.)

On 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., Eucri-
ides, the great dramatist wrote.
Where there is no wine, there
are no

LAMBS’ WOOL
With the current nostalgia for
things of the past — so evident in
the music, the dance and the the-
etic today — this may be the year
everyone revises "The Spirit of the Christ-
mas Past" in Yuletide celebrations.
The roiling holiday spirit of Victor-
ian England is being aptly demon-
stated these weekends in an
old warehouse near the Produce Mar-
ket now named — for the occasion—
Fez/Zip’s Warehouse.

There’s wine a plenty and
things of wine, too — like the 19th
Century Wassail Bowl with the curi-
ous name of "Lamb’s Wool." Mad
Sal personally gave me this rare
recipe in her Dockside Alehouse.

Telephone, write . . . or just drop in for a glass of wine.

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5 slices fresh ginger root or 1
teaspoon powdered ginger
1 teaspoon rum
6 whole cloves
6 whole allspice berries
1 stick of cinnamon, 2’ long
6 eggs, separated
1 cup brandy
10 slices of buttered toasted
French bread, cut into quarters

Place apples in a shallow pan, sprin-
kle them with half a cup of brown
sugar and roast them in a hot oven
for about 30 minutes. In a large saucepan combine ale, cherry, spices and
rest of the sugar; heat, but do not let boil. Beat egg yolks until thick and creamy. Beat white until stiff, then gently fold them into the beaten yolks. Slowly strain half of the hot ale mixture into the eggs, beating the mixture all the time. Turn the egg and ale mixture into a
warmed serving bowl. Bring the re-
mainder of the ale and cherry mixture to a boil and strain into the egg mix-
ture. Add a cup of brandy and stir
well. Float the roasted apples in the
bowl and serve at once, preferably
in mugs; serve the apples along with
the brew. Pass the toast for dipping
or floating in the mugs. Serves 12 to
18 persons generously. Merry Christ-
mas and a Happy New Year.
I do not want actors and actresses to understand my plays. That is not necessary. If they will only pronounce the correct sound 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.

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(Continued)

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

THE GREEKS HAD WORDS FOR IT
In the Fourth Century B.C., the Greeks, the great dramatist wrote.

Where there is no wine, love goes.

And everything else that is pleasant to man.

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

LAMB’S WOOL
With the current nostalgia for things of the past—to evident in the music, the dancing, and the theatre of today—this may be the year everyone revives “The Spirit of the Christmas Past” in Yuletide celebrations.

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

There’s wine a plenty and things of wine, too—like the 19th Century waistcoat bowl 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 all—what with the brawl playing songs of the sea by the marines and the shipwreckers, drunks, Charms and elves, and the people who inhabit the room.

So, Mad Sal tells me stories about her Alehouse as she sits with fried fish and the bouncer... all part of the endless festivities at the Great Dickens Christmas Fair. For the 1985-86 Novemeber-Annual, now bringing the “Spirit of Christmas Past” to San Francisco.

Here, Mad Sal tells me stories about her Alehouse as she sits with fried fish and the bouncer... all part of the endless festivities at the Great Dickens Christmas Fair. For the 1985-86 November-Annual, now bringing the “Spirit of Christmas Past” to San Francisco.
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- 8:00 PM - KGO (Channel 5) - Speech of the Week
- 8:00 PM - KIRK/FM - Showtime — "CABARET"

- Tues., January 22
  - 7:00 PM - KIRK/FM — Show Album — "SKYSCRAPER"
- 8:00 PM - KIRK/FM and KSDC/FM — Rhapsody on a Theme of Paganini (Bartok)
- 8:00 PM - KIRK/FM - Showtime — "COMPANY"

- Wed., January 23
  - 7:00 PM - KIRK/FM — Show Album — "VIZA"
- 9:00 PM - KIRK/FM and KSDC/FM — SYMPHONY NO. 6 (Vaughan Williams)
- 8:00 PM - KIRK/FM - Showtime — "ALL AMERICAN"

- Thu., January 24
  - 7:00 PM - KIRK/FM — Show Album — "SAY YANKEE"
- 8:00 PM - KIRK/FM and KSDC/FM — PIANO CONCERTO NO. 2 (Mozart)
- 8:00 PM - KIRK/FM - Showtime — "BIG ADO"

- Fri., January 25
  - 7:00 PM - KIRK/FM — Show Album — "MAN OF THE MOUNTAIN"
- 8:00 PM - KIRK/FM and KSDC/FM — CONCERTO FOR PIANO & ORCHESTRA IN E FLAT (Mendelssohn)
- 8:00 PM - KIRK/FM - Showtime — "HAPPY"

- Sat., January 26
  - 7:00 PM - KIRK/FM — Show Album — "GUY AND DOLLY"
- 8:00 PM - KRI/AM and KSDC/FM — SYMPHONY NO. 4 (Mahler)
- 8:00 PM - KIRK/FM - Showtime — "PHILADELPHIA ORCHESTRA"
- 8:00 PM - KIRK/FM - Showtime — "MUSIC FROM THE MOVIES"

- Sun., January 27
  - 7:00 PM - KIRK/FM — Show Album — "YES"
- 8:00 PM - KIRK/AM - Sunday Night Opera

- Mon., January 28
  - 7:00 PM - KIRK/FM — Show Album — "GOD"
- 8:00 PM - KIRK/FM and KSDC/FM — SYMPHONY NO. 2 (Bruckner)
- 8:00 PM - KIRK/AM — Showtime — "SPECIAL OF THE WEEK"

- Tues., January 29
  - 7:00 PM - KIRK/FM — Show Album — "I CAN GET IT FOR YOU WHOLESALE"
- 8:00 PM - KIRK/AM and KSDC/FM — PIANO CONCERTO NO. 3 (Prokofiev)
- 8:00 PM - KIRK/AM - Boston Pops
- 8:00 PM - KIRK/AM - Showtime — "MISS ME KATE"

- Wed., January 30
  - 7:00 PM - KIRK/FM — Show Album — "FEIT"
- 8:00 PM - KIRK/FM and KSDC/FM — VIOLIN CONCERTO IN MINOR (Dvorak)
- 8:00 PM - KIRK/AM — Symphony
- 8:00 PM - KIRK/FM and KSDC/FM — "SUBWAYS ARE FOR SLEEPING"

- Thu., January 31
  - 7:00 PM - KIRK/FM — Show Album — "SWEET SWEET"
- 8:00 PM - KIRK/FM and KSDC/FM — SYMPHONY NO. 1 (Shostakovich)
- 8:00 PM - KIRK/AM — Showtime — "TREN'S RAINBOW"

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