We open this program with a reminder.

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

And what we can do for you.
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When you return to business, think of the Business Bank.

And what we can do for you.
SHARE THE WEALTH
WITH ARTISTIC 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 (Reserv.
ations accepted only for 6 or more)

Spencer's is one of those eateries
we go to over the years for our sea-
food and have never thought of
writing about it, assuming you all
know 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 ap-
proach, 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 ingest but
only $13.45! Their excellent clam
chowder can be ordered by cup or
bowl (cup is only 40¢). Salads are
cold and crisp, and you may order
half a shrimp, lobster or crab salad
or louis, if you're not starving. We
have had a very good Bouillabaisse
French-style—without shells—great
for the lazier among us with good
garlic bread, for $3.25. Even the
coffee is hearty, and only 35¢! 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 Boone.
An adjacent market, where you may buy
fresh fish and seafood, is open from
9 am to 10:30 pm. A perfect spot to
head for after sitting by a fireplace on
a rainy day (and you needn't dress
up, either).

AGRAHIA—2435 Fillmore St. (at Jack-
son) San Francisco (567-5823)
HOURS:

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

Owners/proceptors: Stanford Steven-
son 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 ex-
udes good taste with every stop. Their
speciality is a potpourri which they
create, but as you explore the small
shop you will fall in love with Marion
Sawtell's superb $3 cat poster, her
first graphic work; she's a well-known
painter who exhibits at Pantechi-Gall
ery. Other appealing items are the
Carwell/Massey roses and perfum-
e oils (create your own scents),
beeswax candles, hydrophilic gar-
dens, dried straw flowers and gran
s, garden information, wild, shells, cof-
fees in the bean or ground, imported
or herbal teas and associated equip-
ment, including the full line of Me-
lita coffee pots and filters, which we
highly recommend for your coffee
lovers! Exclusives include small,
handcrafted pillows that run from $16.50 up
to $50 for a handwoven leather pil-
low. And, finally, if you're tired of the
Sunday New York Times, drop into
Agraria any Wednesday or later,
buy a copy of the London Sunday Times
for $1.25, and read what is possibly
the best newspaper in the
English language.

(Extracted from SHARE THE WEALTH, a
monthly newsletter highlighting
Chinny and S.F.'s favorite and former-
ly secret spots in which to eat, shop,
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
Bldg., San Francisco, Ca. 94117, or
call 387-7728. Send 75¢ for sample
copy. We are not responsible for the
possibility of some of the quoted
prices being changed.

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

SPENCER’S FISH CAVORT — 1999
Fourth St., Berkeley (845-7771)
HOURS: 7 days, 9 am-12:30 am (Res.
ervations accepted only for 6 or
more)

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food and have never thought of
writing about it, assuming you all
know and loved it. However, we
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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 as
approach, Spencer’s is a no-nonsense
place with inflation-proof prices. The
last time we dined there, one of our
party had Roasted Salmon with Egg
Sauce ($3.25) while we leaned on the
Captain’s Plate (calamari, prawns,
and abalone, served with cole
slaw, fries and tartar sauce)—more
than one can comfortably digest but
only $3.50! 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—great
for the lasagna villa. Scallops with
garlic bread, for $3.25. Even the
coffee is hearty, and only 50c! If you
don’t happen to groove on fish, a
steak will run $4.25 to $5.25, or a
veal cutlet at $3.25, and once in a
while an exciting beef stew for $2.25
including vegetables. Beer and wine
are available, as is regular booz.
An adjacent market, where you may buy
fresh fish and seafood, is open from
9 am to 10:30 pm. A perfect spot to
hold for after sitting by a fireplace on
a rainy day. And you needn’t dress
up, either.

AGARIA — 2455 Fillmore St., (at Jackson)—San Francisco (367-9825)
HOURS:

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

Owners/patrons Stanford Steven-
son 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 ex-
udes good taste with every step. Their
specialty is a posterium which they
create, but as you explore the small
store you will fall in love with Marson
Sawell’s superb $3 cat poster (her
first graphic work), she’s a well-known
painter who exhibits at Panthecon
gallery. Other appealing items are
the Cameron/Massey scoppy and perf-
ume oils (create your own scent),
beeswax candles, hydrophonic gar-
dens, dried straw flowers and grams,
garden information, woods, shells, cof-
fes in the bean or ground, imported
or herbal teas and associated equip-
ment, including the full line of Me-
lita coffee pots and filters, which we
highly recommend for your coffee
drinks! Exclusions include small,
hand-spun pillows which run from $16.50 up
to $50 for a handwoven leather pil-
low. And, finally, if you’re tired of the
Sunday New York Times, drop into Agaria any Wednesday or later,
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call 387-7720. Send 75c for sample
copy. We are not responsible for the
possibility of some of the quoted
prices being changed.)
**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 Butter and a mixed green salad with bleu cheese dressing upon which you may add Japanese rice wine vinegar and a 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 two choices of fried foods, including salad, baked salmon, halibut steak, beef kebabs, New York steak, and a green seafood combination, which includes lots of fish, scallops, teriyaki shrimp, crab and peppers. There are side orders available of a giant Idaho baked potato, steamed asparagus, corn on the cob and sautéd mushrooms. This is a comfort food, 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 thru Saturday from 11:30 to 3; dinner is served Monday thru Thursday from 4:30 to 10:30, Friday and Saturday 11:30 until 11:30, and Sunday from 4 to 10. There’s entertainment every night, and you can reserve a 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 copies of colored crepe paper. Outside of the rear window is an 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 Baked Salmon with bleu cheese dressing, baked fish with mushroom and wine, and turkeys breast of chicken with a lemon pepper crust and a special sauce. Lunch is served Monday thru Friday from 11:30 to 2 and features a variety of entrees like crumbed fish and baked salmon. There’s also a popular Sunday Brunch, preceded by Ramos Fuzes served from 11 to 2. American Express is honored at The Clock. For reservations call 408-375-6100.

**Niether’s Fishmarket**

Waikiki Gateway Hotel
Honolulu

If you haven’t been to Hawaii in two years and remember Niether’s, they’ve changed locations to the Waikiki Gateway Hotel on Kalakaua Avenue, but other than that everything is just about the same. Niether’s serves the best seafood dinners in Honolulu. For instance, there’s a choice of salad or a side dish — both are superb — and then it’s hard to make up your mind when you choose an entrée. There’s seafood au Gratin, Fried Scallops, Combination Loa Salads, Red Snapper, Fresh Filipino Meatballs, Smoked Salmon (an excellent white fish served with caper sauce), fillet of Sole Meunier or Escabeche, Poached Salmon, Creme Brulee, and Poached Nasi Malai. If there’s someone in your party that doesn’t prefer seafood, there’s Cig Au Vin and Roast Prime Rib of Beef. No matter what you order, the dinner is $5.95 and well worth it. There’s an adequate wine list; dinner is served nightly from 6:30 to 10. Reservations are suggested and may be made by calling 608-955-6132.

**Queen Elizabeth II**

On January 10, 1975

Queen Elizabeth II 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 Great Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She’ll sail to Caracas and Cape Town, Mombasa and Malé 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 II is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great speed and port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth II is magnificent inside and out. She has 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 II 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.
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 salad plus your choice of chicken teriyaki, king crab, shrimp teriyaki or lobster. In addition, there are three choices of fish:icksalmon, teriyaki steaks, halibut steaks, beef kebabs, New York steak and a great seafood combo which includes fish, scallops, teriyaki shrimp, crabs and peppers. There are also side orders available of a giant Idaho baked potato, steamed artichokes, corn on the cob and sauteed mushrooms. This is a most 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 of welcoming you and making sure that your needs are taken care of. Lunch is served Monday thru Saturday from 11:30 to 3; dinner is served Monday thru Thursday from 4:30 to 10; Friday, Saturday & Sunday from 5:30 to 10. Reservations are recommended. The Clock is 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 woodwork 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 chimney 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 (cooked with wine and herbs), Breaded Chicken breast (served with Southern sauce), Broiled Filet Merlot, Veal Vallarta (a delicious sauce), Fillet of Sole Meuniere, Double Cut Lamb Chops, Chicken Livers, Steak en Brecellet, Coq au Vin, London Broil (cooked with mushrooms and wine), Pork Tenderloin, plus Filet Mignon and Top Sirloin Steaks. Dinner is served nightly from 5:30 PM and reservations are a must. Lunch is served Monday thru Friday from 11:30 to 2 and features a variety of entreees like crepes and poached salmon. There's also a popular Sunday Brunch, preceded by Ramos Fizz, served from 11 to 2. American Express is honored at 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 $66,240.

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 on nine in the morning on Monday, March 31st.
Around the world in 80 days.
Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curacao and Cape Town, Mombasa and Male in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.
Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she's capable of great speed and 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 a magnificent inside and out. She's 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers. And there is a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.
Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers. The food will be impeccable as well. You will be travelling with three of the world's most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried. And the food will be, in preparation and presentation, some of the best the world has to offer.
Because it is her premiere world cruise and space is limited many of the most desirable staterooms are being reserved. If you would like to reserve space, or if you would like more information, simply call your Travel Agent. Or write Cunard, 555 Fifth Avenue, New York, N.Y. 10017. We'll be happy to send you our brochure.

Ni$$ik's Fishmarket
Waikiki Gateway Hotel
Honolulu

If you haven't been to Hawaii in two years and remember Nick's, they've changed locations to the Waikiki Gateway Hotel at Kalakaua Avenue, but other than that everything is just about the same. Nick's serves the best seafood dinners in Honolulu and shows no signs of slowing down. First there's a choice of salad or casserole -- both of which are superb -- and then it's hard to make up your mind when you choose an entrée. There's a seafood au Gratin, Fried Scallops, Combination Lobster Salad, Red Snapper, Fresh Alaskan Cod, Smoked Mahi (an excellent white fish served with caper sauce), Filet of Sole Meuniere served at various locations, Poached Salmon Crevettes, Stuffed Baked Trout and Poached Mahi Mahi Veronique. If there's someone in your party that doesn't prefer seafood, there's Coq au Vin and Roast Prime Rib of Beef. No matter what you order, the dinner is $5.50 and well worth it. There's an adequate wine list. Dinner is served nightly from 6:30 to 10. Reservations are suggested and may be made by calling 808/955-6133. Nick's Fishmarket honors American Express.

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Boston
Take a Walk on the Freedom Trail by ERNEST BEYL

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

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

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

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

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

Boston Common
The Trail begins at Boston Common, which was set aside in 1634 for a "typey ing field" and for the "feed ing 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 muttered for Quebec and Civil War regiments assembled. The British Army set out for Lexington and the Revolutionary War from what today is called Park Square. Near a pond on one side of the Common is a hoary and ancient tree from which we are told, witches, pirates and even a few Quakers, were hanged.

The State House
Follow the red bricks up an incline in the Common and come to Beacon Hill. Here is Boston State House with shining golden dome. It is the seat of the Commonwealth of Massachusetts. Samuel Adams laid the cornerstone on Independence day in 1795 and the building stands on land bought from John Hancock. Part of the building was designed by Charles Bullfinch who was also architect for the Capitol building in Washington. There'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 Goode." It is believed to mark the grave of Mother Goose. Gravestones stand straight or tilted with the years, ship munks hop between them along with tourists. Traffic murmurs from nearby Tremont Street.

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

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

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

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

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

Boston Massacre Site
A ring of cobblestones near the old State House marks the site of the clash between a jering mob of Bostonians and a British guard of nine soldiers in 1770. The British guards panicked and fired and five Bostonians were killed including Crispus Attucks, the man who was the first black victim to die for American freedom.
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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. Narrow streets are narrow and shops are all Italian (no tunes 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 street noises. In the center is a fine statue of Paul Revere on horseback, and apparently in the act of warning the populace about the British. The mall is rounded by a brick wall and along this wall, spaced evenly around the entire courtyard, are brass plaques with the Bill of Rights set forth in all to read. One plaque deals with the rights of freedom of the press; another with the right of freedom of religion, 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—though with the right to peaceably assemble.

The Union Oyster House

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

Durgin-Park

Durgin-Park is my second choice for restaurant greatness in Boston. I'm not really certain how old the restaurant is. I found no one there who could tell me exactly. It dates back to pre-revolutionary days, however. Peter Fanoul, called by contemporaries, the "topmost merchant in all the town," erected a large marina 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. Eldridge Park, who owned a slave and two and a half acres of land, a stable nearby bought the restaurant in partnership with John O'Connell, 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 it. John Chandler was a semi-mentalist who continued to run it, I'm told, to 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 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 apparently dinginess.

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. The doors are all made of wood and style. Long tables seat up to twenty persons. Silverware, china and soft shell pepper shakers are of the non-nonsense variety; heavy and practically unbreakable. Water is in big pitchers

at each table. Durgin-Park diners are thrifty as well as hungry.

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

"We are not responsible for any steak ordered well done."

"Our desserts, corn bread and baked beans are baked in our own bakery on the premises."

"We use only fresh lobster at all times."

"We use steel 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 (85c), fresh Boston cod (95c), Ipswich fried clams (72.50), broiled, live, two-pound, lobster (97.50). 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 were frequent restaurant patrons. It is served today with a couple of big scoops of vanilla ice cream.

OLD SOUTH MEETING HOUSE — Present building erected in 1729. Here gathered citizens to protest drafting into the English Navy and demanded withdrawal of British troops. The Boston Tea Party was planned in the Meeting House. During the siege of Boston, British troops used this building as a riding school to show their contempt to the colonists.

San Francisco

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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 area. The stores are narrow and shops are all Italian (no shops, 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 apparently in the act of warning the populace about the British. The mall is surrounded by a brick wall and along this wall, spaced evenly around the entire courtyard, are brass plaques with the Bill of Rights set forth in all to read. One plaque deals with the right of freedom of the press; another with the right of freedom of religious preference. In the courtyard a group of about twenty, elderly Italian men were seated playing checkers and cards. They were all gathered together in one corner of the courtyard-right under the huge, white 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 does go by the Old Union Oyster House but the establishment is not an official part of the Freedom Trail. The walker is left to discover the Oyster House for himself. It is one of the oldest restaurants in the city having been established in 1826. It was then a two-story building which has been enlarged and expanded to its present size. The building is now a combination of red brick and glass with a large stained glass window at the front. The restaurant is open for dinner only and serves seafood specialties. The food is excellent and the service is friendly.

Durgin-Park
Durgin-Park is my second choice for restaurant greatness in Boston. I'm not really sure what old the restaurant is. I found no one who could tell me exactly. It does date back to pre-revolutionary days, however, when Peter Fanoucl, called by contemporaries, the `topmost merchant in all the town,' erected a large oyster house near the steet of the same name. 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 entirely to the ship's crewmen and the crews of ships anchored in the harbor. The walls of the restaurant were covered with paintings of ships and figures of sailors engaged in their various activities. The walls were also decorated with paintings of fishing boats and scenes of maritime life. The restaurant was a popular meeting place for sailors and their families. Today, the restaurant continues to serve the same kind of food as it did in its early days.

Old South Meeting House
Old South Meeting House was erected in 1729. Here gathering citizens to protest drafting into the English Navy and demanded withdrawal of British troops. The Boston Tea Party was planned in the Meeting House. During the siege of Boston, British troops used the building as a military headquarters and installed a raised balcony to show their contempt to the colonists.

Baked Indian Pudding
Here is the recipe:

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

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

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

Old North Church is Episcopal 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 the style of Sir Christopher Wren. The interior is simple and handsome. Brass chandeliers hang on chains from 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 side by side and stretch their legs toward the warm. Brass plates on the pews indicate the original owners. Pew ownership was a Colonial custom; today anyone may occupy any available pew. As visitors walk through the church they read the inscriptions of long-gone Colonial worshippers on sedate brass plaques.

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"PERFORMING ARTS" MISCALANNY

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 misses off the toe or heel of the club seemed to go more straight and he still got the distance he wanted.

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

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

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

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

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

Did you know there are more than ten million guitarists in the U.S.?
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So Jim Flood got out of the stock brokerage business and formed a company called Alidia Golf Shafts, Inc. (Alidia means "far beyond" in Italian and at times, Gay Brewer's driver 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.

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If the monthly cost were about the same, which would you prefer to lease?

You may have thought it costs a lot more to lease a Mercedes-Benz. It doesn't.

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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. While it's a skier's delight, it's better for 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 golf-in, dinner, tours of the nearby ski areas, Sunshine Village, Mount Norquay and Lake Louise. CP Air (Canadian Pacific Airlines) will send you information. Telephone 391-1000.

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 memory man 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.

Vancouver Bound?

In your quest for the ideal, moderately-priced, clean, handy, well-located hotel try the Ritz International in Vancouver, British Columbia. It

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Whether the sun shines tomorrow, or it rains...

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is right in downtown Vancouver and has a good restaurant, also moderate-
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mall says, the Ritz will get you tickets to the Vancouver Canucks’ home
games and arrange direct bus trans-
portation from the hotel.

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Two Years Before the Mast

In 1835 a young Harvard man named Richard Henry Dana shipped out as a seaman from Boston aboard the brig, Pilgrim bound for Califor-
nia. 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 Bos-
ton (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 so hard in those days.

Now comes the news that three ship buftfs from the Monterey Penin-
sula 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 1200-acre com-
munity near San Jose developed by the Atkinson Land Company. Originally the area was a Spanish land grant. More recently, it was the prop-
erty of Colfax Vineyards. The old vineyard and the Colfax mansion still stand. Golf, tennis, swimming, riding, and other sports are available. One, two and three bedroom homes.

Why do we bring this up? Because of a unique policy. One member of each resident family must be forty-
five or older with no children under college age living at home. In other words the community is not for the over sixty-fives nor for the young marrieds. Just for the nice sensible mid-forties crowd. There are a lot of us around.

After Theater Dining

Word comes from Le Club, the fine restaurant in the Clay
Jones Apartments on Nob Hill, that its kitchen is now open until mid-
night and its bar until 2 a.m. Bryan, manager, says he really means mid-
night and that patrons can wait in at 11:59 p.m. and enjoy a late din-
ner. This is good because so few fine restaurants are open after theater dining. Every night but Sun-
day.

Viva Pancho Villa

A postcard from Acapulco tells that passengers on the Spirit of Lon-
don’s November Mexico cruise were steeped in the lore of famed Mexican revolutionary Pancho Villa and Eng-
lish-explorer, Sir Francis Drake.

Aboard as a passenger was syndi-
cated columnist and Pulitzer prize-
winner, Stan Delaplane, whose col-
umns “Postcard” and “Around the World With Delaplane” appear here in The San Francisco Chronicle.

The writer was aboard ship working on a Sir Francis Drake story. He wanted to take a first-hand look at Guadalupe, a port South of Acapulco where Drake landed during his Pa-
acific Coast voyage. There is a big controversy over where the explorer landed after he left Guadalupe. 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 lec-
tures on the Drake voyage.

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

There is a brand of tequila named after the Mexican general who lost his head and Papagayo Al Willamer served as a kind of Mexican Com-
mander Whitehead aboard the ship

Creating on-the-spot a new drink for passengers named in Pancho Villa’s honor. Try this in memory of Villa.

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Tennis Enthusiast

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 Roque Club. The national Hardcourt Tennis Champions-
hips were there in September. The Club is the brainchild of Laurence Vost, V.P., and general manager of Aptos-Scapes 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 Canuck’s home games on an almost-daily basis. The hotel is conveniently located one block from the airport.

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 County’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 neighbors.

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 is in Washington D.C. is to the government,” he says.

Believing that too often American business revealed its goofy side overseas by their companies, live in the area and was a member of the language-speaking cocoon, Freeman began the high-powered TSA program to teach language and culture to American executives. The Institute is running 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 TSA program doesn’t just 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. Meet TSA courses are six weeks long, some can extend to eight weeks. They are intensive and cover a completely foreign language environment.

Many big American companies which do business overseas are using Freeman’s program. “It’s good business not being the oblivious American abroad,” he says.

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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 Delaplante, whose columns “Postcard” and “Around the World With Delaplante” appear here in The San Francisco Chronicle.

The writer was aboard ship working on a Sir Francis Drake story. He wanted to take a first-hand look at Guatulco, 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 Guatulco. 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.

Delaplante 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 Delaplante who spent a week looking for it. He didn’t find it.

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

The Pancho Villa

In a blender put:

1 ½ oz. Pancho Villa Tequila

Juice of one lemon

White of an egg

1/3 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 Anyone

We note that Aiptos Seascrape, the beachfront condominium development on Monterey Bay near Santa Cruz, has a half-million dollar tennis complex called the Racquet Club. The National Hardcourt Tennis Championship were there in September. The Club is the brainchild of Laurence Vost, V.P. and general manager of Aiptos-Seascrape Corp.
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Critical Words

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

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 commendation or censuring, are both on one side, like those of a turbot.
— W. S. LANDOR

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

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

Critics must excuse me if I compare them to certain animals called asses, who, by growing wise, originally taught the great advantage of pruning them.
— WILLIAM SHENSTONE

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

Forebear to judge, for we are sinners all.
— WILLIAM SHAKESPEARE

Of all the cants in this world, deliver me from the cant of criticism!
— LAWRENCE STERNE

Marquisat.

Look at the words "Beaujolais Villages" on the label. They tell you that Marquisat is not just another Beaujolais. In France, only those wines that come from the best wine-producing villages in the Beaujolais District can be called Beaujolais Villages.

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Scottish Imports Ltd, 174 Grant Ave. A bit of Scotland in the heart of San Francisco. Scottish tartans, embroidered blouses, kilts, and sweaters. Authentic kilt, neckties, and Highland dress.

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

Bareas of Italy, Four 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 clothing, and a complete stock of cross country ski furnishings.

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


The Light Opera, Art Glass. The Rose Court, Ghirardelli Square. Specializes 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 over the world. Fine arts, jewelry, sculptures, Oriental rugs, crystal, and unusual contemporary gifts.

Sweeney & Quahle, 271 Sutter St. The San Francisco store for all your needs. Tennis, skiing, and backpacking specialties. Locations in Tiburon, Union Sq., Beno, and Lake Tahoe.

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

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


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

SAN FRANCISCO HILTON
Henri's Room at the Top dancing nightly to the Earl Heckscher Orchestra

SIR FRANCIS DRAKE
Stuffy Roof dancing nightly to the Richie Ferraro Trio

MIYAKO HOTEL
Garden Bar (3 shows nightly—Tue 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 Playmatins


dec. 18-26

FARIMONT HOTEL
Venetian Room (closed Mondays)
thru Dec. 5

Donald O'Connor

Dec. 6-16

Marlene Dietrich

Dec. 27-Jan. 16

Mills Brothers

Dancing to the Emilie Heckscher Orchestra

Tonga Room

Dancing nightly to Paul and his Hawaiian Alkahe featuring Armando Suarez

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

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

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

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

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

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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 The-
er is preparing for its new and ex-
tended 1974 tour. For the new year
the Company plans more perform-
ances in more communities than ever
before. New Mexico will be visited
for the first time, and Western Opera
Theater will return to Alaska, to re-
main there in residence for an entire
month.

In January Western Opera will pre-
sent performances of The Turn of the
Screw and La Traviata in cities and
towns throughout California, from
Monterey to Modesto. During the
next two months the Company will
tavel with The Barber of Seville and
Ernst Krenek’s What Price Confidence
through Northern California to Ore-
gon, to Arizona, and to Nevada.

The month of April will be de-
voted 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 direc-
tors and stage managers will serve in
larger communities as theater con-
sultants.

One small town to be visited by a
touring quartet is Kivalina, popula-
tion 200. Located on a small island
nine miles by one-quarter of a mile
north of the Arctic Circle, Kivalina
has a single school with 85 students
and four teachers. A letter written by
one of the teachers describes life in
Kivalina: “There are two mail plane
runs each week from Kotzebue, weather permitting. Kivalina villagers
basically follow the traditional sub-
sistence 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
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Western Opera Theater, founded
in 1967 by Kurt Herbert Adler as the
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Since the premiere operatic perfor-
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And, of course, books.

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Now that the curtain has rung 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 Monterey to Modesto. During the next two months the company will travel with The Barber of Seville and Ernst Krenek’s What Price Confidence through Northern California to Oregon, to Arizona, and to Nevada.

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

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

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

—Hubert de Givenchy

Hansel and Gretel is the holiday favorite.

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 Laurina in Gianni Schicchi who pleaded with her father to obtain a suitable dowry for her so that she can marry Renuccio progressed into the advanced stages of pregnancy and had to yield to her understudy, a more credible and manageable young heroine. The Wotwels, 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 repertory 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 Hansel and Gretel, beginning December 15, at the Palace of Fine Arts. The production of Humperdinck’s traditional holiday favorite, originally made possible in part by a grant from the San Francisco Foundation, is becoming as much a Christmas tradition in San Francisco as The Nutcracker and the City of Paris pine tree.

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

The theatre is one of the most expensive and useful instruments for building up a country: It is the heart and mirror of its greatness or decline. An intelligent theatre, well oriented in its branches from tragedy to vaudeville, can change the sensibility of a people within a few years; a disinterested theatre with change in its hooves instead of wings, can cheapen and fill itself into an entire nation. The theatre is a school of tears and laughter, and a free forum where men can express outlawry or ambiguous morality, where through living examples they can reveal the eternal laws of the heart and mind of man.

This concision vision of theatre was offered by Federico García Lorca in 1935, a year before he was murdered. The occasion was a special performance of his play, Yerma, at the Teatro Español where Lorca addressed the theatre company. "Tonight," he told the assembly, "I am not speaking as the playwright, nor the poet, nor the simple student of the rich panorama of man's life, but as an ardent, passionate believer in the theatre of social actions."

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

Lorca completed The House of Bernarda Alba, the third of his "rural tragedies," 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 comprised entirely of women. It joins the repertory this season under the direction of Joan Casin, well known to A.C.T. audiences through her performances in such productions as The HOT PANTS! BALTIMORE, You Can't Take It With You. The House of Blue Leaves, Paradise Lost, Dandy Dick and The Importance of Being Earnest.

Lorca's final play is his most realistic in terms of language as well as psychology. Widowed Bernarda Alba, intensely proud of her ancestry, commands her five daughters to remain locked in the family house for eight years in mourning for her husband. Contemplatively regarding the village men as unworthy of marriage in 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,2 frightened for the handsome Pepe Romano, can talk with him only in brief intervals through a barred window. The women sit and sew and soothé, as the drama rises 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's fleeting light, the flesh'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 before their windows in visions of fury and drunk with dirty eroticism. These are the visions which burned the poet's imagination as a child, and which he now recreates in a defined scheme, sure and palpant with truth. Scenes of lights and violence, hard, somewhat Goyaesque, and infinitely Spanish. And there, among these woman-figures, contained, self-sustaining, dark-souled — the serving women, trilling a low and passionate undertone ...

Mrs. Casin'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.
The Parliament recessed filter. It works like a cigarette holder works.

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

2. It wasn't a total loss, since it formed the perfect filter. Just like today's Parliament, with the recessed filter that's tucked back, away from your lips.


"DARK-SOULED... INFINITELY SPANISH"

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Lorca completed The House of Bernarda Alba, the third of his "tragic comedies," 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 comprised entirely of women. It joins the repertory this season under the direction of Joss Caslin, well known to A.C.T. audiences through her performances in such productions as The HOT L. Baltimore, You Can't Take It With You, The House of Blue Leaves, Paradise Lost, Dandy Dick and The Importance of Being Earnest.

"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 diseased theatre of the worthy of marriage in her hooves instead of wings, can cheapen and fulfill into a sleepy 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 Garcia Lorca in 1933, a year before he was murdered. The occasion was a special performance of his play, Yerma, at the Teatro Igualdad where Lorca addressed the theatre company. "Tonight," he told the assembly, "I am not speaking as the playwright, or the poet, or the simple student of the rich paradox of man's life, but as an ardent, passionate believer in the theatre of social action.

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

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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 nob, as she memorizes the ritual of marriage in her daughters, she embodies the codes and conventions of the past and places insubordination 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, frightened by the handsome Pepo Romano, can talk with him only for brief interludes through a barred window. The women sit and sew and soothe, 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 of gloom and the gloom of the characters is locked, and the tragic fate of persons filtered through the bars. It is a symbol of the poet's own aesthetic position. The world with all its hardships, against which Bernarda and her daughter vainly defend themselves, passes before their windows in visions of fury or drunk with dirty eroticism. These are the visions which burned the poet's imagination as a child, and which he now recasts in a defined scheme, sure and persistent with truth. Scenes of light and violence, sad, somewhat Goyesque, and infinitely Spanish. And there, among these woman-figures, contained, self-shaming, dark-souled — the serving women, trailing a low and picturesque undertone . . ."

Mrs. Caslin'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.
THE AMERICAN CONSERVATORY THEATRE presents
THE TAMING OF THE SHREW
By William Shakespeare
The members of the company dedicate this production to Cylr Magnin, a great teacher, a great friend of the arts and a great friend. Directed by William Ball
Associate Director: Eugene Barcone
Scenery by Ralph Funicello
Costumes by Robert Fletcher
Lighting by F. Mitchell Dana
Music by Lee Hoey

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 Quizzes, told of a husband who, upon learning that his wife had drowned in a river, mortally advises his mates to take up stream for the body, since his wife would always went against the current.

Among the more specific sources on which Shakespeare drew in writing his comedies, the Italian volume, I Suppositi (1599), by Ariosto, translated into French by Georges Cogiove in 1566 in Lyons. 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 unwilling bride, a woman paralleling the more traditional feminine attitude of the shrew's gentle younger sister.

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

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

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

JAMES B. MCKENZIE, Executive Producer
EDWARD HASTINGS, Executive Director

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

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

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Costumes by RALPH FUSINCELLO
Sets by ROBERT HEXTON
Lighting by F. MITCHELL DANA
Music by LEE HOBBY

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

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, was told of a husband who, upon learning that his wife had drowned in a river, monotonously advises his friends to look upstream for the body, since his wife went against the stream.

Among the more specific sources on which Shakespeare drew in writing his comedy, the Italian volume, Il Capitolo (1599), by Ariosto, translated into French by Georges Collogne in 1566 as Simplicius. 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 dowry-shrew woman paralleling the more traditional theme of the taming of the shrew's gentle younger sister.

In 1960, the scholars contended that the earlier comedy was written by a now forgotten scribbler, then printed by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bird himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cues from the play's Italian origins, placing it in the tradition of commedia, 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 del'arte plays began as basic plot outlines on which the actors freely improvised their own distinct styles of presentation. The plays were mostly brief and bawdy, filled with physical and verbal clanging and marked by a gallery of stock characters known for a single personality trait.

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

understudy

Petruchio: Charles Lamery
Baptista: Christian Hoffman
Katharina: Earl Boes
Gremio: Joseph Bird
Luciano: Steve White
Tranio: Horstans
Vincentio: Sabin Blenderd
Bianca: Robert Wheeler
Pedant: Allen Fletcher
Tibullus: Richard Chapman
Haberdasher: Curtis
Len Auric: Katherine—Elizabeth Cole
Widow: Jamie Jenkins

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 Critics Circle’ 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 unwanted, forgotten people who find humor and hope amid the despair of their surroundings. The play’s right has won special praise for the compassion it brings to its portrayals of those abandoned by the world.

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

The HOT L. BALTIMORE first was presented in February of this year by New York’s Circle Theatre, for which Wilson had previously written two one-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 fifteen-one act and seven full-length plays, including Lemon Sky, The Lighthouse Dog, The Romans of Edith, Rain in Gilead, Home Freet, Ludlow Farm and The Madness of Lady Bright. In addition, he wrote the libretto for the opera, Summer and Smoke, based on Tennessee Williams’ play, which had music by Lee Holby, composer of the music for A.C.T.’s productions of Cyrano de Bergerac and The Taming of the Shrew, among others. More recently, Wilson completed an original film script for CBS in collaboration with Tennessee Williams titled The Migrants.

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

THE AMERICAN CONSERVATORY THEATRE

presents

THE HOT L. BALTIMORE

By LANFORD WILSON

Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENUTRA
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL-DANA

the cast

Bill Lewis CHARLES LANYER
Girl JANE ATKINS
Millie JOY CARLIN
Mrs. Bellotti RUTH KOBART
April Green NANCY WICKWIRE
Mr. Morse JOSEPH BIRD
Jackie BARBARA DIRKISON
Jamie HENRY HOFFMAN
Mr. Katz RAY REINHARDT
Suzy ELIZABETH HUDDLE
Suzy’s John EARL BOEN
Paul Grainger III J. STEVEN WHITE
Mrs. Owenham JUDITH KNAIZ
Cal Driver BOBBY F. ELEEBER
Delivery Boy SABIN EUPSTEIN

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

THERE WILL BE TWO TEN-MINUTE INTERRUPTIONS

understudy

Bill: James R. Winker; Mr. Kates: E. Kerrigan Prescott; Paul Grainger III: Daniel Kern; Mr. Morse: Andy Backer; Jamie: Roger Kern; Suzy’s John: Robert Mooney; Taxi Driver: Raye Birks; Delivery Boy: Len Aulick; Mrs. Owenham: Jackie Elizabeth Cole; Mrs. Bellotti: Helen Underdaw; Girl: Claire Mallie; Millie: Deborah May; Suzy: Fredi Olsters; * April: Lou Ann Graham

Stage Manager: DIANA CLARKE

“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 137 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 hard-boiled wisecracks with an underlining of 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 undaunted by the fact that her scripts are never produced. Her granddaughter Essie is never without a new boyfriend, and the dinner table is always full of new friends and acquaintances. And in this salon of the avant-garde, there is always room for one more.”

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: the Kaufman and Hart and George S. Kaufman have been able to contribute to it. The Sycamore family is the most memorably mad group of comical eccentricities the modern theatre has yet had the good fortune to shadow.”

THE AMERICAN CONSERVATORY THEATRE

presents

YOU CAN’T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O’REILLEN
Associate director: JAMES ALLIE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by FRED KOOP

the cast

Penelope Sycamore ANNE LAWDER
Esie PATRICIA ANN PICKENS
Rhoda JUDITH KNAIZ
Paul Sycamore JOEY HOFFMAN
Mr. DePina ED RAYE BIRKS
Mrs. DePina BOBBY F. ELEEBER
Martin Vanderhof WILLIAM PATSON
Alice DEBORAH MAY
Hildy HILDA KOLSKOV
Tony Kirby MARC SINGER
Ann KOLSKOV
Gay Wellington RAYE BIRKS
Jim Kirby ELIZABETH COLE
Mrs. Kirby EARL BOEN
Mr. Kirby JOY CARLIN
Olga NANCY WICKWIRE
Three Men ANDY BACKER
Dave ROGER KERN
J. Steven WHITE

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

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

ACT II
A week later

ACT III
The next day

understudies

Penelope Sycamore: Ruth Koppe; Grandpa: Joseph Bird; Paul DePina: Robert Mooney; Ed: Roger Kern; Kolenkov: Ray Reinhardt; Donald: Sabin Epstein; Mr. Kirby; Mrs. Henderson: Andy Backer; Tony: James R. Winker; Mrs. Kirby: Lou Ann Graham; Three Men: Stephen Schreinzer; Alice: Fredi Olsters; Esie: Jackie Atkins; Rhoda, Gay, Olga: Barbara Dickerson

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: J. L. BURKE
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THE AMERICAN CONSERVATORY THEATRE \n
presents

THE HOT \nBALTIMORE

By LANFORD WILSON

Directed by ALLEN FLETCHER

Associate Director: ROBERT BONAVENUTRA

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

Bill Lewis CHARLES LAN EYER
Girl JANE ATKINS
Millie JOY CARLIN
Mrs. Bellotti RUTH KOBART
April Green NANCY WICKWIRE
Mr. Morse JOSEPH BIRD
Jackie BARBARA DIRECSON
Jamie HENRY HOFFMAN
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Suzy ELIZABETH HUDDLE
Suzy's John EARL BOEN
Paul Granter III J. STEVEN WHITE
Mrs. Oxenhart JUDITH KNAIZ
Cab Driver BOBBY F. ELLEBER
Delivery Boy SABIN EPEISEN

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ACT I
7:00 P.M.

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ACT III
Midnight

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

undertakes

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Stage Manager: DIANA CLARKE

THE AMERICAN CONSERVATORY THEATRE \n
presents

YOU CAN’T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O’REILLEN

Associate director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

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Essie JUDITH KNAIZ
Rheba PATRICIA ANN PICKENS
Paul Sycamore E. KERRIGAN PRESCOTT
Mr. DePina JOSEPH BIRD
Ed HENRY HOFFMAN
Mr. DePina BOBBY F. ELLEBER
Martin Vanderhof WILLIAM PATRSON
Alice DEBORAH MAY
Henderson CHARLES HALAHAN
Tony Kirby MARC SINGER
Boys: Kolenkov
Gay Wellington ELIZABETH COLE
Mrs. Kirby EARL BOEN
Mr. Kirby JOY CARLIN
Olive NANCY WICKWIRE
Three Aunts ANDY BACKER
Rogers: KEREN J. STEVEN WHITE

The scene is the home of Mr. Vanderhof: New York;

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

ACT II
A week later

ACT III
The next day

undertakes


Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: JAMES L. BURKE

“You can’t take it with you” notes

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

Of their collaborations, the Pulitzer Prize-winning You Can’t Take It With You has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year’s best film.

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Tempering elements of wild farce, sharp satire and hard-boiled wisecracks with an underlying warmth and tenderness, the play takes us into the Vanderhorfs’ household in New York, where a typical dinner menu is likely to consist of corn Belt, wit, humor and possibly some kind of meat. Grandpa Martin Vande-
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The play’s cast of characters in-
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ation for her ballet career, in spite of her instructor’s brutally candid apprai-
sal to the effect that, “Confiden-
tially, she stinks!”

When the comedy first opened on Broadway, critic John Mason Brown described it in words that are still true: “In a world in which the sanity usually associated with sunshine is sadly overvalued, You Can’t Take It With You is something to be prized . . . . It is blessed with all the happiest laughter from Moss Hart and George S. Kaufman have been able to contri-
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GET INTO THE ACT
Join us! You do make a difference.
We invite you to play a leading role in every stage production, every training scholarship, every school matinee performance.
Become a contributing friend of A.C.T. and join us today.
You have a part in all that we do.

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$10 or less $15 or less

$5 or less $10 or less

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$0.25 or less $0.50 or less

$0.10 or less $0.25 or less

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$0.02 or less $0.05 or less

$0.01 or less $0.02 or less

$0.00 or less $0.01 or less
NOTES ON "THE MISER"

From 1658, when he was thirty-six and his theatre company won the patronage of Louis XIV, Molière 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 Stendhal Strauss called "The Misanthrope," was his masterpiece. Succeeding generations came to regard him as France's greatest comic actor and playwright.

Written in 1668, five years before his death, "The Miser" is the third comic masterpiece, after "Don Juan" and "The Misanthrope," 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 cast
Harpagus, a miser
Claudine, Harpagus's wife
Elie, Harpagus's daughter
Valere, a Neapolitan gentleman, disguised as Harpagus's steward
Mariane, Harpagus's sister
Amelie, an unwholesome gentlewoman
La Fileuse, Claudine's valet
Froissot, a matchmaker
Master Simon, a loan-broker
Master Jacques
Mistress Claudia
Blondalise
La Meruelle
A Police Commissioner
His Clerk
Lackeys
Harpagus's house in Paris

RAY REYNARD
CHARLES LANYER
CLaire Malis
JAMES R. WINKER
WILLIAM PATERSON
ROBERT BOUSO
Elizabeth Huddled
RAVE BIRK
CHARLES HALLAHAN
PATTI CAREN PIGGINS
ROBERT MOONEY
SARIN ELPITEN
ANDY BACKER
ROSS GROCANN
JAMES ABBOTTSON, PHILLIP BECK

THERE WILL BE ONE TEN-MINUTE INTERMISSION

undertakings
Eleie; Jrane Akins
Ameline/Master Simon; Earl Boem; Dame Claudia
Elizabeth Cole
Mariane; Barbara Dirickson; Clerk; Bobby F. Elberbee
Master James; Henry Hoffman; Claudine; Daniel Kern
La Merilche/Blondalise; Roger Kern; Froissot; Judith Knitz
La Fileuse; Robert Mooney; Commissioner; Frank Ottwill.
Harpagus: E. Kiergan Prescott; Valeie; Stephen Schneiter
Stage Manager: DIANA CLARKE

On January 14, 1973, a gala invitational performance of "The Miser" was held in New York in honor of the 74-year-old Sir Noel. The black tie tribute ended with a long standing ovation from the distinguished guests assembled and a typical comment from Sir Noel. "I loved it... came out humming the tunes."

That occasion was the master's last public appearance and the last show of his that he saw performed. "The great professional" left a mark in the literary and theatrical world that won't soon be forgotten. His plays, songs and music, which span five decades, are indelibly stamped in the hearts and minds of generations. Sir Noel once remarked, "I do not approve of mourning, I approve only of remembering." Oh! Coward! those with whom Coward shared, 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 Rodney Cook, who is also featured with Charlotte Fairfax and David Hilditch, the entertainment will be seen for a limited engagement at the Marinian Theatre in A.C.T., an appointment with Woordmark Productions, is presenting the highly acclaimed new comedy of 'Tartuffe,' a new production of 'The Miser' and a new production of 'The Misanthrope' in San Francisco.

The cavadellas of songs and skits that "The Miser" Time Magazine labeled "the most marvelous party in town," consists of selections from Private Property (Best Man for Life) with Gay and Soil at night at 8:30 and Sail Away, among others, and is directed by John Kieger. His direction in A.C.T. productions of Tartuffe, Six Characters, King Lear, Under Milk Wood, and Don Juan in Hell has been praised by the critics and audiences.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cyrenus de Ferras in a new production of "The Miser." 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 Circle Critics, Cleo and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanov, 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 are Don Giovanni and Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and six Characters in Search of an Author. He served as both director and librettist of Tzu Hsi by Charles (Peterson), a new opera commissioned by the Ford Foundation and produced at the Center. Mr. Ball has worked as directing consultant and guest director at all major North American theatre festivals including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, the Ford Shakespeare in the Antioch and Toledo Shakespeare Festival. He made his San Francisco-directorial debut in 1959 with the Actor's Workshop production of The Dresser. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Musical Director's Fellowship. He directs in A.C.T. productions of Tartuffe, Six Characters, The Giver's Daughter and Miss Julie. In New York City, a firm that is active in packaging plays for tours throughout the U.S. and internationally, Mr. McKenzie is vice-president of the Council of A.C.T.

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 next to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. Since the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "gypsy" of A.C.T., he spends a good deal of time in San Francisco with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as Tales of Gods and Devils, Lust: Don't Let Brother Me I Can't Stop. 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 Country 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 Board of Directors of the American Conservatory Theatre.
NOTES ON

THE MISER

From 1658, when he was thirty-six and his theatre company won the patronage of Louis XIV, Molière 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 Scourge, The Miser. Succeeding generations came to regard him as France’s greatest comic actor and playwright.

Written in 1668, five years before his death, The Miser is the third comic masterpiece by Molière 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 nineteenth-century Paris depicted in the paintings of Daumier. Molière’s garrulous Valet Maligne, portrayed by Allen Fletcher, suggests, “a social playwright, and he satisfies social con- ditions. But in many of his plays—

underestudies

Ellice; Janie Atkins; Anneliese/Master Simon: Earl Boen; Daman Claudio: Elizabeth Cole; Marline: Barbara Dirickson; Clerk: Bobby F. Elleebee; Master Jacques: Henry Hoffman; Cleante: Daniel Kern; La Merlonche/Bridavoline: Roger Kern; Frosine: Judith Knatz; La Fletche: Robert Mooney; Commission: Frank Ottwell; Harpago: E. Kerigan Prescott; Valet: Stephen Schnitzer

Stage Manager: DIANA CLARKE
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from the University of Michigan and teaches at Anne Arundel Community College, returned to Chicago in 1972 to attend the University of Chicago's graduate program in English. While at Chicago, she was a member of the company's first year of productions and continued to perform in several productions with the company. She later joined the company's permanent ensemble and became one of its most versatile actors, appearing in a wide range of roles across several seasons. Atkins was a founding member of the company in 1972 and remained with the company until 1985, during which time she appeared in over 100 productions. After leaving the company, Atkins continued to work as an actress and teacher, and was named a Fellow of the American Academy of Arts and Sciences in 2004. She passed away in 2019.

JOE BIRD, who returned for a fourth season at A.C.T., holds a master's degree in drama from the University of Michigan. He is an accomplished actor and director with a wide range of credits in theater, film, and television. Bird has appeared in numerous productions at A.C.T., including roles in productions of Shakespeare, Chekhov, and contemporary plays. He has also worked with several other theater companies in the Bay Area, including the San Francisco Shakespeare Festival, the Bay Area Stage, and the San Jose Stage Company. Bird is a member of the A.C.T. Board of Directors and has been recognized by the company for his contributions to the artistic community. He is also a member of the board of directors of the San Francisco Shakespeare Festival.
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from the University of Michigan and teaches English at the City College of New York, has twice attended the University of London, and she is a student of the Conservatory of Theatre Arts and Dramatic Literature of the University of Pennsylvania. She has appeared in a number of productions, including The Merry Wives of Windsor and The Sign of Taurus. In January 1970, she was the recipient of the Theatre World Award for her performance in The Cherry Orchard at the Lyceum Theatre in New York. She is currently working on her second book, "Theatre and the City." During her time at the University of Michigan, she took courses in English Literature and Drama. She is the author of two books on Shakespeare and has written extensively on the history of the American theatre. She has also taught at the University of Michigan and is a frequent contributor to the Journal of American Drama. She is married to actor Edward Hudson and they have two children, Emma and William. She is the founder and director of the Hudson Theatre Company, which produces new plays and musicals. She is also a member of the Board of Directors of the New York Shakespeare Festival. She has received numerous awards, including the Tony Award for Best Direction of a Play for her production of "An Inspector Calls." She is also a member of the American Theatre Wing and the Dramatists Guild. She is a frequent guest on television and radio programs. She is married to actor Edward Hudson and they have two children, Emma and William. She is the founder and director of the Hudson Theatre Company, which produces new plays and musicals. She is also a member of the Board of Directors of the New York Shakespeare Festival. She has received numerous awards, including the Tony Award for Best Direction of a Play for her production of "An Inspector Calls." She is also a member of the American Theatre Wing and the Dramatists Guild. She is a frequent guest on television and radio programs. She is married to actor Edward Hudson and they have two children, Emma and William. She is the founder and director of the Hudson Theatre Company, which produces new plays and musicals. She is also a member of the Board of Directors of the New York Shakespeare Festival. She has received numerous awards, including the Tony Award for Best Direction of a Play for her production of "An Inspector Calls." She is also a member of the American Theatre Wing and the Dramatists Guild. She is a frequent guest on television and radio programs.
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directed, composed music for and acted in a production for the National Endowment for the Arts entitled "The Clowns about Laurel and Hardy." Buster Keaton and Charlie Chaplin.

Ronald Roosevelt

BONITA BRADLEY has been teaching at the University of California, San Diego since 1971. She studied Yoga in India for three years at the Iyengar Institute and then taught in Europe and America for several years before coming to the U.S. She has since then

Bonita Bradley

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master’s degree from Tufts University 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 music director in productions at Tufts University and Dedication Playhouse in Michigan. She was seen in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress in the Oregon Shakespeare Festival for the past two seasons, appearing in eight different productions. The \"Taming of the Shrew\" (Kath), The Cruci

Elizabeth Cole

SABIN EPISTEIN, who taught drama and theatre at the University of Pittsburgh during the years 1959-62 and 1965-67, holds a master’s degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of Arts' School of Drama and as an assistant director and former member of the performing ensemble at the Cafe La Mama Repertory Company. He also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, who spent two years as a guest director and director of physical training at the Utah Shakespeare Festival, served as a visiting professor at the University of West Indies, Trinidad, and performed at the Edinburgh Traverse Workshop Compan

Sabin Epstein

LOU ANN GRAHAM, who with her husband Ross began ACT’s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in last season’s Cyrano and two Plays in Progress productions. A director of children’s theatre for 18 years, she has also directed the music for the Hark Arboretum’s outdoor musical including The Unsinkable Molly Brown and How to Succeed in Business Without Really Trying. This season she appears in the Manhattan Playhouse production of T.S. Eliot’s Murder in the Rue Morgue. Miss Graham’s sister is Vivian Vanc

Lou Ann Graham

ROBERT CHAPLINE, master voice teacher for the acting company and composer, has appeared in ACT’s productions of Oedipus Rex, Anthony and Cleopatra and Cyrano de Berge

Robert Chapline

RICH HAMILTON had a first season in 1982 at the Massachusetts Repertory Theat

Rich Hamilton

BOBBY F. ELLERBE, who was a member of A.C.T.’s training program for three years and last season appeared in ACT’s production of Othello, is best known in San Francisco’s long-running production of One Flew Over the Cuckoo’s Nest. He has appeared in 16 mm films of his own creation and also in The Broadwater at the Enema-Theatre and in Dark Old Men for the Black Mossel Theatre.

Bobby F. Ellerbe

HENRY HOFFMAN, who holds a B.A. from Cal State University at Fullerton and his master’s degree from the University of Cali

Henry Hoffman

ROGER KERN, who joins the A.C.T. acting company after two years in the training program, created the roles of Merl in Hagar’s Children and Ruth in The Foundling at the University of California. He appeared in several roles, including the title role in Little for the A.C.T. PlayLAB in Progress, and appeared in Cyrano, The Cruc"Ie, Caesar and Cleopatra and A Midsummer Night’s Dream. He has spent the past two summers with the Old Globe Theatre in San Diego where he played Sheherezade in One Thousand and One Nights and appeared in King Lear and The Merry Wives of Windsor. Last year he appeared in A Midsummer Night’s Dream at the California Shakespeare Festival and at the University of Santa Clara in several major roles, including the title role in Uncle Vanya. Tony Lumpkin in Much Ado About Nothing, and appeared in King Lear. Miss Kinnx has also made two TV guest appearances on Love American Style, is seen on Off the Set, and appeared in Miss Shaw’s show on NET, and appeared in A Midsummer Night’s Dream at the Berkeley Repertory Theatre.

JUDITH KINX, in her second season with A.C.T., played a featured role in A Midsummer Night’s Dream understudy to Helen Callaghej in the Broadway company of No, No, Nanette prior to joining A.C.T. last summer. She has appeared in the review That’s Entertainment on Broadway, and her off-Broadway debut was in A Midsummer Night’s Dream as well as a role at the Upstairs at the Downstairs. A member of the national company of George M! with Joel Grey in Follies, Miss Kinnx has also made two TV guest appearances on Love American Style, is seen on Off the Set, and appeared in Miss Shaw’s show on NET, and appeared in A Midsummer Night’s Dream at the Berkeley Repertory Theatre.

Judith Kinnx

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Judith Kinnx
Crucible and You Can't Take It With You.

Arthur Koza

RUTH KOHART, most recently seen in the world premiere of John Steinbeck's Of Mice and Men at the Theatre at St. Clement's, has been cast in the lead role of Eliza Doolittle in the New York City Opera and NBC TV Opera, Miss Kohart was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum with both critics and the audience.

CLAI'RE MALIS, a graduate of the American Academy of Dramatic Arts, has been seen in several New York productions, including The Marriage ofFigaro, The Egoist, and The Sound of Music. She is currently teaching at the Actors Studio and in her spare time, she enjoys reading and spending time with her two cats.

RICHARD LAM, a graduate of the Yale School of Drama, has been seen on Broadway in several productions, including Death of a Salesman and A Streetcar Named Desire. He is currently starring in the new Off-Broadway play, "The Last of the Red Hot Lovers." He was also seen in "The Boys from Syracuse," which recently transferred to Broadway.

FRED OLSETER, who attended A.C.T.'s New York Summer Training Program, was a participant in the recent "Candid Camera" television special. He is currently performing in the Off-Broadway production of "The Moon is Down." He was also seen in "The Diary of a Madman," which recently opened at the National Theatre in London.

DEBORAH MAY, who came to A.C.T. as a Conservatory student a year ago, has been a professor's daughter and teaching assistant at the American Conservatory in New York. She is currently directing "The Glass Menagerie," which will be performed at the Biltmore Theatre in November.

FRANK O'IWELL, who co-stars with his wife, the American actress, in the new Off-Broadway play, "The Glass Menagerie," has been seen in several Broadway productions, including "The Diary of a Madman," "The Sound of Music," and "A Streetcar Named Desire." He is currently working on a new play, "The Glass Menagerie," which will be produced by the American Conservatory in New York.

STEPhEN SCHLOSZTER, who co-stars with his wife, the American actress, in the new Off-Broadway play, "The Diary of a Madman," has been seen in several Broadway productions, including "The Sound of Music," "A Streetcar Named Desire," and "The Diary of a Madman." He is currently working on a new play, "The Glass Menagerie," which will be produced by the American Conservatory in New York.
Crucible and You Can't Take It With You.

WILLIAM PATTERSON acted with Estern stock until 1947 when he began a 20-year association with the Cleveland Playhouse. He became associate director and as associate director of the theatre. During leave-of-absence from the Playhouse, Mr. Patterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Evelyn Wendel Holmes and A Profile of Benjamin Franklin. Mr. Patterson has appeared in the New Shakespeare Company's production of Romeo and Juliet, As You Like It and A Midsum- mer Night's Dream.

RAY REINHARDT, returns to A.C.T.'s new season, returns to A.C.T., premieres his year at the Palace of Fine Arts. Past seasons have seen him in Andrey Wyke in Both, Stanley in A Streetcar Named Desire, George in Fats Champion- ship Season, and As You Like It. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of All's True, Alice, a part he recreated with A.C.T. Well known for his performance in the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marsei in Marsei/Sade at Kamite Theatre Center in Canada. Mr. Reinhardt's television credits include several award winning TNT dramas and roles in Gunsmoke, Annie and Nellie. Reine Reinhardt.

STEPHEN SCHNETZER comes to A.C.T. after a year in the drama division of New York's Juilliard School, serves as a general understudy with the incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was recently featured in the film film, "The Most of Night's Dream, TVs in Romeo and Juliet and Claudia in Much Ado About Nothing. Last season at A.C.T., Marc Singer.

J. STEVEN WHITE, a specialist in movement and combat choreography who teaches those skills at A.C.T., comes to his second season with the company. A graduate of the American Shakespeare Festival in Stratford, Conn., he was also recipient of the Bob Hope Scholarship Award at the University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Athsul in Royal Hunt of the Jumbucks, and Bit in King Lear, with Morris Carnovsky. A veteran of three seasons with the company at the Pacific Arts Festival in King Lear, Mr. White was seen in several featured roles in the film film, "The Most Of Night's Dream, Turks in Romeo and Juliet and Claudia in Much Ado About Nothing. Last season at A.C.T., Marc Singer.

RUTH KOBART, most recently seen in A.C.T.'s The Caucasian Chalk Circle and a half in Nurse Ratched in One Flew Over the Cuckoo's Nest, was a member of the Charles Mee at New York City Opera and several seasons. She played major roles in Faust, The Thankful Wretch, Old Lace, Thieves' Carnival, and the American Dream and also appeared in A.C.T.'s 1986 season. Miss Kobart is currently studying music at Juilliard. She is currently being tutored in Shakespeare by her father, Robert Koba. Ruth Koba, Ruth Koba.

ANNE LAUDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College in order to

DEBORAH MAY, who came to A.C.T. as a Conservatory student a year ago, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Alleluia 1970-71, she was also the Grand Talent winner and elected to the Pennsylvania's Outstanding Student Ensemble at The Pennsylvania pageant in 1971. Ms. May spent the past summer as an artist-in-resid- ence at The Public Theater Performing Arts in Santa Maria, where she was seen as Marian in The Music Man, Little Women and Rosabella in A Funny Lady. 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 Abigail in The Crucible last season at A.C.T.

FRANK OTTILIAN, comes to A.C.T. after

ARTHUR KNOX, a former A.C.T. ensemble member and holds the role of the collector of the entire collection of A.C.T. national monument.

RUTH KOBART, most recently seen in A.C.T.'s The Caucasian Chalk Circle and a half in Nurse Ratched in One Flew Over the Cuckoo's Nest, was a member of the Charles Mee at New York City Opera and several seasons. She played major roles in Faust, The Thankful Wretch, Old Lace, Thieves' Carnival, and the American Dream and also appeared in A.C.T.'s 1986 season. Miss Kobart is currently studying music at Juilliard. She is currently being tutored in Shakespeare by her father, Robert Koba.
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 Milk Wood. 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.

JAMES R. WINTER, a former A.C.T. teacher of voice, who has studied under voice professors in the United States and Europe, has been teaching for ten years at the University of California, Berkeley. He has taught at the American Conservatory School of Drama, the State University of New York and the University of California, Los Angeles. He is currently teaching at the University of California, Berkeley, where he is also a professor of voice. He has written and performed in numerous plays and musicals, including A Christmas Carol, which he directed and produced, and he is currently working on a new musical adaptation of the novel, Oliver Twist. He is also a member of the American Guild of Musical Artists and the American Guild of Actors and Dramatic Artists.

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TO THE AUDIENCE...

perth sends you its Best for the Holidays

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!

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Authentic.

DEWAR’S “White Label”

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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! Carol! 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.

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TO THE AUDIENCE...

curtain time: In response to numerous requests, LATECOMERS WILL NOT be seated—at the opening or intermission. Curtain time—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 exit. In emergencies, 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 771-9903 with their call service 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).

credit: WILLIAM GANSELEN, HANK KRAMER, DENNIS ANDERSON and HIRO NARITA for photography. KAPLAN's of San Francisco, CHRISTOPHER DARLING for Elizabeth Huddle's program photos. ARTHUR SIMON FLOWERS, MENDOZA PARK, California, for opening night decor for OH CAROL! Special thanks to Charles Lee, DON reaching Betty Master 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 15 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) 771-2180.

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 REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.

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

“A votre santé!” “To your health!” This international toast usually evokes a response of, “À la vôtre!” — “To yours!” In the Bay Area à la vôtre! is becoming synonymous with up-to-theminute information on wine, restaurants, and food shops. Despite years of experience at wine tasting, wine shopping for themselves and friends. and running a successful gourmet group, Serena Iskraovitz 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 maitre d’s seem to evaporate when sought by a dissatisfied diner. A second frustration derived from the absence of a single restaurant publication that included discussion of what, to them, was half the dining out experience: the wines.

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

A fact-filled column by wine expert Charles Sullivan and deft drawings by Peter Abrahaim (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.
A great dinner, cont’d.

Carillon Importers, Ltd., 745 Fifth Avenue, New York, N.Y. 10022. Product of France. Made with fine cognac brandy. 80 proof.

IF YOU’RE FOND OF WINE AND FOOD…

“A votre santé!” To your health! This international toast usually evokes a response of, “A la vôtre!” — “To yours!” In the Bay Area à la vôtre is becoming synonymous with up-to-theminute information on wine, restaurants, and food shops. Despite years of experience at wine tasting, wine shopping for themselves and friends, and running a successful gourmet group, Serena Fishkowitz 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, restaurating, 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.

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CHAMBER MUSIC AND WINE

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

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

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

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

The six concerts — season tickets $50 — must be the music bargain of the year. Write the Society at P.O. Box 2673, San Francisco 94126; or call 397-7794.

PERFORMING BACCHUS

by FRED CHERRY

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

Today, on almost any street in any neighborhood in France you will find a cafe, always with a sidewalk terrace (which may be just a couple of rickety tables and wooden folding chairs under an ancient awning).

Or, it may be a vast, glassed-in 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-indulgence. You meet a friend or read the paper, think lofty thoughts or make small talk, eat an apple or drink yourself into oblivion. Regardless of your choice of activity, you sit forever with impunity. Once there, you are as free to sip soda water until closing time as the haute bourgeoisie is to drink champagne and eat strawberries.

If you go to Paris, you'll want to visit a cafe. There are several unwritten rules of conduct to make your cafe experience more comfortable. Don't pay until you are ready to leave. Add about 15 per cent to the bill unless it says servis compris. And, above all, call all waitresses mademoiselle — regardless of age; and all waiters monsieur — garcon 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."
Introducing Zenith Allegro: the tuned sound system.

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

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

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

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

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

The surprising sound of Zenith.

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

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(Continued on p. 57)
We believe XO Rare Reserve Brandy is a unique and rare gift for friends who appreciate the finest. Only two casks out of one hundred are selected for it. Our oldest and choicest, which have developed extraordinary qualities. The heart of its richness and aroma comes from our pot-still distillations, giving it a taste reminiscent of the old world, with a smoothness all of its own. Made with a spirit of fine American craftsmanship in our tradition of quality. Priced at about $120 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 to some surplus seed from my own strain of this spectacular plant. The potential of this flower is already recognized in Australia and New Zealand where societies exist to encourage its culture and establish standards. In Europe it is a regular item in the cut flower trade. Here in California it is still a Cinderella waiting in the wings.

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

Actually an ideal flower form is a matter of personal taste. I'll attempt to describe my breeding goals. The flowers would tend toward being semi-double and graceful rather than fully double and heavy. The gracefulness would be accentuated by a recurving form. Other countries, especially down under, seem to prefer a flat flower. The rays would be relatively narrow and the general effect would be that of a Fourth of July rocket just after it has exploded and the streamers are starting to cascade. Each flower is carried on its own stem whose height 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 poinsettias. Some in 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 gerbers 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: gerbers are extremely susceptible to the range of fungal diseases called root rot. An attack results in the partial or complete collapse of the plant. There are many types of root rot to mention but the solution is essentially the same for all: perfect drainage. Mind you, not good drainage.
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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: gerbers 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 many types of root rots to mention but the solution is essentially the same for all: perfect drainage. Mind you, not good drainage.
Perfect drainage. In their African habitat they enjoy wet summers and dry winters growing wild in friable red loam mixed with crumbling granite below a rocky outcrop somewhere near the summit of a hill. Doesn't sound like your garden.

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

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

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

So join me in bringing closer the day when the Transvaal Daisy will be the flower of the Future.

Serve wine at its proper temperature. Put

Beverage Temp.
on outside of bottle... tells temp. of inside

At leading beverage and dairy stores
by Robert Parker Teqi Temp.™
Robert Parker Research Inc.
2560 Research Drive
Livermore, Ca. 94550

We have a new investment service for big investors: Capital Management Service. The service is an outgrowth of our Trust Department. And its purpose is to provide special portfolio management for individual investors and managers of pension and welfare funds. Is this just another little service for investors who want 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.

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

Our money managers are investment experts in their own right. On top of that, they have the full technical resources and the 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. These accounts have shown a performance record that we consider outstanding.
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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. Put on outside of bottle... tell’s temp of inside. At leading beverage and depot stores by Robert Parker Digi-Temp®

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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—J. Michael Gallagher, Vice President, (415) 423-2622. Or in southern California—Norman R. Lechlitner, Vice President, (213) 633-3774.
Carnelian Room
Dining elegance in San Francisco
Haute Cucina, Superb Service
Magnificent view of the entire Bay Area
Free parking for diners...
Reservations 438-7500
Bank of America World Headquarters
A distinguished restaurant by "Dance's"

Ski Tahoe
After a day on the slopes, you deserve the best.
Rent a two-story townhouse with loft. Choose a
1, 2, or 3 bedroom luxury home with massive
stone fireplace, beams, fully equipped
kitchen and much more.
Lakeland Villas is a private resort village nestled
among the pines on the shore of Lake Tahoe.
Five minute shuttle service to Heavenly Village.
A short drive to Homewood.
Rental can be as low as $566 per person, mid-
week, maximum occupancy.
Two season passes also available.
Sixty-two units, 16 townhouses, 45 lakefront
units 50 near Ski Run Blvd. Phone 926-541-7711, or write to
Lakeland Village, Drawer A, South Lake Tahoe, Calif. 96705.
A Goldilocks & Bear Resort

NEVADA ENTERTAINMENT GUIDE
for JANUARY 1974

RENO
Harrah's Reno (Headliner Room)—
(Reservations toll free
800/668-3773)
then Jan. 16—to be announced
Jan. 17-30—John Davidson
Jan. 31-Feb. 20—Roy Clark
Ponderosa Hotel (dancing and
show)—(Reservations toll free
800/668-3877)
then Jan. 27—George Liberace
Jan. 28-Feb. 9—The Tahitians

LAKE TAHOE
Harrah's Tahoe (South Shore Room)
(Reservations toll free
800/668-3773)
then Jan. 2—Peggy Fleming
then Jan. 3-4—Sonny & Cher
Jan. 6-31—to be announced

LAS VEGAS
Caesars Palace
then Jan. 2—Pepula Clark
Jan. 3-5—to be announced
Jan. 10-30—Paul Anka
Jan. 31—to be announced

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

Flamingo
then Jan. 23—Sandler & Young
and Lonnie Sorr
Jan. 24-Feb. 20—to be announced

Frontier
then Jan. 1—Phil Harris and
Harry James
Jan. 2-3—Roy Clark and
Diana Trask
Jan. 24-Feb. 20—Terresa Brewer
and Jan Murray

Riviera
then Jan. 3—The Fifth Dimension
and Pat Cooper
Jan. 4-7—to be announced

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

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

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

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

BENIHANA of TOKYO
740 Taylor St., San Francisco
(771-8414
Free Valet Parking
Boston, Harrisburg, Fort Lauderdale,
Chicago, Saskatoon, Portland Ore.,
Los Angeles, Las Vegas, Honolulu,
Tokyo, Toronto, Mexico City.

Stay Lakeland
12 LOCATIONS IN THE BAY AREA

"I would like to create a cologne that will last
as long as there are men and women.
"FRANK FRANCOIS PAUL DUCASSE 1980.0
CARNELIAN ROOM
Dining elegance in San Francisco
Haute Cuisine, Superb Service
Magnificent view of the entire Bay Area
Free parking for diners
Bank of America World Headquarters
A distinguished restaurant by “Dance!”

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and Dave Barry
Starlight
Current—“Lido de Paris”
Tropicana
Current “Folies Bergere”
Dunes
Current—“Casino de Paris”

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

FRANCOIS PAUL, 1982
Wine Lands, Inc.

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WINE LANDS 23
A California Limited Partnership formed
to invest in
California Agricultural Properties
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Investment Objectives
1. Spendable Cash Flow
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4. Tax Benefits*
   *Based upon analysis of eminent as contained in the Offering Circular.

1,400 Units of Limited Partnership Interests
$2,000 Per Unit
Available only to Qualified Residents of California

For a copy of the offering circular, call or write

Wine Lands, Inc.
1561 East Shaw Avenue, Suite 107
Fresno, California 93710
Telephone (209) 226-1500 OR Call Toll Free (800) 742-2009

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 Hydrodynamic 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-floor seats, handsome instrument panel and the new cut-pile nylon carpeting. Wherever you turn, there's that Caprice feeling.

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

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INTERNATIONAL CHRISTMAS FAIRE

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

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

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

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

Children will enjoy a special visit with Santa, petting the live reindeer and enjoying the free dog sled rides, which are available 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. to 10 p.m.; and Sunday, December 23, 10 a.m. to 8 p.m. General admission will be $2.00, with children under 12, free.

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There’s a lot of great wagon engineering here.

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THE MARKET SCENE

CHANGING TIMES FOR THE WINE INDUSTRY

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

The American wine boom is nearly five years old. Since its inception in 1969, U.S. consumption of wine has increased at a 12% average annual compounded growth rate from 213.7 million gallons per year (1969) to 337 million gallons per year (1972), a gain of nearly 58% in only four years. This compares with the modest 2.8 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 10 years. And we will probably surpass in 1974 the 400 million gallon per year level projected for 1980 by the Bank of America in October 1970. Ten-year forecasts realized in three to four years.

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

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

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

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

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

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

Despite the impressive growth that has occurred, the potential U.S. wine market has barely been scratched. American per capita wine consumption was only 1.6 gallons per year in 1972. Our beer intake was approximately 19 gallons per capita. Out of total alcoholic beverage expenditures of 26.6 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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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 1,500,000 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 per cent 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, with per capita consumption in 1972, which averaged 2.4 gallons nationally, ranging from 0.6 gallons for Iowa, where wine sales are allowed in state operated liquor stores only, to 5.5 gallons in California, where wine is sold in liquor, food, drug, and department stores. There was one wholesale wine operation in Iowa: 714 in California. These statistics illustrate the demographic disparity that exists and the potential for greater wine distribution.

In a recent market research report by 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 desert wine, accounted for 75 percent of the U.S. wine market. During the 1950's and 1960's, the higher alcohol wines share of the market gradually decreased as lighter varieties containing less than 14 percent alcohol, primarily table wine, increased in popularity. In 1968, 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 shipped 7.1 million gallons on 19.6 percent of the volume while table wine shipped 78 million gallons, an impressive gain of 81.4 percent. The parallel rise in flavored wine consumption reflects the young adult market's increasing interest in mentioned popular 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.

WINE CONSUMPTION BY TYPE

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 from generic and variable 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 age 35 group is projected by the Bureau of Census to increase by approximately 17 million. The greatest rate of growth of all age segments is expected among the 25 to 34 age bracket. This is the key market to which domestic producers are presently concentrating their advertising efforts.

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

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.

TABLE WINE MARKET BY PRICE

Based on the favorable economic and social factors contributing to increased wine consumption, our country is experiencing a relatively low consumption base, and the entry of large marketing companies into the industry, the outlook for long term growth appears excellent. A further increase in wine sales lies in the potential entry of beer wholesalers into the business, an alcoholic beverage distribution system that moves four billion gallons of product to market annually. Recent estimates of wine consumption in 1980 foresee a market exceeding 600 million gallons and continued, but slowing, strong growth gains for table and low alcohol flavored wines as volume increases. Wines and Vines in December 1972, projected a 630 million gallon market. And the Bank of America, in their September 1973 California Wine Outlook, estimates a 650 million gallon market and an average growth rate of 8.6 percent. Figure 4 depicts the U.S. wine consumption record since 1960 and compares the recent history of California bank forecasts for 1980.
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.

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(continued)
As shown above, California dominates the U.S. wine industry with 62 percent of the domestic wines sold in 1972 and 71 percent of the total market. Next in line are foreign imports, chiefly table wine, which accounted for 14 percent of sales. The balance is produced by other states, principally New York, Washington, Michigan and Ohio. Of all the states, California is the only one with large-scale plantings of table vinifera wine grapes from which the best American and European table and sparkling wines are produced. California wines are now widely acknowledged equivalent, if not superior in quality, to most European imports. Our shrinking share of the market, evident in Figure 4, is due to demand outpacing supply and rising imports filling the gap. Competition from imports is projected to increase as long as the United States follows a liberal trade policy, despite the rising cost of foreign wines due to dollar devaluation.

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

Technology, brand competition and an increasing supply of improved grape 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, mechanized harvesting, sprinkler frost protection and higher yielding, virus-free vines. New grape varieties such as the Ruby Cabernet and Canelli are being planted to provide improved crush quality for the San Joaquin Valley. California's technological edge is the result of industry backed research by the University of California at Davis and Fresno State University.

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

California's grape acreage is undergoing rapid change with increasing demand for table wines and raisin and table grapes. Plantings of wine grapes amounted to approximately 14,400 acres in 1970, 32,300 acres in 1971, 40,600 acres in 1972, and an estimated 51,300 acres in 1973. A four-year total of nearly 147,000 new acres compared to 137,200 bearing acres in 1972. Concurrent new raisin and table grape plantings have not kept pace with pull outs. Bearing acreage for these varieties in 1972 were: raisin grapes 240,400, and table grapes 65,800. Of the state's total acreage in 1972, bearing and non-bearing, wine crops accounted for 42.7 percent versus 27.5 percent 10 years earlier. This increasing percentage of wine grapes will provide better quality crush for wine as competition among domestic and foreign producers intensifies.

The possibility exists, should wine grape plantings continue at a high level, 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 crush requirements involves a multitude of variables including crop yields, development costs, competition for land use, consumer demand, marketing success, foreign competition, etc.

In the industry characterized by rapid growth, forecasts are guidelines subject to change. Equilibrium between supply and demand is difficult to predict or achieve until growth stabilizes. The U.S. wine industry appears to have a dynamic future and enormous growth potential. Industry leaders such as Leon B. Adams and Louis R. Gombiner envision an 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 377,000,000 gallons, these appear to be a lot of planting, wine making and marketing left to do if we are to realize these forecasts.
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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.

- AL NEWMAN

Shakes(peare) was a dramatist of hotel. He lived by writing things to quote.

- H. C. BURNER

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

- JOHN BARRYMORE

I miss nightclubs—as much as possible.

- PETER LINDAY HENDERS

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often.

- DAME JUDITH ANDERSON

If you want to get even with a producer, talk to him during a revival of his.

- 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 different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast.

- OSCAR WILDE

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The grandchild of the present owner, His Excellency Dr. Albert Buehlken, 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 Buehlken-Wulf wines were served. (They are now available through Frank Schwemenner.)

On an occasion when Brahms was his honored guest, the violinist offered the composer one of his finest wines.

"Thick," 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 'Beeethoven.'"

THE GREEK HAD WORDS FOR IT

The Fourth Century B.C. Greeks, it is recorded, were the great dramatist wrote.

Where there is no wine, love perish.

And, if you are happy, his contemporary, observed:

When men drink, they are rich.

They are busy and they are.

Happy, they help their friends.

LAMB’S WOOL

With the current nostalgia for things of the past—so evident in the music, the dancing and the theatre of today—this may be the year everyone revises “The Spirit of the Christmas Past” in Yuletide celebrations.

The rollicking holiday carols 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 Dickens Alcove, and I was lucky to hear the story at all—what with the braces, jingling songs of the sea by the mulehogs, sheep, Chimpanzees, and peewee who inhabited the room.

12 crab or lady apples, cored

2/4 cups brown sugar

3 quarts ale

1 bottle sweet sherry

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, sprinkle 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 yokes. 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 remainder of the ale and sherry mixture to a boil and strain into the egg mixture. 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 bowl. Pass the toast for dipping or floating in the mugs. Serves 12 to 18 persons generously, Merry Christmas and a Happy New Year.
**Critical Words**

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

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

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

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 HADLEY

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

If you want to get even with a producer, talk to him about a revival of his. — MOSS HART

My voice is not a put-on. I was always the quietest boy in the fourth grade. — CAROL CHANNING

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

**Performing Bachus**

**MODEST PROPOSAL**

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

The grandfathers of the present owner, His Excellency Dr. Albert Baueklin, was a friend of Chancellor Bismarck and a well-known politician in his day. Many great artists and composers came as guests at his home, and always the fine Baueklin-Wolf wines were served. (They are now available through Frank Schoenmaker.) On an occasion when Brahms was his honored guest, the violinist 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 ‘Beveren’." "The Greeks Had Words for It"

In the Fourth Century B.C., the Greeks, the great dramatist wrote, "There is no life but wine, love and poetry. And everything else is that pleasant to man."

Lamb’s Wool

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Tues, Jan. 8
7:00 PM—KRON/FM (Strom, 93.5 mb) — 
SHOW Album — "THE BEST"
8:00 PM—KDB/FM (1250 kHz) and KODC/FM (Strom, 520 kHz) — SYMPHONY No. 4 (Mendelssohn) and SYMPHONY No. 6 (Tchaikovsky and PIANO CONCERTO No. 1 (Hummel)
8:00 PM—KQED/FM (1550 kHz) and KQCD/FM — Stravinsky, 95.7 mb — uSaton Popas
8:00 PM—KQED/AM (1400 kHz) — Showtime—

Wed., January 9
7:00 PM—KRON/AM — Show Album — "PUPIL"
8:00 PM—KDB/AM and KODC/AM — SYMPHONY No. 4 (Mendelssohn) and SYMPHONY No. 6 (Tchaikovsky and PIANO CONCERTO No. 1 (Hummel)
8:00 PM—KQCD/AM — Boston Symphony
8:00 PM—KQED/AM — Showtime — "LEAVE LA DOOD"

Thurs., January 10
7:00 PM—KRON/AM — Show Album — "LADY IN THE DARK"
8:00 PM—KQCD/AM and KQED/AM — THE BIRD (Staples)
8:00 PM—KQED/AM — Showtime — "I DO, I DO"

Fri., January 11
7:00 PM—KQCD/AM — Show Album — "MY FAIR LADY"
8:00 PM—KQCD/AM and KQED/AM — SYMPHONY No. 2 (Schoenberg)
8:00 PM—KQED/AM — Showtime — "WINTER ON THE ROOF"

Sat., January 12
7:00 PM—KQCD/AM — Show Album — "BEGOT"
8:00 PM—KQED/AM and KQCD/AM — PIANO CONCERTO No. 2 (Mendelssohn)
8:00 PM—KQED/AM — Philadelphia ORCHESTRA — "THE BSO"
8:00 PM—KQED/AM — Showtime — "SOUTH PACIFIC"

Sun., January 13
7:00 PM—KQCD/AM and KQED/AM — "AT LOUISE MUSAN AND "NOW IS THE TIME FOR ALL GOOD MEN"
8:00 PM—KQED/AM and KQCD/AM — ALSO SPRACH ZANGFURTHER (Debussy)
8:00 PM—KQCD/AM — Chamber 59 — Special of the Week (1938)
8:00 PM—KQED/AM — Showtime — "FLOWER DRUM SONG"

Tues., January 15
7:00 PM—KQCD/AM — Show Album — "SHOW BOAT"
8:00 PM—KQED/AM and KQCD/AM — CONCERTO FOR VIOLIN & ORCHESTRA (Vivaldi)
8:00 PM—KQED/AM — Bostan Popas
8:00 PM—KQCD/AM — Showtime — "TARRY"

Wed., January 16
7:00 PM—KQED/AM — Show Album — "PINEAPP"
8:00 PM—KQCD/AM and KQED/AM — SYMPHONY No. 40 (Mozart) and "THE LAST LAUGHS" (Mozart)
8:00 PM—KQED/AM — Boston Symphony
8:00 PM—KQCD/AM — "ORLA-

HOMA"

Thurs., January 17
7:00 PM—KQCD/AM — Show Album — "CAMELOT"
8:00 PM—KQED/AM and KQCD/AM — SCHIE- HEIDE (Germam-Korean)

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8:00 PM—KQED/AM — Showtime — "MY FAIR LADY"
9:00 PM—KQCD/AM — Show Album — "FLOWER DRUM SONG"
8:00 PM—KQED/AM and KQCD/AM — "CELLO CONCERTO No. 4 (Rachmaninoff)
8:00 PM—KQED/AM — Showtime — "PRINT YOUR WAGON"

Sat., January 12
7:00 PM—KQCD/AM — Show Album
8:00 PM—KQCD/AM and KQED/AM — SYMPHONY No. 2 (Schoenberg)
8:00 PM—KQCD/AM — Philadelphia ORCHESTRA — "LEAVE LA DOOD"
8:00 PM—KQED/AM — Showtime — "ON A CLERK DAY"

Sun., January 13
7:00 PM—KQCD/AM — Show Album — "THE KING AND I"
8:00 PM—KQCD/AM — "Sunday Night Open"

Mon., January 14
7:00 PM—KQCD/AM — Show Album — "POPSY AND BEST"
8:00 PM—KQCD/AM and KQED/AM — SYMPHONY No. 9 (Haydn) and PIANO CONCERTO No. 1 (Mendelssohn)
8:00 PM—KQCD/AM — "DONRIGER — Special of the Week (1938)
8:00 PM—KQED/AM — Showtime — "OPPOS"

Tues., January 15
7:00 PM—KQCD/AM — Show Album — "GOD"
8:00 PM—KQED/AM and KQCD/AM — PIANO CONCERTO No. 2 (Dvorak)
8:00 PM—KQCD/AM — Boston Symphony
8:00 PM—KQED/AM — "CHRIST SUPERSTAR"

Wed., January 16
7:00 PM—KQCD/AM — Show Album — "SCHOOL"
8:00 PM—KQED/AM and KQCD/AM — PIANO CONCERTO No. 2 (Tchaikovsky)
8:00 PM—KQCD/AM — "BOSTON SYMPHONY"
8:00 PM—KQED/AM — "TAKE ME ALONG"

Thurs., January 17
7:00 PM—KQCD/AM — Show Album — "YES, LADY!"
8:00 PM—KQCD/AM — "PASS ALL WINTER"
8:00 PM—KQCD/AM and KQED/AM — SYMPHONY No. 2 (Schoenberg)
8:00 PM—KQCD/AM — "FORDMA"

Fri., January 18
7:00 PM—KQCD/AM — Show Album — "SINGIN' IN THE RAIN" and "EASTER PARADE"
8:00 PM—KQED/AM and KQCD/AM — PIANO CONCERTO No. 1 (in D major
8:00 PM—KQED/AM — Showtime — "GUNS AND DOLLS"

Sat., January 19
7:00 PM—KQCD/AM — Show Album — "LITTLE MARY SUNDAY"
8:00 PM—KQCD/AM and KQED/AM — "MAESTRO" of ST. SEBASTIAN (Dvorak)
8:00 PM—KQED/AM — Philadelphia ORCHESTRA — "VITO"
8:00 PM—KQCD/AM — Showtime — "VINO BY TWO"

Sun., January 20
7:00 PM—KQCD/AM — Show Album — "THE GIRL WHO CAME TO SUP-
8:00 PM—KQCD/AM and KQED/AM — "SUNDAY NIGHT OPERA"

Mon., January 21
7:00 PM—KQCD/AM — Show Album — "IN COMA"
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4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 (Channel 5) — Speech of the
Night
4:00 PM—KG1 — Showtime — "CARA-
DET"

Sun., January 22
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "COMPANY"

Wed., January 25
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "ALL-
AMERICAN"

Thu., January 26
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "MUSIC-
MAX"

Sun., January 29
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "BELL-
S ARE RINGING"

Wed., January 25
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "KISS
ME KATE!"

Mon., January 22
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 6 (Dvorak)
4:00 PM—KZ0 — Showtime — "SUB-
WAYS ARE FOR SLEEPING"

Thu., January 31
4:00 PM—KBO/GM and KGFC/FM — SYM-
PHONY NO. 1 (Shakespeare)
4:00 PM—KZ0 — Showtime — "THAN
RAIN"

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