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American's Self-Reliant Pioneers

Charles E. Ives, Carl Ruggles

by BLAKE A. SAMSON

Robert Payne once wrote, "America is 1776 plus all the water down." True. However, we have now transplanted the spirit of the Declaration of Independence in the process of incorporating it. For good or ill, American music is what it is—a blend, or a braided in its own right. We have in the 19th and 20th Centuries developed a sound that is distinctly American, our own characteristics and themes.

The macroeconomic forces that made America in the '900s can be seen in the musicos of her music: the export of her natural beauty and crafts in a MacDowell, Ives or Ruggles; the great diversity of the wave of immigration brought with its Bloch, Dvorak and Moussorgskys; the developing urban spirit reflected in a Gerhard, Rush and Reso; the romanticization of the rural life in Cole,Drinkwater and Thomson; the western expansion that brought Saint-Saëns, Stravinsky, Bartok and Milhaud to Cincinnati and the industry of experimentation of a Schoenberg, Va- rese and Hindemith.

The American experience is dyna-
mic and so is her music. Even in the scope of its self-creation, most Americans persist in their image of America as an unlimited country. So it was when Walt Whitman wrote Emerson, "I am a man who has perfect faith, Master, we have not come through centuries, caste, hero-

isms, liable to halt in this land today." So it is this bicentennial season when orchestras across the land will pause and take note of our own musical heritage.

It is fitting on the eve of the 1975-76 season and the 100th Anniver-
sary of Carl Ruggles' birth that we look at two of our musical pioneers. Charles E. Ives (1874-1954) was born in Danbury, Connecticut on October 20th. His father was a Civil War veteran and a music teacher (violin, piano and theory), leader of the town’s brass band who conducted the village choir, conducted the music at camp meetings and directed the local choral society. He was also a student of acoustics and made experimental instruments. His son remembered him liked Bach and Stephen Foster.

Concerts and listening habits were not encouraged in the Ives household

passages well before jazz became popular.

The early experiments were not suggested by the works of others (although individually re-invented later by Stravinsky and others). They were entirely Ives' empirical at-
ttempts to record and extend the im-

ensions of his youth, the concerts of the village band, village choir, the barn dances, camp meetings and circus parades.

He did not exclude or improve upon any sound he heard: the mix of two bands at different ends of the village green, each playing a dif-


ferent piece simultaneously; the reed organs out of tune; the country fidd-
ellers; soldiers in their marching bands, some out of step and trying to get in pace with the others.

Ives first published work (1919) was his Second Sonata, titled "Con-

corder, Massachusetts, 1840-49" with four movements, "Emerson, Haw-

thorne, the Alcotts and Thoreau."

When the Sonatas first was distri-
buted, most musicians were astonish-
ed at its technical difficulties and bizarre sound characteristics.

The "Over the Pavements" composed in 1913 for the Ives-Vinters orchestra was written in the omnibus tonality of C-sharp major.

"Ives'" musical work in polyharmony is also equaled by experimentation in polyrhythms. His "March 1776" later incorporated into the second move-

ment of "Three Places in New Eng-
land" was polyrhythmically constructed so that there are two marching rhythms in a ratio of 4:3. His first Piano Concerto had syncopated jazz

Manny Cawley (lff) with Charles Ives

The Second Symphony Alfred Frankenstein wrote, "is full of Old New England hymn tunes, Civil War
corps marches, sentimental Victorian ballad melodies, patriotic songs and remi-

nances of improvisation in the organ lotts of small Connecticut churches but in form, texture, warmth and grandeur of build, it belongs to the tradition of Schumann and Brahms."

"The harmonic language through which this music is accomplished," adds Burkhart Phillips, "is a course dominated by the 19th Cen-
tury—but it is the 19th Century of the popular organ and park bandstand, not the European concert hall or opera house.

The five movements are Andante moderato, Allegro, Adagio cantabile, Lento maestoso and Allegro molto vivace. The juxtaposition of two slow movements is typical of Ives.

The first movement is scored almost entirely for strings with brief passages for horns, bassoons and oboe. It starts serious, increasing in warmth, shining out to light viola figures matched afterwards in the darker strings. The luxurious sonorities

The lively drama of the development section is starred by the soloists, melody and reeds, tenor and oboes. The strength of these first two movements, followed by the fra-

ile and luminous Adagio, is enough to establish a lasting legend.

You may well recognize in its finale five or six hymns including "Bringing in the Sheaves," "When I Survey the Wondrous Cross" as well as a mix-
ture of "Swanee River," "Old Brown Joe," "Turkey in the Straw," "Camp-
town Races," "Columbia, the Gem of the Ocean" and "Rivoli." The choice of popular material is not idiosyn-
cratic; each song is parallel to his whole composition and to his in-

Ives' Third Symphony runs 17 min-
utes, half the size of the Second Symphony. It is scored for a small orchestra: flute, oboe, clarinet in B flat, bassoon, two horns in F, trom-

bone, strings and ad libium horns. The movements are an Andante maestoso, Allegro and Largo. Con-

cluding with a slow movement is typical of Ives.

The ad libium horns in B minor and G sharp minor, above chords of B flat

(continued on p. 27)
Robert Payne once wrote, “America is a nation of restless; with all the world’s doors open.” True. However, we have now trans- formed the process of incorporating it. For good or ill, American music is what it is—a blend of interests in its own right. We have in the 19th and 20th Centuries developed a sound that is distinctly American, with its own characteristics and themes.

The macroeconomic forces that made America in the ‘900’s can be seen in the microcosms of her music: the explosion in the exchange of her natural beauty and crafts in a MacDowell’s, Ives or Ruggles; the great diversity in the mad immigration brought with it Bloch, Dvorak and Howrahnesses; the developing urban spirit reflected in a Gershwin, Rush and Ross; the romanticization of the rural life in Ives, Thomson; the western expansion that brought St-Saens, Stravinsky, Bartok and Milhaud to Chicago and the influence of the peasantization of a Schenck, Va- rese and Hindemith.

The American experience is dyna- mic and so is her music. Even in the absence of stagnation, most Americans persist in their image of America as an unfinished country. So it was when Walt Whitman wrote Emerson, “Master, I am a man who has perfection faith. Master, we have not come through centuries, caste, hero- ibism, fables to halt in this land today.” So it is this bicentennial season when orchestrated across the land will pause and take note of our own musical heritage.

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Classical listening habits were not encouraged in the Ives household. Ives recalled when he was ten, his father had him sing “Swannee River” in the key of E flat major and play the accompaniment in the key of C major, in order, his father said to “stretch our ears.” The son most likely gained his interest in novel tonalities and tone clusters from his father. At age 12, Charles Ives became or- ganist with the local church. He played varsity football, graduated the class of 1898 at Yale, married his roommate’s sister, Harmony, and en- tered business, the Ives-Meyrick Insur- ance Company. Later he wrote a widely used textbook for insurance salesmen.

“We are all, to a greater or lesser extent, the music we choose to listen to, the music we choose to listen to, the music we choose to listen to. This 1894 song shows he was using polytonality 17 years before Stravin- sky’s famous bidental chord of C major and a sharp minor in Petrichoia.

In Ives’ eight-part setting of the sixth Psalm (1898), the soprano and alto sing in the key of C major and the tenors and basses in G minor.

“Over the Mountains” composed in 1913 for the Boston orchestra was written in the ominous tonality of C sharp major.

The influence of his work in polyharmonics is also equalled by experiment in polyrhythms. His “March 1776” later incorporated into the second move- ment of “Three Places in New Eng- land” is polyrhythmically constructed so that there are two matching rhythms in a ratio of 4:3. His first Piano Concerto had syncopated jazz passages well before jazz became popular.

The early experiments were not suggested by the works of others (although individually re-invented later by Stravinsky and his contemporaries). They were entirely Ives’ empirical at- tempts to record the effect of the impres- sions of his youth, the concerts of the village band, village choir, the barn dances, camp meetings and circus parades.

He did not exclude or impose any sound he heard: the mix of two bands at different ends of the village green, each playing at different piece simultaneously, the reed organs out of tune; the country fiddlers; soldiers in their marching bands, some out of step and trying to get in pace with the others.

Ives’ first published work (1919) was his Second Sonata, titled “Con- cord, Massachusetts, 1840-46” with four movements: “Emerson, Hawtho- none, the Alcotts and Thoreau.”

When the Sonata first was distri- buted, most musicians were astonished at its technical difficulties and bizarre humor. There were no key signa- tures, no time signatures and no bars lines in his “Thoreau” movement and the tempi for the Scherzo were marked most quixotically. They read “very fast,” “from here on, as fast as possible,” “rush it” and finally “faster if possible.”

These pretentious essays,” he wrote in the published preface, “were written by the composer for those who can’t stand the music—and the music for those who can’t stand his essays; to those who can stand either, the whole is morally dedi- cated.”

It is important to remember that Ives had a sense of humor. His pre- face to a Book of 114 Songs says, “I have not written a word at all, I have merely cleaned house.”

Ives wrote four complete Sym- phonies and a parable and the Fifth Symphony, The San Francisco Symphony will play Second and Third Symphonies and the Robert Browning Overture this season.

Ives was also a fine poet of Browning’s for he used it in “Para- celsus” as well. Thos Second Symphony was first published in New York on February 22, 1951, forty nine years after being composed at age 74 and four years after a May 5, 1947 performance of the 1904 Third Symphony under the direction of the Pulitzer Prize. Gustav Mahler had planned to conduct Ives’ First Sym- phonie but died in 1911 before he could.

The Second Symphony Alfred Frankenstein wrote, “is full of Old English hymn tunes, Civil war marches, sentimental Victorian ballad melodies, patriotic songs and reminiscences of improvisation in the organ lobs of small Connecticut churches but in form, texture, warmth and grandeur of its building, it belongs to the tradition of Schumann and Brahms.”

“The harmonic language through- out, adds Burt Helphig, is ‘the course dominated by the 19th Centu- rym’—but it is the 19th Century of the peaceful organ and park bandstand, not the European concert hall or opera house.

The five movements are Andante moderato, Allegro, Adagio cantabile, Lento maestoso and Allegro molto vivace. The juxtaposition of two slow movements is typical of Ives.

The first movement is scored al- most entirely for strings with brief passages for horns, bassoons and oboe.

It starts serious, increasing in warmth, thinning out to light violins and violas, followed by the theme of the theme of the solo and bass writing. There is a resilient pulse carried by a horn solo and the theme of the first few tangles of folk material.

A Brahms-like tension alternates with idyllic flute and string passages.

The lively drama of the development section pushes the violins down to the third with humor, melody and reeds, and tenor and viola. The strength of these first two movements, followed by the frag- ile and luminous Adagio, is enough to establish a lasting legend.

You may well recognize in its finale five or six hymns including “Bringing in the Sheaves,” “When I Survey the Wondrous Cross” as well as a mix- ture of “Swannee River,” “Old Black Joe,” “Turkey in the Straw,” “Camp- town Races,” “Columbia, the Gown of the Ocean” and “Rainbow.”

The score of popular material is not idiosyn- cratic; each song is part of his whole composition and to its im- mystery.

Ives’ Third Symphony runs 17 min- utes, half the size of the Second Symphony. It is scored for a small orchestra: flute, oboe, clarinet in B flat, bassoon, two horns in F, trom- bone, strings and ad libitum horns.

The movements are an Andante maestoso, Allegro and Largo. Con- cluding with a slow movement is typical of Ives.

The fourths are in B minor and G sharp minor, a chord of B flat
New Zealand is a land noted for its beauty, but if I were asked to select just one beauty spot as the ultimate, I would have to be Milford Sound, in Fiordland National Park, at the south-west corner of the South Island.
New Zealand is a land noted for its beauty, but if I were asked to select just one beauty spot as the ultimate, I would have to be Milford Sound, in Fiordland National Park, at the south-west corner of the South Island.
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After lunch at Milford, take a launch trip on the fiord itself—and watch for dolphins playing alongside. The two hour cruise, costing $3.70, passes close by the distinctively different Bowen Falls, which soar up before going down. The stream feeding these falls rushes down a hanging valley created by glacier action and, striking a cliff-edge rock, is diverted skyward before gravity takes over and the torrent plunges 330 feet into the fiord below. Later, the launch pulls into Harrison’s Cove for a close look at Mount Pembroke and its

(Continued on p. 33)

People either ask for Beefeater, or they ask for gin.
Once you've seen one country, you've seen them all.

New Zealand
One pleasant surprise after another.

Mail to the
New Zealand Government Tourist Office, One Maritime Plaza, Suite 970,
San Francisco, Calif. 94111, or
10960 Wilshire Blvd., Suite 1530, Los Angeles, Calif. 90024
Tell me more about New Zealand, the one country to see if you want to see every country in the world.

Name
Address.
City/State/Zip

People either ask for Beefeater, or they ask for gin.

New Zealand visitor has a perfect view of the sound and Mt. Cook. One of the highlights of the cuisine is New Zealand lobster caught in the sound and served to perfection all year round in the hotel's fine restaurant, the "Lobster Pot."

Due to its remoteness it is 76 miles from the nearest township, Te Anau and popularity, it is advisable to book ahead at the 48-room Milford Hotel. Most visitors consider a one- or two-day stopover necessary to enjoy the scenery to the fullest and see the changing face of this magnificent fiordland area. If time is limited, however, you can use Te Anau as your base, making a day trip to see the sound and take in the launch cruise. This can be done by excursion bus throughout the year or by rental car.

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BEEFEATER
LONDON DISTILLED DRY GIN
IMPORTED FROM ENGLAND
I've had the unique experience of actually eating my words during this past harvest season. Or a reasonable facsimile thereof. Perhaps you recall a recurring theme in this column to the effect that it is best to plant at least two different varieties of each vegetable. The reasons are that (a) one could evaluate performance of the old standby against something new and thus possibly upgrade the produce, and (b) certain vegetables, of hitherto impeccable nature, were known to sulk and refuse to produce a crop.

I also remember writing that corn was one of the very few vegetables whose flavor could be altered by cross-pollination from a second variety. So put it together and you know what happened. I thought I had separated sufficiently in time and space two varieties of corn, my old standby, White Tokay, and a new unique hybrid, "Extra Early Super Sweet," which boasts three parent lines instead of two. Don't ask me how they accomplished this. Just shows how the world is changing. Due to the vagaries of the weather this year and the non-appearance of spring and summer, the E.E.S.S. was delayed in producing pollen. Meanwhile White Tokay was proceeding on schedule. I can only explain this by pointing out that E.E.S.S. was developed for growing in midwest corn country and White Tokay is an offspring of the University of Idaho and presumably more at home in the Bay Area. So the inevitable happened although they were separated by thirty feet. Nature found a way. A vacant breeze, no doubt. Appearing here and there among the pristine white kernels of Tokay were golden pegs, evidence of what had been going on behind my back. On one ear it amounted to nearly twenty percent of the total. With this closed approach to zero taste I've ever encountered, so I ate my words and can't say I enjoyed it. In the future it will be "White Tokay" all the way.

Because the two varieties overlapped in their ripening there was opportunity to have a corn testing with some of my wine tasting friends. To assure that the corn was showing at its best it was served as a separate course, only one ear for each taster being cooked at a time. How many ears the tasters found necessary to sample is a matter to make a valid judgment varied with their enthusiasm. With bibs around necks and a plentiful supply of butter enough corn was consumed to require a resting period before the dinner could go on.

"Succulent ... celestial ... melt in your mouth" were the actual words of praise for "White Tokay." In all fairness to E.E.S.S., had it been grown in a warmer climate the results might have been different. After all, the Pinot Noir grape produces one wine in the Napa Valley and another on the Côte D'Or.

This has been a peculiar growing season. In many ways it has been unsatisfactory. For instance the牵flower garden was" prepared to be desired this year, read on and be consoled that you were not alone. Or perhaps, lucky you, your crops were bountiful. Then savor your superiority.

Tomatoes seemed most sensitive to the cooler conditions prevailing in many mini-climates. By September 1st only a few had ripened in my central Marin garden and then a blight descended upon hitherto disease-free varieties. Neighboring gardens had the same problems. Even the usually reliable cherry tomatoes were away under par. Strangely the sweet peppers, which I assumed needed more warmth, did much better. A striking addition to a salad was the Golden Bell pepper, turning orange instead of red when ripe. The pole beans, although delayed in harvest, continued to produce for many weeks. Good old zucchini was as dependable as ever. Both grey types seem superior to the green: Clasta and Greyzim.

The related cucurbits, the lemon cucumbers, were so far behind the schedule that my pickle-making friend, who always expects fifty to eighty pounds, had given up. But then, in late September, we were inundated and surplused the quota. I grew a second variety called "Apple Crystal" which turned out to look like the palm "length" cucumbers I had been seeing at the markets for the past few years, wane and anemic by comparison to the genuine article. Perhaps a bit milder in taste but bitter at the blossom end. Cucumber lovers of the world, arise and demand the original!

I've heard similar stories of an odd growing season from gardeners in Carmel and all the way up to Santa Rosa. At the same time, in areas apparently unaffected by the intrusion of marine air, this was a normal growing season. I would appreciate further input on what went on this year in your garden.

In fruit, the peaches throughout the state did very well while locally apricots were nearly non-existent. Pears were plentiful and I should mention for your consideration two uncommon varieties with special virtues of their own. The "Dolichos" pear, available only from Stark Brothers as a dwarf or standard size tree, is considered their best pear for the home garden and I wouldn't dispute their claim. It is most resistant to fire blight and I feel the flavor is more interesting than the well-known "Bartlett." It needs another variety for cross-pollination and I would suggest "Seckel," sometimes called "Sugar" or "Candy" pear or also blight resistant. The fruit is quite small, very juicy, spicy and sweet. It is sometimes seen in produce departments that specialize in consonant varieties. "Seckel" is also available from Stark Brothers. Both highly recommended.

I must mention my "Pink Pearl" apple tree, purchased many years ago from the California Nursey Company. As I recall, it was one of five or six apples obtained from the estate of a Humboldt County rancher who devoted his life to hybridizing apples. Apparently there were many thousands of trees from which only those few were felt worthy of introduction commercially. "Pink Pearl" is aptly named, the yellow skin is translucent, allowing a hint of the deep pink flesh to come through. That's the big surprise when you bite into it—the incredible color of the flesh, almost a fluorescent pink. The second surprise is the juicy sweetness, balanced with enough acid to ward off the blandness that afflicts so many California grown apples. This is the one that may silence those Eastern critics who say our local apples have no flavor. "Pink Pearl" seems to attract lower-colluding moths and in general exhibits better than average health. I've been unable to ascertain if it is still available but it's taking some time to track down. Just think, if you run it through a press, you'll have the world's only apple juice!
Think of it as investment spending.

GIVENCHY

"Designed for the Woman with a Style of Her Own"

- Hubert de Givenchy

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This has been a peculiar growing season. In many ways an unproductive variety. If you feel your garden left something to be desired this year, read on and be consoled that you were not alone. Or perhaps, lucky you, your crops were bumper. Then savor your superiority.

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KLAUS MURER has received the 1975 Oscar for jewelry design. This is the second time Mr. Murer has won the Diamonds International Award which is the most prestigious award in the world. His brilliant designs and superb craftsmanship make him one of the most outstanding jewelry designers of today.

THE MOST ELEGANT eighteen karat yellow gold necklace pavé set with six bands of round diamonds. The diamond drop can be worn alone.

KLAUS MURER
Swiss Jewelry Designer
370 SUTTER STREET  SAN FRANCISCO

RARE SCOTCH

Rare taste. Either you have it. Or you don't.

KOTA KINABALU TO YOU, SABAH!

by JERRY FRIEDMAN

Kota Kinabalu, Sabah!

No, it's not a native expression for hello or how are you or even Yank go home. Sabah is a Malaysian state on the northern tip of the mystical island of Borneo; Kota Kinabalu is its leading city and capital.

Exotic? Definitely! Primitive? To an extent. Many of the "natives" still live in stilted homes and villages and more or less cling to the culture and traditions of their forefathers. Yet, the city boasts modern hotels, good restaurants, multi-storied buildings and nightlife.

There are paved roads, semi-freeways and a small airport that can't handle jets yet . . . but it won't be long.

And the Wild Man of Borneo? I could burst that bubble and tell you he's operating a souvenir shop here in Kota Kinabalu, but I'd be lying. For the "wild" mob is not a man at all but a species of apes known as Orang Utas. However, to see him . . . or her, you'll have to travel miles, clear across Sabah to the former capital of the state, Sandakan bordering the Sulia Sea. Just 13 miles from the city is the Orang Utan sanctuary, where these large animals, who grow to two-thirds the size of gorilla, can live in peace, protected from their enemies, including man.

But back to Kota Kinabalu, a flat strip of land literally wedged between the South China Sea and steeply rising hills. Somehow, 60,000 people have managed to squeeze into what must be the thinnest city in Southeast Asia.

You can easily explore the city in a half-day. Bakti Tours has a 1 ½-hour city tour that hits all the high points. There's an inviting three-mile beach (Tanjung Aru Beach) an attractive park (Prince Philip Park) a market place where you can see beautiful local orchids and some interesting shops and open air eating places. You also visit the water village of Sembulan, a

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Rare taste. Either you have it. Or you don't.

Yes, the whiskies in J&B are rare indeed. But the essence of J&B Rare Scotch is in our uncompromising quest for perfection. For more than 100 years, no one has ever matched the rare taste of J&B. And never will. That's why J&B has it. And always will.

J&B RARE SCOTCH
Design Research is growing

fishermen's subdivision of some 1000 stilted houses sitting on top of the still water. The wooden houses are connected to each other and to the mainland by a series of rickety catwalks. This kind of living does have its advantages. The tides continually sweep your yard and you can fish from your bedroom window.

Finally the tour takes you to Signal Hill for a bird's eye view of the city and its harbor. Afterwards, spend a little time at the Museum, a small but interesting museum. If you aren't careful though, you'll miss it altogether—a narrow doorway along the street and up three flights of stairs.

Plan your trip to Kota Kinabalu so you will be there on a Sunday to take in the Sunday Market at Kota Belud, 50 miles north and home of the Bajau, who are known as the Cowboys of the East and are equally at home on horses and water buffaloes.

You'll have to arise at the crack of dawn because the market is booming by 6 a.m. By 10 or 10:30, crowds are thinning out and much of the exotic merchandise is sold.

As you wander through this huge outdoor bazaar you'll feel a little like the Connecticut Yankee in King Arthur's Court. Suddenly you're in another world...women in colorful native costumes haggling huge bundles on their heads, turbaned men, all kinds of local fruits and vegetables most of which you'll never see in your friendly supermarket, loads of fish—fresh, fried, dried—bundled, fish crabs tied together which reach out to pinch you as you pass, drugs, medicines, clothing, bakul and other materials and tobacco, lots and lots of tobacco which the men smoke (they toll their own in this bamboo leaves) and the women chew (actually a mixture of tobacco, betel nut, gambier and lime made into a paste).

Everything is spread everywhere. You literally have to pick your way through the maze of merchandise and people. One definite plus is that you don't have to worry about being hassled by the merchants, for this is a native marketplace where the locals come to buy and sell and barter and gossip with each other. Many of the men gather around an arena near the entrance of the market where water buffaloes are auctioned while another group congregates in the rear watching and betting on the cock fights, a favorite pastime in Malaysia.

You can return to town by way of Kinabalu National Park, but be prepared for a long arduous journey over what is laughingly called an all-weather road. At first I thought we were on a test course for new cars.

However, the 265-acre park is a worth a visit. There are large areas of tropical lowland forest and wilderness—wild ox, clouded leopard, deer, bearded pig, gibbon, the honey bear and some 300 species of birds—wild flowers galore and spectacular alpine scenery culminating in the granite massif of Mt. Kinabalu, at 13,455 feet, the highest peak between the Himalayas and New Guinea.

Your best bet is to spend several days here, explore some of the trails and perhaps make your way to the summit of Kinabalu. Each year thousands of park visitors make the climb along the scenic Kinabalu mountain trail. It requires no special abilities but is tiring, and you must allow two days for the climb.

There's comfortable accommodation near park headquarters and a clubhouse where you can drink and eat and relax by the huge fireplace.

There are two hotels in Kota Kinabalu suitable for overseas visitors—the 302-room Capital and the Jesselton with 46 rooms. Both are fully air-conditioned and have bars and restaurants. Rates, a little steep for this part of the world, start at more than $30 per day.

The city will soon have its first luxury hotel, the 300-room International, which is currently taking shape along the waterfront. The first 100 rooms are expected to be ready for occupancy by the end of the year.

The quality of Corum's Gold Coin watches is measured in generations not in years.

Watches of heirloom quality with unique cases of authentic U.S. $5, $10, and $20 gold pieces. Completely Swiss-crafted in 18k gold, with one of the thinnest movements in the world.

Name: Tasaraita Short-Sleeve Dress
Design: Annika Pihl, Marimekko
Description: A fun-loving T-shirt dress, for the child or adult. 100% cotton. Made to feel whimsical in.
Price: child's dress, 11.00

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22
Design Research is growing

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GRANAT BROS
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Give the Potion of Love.

Amaretto di Sarono, Italy's rare liqueur of love in this beautiful new velvety gift box.

Historians tell us that in 1525, a young widow created the original Amaretto di Sarono and gave it as a gift to a love to Bernardino Luini, the artist who immortalized her in a famous fresco in Sarono, Italy.

Her name is lost to history but what remains is the original Amaretto di Sarono with the magic of its intriguing taste and provocative bouquet.

We've even left a rose alongside our name as a reminder of how it all began 450 years ago. Try Amaretto di Sarono tonight. In this very seasoned way.

Amaretto di Sarono. The Original Amaretto. From the Village of Love.

The Bowl of Love

Sip its bottle of Amaretto di Sarono with each spumante alcoholic egg nog in a punch bowl. Add ice cubes. Garnish crushed Amaretto cookies or nothing over the top.

Discover the many other ways to use Italy's rare liqueur of love. Write for our free drink recipe booklet and food recipe booklet, "Gourmet Secrets." Address: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021. Dept. 110.

AFTER THE THEATRE

FAIRMONT HOTEL

Venetian Room (closed Mondays)

thru Nov. 2
Petula Clark

Nov. 4-9
Ben Vereen

Nov. 11-23
Carol Channing

Nov. 25-Dec. 3
David Brenner

dancing to the Ernie Heckscher Orchestra

tonga Room

dancing nightly to Paul and his Hawaiian Alkane

ST. FRANCIS HOTEL

The Penthouse

Tue thru Sat—Enterprise
Mon thru Fri (5 to 8 pm)—Cocktail Dancing with the Abe Bat-ter Trio
Sun and Mon—Lou DiMaggio Musical Group

Sir Francis Drake

Starlite Room

dancing nightly to the Richie Ferrina Trio

San Francisco Hilton

Henry's Room at the Top

dancing nightly to the Alex Massey Orchestra

Miyako Hotel

Garden Bar

Tue thru Sat—dancing to Waltons Mountain


Here's Max.

The maximum 120mm cigarette.

A lot longer than 100's. Yet not a penny extra for all those extra puffs.

Great tobacoo. Terrific taste.

And a long, lean, all-white dynamite look.

“How can anything so nifty be so thrifty?”
Amaretto di Saronno. Italy’s rare liqueur of love in this beautiful new velour tied gift box. Historians tell us that in 1525, a young widow created the original Amaretto di Saronno and gave it as a gift of love to Bernardino Luini, the artist who immortalized her in a famous fresco in Saronno, Italy. Her name is lost to history, but what remains is the original Amaretto di Saronno, with the magic of its intriguing taste and provocative bouquet.

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The Bowl of Love
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ST. FRANCIS HOTEL
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Sun and Mon—Lou DiMaggio Musical Group

SIR FRANCIS DRAKE
Starlite Roof
dancing nightly to the Richie Ferrone Trio

SAN FRANCISCO HILTON
Hemi’s Room at the Top
dancing nightly to the Alex Masson Orchestra

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


Here’s Max.
The maximum 120mm cigarette.
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AMERICAN PIONEERS—continued

minor and I major strings—Ives testing hispolytonality.

It is a work of quiet charm, mostly meditative in mood, devoid of sensational effects. The first and third movements are devotional using various Presbyterian hymns. If, as Streimkahn says, it is the composer’s task to “invent music,” it is in Ives’ Fourth Symphony that he proves his greatness. It is here that he takes giant steps into the future of music.

The massive, polyphactical work requires three orchestral groups (a large three conductors), two groups in continuous counterpoint and the third in stereophonic parallel. There are multiple cross-rhythms, asymmetrical, wide melodic skips, tone clusters made up of minor and major seconds, quarter tones and other fractional intervals and numerous ad libitum instrumental passages.

The Fourth has been performed only once in its totality, at Yale University on the Centennial of Ives’ birth, 1974.

“Many an American musician of today,” Paul H. Lang wrote of Ives in the New York Herald Tribune, “smiles indulgently at this homespun New England revolutionary. He feels a little embarrassed by the ‘primitive quaintness’ of Ives, yet secretly he also feels the greatness hidden there. Ives is the symbolic representative of the American composer. . . . Far from being a ‘primitive’ he was an entirely modern, complex and cultivated mind. . . . We shall discover an American composer compared to whom many of those who were born when Ives quit composing appear as primitives indeed.”

Carl Ruggles, Ives’ brother in spirit and junior by only a year and a half was born March 11, 1876 in Marion, Massachusetts. At Cape Cod to an old whaling family.

A child prodigy, he played violin in a concert at age nine for President Grover Cleveland. His listening tastes leaned heavily to J.S. Bach and Handel.

He went to Harvard first to study ship design then switched to music. Studying composition under John Knowles Paine. In 1908 he went to Wena, Minnesota where he founded a small orchestra.

From 1923-27 he was active as a composer and director of the International Composer’s Guild in New York. And from 1927-33 he was a member of the Pan-American Association of Composers. In 1936, at Florida’s University of Miami, he initiated a seminar in modern com-
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AMERICAN PIONEERS—continued

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From 1923-27 he was active as a composer and director of the International Composer’s Guild in New York, and from 1932-33 he was a member of the Pan American Association of Composers. In 1936, at Florida’s University of Miami, he initiated a seminar in modern compositional technique which he taught for several years.

He received the National Association for American Composers and Conductors Award in 1933 and a year later won election to the National Institute of Arts and Letters.

Drawn back to New England, Ruggles lived in a converted schoolhouse and painted abstract landscapes that sold for $800 apiece. He died in 1971. His earliest work, a song called “Toys,” was completed at the age of 43.

Henry Cowell and Gilbert Chase describe him as having been “irascible, lovable, honest, sturdy, original, slow-thinking, deeply emotional . . .” and “sublimely indifferent to current trends and changing fashions, painting pictures or working at manual crafts when not composing or arguing and always lamping speaking his mind.”

Cowell tells the following story of arriving at Ruggles’ studio one day:

“He was sitting at the old piano, singing a single tone at the top of his raucous composer’s voice, and banging a single chord at intervals over and over. He refused to be interrupted in this pursuit, and after an hour or so, I insisted on knowing what the idea was. ‘I’m trying over this damned chord,’ said he, ‘to see whether it still sounds superb after so many hearings.’" Oh, I said triletly, time will tell . . . "To hell with time," Carl replied. ‘I’ll give this chord the test of time right now. If I find I still like it after trying it over several thousand times, it’ll stand the test of time, all right.

Ruggles’ music Louis Harrison wrote, “stands there as solid as Vermont granite, indifferent to our Romantic inclinations, and one admires it either very much or not at all.”

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Charles Jones with a team mate, Hopkins Center School, 1883, line engraving, sheet size 5 7/8 x 4 1/2 inches.

In all the works," Ruggles said, "there should be the quality we call mysticism." His titles, Angels, Men and Mountains, Portals would agree, for if not suggesting a mystical experience or religious vision, they certainly came close to a New Englander's pantheon.

He fantastically reworked his compositions. Men and Angels, an early motif for four trumpets, a bassoon, woodwind, and three trombones (all muted) was later revised for strings and brass. His Other Angels was entitled Angels. Portals written for a small string ensemble was enlarged in 1926 for string orchestra. Fugueconco, his solo piano work, started in 1937, was not finished until eight years later.

From the beginning, Ruggles worked in chromatic secundal counterpoint, thus his music resembles Schoenberg and Alban Berg, but it always has his own individual sound. One, that is compact but music-ly and austere.

The dissonance and tension in Angels Virgil Thomson wrote "ins uniform throughout, level in the long run, harmonious, though that tension carries the maximum of dissonance possible of seven instruments."

Ruggles' symphonic suite Men and Mountains, first performed in New York, December 7, 1924, has a grainy texture with closely related harmonies. Its vitality and strength, its strong structural sweep, is a prime example of this style.

Robert Schon in Musical America wrote, "The second section, the "Tales" for strings alone, like some of the music of Charles Ives, has curious gnomic sweetness. One senses a profound love of nature in it and attachment to old, well-loved places and people."

Ruggles, like Ives, had a passion for the poetry of Robert Browning and he dedicated his new opera to Sun-Teaader from Browning's line "Sun-Teaader, light and life be thine forever."

Browning's poem "Pauline" addressed to the poet Shelley and was written in 1833, eleven years after Shelley's drowning at age 29. The music is dark and the recurring beats of the drum suggest a funeral march for the dead poet.

Ruggles spent six years composing Sun-Teaader, a work which he never heard in a live performance. It was recorded however in time for him to hear by the Walter W. Naumburg Foundation which annually selects an American work for recording. Alfred Frankenstein was the jury's chairman the year Ruggles' work was selected. Sun-Teaader is a seamless, one movement work, 18 minutes in

LAKE TAHOE

Harran's Tahoe (South Shore Room)—Reservations still free 500/664-9373
Dec. 19-26—Bertrgh Bachrach and Jim Stef-
Dec. 27-Jan. 4—Rich Little
Sahara Tahoe (Main Room) (Reservation still free 500/664-3372)
Dec. 26-Jan. 4—Carpeniers

L.A. VEGAS

Carnes Palace (Reservation still fee 500/664-
Dec. 17—SunnyDavis, Jr. Dec. 18-26—Stowm Davis
Dec. 26-Jan. 4—Pat Aken
Desert Inn (Reservation still fee 500/634-
Dec. 8—Estelle Reynolds Dec. 9-15—Don Blackwell
Dec. 26-Jan. 15—Bette Davis
Bally's (Reservation 415/839-7330)
Carnival—Casino of Paris

Flamingo Hilton (Reservation 415/771-2099)
Dec. 16—"The Pink Panther"
Dec. 16-20—Connee Bosworth
Dec. 20-30—Don Mitchell
Las Vegas Hilton (Reservation 415/771-
Dec. 22—Connee Bosworth
Dec. 23-24—"The Pink Panther"

Reno

Harran's Reno (Headliner Room)—Reserva-
tions still free 500/664-3773
Dec. 9-14—Hank Green and Jan Murray
John Anzaccia's Nugget (Stark's)—Reserva-
tions still free 500/664-1177
Dec. 23-31—Red Shelton

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Reno

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Dec. 29, Jan. 4--Jacks and Jan Murray

John Acevedo's Nugget (Stages) (Reserva-

res toll free 800/698-1177)

Dec. 27 Jan. 3--Red Sloan

Lake Tahoe

Harrah's Tahoe (South Shore Room)--Re-

servations toll free 800/698-3327

Dec. 19-25--Burt Bacharach and Jim Stef-

ford

Dec. 27 Jan. 4--Rich Little

Sahara Tahoe (Regency Room)--Reserva-

res toll free 800/668-3327

Dec. 26 Jan. 6--Caprarians

Las Vegas

Caesars Palace (Reservations toll free 800/6-

634-6661)

Dec. 17--Sammy Davis, Jr.

Dec. 19-25--Showroom Dark

Dec. 26 Jan. 9--Patti Page

Desert Inn (Reservations toll free 800/63-

634-6661)

Dec. 8--Bette Midler

Dec. 9-15--Showroom Dark

Dec. 16 Jan. 9--Bobbie Gentry

Bally's (Reservations 451/377-7730)

Current--Caesar's Palace

Flamingo Hilton (Reservations 451/771-3200)

Dec. 13--"The Vegas Way"

Dec. 16-20--to be announced

Fronton (Reservations toll free 800/63-

4668)

Dec. 9--Nancy Wilson

Dec. 10-24--to be announced

Dec. 25 Jan. 14--Bay Clark

Las Vegas Hilton (Reservations 451/771-

1111)

Dec. 7-10--to be announced

Dec. 11-15--Ann-Margret

MSM (Reservations toll free 800/63-

4635)

Dec. 3--Steevy Greene

Dec. 4--Dean Martin

Dec. 7-24--to be announced

Dec. 25 Jan. 7--Steevy Greene

Bello's (Reservations 451/812-4460)

Dec. 20--Dot Rice and John Norton

Dec. 21--29--Steevy Greene

Dot Rice and the Brothers and

Asthree Neely

Sahara (Reservations toll free 800/634-

6666)

Dec. 27--Showroom Dark

Dec. 28--Tony Bennett and

Luna Holt

Sands (Reservations toll free 800/668-

6601)

Dec. 2--Bobby Rydell

Dec. 10-15--Wayne Newton and

Perry Como

Dec. 17-25--Showroom Dark

Open Dec. 26--Marvin Rainwater and

Dave Barry

Standard (Reservations toll free 800/63-

6739)

Current--"Le Fils du Paris"

Tropicana (Reservations toll free 800/63-

4668)

Dec. 22--Felix Berriere
CRITICAL WORDS

Praise is a clever, concealed and delicate flattery, which gratifies in different ways the giver and the receiver. The one takes it as recompense of his merit, and the other bestows it to display his equity and discernment.

— RODHEOLCAULD

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

— DISRAEII

Censure is the tax a man pays to the public for being eminent.

— JONATHAN SWIFT

Doubtless criticism was originally benignant, pointing out the beauties of a work rather than its defects. The passions of men have made it malignant, as the bad heart of Procrustes turned the bed, symbol of repose, into an instrument of torture.

— LONGFELLOW

Think not those faithful who praise all your words and actions, but those who kindly reprove your faults.

— SOCRATES

Critic is as often a trade as a science; requiring more health than wit, more labor than capacity, more practice than genius.

— JEAN DE LA BRUYERE

Allow no man to be so free with you as to praise you to your face. Your vanity by this means will want its food.

— SIR RICHARD STEELE

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

— W. S. LANDOR

They are the most frivolous and superficial of mankind, who can be delighted with praise which they themselves know to be altogether unmerited.

— ADAM SMITH

Critics are a kind of freebooters in the republic of letters, who, like deer, goats and diverse other garrulous animals, gain subsistence by gobbling upon buds and leaves of the young shoots of the forest, thereby robbing them of their verdure and retarding their progress to maturity.

— WASHINGTON IRVING

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The Infinite Doors of Fantasy

A play is a living being—like an animal or a beautiful growing flower. It is an organism enacting itself on a shelf in space. It is lit with real light and singing real songs and dancing real dances.

Our fantasies, when they are enacted, open infinite doors. A play may help us be what we truly are by showing us the possibilities of action.

A smile or a laugh can be as profound as a glum grinace. Often it can be more profound.

We become moderate by going to many extremes and creating moderation from our experience of the extremes. We live in many real dimensions and we happen to agree with our neighbors about the specifics of this daily one. A work of science, or imagination, or a play, can continue the discussion after we have carelessly dropped it.

—Michael McClure

General Gorgeous, by Michael McClure, is the first of this season's two world premiere productions and the first play by the San Francisco writer to join the A.C.T. repertory. It was, in fact, written for the A.C.T. company and is the result, in part, of McClure joining A.C.T. as an unofficial playwright in residence last season.

The association began when William Ball saw a performance of McClure's play, God, produced by the Magic Theatre of San Francisco in 1973. Ball subsequently asked McClure if he would consider writing a play for A.C.T. At the same time, Ball and Executive Director Edward Hastings nominated him for a playwright-in-residence grant from the Rockefeller Foundation. The grant was approved by the foundation officials, providing McClure with the necessary gift of time, and he began work on General Gorgeous.

As a season-long observer of A.C.T. rehearsals, performances and workshops, McClure got a sense of what he calls "the capacities and abilities of the company, the interaction between directors and actors and the flow of the work throughout the season." Two projects were of special interest: the work of playwright-in-residence Frank Chin and director Edward Hastings on the Plays in Progress production of Gee, Print, and that of playwright Tom Stoppard and director William Ball on Jumpers.

"All this opened up possibilities that weren't possible before," says McClure. "To be able to see and know the company that is going to do your play, to learn the needs and the potential of the Court Theatre, opens many doors in the imagination. It gives the images you have in your head a new kind of reality." General Gorgeous, which Hastings has directed, is set in a fantastic America where superheroes and supervillains wage cosmic battles of good and evil amid a fanciful melding of traditional domestic trappings and a technology so advanced that it embraces the metaphysical.

"I like to think that not only does General Gorgeous reach into the future," the playwright adds, "but that it stretches into the past where there were cave paintings of men in animal skins dancing with bows and arrows." Hastings hopes that the audience will find the connection between Siegfried, Lancelot and Gorgeous. "Are Marvel Comics the Norse sagas of the Twentieth Century?" he asks.

The play also comments on the present, and with rich variations on the thematic seriousness of the traditional well-made problem play. McClure has cast his vision in a comic mold. "William Blake said, 'Prudence is a rich, ugly old maid courting Incapacity,'" he notes. "None of the characters in General Gorgeous are seriously courting Prudence." McClure's most widely performed play to date is The Beard, his erotic dialogue between Billy the Kid and Jean Harlow, set, as one writer observed, "in a blue velvet eternity."

(continued on p. 45)

General Gorgeous costume-sketches are designed by (left to right) playwright Michael McClure, director Edward Hastings, actor Nicholas Coster and designer Robert Morgan at a rehearsal break for the world premiere production.
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(continued on p. 45)

General Gorgeous costume sketches are provided by (left to right) playwright Michael McClure, director Edward Hastings, actor Nicholas Confer and designer Robert Morgan at a rehearsal before the world premiere production.
A WORLD PREMIERE FROM TENNESSEE WILLIAMS

The American Conservatory Theater will present the world premiere production of This Is (An Entertainment) by Tennessee Williams, as part of the current season at the Geary Theatre in San Francisco.

Presented by special arrangement with Gene Persson, the new work will join the A.C.T. repertoire in January under the direction of Allen Fletcher. The playwriting will be in residence with the company during rehearsals of his play.

The central character of This Is (An Entertainment) is a century, no longer young, who arrives at a luxury hotel in a small European country on the eve of a revolution by rebel guerrillas.

Travelling with an aging husband, a handsome chauffeur, two children, two dogs and a nanny, the Countess, tips chauvinism with diamonds, declaring, "Extravagance suits my station." She recreates reality in her own image and lives out her fantasies with a bravado that shocks the conventional.

When the rebels reach the city, the other guests in the hotel flee for their lives, but the Countess remains alone in her suite to confront General Capricorn, leader of the guerrillas.

"If you play the Diaphan, I believe sincerely, I will play Joan of Arc."

Twice honored with a Pulitzer Prize, Williams is generally regarded as one of the major writers of the English-speaking world and a poet of the theater whose explorations into human fear, suffering and loneliness combine tender lyricism with powerful drama and often unexpected comedy.

He first won wide acclaim with The Glass Menagerie (1945), following it with such successes as A Streetcar Named Desire (1947), Summer and Smoke (1947), The Rose Tattoo (1951), Camino Real (1953), Cat on a Hot Tin Roof (1955), Orpheus Descending (1957), Suddenly Last Summer (1958), Sweet Bird of Youth (1959), Period of Adjustment (1960) and The Night of the Iguana (1961).

Williams' most recent work includes The Milk Train Doesn't Stop Here Anymore, Slapstick Tragedy, The Seven Decades of Myrtle, In the Bar of a Tokyo Hotel, Small Craft Warnings, Out Cry and The Red Devil Battery Sign.

His plays have been translated into many languages, and a dozen of them have been filmed. He is also a prolific writer of both poetry and fiction. This Is (An Entertainment) will be the third Williams work to enter the A.C.T. repertoire. The company previously presented The Rose Tattoo in 1965 and 1970 as well as A Streetcar Named Desire in 1968.

The A.C.T. Tenth Anniversary Book

This season marks the American Conservatory Theater's tenth anniversary. To commemorate its first decade, the company has produced The A.C.T. Tenth Anniversary Book, a large-format, two-page volume tracing its history from the beginning through the current season. Written and edited by Don J. Gierke, the book offers two hundred fifty black-and-white color photographs as well as a text encompassing all of A.C.T.'s activities as the theater's largest and most active repertory company.

Highlights include major essays and articles by William Ball, Allen Fletcher, Edward Hastings, James B. Pappas, Charles形态, Gail Hecht, Michael McClure, Photograph by Bob Gruen, Photoforum/Feather.
WILLIAM BALL, General Director
JAMES B. MCKENZIE, Executive Producer
EDWARD HASTINGS, Development Director
ALLAN FLETCHER, Executive Director

action and directors

SECOND YEAR STUDENTS
Fonda Ke
Nancy Alexander
Jane Byers
Cyndra Burch
Taloc Bums
Charles Caswell
Scott Conniff
Graham Dearden
David Edwards
John Ferrer
Linda Ganter
Fonda Good
John Hackett
Janet Hamrick
Chad Higginbottom
Mary King
Stella Kozlowski
Chevy Schreiber
Linda Svoboda
Sally Street
Kathy Wilson
Barbara Young

conservators
Betty May, Top Oregon Tom Orman, Kentucky Jon Pascale, Dance Director John Pascale, Dance Movement Director Robert Pascale, Dance Movement Director Sandra Schuster, Acting, Project Director Mary Schuster, Acting, Project Director

production
Robert Keene, Lighting Director
Seth Flaxman, Lighting Director
DECORATORS
Robert Munday, Set Designer
Seth Flaxman, Set Designer
Scott Byers, Sound Engineer
Robert Byers, Sound Engineer
Cathy Edwards, Costumer
Bob Apple, Costumer
Kathy Apple, Costumer
Richard Cooper, Costumer
Roy Cooper, Costumer
Kathleen中共, Costumer
Elizabeth Cook, Costumer
Kathy Moore, Costumer
Martha Moore, Costumer
Karen Moore, Costumer
Karen Moore, Costumer
Leslie Moore, Costumer
Leslie Moore, Costumer
PROPERTIES
Cheryl Ringle, Props Director
Barbara Johnson, Assistant Props Director
Cheryl Crain, Assistant Props Director
Tina Ringle, Assistant Props Director

STAGE MANAQS
James Steel, Production Stage Manager
Stuart Steel, Stage Manager
Patricia Street, Stage Manager

STAGE TECHNIQUES
Mike Caruso, Stage Manager
Mike Caruso, Stage Manager
Mike Caruso, Stage Manager
Mike Caruso, Stage Manager

MARITHE MEMORIAL THEATRE
Patricia Street, Stage Manager
Patricia Street, Stage Manager
Patricia Street, Stage Manager

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Edward Albee's Tiny Alice, which the playwright has described as "a mystery and a morality play," was first produced in 1964 in New York. A year later, it became one of the first productions presented by A.C.T. during the company's premiere season in Pittsburgh. Tiny Alice was revived for the San Francisco repertory in 1967 and 1968 and was again seen when A.C.T. took three of its productions to New York in 1969. It returns to the repertory this season to commemorate the 10th anniversary of A.C.T.

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

Presumed for explication, the playwright later offered his summary of what happens in Tiny Alice and why: "A lay brother, a man who would have become a priest except that he could not reconcile his idea of God with the God which men create in their own image, is sent by his superior to tie up loose ends of a business matter between the church and a wealthy woman. The lay brother becomes ensnared in an environment which, at its core, shifting surface, contains all the elements which have confused and bothered him throughout his life; the relationships between sexual hysteria and religious ecstasy, the conflict between the selflessness of service and the conspicuous splendor of martyrdom."

"The lay brother is brought to the point, finally, of having to accept what he insisted he wanted: union with the abstraction, rather than man-made image of it, its sublimation. He is left with pure abstraction, whatever it be called: God or Alice—and in the end, according to your faith, one of two things happens. Either the abstraction personifies itself, is proved real, or the dying man, in the last few minutes of his life, is seen as the last effort of self-delusion, creates and believes in what he knows does not exist."

When critics noted the influence of Tiny Alice of such other works as Genet, Durrenstrang, Stendhal, Eliot, Graham Greene, Endre Baadsgaard and Tennessee Williams, Albee didn't deny the charge. Instead, he added two more names to the list: Sophocles and Noel Coward.

TINY ALICE

A Metaphysical Melodrama by EDWARD ALBEE
Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Consultant: PAUL SHENAR
Scenery by RALPH FUNCHES
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEW RAGO

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

The members of the American Conservatory Theatre dedicate this production to the memory of Barbara Colby (1929-1973), a luminous actress and true friend.

the cast

Cardinal SYDNEY WALKER
Lawyer EARL BORN
Juliet NICHOLAS CORTLAND
Butler ANTHONY S. Tague
Miss Alice HOPE ALEXANDER-WILLIS
Miss Moria MICHAEL KEYS HALL, AL WHITE

ACT I
Scene One: The Cardinal's Garden
Scene Two: The Library of a Mansion
Scene Three: A Sitting Room

ACT II
Scene One: The Library
Scene Two: The Library
Scene Three: The Sitting Room

ACT III
The Library

There will be two ten-minute intermissions.

understudies
Cardinal—William Paterson; Lawyer—Ray Reinhardt;
Julian—Daniel Kern; Butler—Michael Keys Hall; Moria—
James R. Winkler; Miss Alice—Barbara Dickerson
Stage Manager: RAYMOND GIN

THE MATCHMAKER

by THORNTON WILDER
Directed by LARD WILLIAMSON
Associate Director: JAMES HAIRE
Scenery by RICHARD SEGGER
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Original Music by LEE HOBY
Sound by BARTHOLOMEW RAGO

the cast

Horace Vanderdelder WILLIAM PATERSOM
Joe Scannon JOSEPH BIRD
Ambrose Kemper STEPHEN SCHNITZER
Gentleman JOY CARLIN
Comet/us Hackl JAMES R. WINKER
Ermengarde BARBARA DICKERSON
Malachi Stack SYDNEY WALKER
Dolly Leví EIZABETH HUDDLE
Barnaby Tucker DANIEL ZIPPIN
Deborah May DEBORAH MAY
Minnie Fay FREDI OLSTER
Ralph RAY BIRK
Cahman CHARLES HALLAHAN
August RONALD BOUSSOM
Flora Van Husen MARRIAN WALTERS
Nell FRANCHELLE STEWART DORN
Stage Hands WILLIAM FERRITER
BRUCE GERHARD,
GREGORY M. TITZ,
WILEY I. FISCHER, JR.

ACT I: A Room above Vanderdelder's shop, Yorkers, New York.
ACT II: Mrs. Molloy's hop shop, New York City.
ACT III: Miss Flora Van Husen's House, New York City.

There will be a fifteen-minute intermission between Acts II and III.
ACT IV: The Harmonia Diner, Restaurant, New York City.
ACT V: Miss Flora Van Husen's House, New York City.

understudies
Horace Vanderdelder—Charles Hallahan; Comet/us Hackl—Anthony S. Tague; Barnaby Tucker—Ronald Boussom; Ambrose Kemper—Rick Hamilton; Cahman—Michael Keys Hall; Dolly Leví—Marrian Walters; Irene Molloy—Hope Alexander-Wills; Minnie Fay—Frances Tack; Ermengarde—Janice Garcia; Gentleman/Louis Ann Graham; Flora—Anne Lawder; Nell—Sandra Shotwell; Joe Scannon—Sabin Epstein
Stage Manager: JAMES HAIRE

Original music performed by the Lower Nob Hill Social Orchestra and Quadrille Band.

NOTES ON "THE MATCHMAKER"

Thorton Wilder wrote The Matchmaker in 1953, but the play's history begins more than a century earlier with the English British farce written by John Oxenford in 1836 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, Ein Mann will oder auch machen literalley, "He Wants to Play a Prank.

Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestroy's work as the backdrop for a parody of the conventional stock company plays he had seen as a boy at the old Yo Liberty Theatre in Oakland. He retained much of Nestroy's plot but made several changes, including one that was to prove epochal—the addition of a new character named Rosa Lew.

The Merchant of Yonkers, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it The Matchmaker and, under Tyune Cullite's direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1963, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway's legendary hit musicals, Hello, Dolly! One of the sunniest and most exhilarating of all American farces, The Matchmaker tells how a pair of mischievous, undertakers' clerks sneak away from their misanthropic boss for a day of adventure in New York and how they are taken under the wing of an undemanding marriage broker who cheerfully makes room for the first of her many of her romantic schemes and intrigues.

Now nearly eighty, Wilder has said that The Matchmaker "is about the aspirations of the young (and not only of the young) for a fuller, freer participation in life."

"The play simply asks us, invites us, to be free," adds Laird Williamson, director of this production. "Come that standing on this merry list. If you follow your impulses. Believe in a world in which man's spirit of play is his most endearing, enduring and invaluable asset. Wilder reaches out to that in this play, which is still unrepented. If we can let this be touched, we will know we are still alive."
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Stage Manager: RAYMOND CIN

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DESIRE UNDER THE ELMS

by EUGENE O’NEILL

Directed by ALLEN FLETCHER
Associate Director: DAVID HAMMOND
Scenery by ROBERT BLACKMAN
Costumes by CATHY EDWARDS
Lighting by DIRK EPPERSON
Music by MICKY HART & FAE McNALLY
Sound by BARTOLOMEO RAGO

The cast

Ephraim Cabot RAY REINHARDT
Simon RAY BIRK
His sons Peter RICK HAMILTON
Eben DANIEL KERN
Abbie Putnam MEGAN COLE
The Fiddler JOSEPH BIRCH
His Wife ANNE LAWDER
Their Daughter JANICE GARCIA
An Elderly Farmer AL WHITE

Guests
FRANK ABLE, WAYNE ALEXANDER, RANDAL BIANCHI, JANE BOLTON, CYNTHIA ANN BURCH, RANDAL CASSITY, LINDA CONNOR, KATHY DEAN, GINA FRANZ, BENNET GILROY, HARRY H HIGGINS, BARTA LEE HEINER, KAREN HOGER, DELORES Y. MITCHELL, SUSAN E. PELLEGRINO, CAROLINE SMITH
A Sheriff MICHAEL KEYS HALL
His Men TRABER BURNS, PETER SCHUCK

The Cabot Farm in New England. 1830

PART I: A day in early summer
PART II: A Sunday, two months later
PART III: A night in late spring, the following year

There will be two ten-minute intermissions

undertakings

Ephraim--Earl Boen; Simon--Lawrence Hecht; Peter--Michael Keys Hall; Eben--Stephen Schnetter; Abbie--Francille Stewart Dorn; Fiddler--Sabin Epstein; Farmer--Steven White; His Wife--Joy Carlin; Their Daughter--Camille Barlow; Sheriff--William Paterson
Fiddle Music by JOHN TENNEY
Stage Manager: JAMES L. BURCH

GENERAL GORGEOUS

by MICHAEL McCLURE

Directed by EDWARD HASTINGS
Associate Director: SABIN EPSSTEIN
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by E. MITCHELL DANA
Music by BRUCE BITKOFF & FAE McNALLY
Sound by BARTOLOMEO RAGO

The cast

Pink Mutation One FRANCILLE STEWART DORN
Pink Mutation Two FRANCINE TACKER
Blue Mutant STEPHEN SCHNEIDER
General Gorgeous NICHOLAS CORTLAND
Angela DEBORAH MAY
Pam BARBARA DIRKSON
Rear CHARLES HALLAHAN
Mouse Woman JOY CARLIN
John Paul RICK HAMILTON
Lilib HOPE ALEXANDER-WILLIS

undertakings

Pink Mutation One--Sandra Showell; Pink Mutation Two--Candace Barrett; Blue Mutant--Michael Keys Hall; General Gorgeous--Daniel Keen; Angela--Fred Ohlen; Pam--Janice Garcia; Rear--Ray Birk; Mouse Woman--Elizabeth Huddle; John Paul--James R. Winkler; Lilah--Megan Cole
Synthesizer manipulated and recorded by MICKY HART
Stage Manager: JAMES HAIRE

Aside from Gore, his other theatre works include the short comic plays collectively known as Gargoyle Cartoons. He has published two novels, The Adept and The Mad Cub, and some of his essays have been collected in a volume titled Meat Science Essays. McClure gave the first reading of his poems at San Francisco's Six Gallery on a night in 1952 that he remembers vividly. On the same program were five other poets whose work, along with McClure's, would become seminal documents in the history of contemporary poetry and who would be described two years later, in a famous issue of Evergreen Review, as part of the core of a San Francisco Renaissance: Allen Ginsberg, Philip Lamantia, Kenneth Rexroth, Gary Snyder and Philip Whalen.

Among those who have commented on his poetry, Francis Crick, a Nobel Laureate for his work in physical biology, who wrote, "Michael McClure is so at home in the fantastic world that science has conjured out of ourselves and our surroundings—a world which makes that of other cultures seem constricted and pedestrian—that he takes it all in his stride."

McClure's two most recent collections of poems are September Blackberries and Jaguar Skies, both published by New Directions.

In the introduction to the former, the poet says, "Each poem should be an experiment—in the sense that there are experiments in alchemy and biochemistry. I have my transient matter to play on as if it is a harp. I see all beings as a finger or tentative of a universe that is a surge of living matter. When I make a poem I create an extension of myself. I can feel more when I write a poem. A poem is like a mushroom or a bird in a pensive pine forest. A poem is like a pond—or a giant ground sloth—or like the breath of a wolf on a frosty evening. A poem is an amino acid in the nipples of an endless sea.

A poem is like an ear or shoulder. Poetry is the way that we extend our inner life. That real inner life is cut off from us—but we can put it out there and call it a poem. We stand on poetry as a steppingstone in a torrent—and are more free. Then we find the steppingstone is a drunken boat and we’re sailing, whirling, laughing..."—Dennis Powers
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Associate Director: DAVID HAMMOND

Scenery by ROBERT BLACKMAN

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The cast

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A Sheriff ~ MICHAEL KEYS HALL

His Men ~ TRAEER BURNS, PETER SCHUCK

The Cabot Farm in New England, 1859

PART I: A day in early summer

PART II: Sunday, two months later

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There will be two ten-minute intermissions

un/des/te/nd/ues

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Lilah ~ HOPE ALEXANDER-WILLIS

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TO THE AUDIENCE...

Please—while in the auditorium: Observe the SIMON演出的regulations; do not use cameras or tape recorders; do not carry in any refreshments; moisture may cause a false alarm. In emergency, WALK—not run. Report to the nearest exit. The top level of the west side of the building is the mayors and the city's board of supervisors.

For your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and sex of patient in case of emergency.

Credits: WILLIAM GANSLEN, DENNIS ANDERSON, RON FRANCE for photography. Thanks to Angelene Feves for Period dance consultation for The Matchmaker. Thanks to the Friends of A.C.T. who helped on "Desire Under the Elms."

* SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances in groups of 25 or more. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discount and student performances may be obtained by calling or writing Kristine Danzev, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3360.

FOR TICKET INFORMATION: telephones 911 673-6440—from 9 a.m. to 9 p.m. Monday through Saturday. The Box Office will be open on the day of performance from 11 a.m. to 9 p.m. When there is no performance.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY. SEND YOUR NAME AND ADDRESS TO A.C.T. MAILING LIST. A.C.T., 450 Geary St., San Francisco 94102.

The American Conservatory Theatre is supported by the California Arts Commission. As an arts enterprise from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the County of San Francisco and the National Endowment for the Arts in Washington, D.C., a federal agency.

Undoubtedly never substitute for listed purchases unless a specific announcement was made at the time of the performance.
TO THE AUDIENCE . . .

Curtain time: In response to numerous requests. LATECOMERS WILL NOT BE SEATED — after the opening or intermission cur- tain — for a safe break in the performance.

please — while in the auditorium: Observe posted rules and regulations; do not use cameras or tape- recorders; do not carry in any luggage; make sure your mobile phone is on silent; the nearest EXIT. In emergency, WALK — do not run. If evacuation is necessary, the stage is the means of leaving the building. Follow the instructions of the mayor and the city’s board of super- visors.

for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and ward before leaving the stage. 

■ WILLIAM GANSLER, DENNIS ANDERSON, and THE PHANTOM for photography. Thanks to Angeles Feve for Period dance con- suitation for The Matchmaker. Thanks to the Friends of A.C.T. who helped on “Desire Under the Elms.”

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances in groups of 10 or more. Special stu- dent matinees are not listed on regular schedules and are also offered to school groups. Information on all group discoun- ted performances may be obtained by calling or writing Kathleen Dancyze, A.C.T., 450 Geary St., San Francisco 94102. Tele- phone (415) 771-3800.

FOR TICKET INFORMATION, tele- phone A.C.T. at 450 Geary (415) 673-6460 — from 9 a.m. to 9 p.m. Monday through Saturday. The Box Office is open seven days a week, except when there is no performance.

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Understudies never substitute for listed performers unless a specific an- nouncement is made at the time of the performance.

TO THE AUDIENCE...
With You and has appeared in 10 of Broadway's productions. A fea-

RONALD BOUSSON, an associate artistic director of South Coast Repertory Company and director of the Actor’s Miete Theatre, was a founding member of the A.C.T. Mime Troupe. Six years ago and spent a year with the training program. Mr. Bousson’s stage credits include one season at the Oregon Shakespearean Festival and 7½, with South Coast Repertory, where he appeared in the title roles of Hamlet and Macbeth and directed the production of The Winter’s Tale. He also appeared as an artist guest at the Tellus Little Theatre in Oklahoma City, California, Pacific Conservatory of the Performing Arts, and at the Oregon Shakespeare Festival playing Hamlet in three previous seasons. Also at the Shakespearean festival he directed two plays and appeared in eight including the title role in Macbeth, Shylock in The Merchant of Venice and Sir Thomas More in A Man For All Seasons. This summer he was seen as Cal in Scapino. He has appeared at A.C.T. as Gremio in The Taming of the Shrew, Bucking-
ham in King Richard III, Worro in Timon of Athens, and in the Horatio and You Can’t Take It With You.

JOY CARLIN, who joined A.C.T. to New York in the PBS filming of Cyranof, has several other television and commercial credits as well as over 70 professional stage appear-
ances. Mr. Boen has been a guest and cast member in over 25 produc-
tions each at Harvard Repertory, Dart-
mont Robinson, and the University of Wisconsin and Heartland Productions; two sea-
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RONALD BOUSSOM, an associate artistic director of South Coast Repertory Company and director of the Actor’s Mite Theatre, was a founding member of the A.C.T. Mite Troupe six years ago and spent a year with the training program. Mr. Boussom’s stage credits include one season at the Oregon Shakespeare Festival and 7½, with South Coast Repertory, where he appeared in the title roles of Had Stravinsky and The Training of Pavlov Hammer. He wrote and directed the production of Noah’s Wust for A.C.T.’s P.U.P. Program last season. In addition to teaching stage movement at A.C.T., Mr. Boussom has been seen in The Taming of the Shrew, The Muus, The Cherry Orchard, King Richard II, Horatio, Street Scene and The Three Penny Opera.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and has played many roles in TV and films. Mrs. Carlin has been seen in The Fairest, The Tavern, The Time of Your Life, The Ballad of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can’t Take It With You; The HTL Leagues; and the summer is dedicated to The House of Bernarda Alba for A.C.T.

BARBARA DICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyprus de Bergerac, The Cruicible, The Merchant of Venice, The HOT L.Baltimore, and Rime of the Ancient Mariner, has appeared in productions of Celebrations, Arsenic and Old Lace, Ring Around the Moon, Jacques Bouc is Alive and Well and Living in Paris. Her roles also include Juliet in Richard III, Cyprus de Bergerac and The Taming of the Shrew and Pilars of the Community. After naming his B.A. in Acting at the University Center College of Louisiana, Ms. Hall performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in Titus Andronicus in 1974 and this past summer as Captain Donn in The Man Who Ends Well. Escalus in Romeo and Juliet and the Earl of Suffolk in Henry VI. Part I.

MICHAEL KEYS HALL, joining the company after two years in the A.C.T. Training Program, was seen in Bette Davis’ Appointment with Death, in Cyprus de Bergerac, The Taming of the Shrew and Pilars of the Community. After naming his B.A. in Acting at the University Center College of Louisiana, Ms. Hall performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in Titus Andronicus in 1974 and this past summer as Captain Donn in The Man Who Ends Well. Escalus in Romeo and Juliet and the Earl of Suffolk in Henry VI. Part I.

JOY CARLIN, in her first season with A.C.T., is completing a Master of Arts degree in Theatre Arts from San Jose State University. She has appeared in productions of Celebrations, Arsenic and Old Lace, Ring Around the Moon, Jacques Bouc is Alive and Well and Living in Paris. Her roles also include Juliet in Richard III, Cyprus de Bergerac and The Taming of the Shrew and Pilars of the Community. After naming his B.A. in Acting at the University Center College of Louisiana, Ms. Hall performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in Titus Andronicus in 1974 and this past summer as Captain Donn in The Man Who Ends Well. Escalus in Romeo and Juliet and the Earl of Suffolk in Henry VI. Part I.

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MUCH ADO ABOUT NOTHING, Hotspur in Henry IV, Part I and Drumlin of Sycamore in Much Ado About Nothing. After two seasons were spent with the Milwaukee Repertory Theater in Milwaukee, Wisconsin, he was hired by the San Diego Shakespeare Festival in San Diego, California. His character, Bertram, was as Ricky in Sticks and Bones, Speed in Two Gentlemen of Verona and The Bapist in The Easter Cycle Mystery Plays. Now in his third season with A.C.T., he has appeared in The Taming of the Shrew, Broadway, Cyno de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three-Penny Opera.

LAWRENCE HEIGHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antonin on the original Story Theatre. He was seen in the Koregos Performing Company’s production of Macbeth and has also performed with the Marin Shakespeare Festival and the Company Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.’s Training Program and at the University of San Francisco, where he is also guest director. He was Tyrone in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ruling Class and The Three-Penny Opera.

ELIZABETH HUDSON made her professional debut at New York’s Lin- coln Center Repertory playing the title role in The Taming of the Shrew and Grasha in The Caucholic Chalk Circle. Since that time she has performed with both the San Diego Shakespeare Festival and San Diego’s National Shakespeare Festival. Her roles include Titania in Midsummer Night’s Dream, Gowri in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has appeared in The Taming of the Shrew, The Merchant of Venice, Cyno de Bergerac, Pillars of the Community, Street Scene and The Three-Penny Opera. Her credits include The Streets of San Francisco, Zombies and John Korty’s TV film The Music School.

FREDI OLSTER, a former A.C.T. Summer Fellowship student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor’s degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silva in Two Gentlemen of Verona and the title role in The Taming of the Shrew. As a leading actress with the Oregon Shakespeare Festival, Miss Olster was seen as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, and Cardice in The Chairs. Currently she is appearing in Agatha Christie’s The Mousetrap in the film Hotspur. She has performed with both the San Diego Shakespeare Festival and San Diego’s National Shakespeare Festival. Her roles include Titania in Midsummer Night’s Dream, Gowri in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has appeared in The Taming of the Shrew, The Merchant of Venice, Cyno de Bergerac, Pillars of the Community, Street Scene and The Three-Penny Opera. Her credits include The Streets of San Francisco, Zombies and John Korty’s TV film The Music School.

KAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts was a triumphant success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Miller, Stanley in A Streetcar Named Desire, George in Death of a Salesman, Streth George in That Championship Season and Uncle Vanya. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee’s Tiny Alice, a part he repeated with A.C.T. Next known, he was seen in The Phoenix Theatre in New York and the Arena Stage in Washington. D.C. He was also seen as Musk in Moby Dick, Street Scene and the Community, Horatio, The Taming of the Shrew, Street Scene and The Three-Penny Opera at A.C.T.

ANNA DEAVEER SMITH, who graduated from Beaver College in Glen- side, Pennsylvania, and also studied drama at London College in England, joined the company last season after two years as a training program student. She has appeared in two productions of the plays Miss Havisham Beauty Peace and Battle of the Bands and teaches acting in the conservatory.

STEPHEN SCHNETZER, who came to A.C.T. after a year in the drama division of New York’s Juilliard School, served as a general understudy with the Connecticut Max on Broadway and his off-Broadway credits include Sylvia in The American Playwrights Project with The New York Shakespeare Festival in Central Park. He has also appeared in John Caesar and Antonio, The Merchant of Venice, and Cleopatra with the American Shakespeare Theatre in Stratford, Connecticut, and with the Shakespeare Festival in Milwaukee.

KING LEAR, whose portrayal of King Lear at the Palace of Fine Arts was a triumphant success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Miller, Stanley in A Streetcar Named Desire, George in Death of a Salesman, Streth George in That Championship Season and Uncle Vanya. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee’s Tiny Alice, a part he repeated with A.C.T. Next known, he was seen in The Phoenix Theatre in New York and the Arena Stage in Washington. D.C. He was also seen as Musk in Moby Dick, Street Scene and the Community, Horatio, The Taming of the Shrew, Street Scene and The Three-Penny Opera at A.C.T.

FRANCINE TACKER, joining the acting company this season, completed her fellowship training in the 1973-74 season. She appeared in The Merchant of Venice and Two Gentlemen of Verona at the San Diego Shakespeare Festival and in productions of A Winter’s Tale and Romeo and Juliet at the London Academy of Music and Dramatic Art. Miss Tacker holds a Bachelor of Science degree from Emerson College in Boston and has done postgraduate work in the field of directing at the Juilliard School.

SANDRA SHOTWELL, who joined the acting company last year after two years in the training program, appeared in over 50 productions in Chicago and was a pre-Broadway try-out of Gershwin’s Of Thee I Sing. Last season she was seen as Petruchio in The Taming of the Shrew and Macbeth in The Three-Penny Opera. She has just completed her first attempt at screenwriting and directing a new musical, I. David Rosenthal.

SYDNEY WALKER, a veteran of near- ly 30 years of stage, film and television, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, Joan of Arc at the Stake, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of St. Louis in two. Mr. Walker’s Broadway credits include Beckett with Signy Vol.dependencies and his film credits include Love Story and he has been seen in such plays as She Stoops to Conquer, Dames at Sea, the National Company of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: “Best Actress at 1973” for her portrayal of April in THE HOT L. BOSTON and “1973 Best Actress in a Supporting Role” as Grace in Death of a Salesman. Ms. Walters, who appeared in a number of Off- Bround Playhouse for a year; opposite Dyan Cannon in Ninety Day Miami; opposite Sally Millard in Angel Street; and played Sid Craig’s Therapist in That Was Then at the Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Richardson in A Chorus Line at San Francisco’s On Broadway Theater for fourteen weeks and in the movie Tapestry from Tell it to the Fox to Nine for nine months in Private Lives, as Andrew Carnegie in The Three-Penny Opera, in Petula, Bulitt, Medium Cool and T. R. Baskin.
Daniel Korn, who joined the acting company after two years as a fellowship student in the A.C.T. training program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the Cyranzo company which was filmed for the PBS series "Theater in America" on the PBS television network. Korn has played numerous classical roles with Colorado and Northern California Shakespeare Festivals. In addition, he has appeared with the San Francisco Symphony as First Narrator in the Berkeley Community Jumlers, Street Scene and The Three- fingered Opera.

Lawrence Hecht, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with J. Anton on the original Story Theatre. He was in the Kogos Performing Company's production of Macbeth and has also performed with the Marin Shakespeare Festival and the Company Theatre at Berkely. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was married to King Richard III, Jumlers, The TAMING of the Shrew, Street Scene, The Ruling Class and The Threefingered Opera.

Lawrence Hecht

Elizabeth Huddleson made her professional debut at New York's Lincoln Center Repertory playing the title role in "Measure for Measure" and Grasha in The Caucasian Chalk Circle. Since that time she has performed with both the San Francisco Shakespeare Festival and San Diego's National Shakespeare Festival. Her roles include Titania in Midsummer Night's Dream, Goneril in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has appeared in the following works: THE TAMING OF THE SHREW, The Night, Tonight at 8:30, Broadway, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It with You and PILLARS of the COMMUNITY. She is a graduate of the Shakespeare Institute at Stratford University.

Deborah May, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana in 1973, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Ariston-Bride in Pacific Conservatory's Production of The Threepenny Opera and Performing Arts in Santa Maria, where she was seen in The Music Man, Brigadoon, The Mikado and Most Happy Fella. Most recently, she was Helena in Midsummer Night's Dream, Lucy in Dracula and Consuelo in He Who Gets Slapped. At A.C.T. she has appeared in Los Angeles in the Cyranzo de Bergerac. Alice in You Can't Take It With You and Abigail in The Glass Menagerie. She has appeared in The House of Blue Leaves and The TAMING of the SHREW.

Deborah May

Fredi Olster, a former A.C.T. summer student, returned two years ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silva in Two Gentlemen of Verona and Beatrice in Much Ado About Nothing. As Alice in The Merry Widow was seen as Porina in The Merchant of Venice, Beatrice in Much Ado About Nothing, and Zerlina in Don Giovanni. She recently appeared in a soap opera and in the musical "Mannequin" and the title role of Annette, among others. She has been featured at A.C.T. in The House of Bernarda Alba, Tonight at 8:30, Broadway, King Richard III, Jumlers, The Ruling Class, and as Katherine in The TAMING of the SHREW.

William Paterson

FRANCINE TACKER, joining the acting company this season, completed the second year of the A.C.T. training program in 1973. She appeared in The Merchant of Venice and Two Gentlemen of Verona in San Diego's Shakespeare Festival and in productions of A Winter's Tale and As You Like It in the Atlanta Shakespeare Company at the London Academy of Music and Dramatic Art. Miss Tacker holds a Bachelor of Science degree from Emerson College* in Boston and has done postgraduate work in the Performing Arts. She has appeared in Midsummer Night's Dream, Tonight at 8:30, You Can't Take It with You and Pillars of the Community. She is the recipient of the 1974 Special Choreographic of the Performing Arts.
J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night’s Dream, Tebalto in Romeo and Juliet and Claudio in Much Ado About Nothing. At A.C.T., he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can’t Take It With You, The Crucible, The HOF I (Baltimore), Tonight at 8:30, Street Scene and as Ronnie in The House of Blue Leaves. He is currently staging the fights in Romeo and Juliet for the San Francisco Ballet Company.

AL WHITE, who holds a third class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He came to A.C.T. after having been seen as George in The Ballad of the Dangerous George and appeared last season in King Richard III, Cyrano, Street Scene and The Ruling Class. Bay area audiences have also seen him in Plays For Living, The Man Nobody Saw, For Sale, All the Caterpillar You Want, and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

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

DANIEL ZIPPI comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors; and in the Center Theatre Group production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Mr. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foeh, Terrence Scannell and Toomith. He attended the Los Angeles City Schools Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

LARRY WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Collela, Hektae Golder, Troilus & Cressida, Uncle Vanya, Henry VI Parts I and II and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labours Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Paradiso, A Midsummer Night’s Dream and was seen in St. Joan, Beckett, Richard III and School for Scandal. Besides appearing at A.C.T. last season in King Richard III, Cyrano and The Ruling Class, he also directed The Healers for the Plays in Progress series and directed The Matchmaker this season.

Can going to a new little restaurant be an emergency? Maybe, if you’re one for sharing new worlds with your family. Or, if you’re just tired of cooking.

Master Charge.
For the little emergencies in everybody’s life.
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**Master Charge.**

For the little emergencies in everybody's life.
THE GOOD LIFE... Each month, Fred Cherry takes you to a place where you dine and wine in style and relax well—before or after the show—and suggest a particularly happy marriage of vine and wine.

LE CLUB (1250 Jones Street, San Francisco—Telephone 771-5460)

OPINION: This may well be the only elegant dinner house where you can dine superbly. Even if you arrive at midnight, the hour when the kitchen is supposed to close, you'll be wined and dined and pampered in unheralded splendor. Martine's kitchen knows his wines. It's a bistro—intimately—it's one of the best in the city—and will discuss your dinner wine selection as patiently and helpfully as if you were the first customers of the evening—instead of the last. Reservations here are always a good idea, for more reasons than to secure a table. Le Club will take your names and those of your guests; when you arrive, personalized tablecloths will be set on your table. And only by ordering when you reserve a table can you enjoy one of the chef's cloud of flakies, a la Ed Fleschell, the attorney–restaurateur–spicore who shared this flak!! secret with the staff. He is not a plump Fleschell but his staff were all trained by him. Service is always and equally attentive—and never patronizing—even if you're not in the society columns.

SUPER SUPPER: Skip the cocktails; you want to be at your discerning best for this bestrep. Order a half bottle of white burgundy instead; and order recommended the Chateau du Meursault '70—a mature wine of heavy body and superb balance; and a match for the Curried Shrimp Crepes—savory monstrosities indeed. Skip the coffee, the group is out of deference for what will follow, but we didn't; the Leighton grannie Lyomarre would want you to drink it. In Lyon we order a bottle of Louvic Les Case '64—considered by writers among the wines of Bordeaux wines. Modern wines. It's an irrepealable discovery, but the impossible price does not reflect rarity. To accompany a wine like this—Crepped Duckett et Contre—another entirely boned young bird that never saw a freezer. Along with this, pommes soufflées and poached artichoke bottoms. A respite from the richness of duck appears when the waiter brings a salad of tender lettuce in a light French dressing. Now dessert—if you can, and you should. Remember, you don't have to catch an insect to eat it; you've seen the show. Take the time for dessert, Brian will recite another, and you'll do well to listen. Perhaps you had the foresight to order one of those ethereal dessert soufflés when you reserved. Our choice was a simple dish of perfect raspberries in a tantalizing liqueur of some kind. Café filtres—with or without a cognac—is the proper way to end this banquets—and that's what we did.

It's a bit light and expensive—about $65 for two—but that includes a rare vintage Bordeaux. If you are strong of character and short of money, you can dine and drink more modestly at Le Club for half that.

A PLAYER in the WINE ACT

Wayne Rogers, formerly the cut-up surgeon on TV's M*A*S*H, has joined the growing list of gentlemen whose wines, we report, have won them much enthusiasm which made him work a frenzied twelve hours a day when shooting his latest movie. He's now working with the work of planting a 500-acre vineyard in the hills near Paso Robles. Like any good actor, Wayne is learning his part thoroughly before going on. "I've read the industry completely before getting involved. He took courses in enology—the science of wine making—with experts. He tried Beverly Hills guest house into an office containing exhaustive files on everything about the wine business he could think of. He reads wine columns in the major magazines as carefully as he picked grapes (Cabernet Sauvignon, Zinfandel, and Petite Sirah). Some of the people who put money into the venture are in show business too—James Caan, Peter Falk, and others. Plans were made in 1973, so far a partial crop is being harvested this year for the first time. Next year's harvest would see close to a full crop. "It cost about $12,000 an acre to be on wine as it is," Wayne explains. "As soon as you start you're committed. It's not like saying 'we're just going to make one run this year.'"

THE CELEBRATION OF WINE in OPERA

A musicologist has chosen the visual, rather than the performing arts. The Wine Museum of San Francisco managed a marriage of the two in a recent exhibit, which combined such tangibles as wine-related paintings, sculptures, crystal, and precious metals with the esthetic works of musical composers and librettists who celebrated wine in cherished operas.

Who may know how many Puccini, Strauss, Mozarts, and Verdis found wine to be the indispensable ingredient in their operatic dramas. In commemorative celebration, the museum displayed scenes from Peter Mascagni's Cavalleria Rusticana; WG. Mozart's Abduction from the Seraglio, (which Pedrollo said, "Truly I must confess there is nothing like wine. Wine is superior to me than money and women."). Don Giovanni, The Magic Flute; Modest Mussorgsky's Boris Godunov; Giuseppe Verdi's La Traviata; Falstaff, Ernani, Otello; Charles Gounod's Faust, Strauss' Die Fledermaus; and Puccini's Tosca.

WINE and the OPERA

Wayne Rogers, formerly the cut-up surgeon on TV's M*A*S*H, has joined the growing list of gentlemen whose wines, we report, have won them much enthusiasm which made him work a frenzied twelve hours a day when shooting his latest movie. He's now working with the work of planting a 500-acre vineyard in the hills near Paso Robles. Like any good actor, Wayne is learning his part thoroughly before going on. "I've read the industry completely before getting involved. He took courses in enology—the science of wine making—with experts. He tried Beverly Hills guest house into an office containing exhaustive files on everything about the wine business he could think of. He reads wine columns in the major magazines as carefully as he picked grapes (Cabernet Sauvignon, Zinfandel, and Petite Sirah). Some of the people who put money into the venture are in show business too—James Caan, Peter Falk, and others. Plans were made in 1973, so far a partial crop is being harvested this year for the first time. Next year's harvest would see close to a full crop. "It cost about $12,000 an acre to be on wine as it is," Wayne explains. "As soon as you start you're committed. It's not like saying 'we're just going to make one run this year.'"

THE BIG SWIM

There's a popular song about a mighty beer drinker which approached number one on the hit parade a few years ago. It tells a story which I first heard a generation ago—only it was wine my man drank. Let me tell you the version I know. Old jugmuth Hirts had an inordinate capacity for drinking the good California wine which comes in jugs and doesn't cost very much. Usually, some time during a bout with the jugs, my man and Hirts would have a tankantaneous challenge to anyone; jugmouth offered his home, his house and his wife to the man who could outdrink him.

Occasionally, the challenge would be accepted by some unwary stranger in town; once with nearly fatal results. Jugmouth's spirited contender tried so hard, he passed out and remained that way for two days. When he returned to life again, he shook old jugmuth's hand and asked him how he had developed such a capacity. Funny! No one had ever asked jugmuth that question before.

"During the World War, the second one, I was sent into France, and I was there when the Germans invaded the town where I was stationed. I hid myself in a sealed stone cellar full of barrels of good French wine. Then a bomb fell—almost a direct hit—and the barrels burst. The cellar filled with wine. "Well, I never was much of a swimmer, but I was desperate to stay alive. I started to gulp that stuff—gulped and swallowed and drank until—about a month later, I walked out of there. "I drunk that cellar dry to save my life!"

TWO SHERRY STORIES

Wine, like other things with which we become deeply involved, gets to mean a great deal. How can we measure this personal attachment? There is only one way. What will we give up to continue our pleasure in wine? Two stories rected at a party by a noted actor tell of wine imbibers who had to choose. Lord Chesterfield—shrewd, elegant, cynical, fastid for elegant phrases and witty observations. (continued on page 52).

MONEY for the S.F. Opera

This year, to last the Los Schiltz Brewing Company presented Kurt Adler, general director of the San Francisco Opera, a check for $5,000. The gift will be used to develop a larger audience for the Opera and further the auditions program for finding new singing talent. What's that got to do with wine? Schiltz owns the Ceyer Pekin Winery in Ceyerville, where premium Vos- cote wines and Summit jug varietals are making a national name for themselves.

JET, SHIP, HOTEL, RENT-A-CAR, 10% OFF, FEE FREE

AUSTRALIA—NEW ZEALAND

12 DAYS . . . $1079

Sydney and Canberra, sightseeing in each city for 5 days. Round-trip flights to/from the continental USA via the South American route. Deluxe/fairfax hotels. American breakfast each day. One way airport transfers, escorted throughout.

HOLIDAY in PERU

15 DAYS . . . $999

Pichucha SIMBALIA AGLA, the white Amber of America! Cuzco, Ollantaytambo, and the riverine highlands with the PLAINS OF PADCA and its "pinch and wham" earthquakes. A trip to BALLESTAS ISLANDS, the AMAZON city of CORTIZO with Amazon jungle, jaguar hunting, valuable birds, etc. Deluxe hotels and small bus. All taxes and tips included. One way airport transfers, escorted throughout.

Frequent Departures. From San Francisco add $35.62.

SOUTH AMERICA HIGHLIGHT TOUR

16 DAYS . . . $1049

Limas, Peru (national wine orgs. and locals. and Mathy Picchelz, Santiago, Chile, Buenos Aires, Colombo, and others). Round-trip flights to/from U.S. Falls, Río De Janeiro, Brazil. Sightseeing in each city. Deluxe hotels and small bus. American breakfast each day. One way airport transfers, escorted throughout.

Frequent Departures. From San Francisco add $155.88.

ENGLISH HOLIDAY

5 DAYS . . . $552

London plus 2-day tour of England. Sightseeing and Theatrical Show. First-class hotels, breakfast each day plus all luncheons and dinners included.

Departures: Almost weekly from November 2, 1975.

ENGLISH HOLIDAY

15 DAYS . . . $699

London plus 4-day tour of Europe. Sightseeing and Theatrical Show. First-class hotels, breakfast each day plus all luncheons and dinners included.


SPAIN

17 DAYS . . . $799

2 Nights in Paris, 5 nights on the Costa Del Sol, 2 nights in Seville, 2 nights in Madrid, and 3 nights at Gran Hotel Royal. Breakfast and dinner each day.

Departures: October 17 through April 1976.

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San Francisco Mountain View Oakland Santa Cruz Fremont San Jose Daily City
PERFORMING BACCHUS

by FRED CHERRY

THE GOOD LIFE ... Each month, Fred Cherry takes you to a place where you dine and wine and enjoy life and all the good things that go with it — or even after the show—and suggests a particularly happy marriage of food and wine.

LE CLUB (1250 Jones Street, San Francisco—Telephone 771-5400)

OPINION: This may well be the only elegant dinner house where you can dine superbly and enjoy yourself. Even if you arrive at midnight, the hour when the kitchen is supposed to close, you'll be served wine and dine and pampered in unfulfilled splendor. Maitre'd deMilo knows his wines, his bottles, and he'll do all you ask. If you tell him you want a

from the richness of duck appears, when the waiter brings a salad of tender lamchut in a light French dressing. New dinner—if you can, and you should. Remember, you don't have to catch an impression of what's in store; you've seen the dinner. Take the time for dessert, Brian will receive, and you'll do well to listen. Perhaps you had the foresight to order one of those ethereal dessert soufflés that you never received. Our choice was a simple black of perfumed raspberries in a tantilizing liqueur of some kind. Cafe fillets—with or without a cognac—is the proper way to end this banquet—and that's what we did. It's one of the most expensive
about $65 for two—but that includes a rare vintage Bordeaux. If you are strong of character and short of money, you can dine and drink more modestly at Le Club for half that.

A PLAYER IN THE WINE ACT

Wayne Rogers, formerly the cut-up surgeon on TV's M*A*S*H, has joined the growing list of gentlemen of the theater who have turned to wine with enthusiasm which made him work a frenzied twelve hours a day when shooting a movie about the work of planting a 500-acre vineyard in the hills near Paso Robles.

Like any good actor, Wayne is learning his part thoroughly before going on. "I'm reading the industry completely before getting involved. He took courses in oenology—the science of wine making—with experts. He turned his Beverly Hills guest house into an office containing exhaustive files on every thing about the wine business he could think of. He read contracts and regulations as carefully as he picked grapes (Cabernet Sauvignon, Zinfandel, and Petite Sirah). Some of the people who put money into the venture are in show business too—James Caan, Peter Falk, Bob Newhart and others.

Planning was begun in 1973, so a partial crop is being harvested this year for the first time. Next year's harvest would see close to a full crop. "It cost about $12,000 an acre to be part owner," says the actor. "Wayne explains. "As soon as you start you're committed. It's not like saying we're just going to make one wine this year."

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WINE AND THE OPERA

The stage is a fairly Sevres vase at startled red earth. The stars are the same. But at the end of the season, which is this week, there's a change. Not in the scenery. Not in the costumes. But there is a change in the performance. The Bay Area Opera presented by A. Cesarini, a San Francisco-based opera company, will present four performances. The first is April 28-30, at the Olympic Theatre, 1010 California Street, San Francisco, and 775 Geary Street, San Francisco. The second will be May 2-3, at the Olympic Theatre, 1010 California Street, San Francisco, and 775 Geary Street, San Francisco. The third will be May 6-7, at the Olympic Theatre, 1010 California Street, San Francisco, and 775 Geary Street, San Francisco. The fourth will be May 9-10, at the Olympic Theatre, 1010 California Street, San Francisco, and 775 Geary Street, San Francisco.

MONEY FOR SLEEPING

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Occasionally, the challenge would be accepted by some unwary stranger in town; once with nearly fatal results, jugmohg's spirited contender tried so hard, he passed out and remained that way for two days. When he returned to life again, he shook old jugmough's hand and asked him how he had developed such a capacity for juice. Funny! No one had ever asked jugmough that question before.

"During the World War, the second one, I was sent into France, and I was there when the Germans invaded the town where I was stationed. I hid myself in a sealed stone cellar full of barrels of good French wine. Then a bomb fell—almost a direct hit—and the barrels burst; the cellar filled with wine. "Well, I never was much of a swimmer, but I was determined to stay alive. I started to pull that good stuff—gulped and swallowed and drunk until—about a month later, I walked out of there. "I drunk that cellar dry to save my life!"

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(continued on p. 32)
THE MARKET SCENE

Look Out For That Bull In 76
by David E. Kurland, Director of Research, Shaw, Hooker and Co., San Francisco, Ca.

1976 will be a historic year for America. It’s our Bicentennial year. We’ll elect a President. And we’ll witness the “Great Bull Market of ’76.” A bull market in 1976! That’s right. While the firm I work for is a wee bit smaller than the thundering herd, we, too, are very bullish on America. We believe investing in her equity markets for 1976 is a wise idea.

LEARNING FROM THE PAST
Sure, the last few years have been tough. We have all suffered, but I believe in learning from mistakes and profiting from them.

Stop for a minute and think of the reasons you might have lost money in the Market. I’ll volunteer a few:

• You trusted your broker too much.
• You really did not feel comfortable in dealing with your brokerage firm.
• Your broker was too busy to care about you, your money, or the market.
• You stayed in down markets too long.
• You sold whippersnappers until they became losers.
• You relied upon insufficient research such as tips.
• You did not take enough interest in your investment.

Most of the mistakes I lay at your feet. It takes time to learn to make money. It is your money, so keep your eyes open and do your homework. Naturally, you cannot become a security analyst overnight, but it is not a few small things you can do to safeguard and cultivate your stock market investments.

CHOOSING A BROKER
Look for a broker who is knowledgeable and with whom you feel comfortable. That’s important. If he tells you to get out of a loser—get out. Never become emotional about an investment. Lose your objective, and you are a step closer to losing your capital. Lose your capital and you lost a chance for gain.

Your broker should always be available to answer your questions. Ask about and discuss his strategy, his background, his track record, especially his investment philosophy. Find out about the support his firm gives him and (ultimately you) Ask him how he would have avoided your losses, or told him by creating hypothetical problems. If he is interested in making money for you, he will answer all of your questions candidly and forthrightly. Keep in mind that your investment dollars are worth twice the dollars you earn from employment. They have already been taxed.

SOMETHING TO REMEMBER
Since negotiated commissions, there are greater differences between brokerage firms than ever before. While some have increased their fees, others have reduced their services. Others have lowered rates and cut services. Most have stayed the same. If you expect a lot of service, expect to pay for it. If you plan to invest a lot of money you might be better off of finding a registered investment advisor as well as a good banker. Consider having more than one broker-advisor.

WHY INVEST TODAY?
We are about to enter a roaring bull market.
The New York Times headlined on September 15th “Consensus of Recovery Wanes. U.S. View Doubtful by Private Analysts.” They certainly did not look at our major shopping centers, nor did they come west of the Hudson. For the most part, analysts work in the New York area. They have problems that can obscure the strengths among us. Speak to people outside of New York and you won’t find uninhibited enthusiasm—you will find optimism. Many of the reasons for this recession have their roots deep in the American psyche. The baby boom is coming out of it, a bit slower than forecast, but that slowdown has had its advantages. It makes for a stronger recovery, economy and Nation.

HISTORY DOES REPEAT ITSELF
In 1970, economists predicted a rapid recovery by mid 1971. The market rose 23%. When these predictions fell short, the market slumped by 21%. In December 1974, the consensus was for a sharp rebound in the economy along with a lessening of inflation. The stock market went straight up. As the debate began June when the evidence became cloudy and real questions arose as to whether the recovery was firm. The market rallied in July and Aug and leveled off in September. The debate continues. From our point of view, we believe the evidence favors a continued strong recovery.

REASONS TO EXPECT A BULL MARKET

Energy
• Oil prices will stabilize and probably decrease.
• There will be peace in the Middle East.
• No oil embargo.

Inflation and the economy
• Inflation will level off at 6% to 7% in 1976/77 (a small amount of inflation actually stimulates expansion).
• Federal Income Tax reductions (proposed) will act as a stimulus for retail sales.

These reductions will more than offset the inflationary loss of buying power.

Government restraint on spending late in the year.

• No new taxes in 1976.
• Rise in GNP of 4-4 1/2%.

Food and housing
• Continued government stimulation of new home building.
• Increased savings inflow will reduce mortgage market rates.
• Food prices will stabilize (slight increases).

Consumers
• Good buying mood heightened by the Bicentennial.
• Consumer confidence rebounded.
• Unemployment reduced to the 5.8% to 7.5% level.
• The Administration will do what it takes to re-elect.

industry
• Auto sales will rise 20% to 30%.
• Prices will remain level for industrial commodities.
• No major industrial strikes expected.
• Increased inventory re-ordering.

International
• Large foreign commitments to U.S. stocks.
• Positive balance of trade (now $7.4 billion—down to $10 billion).
• Further successful SALT and economic trade discussions with USSR.
• Further economic overtures to China — potentially a very large market.

Credit
• Reduction of short term loan rates 07% level.
• 7% to 8% increase in the money supply.
• Solution of New York City’s debt problems.

If the majority of the above things happen, we will have a roaring bull market. Because of institutional dominance of the market and their tendency to follow the leader, we believe that the movement will be explosive. From our Cathlina seat we like what we see and we see a rare opportunity to make a lot of money in the stock market.

HOW TO GET READY
In conclusion, find a brokerage firm you feel comfortable with and one that offers you all of the services you need. Don’t worry about commissions—make sure you get the services you need (including ample monitoring of the market and your portfolio). Find a broker you can trust and who is interested in you. Search more out ideas, read and invest in the market. Do not become emotional as out your losses if you are wrong in your choices. Remain cool and remember that you will have to work with your money. Be able to change your outlook, invest your decision, and strategy without regret. The market is no place for emotionalism but at the moment, it is the place for your money to make money for you in 1976.

For a copy of “31 Ways to Profit from The Great Bull Market of ‘76” by Mr. Kurland, please write to Investment Department, Performing Arts Magazine, 651 Brannan St., San Francisco, Ca. 94107.

We all have our concepts of beauty, but if a reasonable definition includes such words as grace and spirit, dignity and enduring quality, we feel confident that you will consider fashion by... 

At a Caravansary, the show goes on before the curtain goes up.
Light, delicious pre-theatre supper a specialty.
Caravansary restaurant/gourmet gallery now at 310 Sutter St., reservations, 362-4640; Also at 2536 Chestnut St. in the Marina for reservations, 921-3466.
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NOTES ON THE ASIAN DRAMA

by DR. WALTER A. FAISERVIS, JR.

Asian traditional drama is not to be categorized as mere entertainment for its basic purpose is to provide cultural security and personal identity for all citizens of the culture involved. Much of Asian drama reflects the myths, legends, and stories which are the familiar descriptions of why things are what they are and why people and gods do what they do. The striking difference between the drama of the West and that of the East is the difference between suspensive and mood. Western drama moves the viewer from one situation to another because it makes the viewer want to know what happens next. Eastern drama in contrast moves the spectator from one phase of an emotion to the next so that a given emotion is displayed in all its nuances creating in the viewer a variety of mood which makes movement possible the actions of the characters of the drama. That explicability reinforces the Asian's belief in his own culture. It is a very basic reason why much of Asian drama is ritualistic; that is, it strengthens, changes, or transcends the situation in which the Asian finds himself. In Western society we use the drama as essentially an art, something that touches our aesthetic sense, whether serious or escapist. Though Asian drama has a powerful aesthetic quality that quality is a means by which the spectator and participant are made ready for the establishment of mood which is the great goal.

Characteristically dance, music, and poetry are the forms of Asian theatrical performance. The actor is at once a dancer following ordered patterns of movement, often centuries old, and a poet who recite-sings the lyrics of playwrights whose names are often unknown but whose oral expression also follows an ordered pattern of cadence and rhyme. It is this order which requires disciplined training, often from childhood, and which permits little deviation from the traditional manner of performance. However, in spite of what in Western eyes appear to be rigid structure there is considerable room for virtuosically. Thus there are great and not so great performers and performances.

Ritual possess three specific elements: belief, ceremony, and routine. That is the believer in the ritual basis of his culture attends and participates in ceremonies or rites on a routine basis whether once a month, year, or in a life time. The Asian drama has been a ritual drama because Asians have believed that a performance is a ceremony which given in the routine of time reinforces Asian awareness of the cosmos: of the meaning of life, of the family, the court, the gods, the land, human vulnerabilities, the mystery of things. Asian spectators know the plots of the drama by heart, they know what to expect. It is not what happens that counts, it is rather that there is a performance, for the performance by its existence proves the individual believer's existence, demonstrates the truth of myth, and provides catharsis by the elimination of doubt and uncertainty. Whether one views the Noel theatre of Japan, the Chhau of Eastern India, the Wayang of Southeast Asia, or the Kathakali of Kerala, what the cultural citizen sees and hears moves him in a special way to a consciousness of forces outside and yet part of himself. Within his material frame of reference, Asian do not walk away from a performance commenting on the good or bad qualities of the play, for the play itself is not to be judged; it is only the performance—the ceremony which has to be said in terms of the efficacy of its impact which is of course dependent on the skill of the actors and the quality of the production.

Dr. Walter A. Faiservis, Jr. is research associate and Curator of Ethnology in New York's American Museum of Natural History.

A NEW SOUND CONCEPT

AUDIUM's two creators are composers Shan Shaff and equipment designer Paul McEachern. What is AUDIUM? McEachern calls it a theatre of sound sculptured space. Shaff replies in this way: "Space is the medium, it is the canvas on which the sound event will be staged. Listeners should feel the sound as it bumps up against them, caresses, travels through and enfolds them. The new sound theatre must bring the audience physically and psychologically inside its sound world."

And so it does! AUDIUM, a unique theatre, is the first and only exhibition of a new musical medium—sound-sculptured space. It is a vibrant, kinetic sound realm, initiating a deeper level of spatial sound perception. Natural and electronic sounds sweep through the environment—caressing, swirling, splashing, colliding. The space is literally homecombed with sound. Yet, intensity of auditory arousal is not achieved through sensory immersion, but through the shifting pattern of sound images and their controlled manipulation in space.

Indeed, Shan Shaff and Paul McEachern have engaged the utmost care in the minutest details of the environment. Shaff's design and construction took over two years, accomplished in part with a grant from the FELLOWSHIP FOR THE ARTS. McEachern's spatial soundscape was specifically designed for this medium, with a concern for all parameters of the sound space. He conceives of his compositions as "sound images," as sequences of evocative, often dreamlike pieces, which touch common chords of acoustic memory within the listener. His taped work is performed live by McEachern and a new kind of musician, the "tape performer." McEachern channels sounds through his own custom-designed electronic console, the outgrowth of 15 years' achievements. It in turn activates a network of 136 independent spatial sound events. Thus, while the content of the compositions is fixed, its performance in space—motion, location, speed and intensity—is live at every program. Each audience, seated in a spiral in a dramatic, sloping-walled, floating-flowered environment, is receiving a different performance. Sounds are travelling on multidimensional planes... above, below, behind, in front, to the sides, and around heads! Each performance varies slightly because of the feelings received from the audience.

The original contributions of AUDIUM are several: spatial composition of sound images, original equipment systems enabling exact placement and movement of sounds in space, live performance, and an environment built for a specific acoustic form.

AUDIUM has been evolving since 1960, a "labor of love" for its two developers. Both Shan Shaff and Doug McEachern are musicians and teachers. Their first program was presented at the University of California Extension Center, followed by others at portable performances at San Francisco colleges and museums. A previous environment was open for 3½ years.

AUDIUM now has a new, specially-built house at 1616 Bush Street near Franklin in San Francisco. AUDIUM programs are presented on Friday and Saturday nights at 8 and 10 pm; no one is admitted after the performance begins. Live preview performances are being presented now with the official grand opening scheduled for November 21. Their telephone number is 771-1616. The box office opens one-half hour before each program. Admission is $3.00.

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NOTES ON THE ASIAN DRAMA

by Dr. Walter A. Fairervox, Jr.

Asian traditional drama is not to be categorized as mere entertainment for its basic purpose is to provide cultural security and personal identity for all citizens of the culture involved. Much of Asian drama re-counts the myths, legends, and sto- ries which are the familiar descriptions of why things are what they are and why people and gods do what they do. The striking difference between the drama of the West and that of the East is the difference between suspension and mood. Western drama moves the viewer from one situation to another because it makes the viewer want to know what happens next. Eastern drama in contrast moves the spectator from one phase of an emotion to the next so that a given emotion is displayed in all its nuances creating in the viewer a va- riety of moods which makes movement and action the actions of the characters of the drama. That explicability re-inforces the Asian’s belief in his own culture. It is a very basic reason why much of Asian drama is ritualistic; that is, it strengthens, changes, or transcends the situation in which the Asian finds himself. In Western so-ciety we use the drama as essentially an art, something that touches our aesthetic sense, whether serious or esoteric. Though Asian drama has a powerful aesthetic quality that quality is a means by which the spectator and participant are made ready for the establishment of mood which is the great goal.

Characteristically dance, music, and poetry are the formal signs of Asian theatrical performance. The actor is at once a dancer following ordered patterns of movement, often contu- nes old, and a poet who recite-sings the lyrics of playwrights whose names are often unknown but whose oral expression also follows an ordered pattern of cadence and overline. It is this order which requires disciplined training, often from childhood, and which permits little deviation from the traditional manner of perform- ance. However, in spite of what in Western eyes appear to be rigid structure there is considerable room for virtuosity. Thus there are great and not so great performers and per- formances.

Ritual possesses three specific ele- ments: belief, ceremony, and routine. That is the believer in the ritual basis of his culture attends and participates in ceremonies or rituals on a routine basis whether once a month, year, or in a life time. The Asian drama has been a ritual drama because Asians have believed that a performance is a ceremony which given in the rou- time of time reinforces Asian aware- ness of the cosmos: of the meaning of the cycle of life, of the family, the court, the gods, the land, human vul- nerable, the mystery of things. Asian spectators know the plots of the drama by heart, they know what to expect. It is not what happens that counts, it is rather that there be a performance, for the performance by its existence proves the individual believer’s existence, demonstrates the truth of myth, and provides catharsis by the elimination of doubt and un- certainty. Whether one views the No theatre of Japan, the Chhau of East- ern India, the Wayang of Southeast Asia, or the Kathakali of Kerala, what the cultural citizen sees and hears moves him in a special way to a con- sciousness of forces outside and yet personal, forces within his material frame of reference. Asians do not walk away from a performance commenting on the good or bad qualities of the play, for the play itself is not to be judged; it is only the perform- ance—the ceremony which has to be sized in terms of the efficacy of its impact which is of course dependent on the skill of the actors and the quality of the production.

Dr. Walter A. Fairervox, Jr. is presently associated with the Asian Arts program in New York’s American Museum’s department of anthropology.

A NEW SOUND CONCEPT

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"WHEN IN ROME . . ."
Five days in the eternal city, a Roman holiday, complete with Fettucine Alfredo, and a walk along the Aplian Way.

by ERNEST BEYL

Go to Rome! Keats, Shelley, and Byron did. Goethe did. He wrote Faust there. Mary Pickford and Douglas Fairbanks did. They ate fettuccine there. The Shah of Iran went there on a honeymoon. Liszt, Wagner, Puccini and Rossini did. Princess Margaret did. Buffalo Bill did. Anita Ekberg did. Michelangelo did. Of course, Julius Caesar did.

There are those travelers who approach a first-time visit to Rome with trepidation. This is the big time for tourists. The mind tends to huddle at the grandeur of Rome. It is too big, the bogged mind says. It is too expensive (possibly true, if you’re not careful). It is too sophisticated or pseudo-refined. Depending on your point of view. Of course, it is all of these. But go to Rome. Never mind whether or not you are a religious pilgrim, a poet or a lover. Go to Rome! Go alone or with a friend. Better still, go there on your honeymoon.

Here is a five-day Roman holiday. A five-day race through the eternal city. With stops at the Sistine Chapel, the Trevi Fountain, the Spanish Steps, St. Peter’s, the Piazzas Navona, Santa Maria, del popolo, and di Spagna, the Cafe Antico Greco, Alfredo al Fascegatto, the Cafe Disney, the Excelsior Hotel, Trastevere, the tombs of Raphael and Hadrian, the Circus Maximus, the Colosseum, the Roman Forum, the Temple of the Vestals, the Pantheon, the Gurdii, Brioni and Richard Gironi shops.

All strung together with walks along the Via Veneto, Via Condotti, Via del Corso, Via Barberini and, finally, the Via Appia, the original Roman road which still echoes with footsteps of the Roman Legions — if you want it to.

Today the City of Rome is majestic, dramatic, theatrical, grand, evocative, impudent, ancient, bumptious, rambunctious, outlandish, spiritual, cosmic, operatic, infectious, opulent, noble, burlesque. Its men are flippant, handsome, courtly, loud, shy. Its women, beautiful, devout, gay, humble, outspoken. The City of Rome declines, teeters a bit, but still does not fall. A Latin proverb says all roads lead to it. A lot of airplanes fly to it. It should not be missed and here’s why.

The Grandeur That Was, and Still Is “When falls the Colosseum, Rome shall fall; and when Rome falls——the World.” That’s what Lord Byron wrote in 1818 in Childe Harold’s Pilgrimage. Well, the Colosseum still stands and so does Rome. The Colosseum, of course, stands in glorious ruins. And Rome stands in grandeur. Alberti a bit faded, but still grand. Rome can be an exasperating city, to be sure. Sclerotic, wildcat strikes frequently grind commerce and air traffic to a halt. Most of us have heard stories of the postal system in which thousands of letters were sold for scrap paper because the job of delivering them was too formidable. When kidnappers cut off J. Paul Getty III’s ear and mailed it from Naples to Rome, it arrived 30 days later. Traffic in Rome constitutes a cataclysm that is almost more than the human system can tolerate. Around the silent ruins of the Colosseum, the Roman traffic whirls, or rather tries to whirl. Mostly it creeps ahead by inches midst a roar of revving engines choking the air with exhaust fumes and the din of automobile horns. Unconsciously Romans seem to have no way for pedestrians to safely cut through the traffic to reach safety in the shadow of the great ancient Colosseum. Several major boulevards thrust themselves into the huge traffic oval around the Colosseum and crossing at any point can only be described as a lethal gladiatorial contest, which the Rome police simply
In Rome..."

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The Grandeur That Was, and Still Is

"When falls the Colosseum, Rome shall fall; and when Rome falls—"
watch as spectators. But Rome is still grand and the Colosseum is still a magnificent ruin in spite of the traffic that surrounds it.

Colosseum Footnote
During the 100 day inauguration of Rome’s Colosseum, 5000 wild beasts were slain in the arena. Nero had a big spectacle there with 400 tigers fighting bulls and elephants. Gladiators fought to the death there. Sometimes whole groups of them in mass and death. You could walk among the fallen administer the death blow with the whack of a mallet. There was no admission charge.

Why Rome Is Not Built In A Day
The city of Rome abounds with ruins of its classic earlier times. Turn a corner here and run into ruins of a Roman bath. Turn another corner and find a statue with a broken nose like the victim of a modern Roman traffic accident. They are building a subway in Rome. But it’s taking a long time. The diggers keep running into the ruins of ancient Rome and then everything stops; a board fence is thrown around the excavation and the archaeologists come in and start sifting sand and marking off distances with their calipers. Sometimes this takes months, so it’s slow going for Roman subway construction crews.

Private builders who strike ruins in their digging sometimes just don’t say anything about them. They don’t want to be held up by the archaeologists.

The Sinnled Fillets
In Rome’s Piazza della Bocca there stands a magnificent small temple that was built during the reign of Emperor Augustus. It is circular in style with tall, fluted columns topped in the Corinthian fashion. The Romans knew it as the Tempio di Vesta. Today’s visitors to Rome call it the Temple of the Vestal Virgins.

In the time of Augustus, the vestals tended the sacred fires which burned constantly in the temple. The young vestals wore a headdress known as a “fillet.” It was a symbol of their virginity. When a vestal slipped, she was said to have “sullied her fillet” and was burned alive, according to Plutarch. In eleven centuries only one or so sullied their fillets. There was one bad year, 114 B.C. when three vestals sullied their fillets.

Throughout the greater period of Roman history there were only six vestals at a time. Vacancies only occurred when a vestal died, or was burned alive, or retired. After 30 years service tending the sacred fires a vestal was free to marry if she wished. This would have made her between 36 and 40 years of age, since a novice vestal was between six and ten years of age and from a good family.

The Pantheon
The Pantheon is the best preserved structure from ancient Rome. It is a huge, squat, and not particularly graceful temple, at least from the outside. From the inside it still appears huge, but it soars and is marvelously graceful. It was built by philosopher-architect Agrippa in 27 B.C., but later it was damaged badly by fire. It was rebuilt at the direction of the Emperor Hadrian. The sole source of light in the temple is the oculus or eye, a hole 26 feet in diameter in the top of the Pantheon’s domed ceiling. The tomb of the artist Raphael is in the Pantheon.

A Walk Along the Appian Way
Probably the most famous road in the world, the Appian Way, is the personal thoroughfare all visitors to Rome are under obligation to walk upon. It was open to foot and chariot traffic in 312 B.C. It ran all the way to Capua and was paved with basalt rock and flanked by footpaths. Today there are portions of the Appian Way where the basalt rock is still visible, the covering asphalt having worn away. Near Rome, this famous roadway today is a jumble of ruins, decapitated statues, others with arms broken off, looking like refugees from a major traffic accident.

A Walk Along the Via Condotti
Via Condotti is the most famous shopping street in the City of Rome. There are other streets along which visitors to Rome do their shopping for themselves and the folks back home, but Via Condotti stands out.

It is on the Via Condotti that the Gucci Shop is located. The idea is to buy something in the Gucci Shop. Almost anything will do as long as it has the distinctive letter G that Gucci insists on putting on everything from $500 U.S. leather bags, striped in red and green, to a $25 necktie, also in the Gucci red and green.

Besides Gucci you’ll find the shops of all the big Italian names you see in expensive U.S. department stores. The Richard Ginori shop is a good place to browse. Full of magnificent china.

Visitors also are under obligation to stop into Caffè Antico Greco for an espresso or cappuccino. The cafe was established on Via Condotti by a Greek in 1760; hence the name. Caffe Greco has from its beginning been a hangout for the literati. Stendhal, Goethe, Puccini, Rossini, Gogol, Hans Christian Andersen, Turner, Reynolds, James Fenimore Cooper, Franz Liszt, Wagner and Buffalo Bill, all lounged in the Cafe. In 1953 it was named a public monument. For more than 100 years the Cafe has used the same pattern of China cups for its espresso and cappuccino. The cups were designed in 1860 by the company of Richard Ginori, now located a few doors away on Via Condotti.

Customers are discouraged from swigging the cups since a gold leaf around them is made from real gold powder. These cups may be purchased at Richard Ginori’s for about the same price as a dinner for two in a good Roman restaurant.

A Walk Along the Via Veneto
Rome’s Via Veneto is where it’s all happening — whatever that is. Sidewalk cafes. Caffe de Paris and the more famous Cafe Doney next to the Excelsior Hotel, where the oglers go to ogle. Shops, largely catering to tourists, night spots, largely catering to tourists, etc., largely catering to tourists.

A Walk Along the Via Barberini
Those men who don’t want to buy a Brios suit at Wilkes Bashford’s shop in San Francisco feeling they are too expensive, can go to Rome and buy one. The Brios shop is on Via Barberini and at this writing the tailors there will whip up a fine suit for a visitor from San Francisco for $510.00. Another Brios note on the shop runs a half-price sale the week after the New Year comes in. Reason enough to visit Rome?
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(continued)
CLASSICAL-CHIC, JULIA HARE
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REDWOOD ROOM

View from the Spanish Steps—Like many open spaces in San Francisco and elsewhere, where people gather to enjoy the city’s outdoor lifestyle. Street furniture is limited to the entrance at the street level.

Roma Street Scene
Across the street from the Vatican in Rome, just opposite a point where tour buses discharge Holy Year Pilgrims, there is a huge billboard. In June of this year it advertised a film that promised to be interesting. It was “Cola Profonda” with Linda Lovelace.

Roman Street Scene
An Italian Army military convoy of jeeps and trucks was caught in the Roman traffic circle of Colosseum ruins. An American tourist noticed the red, white and green flag hanging simply from the traffic-stalled jeep. “Oh look,” she said to her husband. “They’re flying the Guccio.”

Drive-In Sex
There is a marvelous highway that forms a large perimeter around the city of Rome. It is called Il Grande Raccordo Anulare and Romans find it extremely convenient. To get from one side of Rome to the other without having to travel through the traffic-stalled center, they simply drive around Il Grande Raccordo Anulare. Others find the perimeter highway inconvenient too, for on a clear day storefronts set up shop at roadways every two or three miles. It’s a kind of drive-in, al fresco affair and while speeding by in their rented Fiats, tourists can watch the young ladies and their companions slipping away into the Roman countryside. One enterprising business just set up shop in an old trailer; another worked from an antique taxicab chair.

No Teeths
The visitor to Rome dines well in the city’s restaurants, trattorie, Ristoranti and Trattorie are establishments where complete meals are served. Some are inns, others are inns with a light touch and espoused a “no teeth” policy. The Pizzerie and rostiseries are places where you can pick and choose from sandwiches, salads, some hot dishes. Pasta is the operative word on Roman menus. The pasta comes first and in an almost unending variety. Don’t expect to see Spaghetti and macaroons. More likely the diner in Rome will find fettuccine with butter cream and dicing of parmesan cheese. Various other pasta are served with light cream sauces and sometimes with a light tomato sauce. The big meal in Rome is usually eaten about 1 to 2 p.m. Late supper is a luxury meal.

Green peas turn up on Roman menus a lot, even in the pasta. Artichokes are plentiful, but not the big ones. Tiny artichokes laced with olives and wine vinegar are served as an antipasto. The Romans love lamb and lean as lamb makes in appearance roasted and sometimes as chops. Veal appears in countless ways. Italian wines are good, especially those white wines that come from the Tuscany region, not too far from Rome. Frascati wine is young and fruity, and seems not to travel well. Italian ice cream is first class.

Here are some comments on a few restaurants to suggest the range of dining available.

Alfredo all Augusteo
There are actually two restaurants in Rome that bear the name Alfredo. One is Alfredo all Augusteo, the other Alfredo alla Scrofa. Both have huge reputations and both claim to serve the original, one-and-only, letticcino Alfredo. And therein lies the story as they say.

Alfredo Di Lelio founded a trattoria on the Via della Scrofa in 1914 and it was published as “The King of Fettuccine” and his restaurant became famous. Mary Pickford and Douglas Fairbanks enjoyed Alfredo’s fettuccine so much they presented him with a gold fork and spoon. The better for to toss the fettuccine in a metal pan, a parmesan and fresh green parmesan cheese. Sinclair Lewis had discovered Alfredo’s fettuccine on a trip to Rome, and in 1922 Lewis’ character Babbitt said in the novel of the same name: “What I really go for is: there’s a little trattoria on Via della Scrofa where you get the best fettuccine in the world.”

Then in 1943 Alfredo Di Lelio retired and his son Armando took over. But retirement wasn’t for Alfredo, the King of Fettuccine.

After seven years he decided to go back into business and opened another restaurant. He called it Alfredo all Augusteo since it was located on the Piazza Augusto Imperatore. One following thing: So Rome had two Alfredo’s, both of which claimed title as “the original.” Alfredo Di Lelio died in 1959 and both restaurants continue.

Here are some comments on the personally-reviewed Alfredo all Augusteo, the original — or is it the original?

Obviously, you will have Maestrostrissime Fettuccine all Alfredo. Very fresh, and slightly al dente short pasta. Noodles are tossed with lots of butter and Parmesan cheese. I asked if Alfredo’s recipe called for a little cream, but was met with a blank stare. A secret. Antipasto all’acqua was a fine assortment of dry salami, tenderling meats, cheese and vegetables in olive oil, and slightly bitter green olives which helped as a foil to the olive oil. Veal in a light mushroom sauce, the name of which was lost in a soggy spot in my restaurant notes. Everything washed down was a glass of that excellent white wine from Frascati. Two above lunchtime for two was about $20 U.S.

Service was excellent. Although the restaurant serves hundreds of tourists, it didn’t seem like a tourist rip-off, but like the quality establishment that it is.

Ottello alla Concordia
Not too far from the bottom of the Spanish steps at 81 Via della Grece. If you have a choice, eat outside in a vine covered patio. The service is a little loose—you have a tendency to wonder if anyone is in charge. Prosciutto and melon, Marve-lous prosicotto. The Concordia was first class with a very light to-mato sauce. Zucchini and tomatoes tossed with a light oil and vinegar dressing. Again a bottle of white wine. About $10 U.S. for two.

Sora Iole
If you’ve been calling that river that winds through the City of Rome, the Tiber, with a long stop at once, Romans know it as the Tevere. This is pointed out because as a new visitor to Rome you will want to go to Trastevere. In other words, across the Tiber. Trastevere at one time was the ancient port area of Rome. Today it is the North Beach, the Greenwich Village, the Left Bank of Rome. The heart of the area is the Piazza di Santa Maria, with a wonderful gold- en mosaic backdrop of the church of Santa Maria di Trastevere. There are many small restaurants in Traste- vere oilive trees and some not yet quite well known to tourists. They abound in the Piazza di Santa Maria where almost all of them feature outdoor dining and they abound in the narrow alleys that lead away from the Piazza.

Here is a report on one small Traste- vere restaurant, Sora Iole, which

continued
an Irish coffee is awaiting you at the buena vista

Redwood Room

View from the Spanish Steps—like many open rooms in San Francisco and elsewhere, young people gather in Rome's Spanish Steps to sell handcraft items. Street corn from bottom of steps is Via Condotti, the internal via's famous shopping thoroughfare.

Roma Street Scene

Across the street from the Vatican in Rome, just opposite a point where four buses discharge Holy Year Pilgrims, there is a huge billboard. In June of this year it advertised a film that promoters were hoping to open. It was "Cola Profonda" with Linda Lovelace.

Roma Street Scene

An Italian Army military convoy of jeeps and trucks was caught in the Roman traffic circle the Colosseum ruins. An American tourist noticed the red, white and green flag hanging simply from the traffic-stalled jeep. "Oh look," she said to her husband. "They're flying the Gucci flag."

Drive-In Sex

There is a marvelous highway that forms a large perimeter around the City of Rome. It is called the Grande Raccordo Anulare and Romans find it extremely convenient. To get from one side of Rome to the other the tourists don't have to fight their way through the celebrated Roman traffic, they simply get around it Grande Raccordo Anulare. Others find this perimeter highway convenient, too, for on a clear day restaurants set up shop at roadside every two or three miles. It's a kind of drive-in, al fresco affair and while speeding by in their rented Fiats, tourists can watch the young ladies and their companions slipping away into the Roman countryside. One enterprising business man set up shop in an old trailer; another worked from an ancient turned-over chair.

no measles

The visitor to Rome dines well in the city's rusticators, trattorie, Ristoranti, and Trattorie are establishments where complete meals are served. Some are inexpensive and a light and justify so. The Pizzerie and rosticerie are places where you can pick and choose from sandwiches, salads, some hot dishes. Pasta is the operative word on Roman menus. The pasta comes first and in an almost unending variety. Don't expect to see Spaghetti and meatballs. Most likely the dishes in Rome will find fettucine with butter cream and dusting of parmesan cheese. Various other pasta are served with light cream sauces and sometimes with a light tomato sauce. The big meal in Rome is usually eaten about 1 to 2 p.m. Late supper is a luxury.

Green peas turn up on Roman menus a lot, even in the pasta. Artichokes are plentiful, but not the big ones. Tiny artichokes laced with olive oil and wine vinegar make up an antipasto. The Romans love lamb and veal, which makes its appearance roasted and sometimes as chops. Veal appears in countless ways.

Italian women are, too, especially those white wines that come from the Tuscan region, not too far from Rome. Frascati wine is young and fruity, and seems not to travel well. Italian ice cream is first class.

Here are some comments on a few restaurants to suggest the range of dining available.

Alfredo all'Augusto

There are actually two restaurants in Rome that bear the name Alfredo. One is Alfredo all'Augusto; the other Alfredo alla Scrofa. Both have huge reputations and both claim to serve the original, one-and-only, lettuce crudo Alfredo. And therein lies the story as they say.

Alfredo Di Lello founded a trattoria on the Via della Scrofa in 1914 and he was published as the "King of Fettucine" and his restaurant became famous. Mary Pickford and Douglas Fairbanks enjoyed Alfredo's fettucine so much they presented him with a gold fork and spoon the better for to toss the fettucine in a substantial and fresh ground Parmesan cheese. Sinclair Lewis had discovered Alfredo's fettucine on a trip to Rome, and in 1922 Lewis' character Babbitt said in the novel of the same name, "What I really go for is there's a little trattoria on Via della Scrofa where you get the best fettucine in the world."

Then in 1943 Alfredo Di Lello retired and his son Armando took over. But retirement wasn't for Alfredo, the King of Fettucine.

After seven years he decided to go back into business and opened another restaurant. He called it Alfredo all'Augusto since it was located on the Piazza Augusto Imperatore.

One you following through Rome had two Alfredo's, both of which claimed title as the "original." Alfredo Di Lello died in 1959 and both restaurants continue.

Here are some comments on the personally-researched Alfredo all'Augusto, the original — or is it the original?

Obviously, you will have Maestrofette Fettucine all'Alfredo. Very fresh and slightly al dente noodles are tossed with lots of butter and Parmesan cheese. I asked if Alfredo's recipe called for a little cream, but was met with a blank stare. A secret. Antipasto d'Ancud was a fine assortment of dry salami, tinned anchovies and oil, olives, and fettucine in olive oil, and slightly bitter green olives which helped as a foil to the oilive oil, atal. Veal in a light mushroom sauce, the name of which was lost in a soggy spot in my restaurant notes. Everything washed down fine, the excellent white wine from Frascati. Two above luncheon for two was about $20 U.S.

Service was excellent. Although the restaurant serves hundreds of tourists, it didn't seem like a tourist rip off, but like the quality establishment that it is.

Ottello alla Concordia

Not too far from the bottom of the Spanish steps at 81 Via della Scrofa. If you have a choice, eat outside in a vine-covered patio. The service is a little loose—you have a tendency to wonder if anyone is in charge. Prosciutto and melon, melon, melon, prosciutto. The Carronelli was first class with a very light tomoato sauce. Zucchini and tomatoes with a light oil and vinegar dressing. Again a bottle of white wine. About $10 U.S. for two.

Sorra Iole

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Here is a report on one small Trastevere restaurant, Sorra Iole, which (continued).
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If we had managed Scarlett O'Hara's account, Tara might not have gone with the wind.

Ristorante Shilla
Perhaps thirty miles to the East of the City of Rome is the small village of Tivoli. Tourists make the journey from Rome by tour bus or rented auto to visit the Tivoli Gardens, a series of formal gardens on a hillside that features hundreds of fountains all spraying water out of the mouths of gargoyles. Two of these fountains spray water from the breasts of stone girls. Not worth the trip if that's the only reason you are going to Tivoli. And that seems to be enough comment on Tivoli Gardens.

But there is an excellent reason to visit Tivoli and that is to go to the Fountain of the Organ—Villa d'Este, Tivoli.

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Vladimir Horowitz doesn't star in "Great Performances."
He listens to it!

Exxon/New York Philharmonic Radio Broadcasts

It's been eight long years since you could turn on your radio every week and hear the New York Philharmonic Orchestra perform. But now this great American tradition returns again, as the Exxon/New York Philharmonic Radio Broadcasts' premiere. Vladimir Horowitz will be listening. So will millions of others all over America on more than 180 radio stations. And you can listen every week on a station in your area.

Over the course of the year, you'll have the opportunity to enjoy thirty-nine of these unique performances—this season's most exciting and inspiring concerts. Distinguished conductors will include: Barshai; Boulez; Maazel; Kostelanetz; Leinsdorf; Foster; Steinberg; Lee; Frenin; Levine; Tietjen Thomas; Katims; Scherchen; and Bernstein. The series will be hosted by Martin Bookspan.

Ristorante Sibilla. There are three extremely noteworthy items about this restaurant. Happily, one is the food. The second is the restaurant's setting, in other words, its location. Third is the fact that Ristorante Sibilla has its very own Roman ruin. Spaghetti alla Carbonara was the highlight. Steaming spaghetti is tossed with egg yolks, bits of bacon and the inevitable Parmesan cheese. The egg yolk cooks slightly, the cheese melts slightly and the bacon provides the crisp alternate texture. Here one dines outdoors beneath a huge and ancient vine while gazing into a deep green canyon. In the foreground is the ruin of the Temple of the Sybil, a small and nicely preserved round room. Following the Pasta there was a fine local trout sauteed in butter. A bottle of the ubiquitous Frascati wine. Then a chocolate souffle. About $30 U.S. for two. Above the restaurant was once a few hotel rooms. Today they are occupied only by a few prosciutto hams aging on the bed springs.

Ristorante Casale

A sixteenth century coach stop on the outskirts of Rome provides the setting for the Ristorante Casale, a country-style Roman restaurant. Lamb, pork, rabbit, and chicken are roasted on spits in an open pit with a huge black smoke hood. The antipasto is elaborate with at least 50 varieties including marinated mushrooms, green peppers, various sausages, cold vegetables of several kinds dressed with olive oil and wine vinegar, salami, and on and on. After toying with the antipasto, the chef tending the turning spits will slice off a chunk of abbacchio arrosto (roast lamb) redolent with rosemary. That, and perhaps a bit of fettucine, in a light cream sauce with peas and mushrooms. There's a meal. If Casale were located on the outskirts of San Francisco diners would have to book a table a month ahead of time.

That's Roma

From: The Roman American, Sunday-Monday, June 1-2, 1975, classified advertising section.

POSTANO: Beautiful, luxurious villa in unvalled position on sea. Four bedrooms, four bathrooms, all modern comforts. Summer rental: $950.00 U.S. per month or $2,300.00 U.S. July through September. Write the Baroness Farnsburg, 1A Kent Terrace, London, W11, England.

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81
Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin. Because she, like many other women, had the good fortune to first discover Orlane on her trips to France. Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regimen.

For Orlane was first to create the perfect skin care system. One which is more dramatically and dynamically different than any other ever created. Yet, perfect for all types of skin.

And today, it is an advantage shared by all women dedicated to flawless skin.

Crème B 21: Crème extraordinaire. B 21 is used only two weeks every two months. Its costly and unique formulation penetrates deep to give young, more radiant look to the skin, diminish the appearance of little frett and fatigue lines and replenish nutrients to skin over-exposed to sun, wind, and the drying effects of mineral weather climates. 2.5 oz. $85.

Super Hydratante 21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated with unique and costly ingredients, Super Hydratante will balance the moisture level of your skin while imparting a radiant glow to your complexion. 1.76 oz. $45.

B 21 Creme Fluide for Body & Bust: An unparalleled beauty treatment for those areas where muscle tissue tends to sag first. Applied on the bust, upper arms, inside thighs, and stomach, it will help firm and beautify your skin while smoothing away dryness. 7 oz. $45.

B 21 Emulsion: Used under make-up, it will help protect your complexion from all the environmental hazards it must face each day, while endowing it with a soft, beautifully radiant glow. 4 oz. $40.

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Take the surf and the sea breeze, the lush pine forest and the quiet sandy beaches. Wrap them around three of the world's most famous golf courses, a Beach and Tennis Club, equestrian center, and elegant accommodations. Yes, the recently redecorated Del Monte Lodge is a special place indeed, and a favorite for those who enjoy quality dining, dancing, and relaxing.

Why not make it your special place, too?

The Excelsior

Many travelers have a mental list of favorite hotels. They recite them for reluctant listeners at the drop of a hat. My list runs like this:

The Plaza in New York, the Connaught in London, the George V in Paris, the Mitre in Acapulco, Beverly Wilshire in Beverly Hills and the Peninsula Hong Kong.

Now I add the Excelsior in Rome. This most elegant of European hotels is the focus for much of Rome's constant quality of La Dolce Vita. It is located one of the city's most famous streets — indeed one of the most famous streets in the world, Via Vittorio Veneto — where gawking at passersby from the sidewalk cafes has been raised to an almost photographic art.

The Hotel Excelsior, like an aging, bejeweled dowager, sits smack dab between Rome's most famous sidewalk cafes, the Cafe Doney, and the American Embassy. And like an aging dowager the Excelsior is sumptuous, elegant, luxurious, a bit rakish and theatrical.

Stay there and play a role if you will. You are Swedish actress Anita Ekberg in a big scene from the film La Dolce Vita holding a press conference in one of the Excelsior's sixth floor (top suit) rooms. You are Zen Pahlevi, the Imperial Majesty the Shah of Iran who discovered his future Queen, Soraya, in the bar at the Excelsior. (Later the royal couple spent their honeymoon there.)

If you prefer you may be General Mark Clark who takes over an Excelsior suite from German Field Marshal Keitel when American forces move into Rome during World War II.

Be anyone you wish at the Excelsior; even yourself. Expensive, but worth it. Go there on your honeymoon.

Notes on the Vatican

This year is considered a Holy Year by Roman Catholics. Therefore Rome is jammed with Pilgrims come to see the Vatican and come to catch a glimpse of the Pope. St. Peter's Square (not square but round) is jammed with Pilgrims. Group leaders wave handkerchiefs in the air to rally their flocks. Others carry long poles (counted).
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Begin your evening by dining in the gracious elegance of Victor’s, High above the city. On Union Square. Nightly dances of The St. Francis.

Spectacular view. Superb cuisine. And a wine list for the connoisseur.

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Live music. Lively dancing. Bountiful drinks. And an unmatched view of the city and glittering lights across the bay.

The grand finale to a memorable night.

No cover. No minimum. Reservations: 897-7900.

THE PENTHOUSE
stop The St. Francis on Union Square

83

Notes on the Vatican

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with signs tucked to their tops. "Dubhth Pilgrims go to the bus."

In the center of Piazza San Pietro is an obelisk (they are to be found all over Rome) that was brought to Italy from Egypt in the year 37 during the reign of Caligula. It was used as a goal post in Nero's circus.

A crackling but efficient public address system booms out into Piazza San Pietro. "His Holiness Pope Paul will greet pilgrims today at six o'clock." Workmen are already moving barricades into the huge piazza at 10 a.m. Here and there a monk in brown habit and sun-burned face hurries along to make an entrance into the Basilica of St. Peter where Michelangelo's Pietà is now viewed through bullet proof glass.

From the roof of St. Peter's Basilica is probably the best view of the City of Rome. Take an elevator up to the Cupola that Michelangelo designed. Or walk if you don't like slow elevators. From the roof, the city is spread out like a small town around the inner rim of the huge Cupola. The really hardy then walk up a tight, circular tube to the very top of the Cupola. Well worth the view but a tough hike through a graffiti-lined tube. Not for the claustrophobic.

The Vatican Museum—Although in this a Holy Year, Rome is even more crowded than usual, so it is wise to visit the Vatican museum there is sure to be still be art and view the priceless treasures.

Walk from St. Peter's for several long blocks around the perimeter of the huge Piazza to reach the Sistine Chapel and the Vatican Museum. Along the way, Roman shopkeepers have set up sidewalk stalls selling countless religious articles, small plaster copies of Michelangelo's Pietà for example.

One of the finer subtleties that develop after a wine is made, often referred to as the perfume of wine, is called 'bouquet'. Not all wines possess this delightful character, but we at Sebastiano Vineyards consider it an important asset in the complex process of making and aging wines. The grapes themselves provide the necessary ingredients to produce "bouquet". Grapes selected from an ideal growing climate are carefully nurtured to peak harvest conditions. Crushing, fermentation and aging bring the developing wine along the painstaking path to maturity. What happens to the wine during this period determines its character such as "bouquet". How do we put "bouquet" in our wines? By lending the skills of three generations of Sebastians to every step in the wine making process. Only then can a delicate "bouquet" contribute to the full character of our wines.

If you would like to know more about the wines of Sebastiano Vineyards write for our monthly newsletter.

During football season, only American Airlines will be showing the NFL Game of the Week Highlights. On 747, 707 and DC-10 transcontinental Movie flights. And on selected flights leaving before 10 pm. So if you were buying a hotdog when you should have been watching, you might get a second chance to see what you missed. Fly American, and the game you're watching among 40,000 people today, you could be watching above 40,000 feet tomorrow.

On Video flights the NFL Game of the Week is free. On transcontinental Movie flights, there's a $2 headset charge. For reservations call American or your Travel Agent.
with signs tacked to their tops. "Duluth Pilgrims go to the box."  
In the center of Piazza San Pietro is an obelisk (they are to be found all over Rome) that was brought to Italy from Egypt in the year 37 during the reign of Caligula. It was used as a goal post in Nero's circus.

A cranking but efficient public address system booms out into Piazza San Pietro, "His Holiness Pope Paul will greet pilgrims today at six o'clock." Workmen are already moving barricades into the huge piazza at 10 a.m. and there a monk in brown habit and sun-burned pate hurries along to make an entrance into the Basilica of St. Peter where Michelangelo's Pietà is now viewed through bullet proof glass.

From the roof of St. Peter's Basilica is probably the best view of the City of Rome. Take an elevator up to the Cupola that Michelangelo designed. Or walk if you don't like slow elevators. From the roof, the handy, easiest a small door and walk around the inner rim of the huge Cupola. The really hardy then walk up a tight, circular tube to the very top of the Cupola. Well worth the view but a tough hike through a graffiti-lined tube. Not for the claustrophobic.

We're American Airlines. Doing what we do best.

3rd down and 2000 miles to go.

During football season, only American Airlines will be showing the NFL Game of the Week Highlights. On 747, 707 and DC-10 transcontinental Movie flights. And on selected flights leaving before 10 pm. So if you were buying a hotdog when you should have been watching, you might get a second chance to see what you missed. Fly American, and the game you're watching among 40,000 people today, you could be watching above 40,000 feet tomorrow.

How do we put bouquet in our wines?

One of the fine subtleties that develops after a wine is made, often referred to as the perfume of wine, is called "bouquet". Not all wines possess this delightful character, but we at Sebastiani Vineyards consider it an important asset in the complex process of making and aging wine.

The grapes themselves provide the necessary ingredients to produce "bouquet". Grapes selected from an ideal growing climate are carefully nurtured to peak harvest conditions. Crushing, fermentation and aging bring the developing wine along the painstaking path to maturity. What happens to the wine during this period determines its character such as "bouquet".

How do we put "bouquet" in our wines? By lending the skills of three generations of Sebastians to every step in the wine making process. Only then can a delicate "bouquet" contribute to the full character of our wines.

If you would like to know more about the wines of Sebastiani Vineyards write for our monthly newsletter.

Sebastiani VINEYARDS

3rd down and 2000 miles to go.
The Mercedes-Benz 280.
This year some new American cars
look surprisingly like it.
On the outside.

The "Look-alikes" are here...sedans whose
shapes and sizes will remind you of our Merce-
des-Benz 280. The shape may look the same,
but that is where the similarity ends.
You simply can't make a car into a Merce-
des-Benz by imitating its appearance. Or its interior.
Or any other single element. A car
either is a Mercedes-Benz or it isn't.
We don't build others for trying to follow
the lead of the 280.
In fact, we applaud
the move toward sensibly sized sedans. That's
progress. But when you look beyond the new
suits of clothes that the imitators are sporting,
it's the same old story. Key elements like en-
gines and suspension system still have not
changed.
Come in and see the original, the Merce-
des-Benz 280 Sedan. Then arrange a test
drive with us. We think you'll see why a Mer-
cedes-Benz has become the standard
other manufacturers measure by.

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MERCEDES-BENZ
Leasing - Selling - Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109 • 2915 Broadway, Oakland 832-6030

The ceiling of the Sistine Chapel
is just what it is supposed to be: a
magnificent work that inspires. Mi-
chaelangelo lay on his back on a
high scaffolding to create it. But
don't you lie on the chapel's bench
to view it. Vatican guards will make
you sit up properly.

The Vatican and all that Jazz
The Vatican radio, once the staid
and pontifical voice of the Pope, is
tuning into the seventies with jazz
and news in six languages. A new
program called "Studio A" broad-
casts stereo jazz. The Vatican radio
station is more than 40 years old.
Pope Pius XI made the inaugural
broadcast in 1931. Today micro-
phones are placed all around the
Vatican to allow Pope Paul VI to
broadcast at the push of a button.

No Other Jeans
Italy is exporting blue jeans to the
U.S. They are called Jesus Jeans.
Awhile back Rome was plastered
with huge posters displaying the
immodest of a girl with the zipper of
her Jesus Jeans succumbing to gravi-
ty. Below was the slogan: "Thou
shalt have no other jeans before
me." Jesus Jeans were attacked pub-
lcally on Vatican radio and in the Holy
See's daily newspaper, L'Osservatore
Romano. For a time shocked public
prosecutors ordered the posters cov-
ered. The publicity boosted sales.
The second Jesus Jean poster, larger
than the first, showed the callipygian
view of a girl wearing short-shorts of
blue denim and the slogan read, "He
who loves me, let him follow me!"
That's Roma.

Romeward Bound
Rome's Leonardo da Vinci Airport
is served by many of the world's ma-
jor airlines. We chose to fly via Can-
da with CP Air rather than go
through John F. Kennedy in New
York. CP Air, which titles very hard
and achieves an unusually high
standard of service in the air, flies
to five continents. From Northern
California there is good two-hour
service to Vancouver, the airline's
point point to Europe and to the Far
East, to the South Pacific, to South
America and, of course, across Can-
da.
To paraphrase a Herb Caen re-
mrk, perhaps the best food in Can-
da is at 30,000 feet with CP Air.
CP Air flies the orange and red
jets. No danger of losing your air-
plane with colors like that.
Or fly to New York by the airline of
your choice then pick up Alitalia
or TWA for example.
The ceiling of the Sistine Chapel is just what it is supposed to be: a magnificent work that inspires. Michelangelo lay on his back on a high scaffolding to create it. But don’t you lie on the chapel’s bench to view it. Vatican guards will make you sit up properly.

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The Vatican radio, once the staid and pontifical voice of the Pope, is tuning into the seventies with jazz and news in six languages. A new program called “Studio A” broadcasts stereo jazz. The Vatican radio station is more than 40 years old. Pope Pius VI made the inaugural broadcast in 1911. Today microphones are placed all around the Vatican to allow Pope Paul VI to broadcast at the push of a button.

No Other Jeans
Italy is exporting blue jeans to the U.S. They are called jeans jeans. Awhile back Rome was plastered with huge posters displaying the midriff of a girl with the zipper of her jeans suddoing to gravity. Below was the slogan: “Thou shalt have no other jeans before me.” These jeans were attacked publicly on Vatican radio and in the Holy See’s daily newspaper, L’Osservatore Romano. For a time shocked public prosecutors ordered the posters covered. The publicity boosted sales. The second jeans poster, larger than the first, showed the callipygian view of a girl wearing short-shorts of blue denim and the slogan read: “He who loves me, let him follow me.” That’s Roma.

Romeward Bound
Rome’s Leonardo da Vinci Airport is served by many of the world’s major airlines. We chose to fly via Canada with CP Air rather than go through John F. Kennedy in New York. CP Air, which flies very hard and achieves an unusually high standard of service in the air, flies to five continents. From Northern California there is a good two-hour service to Vancouver, the airline’s pivot point to Europe and to the Far East, to the South Pacific, to South America and, of course, across Canada.

To paraphrase a Herb Caen remark, perhaps the best food in Canada is at 30,000 feet with CP Air. CP Air flies the orange and red jets. No danger of losing your airplane with colors like that. Or fly to New York by the airline of your choice then pick up Alitalia or TWA for example.

European Motors
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The Mercedes-Benz 280.
This year some new American cars look surprisingly like it.
On the outside.
SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

THINKER TOYS—67 Town & Country Village, Palo Alto (328-4063) HOURS: 7 days 10-5:30, Wed & Thurs 11-9 p.m. and
The Pruneyard, Campbell (371-4323) HOURS: Mon-Fri 10-9, Sat & Sun 10-6.
This fabulous shop features games, toys, dolls and crafts for creative and
thoughtful children (and grownups!)
You won’t find any schlock or junk here. We discovered doll houses and
doll furniture, all the Gorgy toys, crossword books and way-out
coloring books (one with Victorian Christmas cards to color and send
and another featuring Henry VIII with all his wives). There are tons of miniatures
from Britain, including all manner of animal. You may purchase zoo enclosures and build your own
zoological world! For example, a stall is $5, and animals cost from
25c for a calf, up through $1.30 for a camel to an African elephant with
flapping ears for $3. Imports include Malayan porcs from England, 20
different Lofa sets from Germany, Chinese Cheekers from Sweden (that’s right), marionettes from Switzerland,
diablos from France, Irish stuffed ani-
mals, Polish furniture for toddlers and puzzles from Belgium. I’m sure we
didn’t see half of the stock, but it’s all
teresting, including, of course, all
the fine toys and games manu-
factured in the U.S.

THE SLIM CHEESEHOUSE — 19597
Center St., Castro Valley (886-3466)
HOURS: Mon-Sat 10-7
Owned by Norm and Gerri Kope, this wonderful shop carries more than
100 kinds of cheese from all over the world. They have everything from
Oregon Tillamook to English, European and Greek cheese, as well
as familiar ones from California (particu-
larly Marin County’s Rogue et Noc). The tiny store literally stocks its
cheese wall-to-wall and floor to
ceiling, saving money on decorating and overhead; the prices, especially
for the imports, are most reasonable
— no mean feat in this day of run-
away inflation! Norm, Gerri and their
superhelpers are so very nice; you
may talk with them about cheeses
for as long as you wish and, if your
taste buds hold out, you may sample
everything in the shop.

HOUSE OF DONUTS—2918 Sawtelle Blvd., West Los Angeles (313-4781)
HOURS: Mon-Sun 8-10 a.m. to 5 p.m.
This fabulous shop was opened for business in a 1½-year absence, and
memories returned in full force. After checking the Bay Area for over
a year for the perfect donut, we must
wonderfully report that NOTHING measures up to the H.O.D. They are freshly
made on the premises every day by
Norm and Ralph, Jr., and are fresh,
light, non-greasy and superb tasting.
Glazed and plain are 11c; Buttermilk
and Long John (frosted buns, jelly
and twisty donuts are 15c; donut
pretzels and cinnamon rolls are 25c
and a bear claw is 30c. We have no
favorites to recommend...they are
all great! We have installed 3
tables with stools, so you may buy
samples, plus a cup of coffee or tea
(15c) and munch away immediately.
Take enough money to cash a load of
donats off the premises though, or
your family and friends will never
forget you! For you oldtimers, Ralph
was at one time the Chief Cake deco-
rator at Humphrey’s Bake Shop in the Farmers’ Market, and what happy
times were spent watching him
to the plate glass windows. Unfortu-
ately, he can no longer make his
famous cakes due to lack of time, but
we can all make a foray to his
small shop for the best donut in the U.S.!

VLAStaL’S EUnnWm AaAn. BssL-
S.rr.2.020 Lumber St. S.F. (431-
7533) HOURS: 7 days, 5-11 p.m.
This delightful Czech restaurant fea-
tures a variety of dishes with Czech,
German, Austrian and Swiss overtones, family-operated and open for the past two
years, Vlasta’s lenscher Schnitzel ($4.50), including noodles or potato salad plus fresh
vegetables, compares favorably with the best we’ve had. Kaseler Knödel (smoked pork loin), with Bohemian
dumplings and red cabbage, is a
tasteful treat at $3.75; and the Sauer-
braten with potato pancakes is an
extremely tender, with a gravy much
lighter than the German one at
Schoeber’s ($4.50). The special of

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And depending on your own personal situation, they can mean considerable tax savings in what we feel are sound investments.

If all this sounds interesting to you, please send for our free booklet, “Tax Incentive Investments.”

After all, when your pig is getting bigger, why should you get less of it to eat?

Please send me “Tax Incentive Investments.”

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State Vice President
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88
The day was Veal Roast ($4.25) and there were many other European specialities (including Roast Duck and Goulash) from which to choose. Beers included Pilsner, Dortmunder and American brews. The service is excellent, and recorded music (including Japaneseyodels) makes one forget the closeness of Van Ness Avenue! There are only nine tables at Vlasto's, so reservations are definitely recommended.

THE FLYING LADY, 15060 Foothill Rd., Morgan Hill (408)779-4136. This complex, which includes a golf course, relic collection, Wagons to Wings Museum and this restaurant, sent us into spasms of ecstasy when we stopped for lunch. You must allow lots of time for exploring the museum could keep you for well over an hour. We were also charmed with the food. Lunch is either buffet style for about $2.75, or short orders and sandwiches from a menu. Dinner is in the medium price range—$4.95 for chicken to $6.95 for steak and scallops, but this includes a shrimp cocktail, salad and soup, so we feel it's most reasonable.

REY VEN—1000 Saratoga Ave., #3, San Jose (408)426-3755. HOURS: Tues-Sat, 5:30-4:30. This interesting shop in the Maple Leaf Plaza is stocked with canned and imported (Convenience) foods from the Philippines, China and Japan. Yolanda, the charming owner, is a walking cookbook for the preparation of the wonderful foods. Each Friday she receives a shipment of a frozen cocktail specialty of the Philippines, similar to a Chinese Dem Sum. This should be placed in a steamer, heated and served at once (your guests will rave!). The prices in the store are so cheap, one feels the need to convert immediately to Oriental food. Available here are lotus root for curry (65c), canned miniature corn in salt water (95c), Agar (Oriental jelly) with 4 units per package—$1.18, seedless longan (similar to grapes—95c a can), a one pound can of button mushrooms ($1.30) and much more, all for less than we've seen elsewhere. Yolanda also carries ladies handbags, carvings, stone necklaces and other interesting objects from the Philippines. The GREATEST find here are the embroidered dress fabrics from the Philippines that Yolanda will special-order for you at approximately $5 per yard. We know of no other place in the Bay Area that offers this particular service!

MISCELLANEOUS NOW—562 San Anselmo Ave., San Anselmo (454-0468). HOURS: Mon-Sat, 9:30-5:30; Sun, 9-3:30. The name alone led us into this wonderful emporium, packed within its walls are a wide range of items, and we can only give a general outline. The largest part of the stock is given over to cooking materials—hand grinders ($10.95); manual can openers ($3.95), wooden spoons, rolling pins and other wood items ($3c up), whisks of all sizes and bowls in which to use them. An enormous, handmade 21" flying pan hangs from one corner of the ceiling—it isn't for sale, but owner Joe Marino told us it was once owned and used by a gentleman who enjoyed entertaining large groups! We figured about three dozen eggs could easily be fried or scrambled at one time. To go with the cooking items are cookbooks from all over the world, using everything from yogurt to coffee. A good selection of children's books is enlarged each year before Christmas. One smell you can't miss as you enter is the coffee—there are beans from all over the world for sale (we sampled a very good Italian Roast at $2.29/lb). There is a regular French Roast, and a lighter blend for those who don't like the slightly bitter French flavor ($2.89/lb). Various teas are on hand, including Russian ($1.95/lb) and jasmine from Manipur China ($3.45/bag—just under a pound). There is more—so much more—baskets, tea and coffee pots, Japanese rice bowls, corks of all sizes, greeting cards and the like. Every year, about six weeks before Christmas, Marino fills the shop with small, inexpensive stocking stuffers for children of all ages. The store stays open till 9 pm for the Christmas season. This shop is a delightful spot of ever-changing wares. (Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, CA 94118, or call 387-1728. Send $5c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.)

The Classic Condominium

After an evening in The City, return to your luxurious condominium home at the Palo Alto. An ideal way to complete a San Francisco evening. Spacious floorplans, versatile layouts, and a host of Bay and Peninsula views are yours alone to marvel in the privacy of your condominium home.

A full-time security system at the Palo Alto provides for your constant peace of mind. And a professional management staff insures you will be properly pampered.

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Serving the needs of the business community.
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You know what's better than eating a great steak?
Eating a great steak and watching a great show.
Not only does Benihana
prepare the finest prime sirloin for you but he puts on a truly wondrous act as he's doing it.
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What other sorcery can offer you such magnificent steak?
What other steakhouse can offer you such magnificent sorcery?

REY VEN—1000 Saratoga Ave., #3
San Jose 408-346-3755 HOURS:
Tues.-Sat. 5:30-10:30
This interesting shop in the Maple Leaf Plaza is stocked with canned and
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Kaya, the charming owner, is a
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The food should be placed in a steamer,
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Sun. 9:30-5
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—it isn't for sale, but owner Jose
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VARIOUSLY, share secrets in which to eat,
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possibility of some of the quoted
prices being changed.

The Classic
Condominium
After an evening in The City,
return to your luxurious condominium
home at the Palo Alto.
An ideal way to complete a San Fran-
sisco evening. Spacious floorplans,
versatile linens, and a host of Bay
Peninsula views are yours alone to marvel
in the privacy of your condominium home.

A full-time security system at the Palo
Alto provides for your constant peace of
mind. And a professional management
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"An adult community"

the Palo Alto
101 ALMA STREET
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Shown daily from 10:00 a.m. to 6:00 p.m.
Sonab. Reflections of Good Sound.

PERFORMING BACCHUS—continued

sations—enjoyed a rich life. In later years, Chesterfield developed what was then considered the inevitable accompaniment to this kind of living—an advanced case of the gout. A friendly wine merchant had fanatical faith in a certain undistilled sherry's ability to cure what troubled Chesterfield. He sent a bottle to the nobleman, recommending it for the ailment. Chesterfield, recognising the gift with this note: "Sir, I have tried your sherry and prefer the gout." And then there is the tale of Old Jed. Cousin Ezra noticed Uncle Jed was getting a little hard of hearing, and made the old man go to Boston to see an ear doctor. Jed described his visit, "The doctor wanted to know if I had been drinking sherry, and I allowed as how, then said he, 'Well, Jed, I might just as well tell you that if you don't want to lose your hear- ing you've got to give up drinking wine.' Well, I thought it over and I said, 'Doc, I like the wine I've been drinking so much better what I've been hearin'—I reckon I'll just keep on getting deaf.'"

TOLSTOY'S "ROSTOFF DINNER"
In War and Peace, Count Tolstoy describes Pierre—the young man who in many ways is a prototype for the footloose young man of today—and his dinner at the Rostoffs:

"Having been offered two soups, he had chosen turtle and one from the fish baked in puff pastry to the hazel hen, he did not refuse a simple dish of any of the wines which the butler offered him."

The young Pierre selected was delicious—but takes at least a day to re-create (even if you find a turtle!). Even better and far less work is, the soup Pierre did not select, "Boula Boula," which has long been a favor- ite at our house—for its simplicity and for its sherry. Here's how we make it:

1 can of green pea soup
1 can of green turtle soup
2 cans of water
1/2 cup medium dry sherry
Mix soups with water, and heat to just short of boiling. Add sherry. Stir well. Serve hot.

Fred Cherry writes on all-beat "Per- sonal Wine Journal" each month. Readers of this column may have a sample issue without charge by writ- ing to PERFORMING ARTS.

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Milford Sound—continued

sparkling glacier before making for the lovely entrance of the Sound. There is also a one-hour launch trip at $2.70. Both services operate regularly throughout the year as demand warrants and weather conditions permit. After the launch trip the coach returns to Te Anau in time for dinner. Apart from the day-excursions from Te Anau, Milford Sound has daily tourist coach service from Queenstown (196 miles) and Dunedin (262), and daily except Sunday service from Invercargill (181).

Perhaps the most dramatic adventure of all is a light aircraft flightseeing excursion. These flights can be booked throughout the year and operate from the Milford landing strip on demand. One of the most popular is the 30-minute "Monarch of Fiordland" flight. Fantastic views unfold as the aircraft threads its way through a maze of peaks, fiords, peninsulas, bays, rivers, lakes and lakes over a number of cascading waterfalls including famed Sutherland Falls which plummet more than 1,900 feet to a valley below from a cool, alpine lake (Lake Quill). This particular flight takes its name from 9,042-foot Mt. Tutoko, the area highest peak, known familiarly as "the monarch of Fiordland." Fare is $12.75 per person.

There are two other flightseeing ex- cursions from Milford, a 20-minute flight for $9 and a 10-minute version for $4.80. The comfortable huts of the hotels offer excellent accommodation. Single rooms are from $117.50 to $20.75 and doubles from $13.50 to $27.70. "Budget" accommodation is avail- able at the nearby 26-room Milford Hotel. Here, the single rates are...

Ski & See

Magnificent Lake Tahoe
Alpine Meadows, Northstar and Squaw Valley, and other major ski areas, just minutes away from the Shores, Tahoe's newest Lake- front Resort. Holiday living in a condominium environment with fully equipped kitchens, fireplaces, sauna, Jacuzzi and pool. Daily, weekly or monthly from Studio to five bedroom Country Houses. Attractive weekend ski packages on request.

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YOUR HOSTS:
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Tropical Drinks

STARRS AND CHAI

POLYNESIAN DINNERS

"Most traveled" travelers prefer Cathay Pacific.
The airline to fly in the Orient, after you fly to the Orient.

In any given year, I may travel on
40 or more different airlines, large and
small, just about anywhere in the world.
I don't give it much thought. Yet, when
I'm in the Orient, I actually look forward to
flying Cathay Pacific. From the
standpoint of dependability, comfort,
service, food, people—I regard
Cathay Pacific as a fine experience in
air travel."

Dick Hart, Project Manager,
Kaiser Engineers

Orient Vacation Plans?
These leading tour operators use Cathay Pacific:

Careers..Create World Travel...Gateway...

Hemphill Harris.. Orient Paradise ...Pacific Delight...

Trevorbank...Victoria...

Your travel agent knows them all.

Kaiser's "most traveled" Dick Hart logs about 100,000 miles a year. So when
he's enthusiastic about an airline, that's news. That's Cathay Pacific.
Why is Tareyton better?

Charcoal is why. Charcoal filtration is used to freshen air, to make water and other beverages taste better. It does something for cigarette smoke, too.

TAREYTON has two filters—a white tip on the outside, activated charcoal on the inside. Like other filters they reduce tar and nicotine. But the charcoal does more. It balances, smooths—gives you a taste no plain white filter can match.

“That’s why us Tareyton smokers would rather fight than switch.”