"My father, when he hears O Sole Mio on a Marantz speaker system, he cries with joy."

The sound is so real, it is like the old days when he would have the great parties and the orchestra would play mama’s favorite songs. How does a Marantz speaker system create this marvelous illusion of reality? Frankly, I am not an expert. But I have talked with experts and they tell me with Marantz speakers the separation of sound is molto fantastico. That is, each instrument is heard very clearly, very distinctly. Not all mixed up together so you can’t tell the salami from the cheese. To really appreciate Marantz speakers, what you must do is compare them with other makes. When you do, make sure you listen to one of your favorite records so you’ll be able to hear that Marantz speaker systems make a big difference. The difference say between sitting in a box at La Scala and standing just outside the door.

Count Marcello Tetrazzini owns a Marantz Imperial 7 speaker system. Be sure to see the complete line of Marantz speaker systems starting as low as $59.95, plus receivers and components at your Marantz dealer.

All over the world people consider Marantz Stereo the finest in the world.

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One of the best designs available anywhere...the solid brass reading lamp, manufactured to our own exacting specifications. The 360° rotating arm adjusts in height from 40 to 60 inches, is equipped with a full range dimmer and takes a regular bulb up to 100 watts. A choice of polished, brushed or antiqued finish. Also available in polished chrome, at slightly higher prices.

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216 Sutter Street near Grant, San Francisco - Los Altos - San Jose - Walnut Creek - San Rafael
Sir Georg Solti doesn't star in "Great Performances." He watches it!

When Sir Georg Solti isn't busy conducting concerts, he's watching them! The concerts are part of the series "Great Performances," brought back to PBS TV for a second season by a grant from Exxon. This year's programs include many of the world's greatest masterworks, performed by distinguished orchestras and conductors in settings of extraordinary beauty. The first part of this year's "Great Performances" schedule is as follows:

November 26, Leonard Bernstein and the New York Philharmonic in an exciting performance of Tchaikovsky's Symphony No. 4, plus Andante Cantabile.
December 3, Herbert von Karajan and the Berlin Philharmonic play Brahms' Symphony No. 4 and Wagner's Tannhäuser Overture.
December 10, Leonard Bernstein and the Vienna Philharmonic in a performance of Mahler's Symphony No. 4.
December 17, Karl Böhm and the Vienna Philharmonic perform Mozart's Symphonies Nos. 34 and 40.
December 24, Andrè Previn conducts the London Symphony Orchestra, with Arthur Rubinstein, in Chopin's Concerto No. 2, followed by Rubinstein alone in works by Schubert, Brahms and Chopin.
January 7, Hermann Prey, Teresa Berganza and Luigi Alva perform in Rossini's beloved opera, "The Barber of Seville."

This season the "Great Performances" series on PBS television includes: Jennie; Music in America; Dance in America; and Theater in America. Exxon also helps make possible the PBS science series, NOVA, and the Exxon/New York Philharmonic Radio Broadcasts.

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
DECEMBER 1975/VOL. 9, NO. 12

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California’s Oldest Statewide Savings Association. Over $1.5 Billion Strong. Over 60 offices throughout California.
"THANK GOD IT'S OVER"

A dissertation on a rare and little known literary musical art form.

by FELIX DE COLA

I think I first became aware of "Singing the Symphonies" many years ago while waiting back stage at a concert in England. After the performance I heard several of the musicians express their relief that the concert had ended by singing these words to the opening theme of Mendelssohn's "Fingal's Cave".

THANK GOD IT'S OV - ER!

Since that day I have managed to collect a few more examples of this irreverent art and only regret that some of the best are in German and are unfortunately not translatable. One concerns the financial machinations of a Berlin impresario who made a lot of money presenting Tchaikovsky's music sung to that lugubrious theme in the First Movement of his Pathétique Symphony.

The words deprecated the fact that this impresario had done nothing for music but had enriched himself considerably in the process.

The other untranslatable words were sung at a party some years ago by none other than Otto Klemperer, the eminent conductor. Also present was Bruno Walter and the conversation turned to this whimsical practice of inventing words to well known musical themes. Bruno Walter, in the typical unmusical voice that seems to be characteristic of most musicians, sang the words about the Berlin impresario to the Tchaikovsky Symphony Pathétique theme.

And then Otto Klemperer, to everyone's surprise came up with a complicated set of verses sung to the opening theme of Mozart's Overture to "Marriage of Figaro." The words extolled the delights of Viennese cooking and all I can remember were the rhyming of "Apfel Strudel" and "Butter Noodle." The rest escapes me.

What this would seem to prove is that even our most famous and prestigious musicians are not above having a little fun with musical masterpieces. Here are a few choice examples of this neglected art that I have collected over the years.

Tchaikovsky's "Waltz of the Flowers" from his "Nutcracker Suite" inspired this dramatic question.

Roos Atkins
Fine Fashion for Men & Women  
at 38 stores throughout the West
“THANK GOD IT’S OVER”

A dissertation on a rare and little known literary musical art form.

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(continued)
How to improve your estate while you’re still around to enjoy it.

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A Living Trust is in effect during your lifetime. So you can enjoy some of the benefits you're planning for your family. It means that investment or handling of your assets will have the guidance of a team of specialists in securities, real estate, taxes and accounting. You can save on income taxes and professional fees. Your estate has a better chance of growing, because

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

The next “Symphony Song” is the only one whose origin is known. The story goes that the late Sir Thomas Beecham became very dissatisfied with the lack of spirit with which the orchestra he was rehearsing played that sprightly theme in the Third Movement of Tchaikovsky’s Pathétique. And so he addressed the orchestra, saying: “Gentlemen, there is, I am afraid, only one way in which you will be able to infuse this spirited theme with the verve it requires. I suggest this: As you play the theme, sing these words to yourself”:

and presumably Sir Thomas’ suggestion provided the desired effect!

Surprisingly, the dignified music of Johann Sebastian Bach has inspired the most frivolous, disrespectful words. Here are two, inspired by two of his best known fugues. The first is set to the opening theme of the “Little Fugue” in G Minor for Organ.

The second deals with A Minor, and it is hoped, imaginary domestic tragedy. Here it is, sung to the theme of the Fugue in C Minor, No. 2 from the “Well Tempered Clavichord.”

Probably the only set of words that truly matches the music is one that has been sung for generations by chamber music enthusiasts. The theme is that lugubrious opening of the Second Movement of Schumann’s Piano Quintet in E Flat, Opus 44. This one, having originated in Germany, the words have more impact than the British translation which I have added. Here it is:

(continued on p. 75)
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I HATE BACH BECAUSE HE IS SO BORING!

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(continued on p. 73)
Give the Potion of Love.

Amaretto di Saronno. Italy's rare liqueur of love in this beautiful new velour 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.

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

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


MoneyBag

Surprise her on Christmas day with this truly unique coin and pouch. Each Gleim golden coin has been specially struck and numbered, then placed in an elegant imported suede purse. Guaranteed to please even the most discerning shopper. Fill the pouch with as many coins as you wish. It's a new way to stuff a stocking. Coins available in $25.00 denominations only. Give her a gift she'll cherish twice. When she receives it and again when she spends it.

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The Bowl of Love
Sit in a bottle of Amaretto di Sarrono and with each pour from the Alchimista egg nog in a punchbowl. Add ice cubes. Sprinkle crushed Amaretto cookies on mimosas over the top.

The Pot of Love
Serve a bowl of Amaretto di Sarrono with each pour from the Alchimista egg nog in a punchbowl. Add ice cubes. Sprinkle crushed Amaretto cookies on mimosas over the top.

ST. FRANCIS HOTEL
The Penthouse
Tue thru Sat—Enterprise Mon thru Fri (5 to 8 pm)—Cocktail Dancing with the Abe Bittell Trio Sun and Mon—Lou DiMaggio & The Musical Group

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

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

dancing nightly to Paul and his Hawaiian Aikanes

NEVADA ENTERTAINMENT GUIDE for JANUARY 1976
RENO
Harrah’s Reno (Headliner Room)—(Reserva-
tions toll free 800/664-3773)
Jan 5—6: Bill Gray and Jan Murray
Jan 7—14: Gino Campbell
Jan 15-28: John Davidson
Jan 29-Feb. 11: Smothers Brothers
John McCaughey’s Nugget (Second)—(Reser-
vations toll free 800/664-1177)
Jan 9—Feb. 8: Sheldon

LAKE TAHOE
Harrah’s Tahoe (South Shore Room)—(Reser-
vations toll free 800/664-3773)
Jan 4—8: Rick Little
Jan 9—13: Joe Kershaw
Jan 13—Jan 21: Max Davis
Jan 22-23: Glenn Yarbrough & The Lancers
Jan 24-29: Radio City Music Hall
Rickets
Jan 30-Feb. 1: Wayne Newton and Radio City Music Hall Rickets

Sahara-Tahoe (South Shore Room)—(Reser-
vations toll free 800/664-3277)
Jan 9—Feb. 8: The Carpenters

LAS VEGAS
Caesars Palace (Reservations toll free 800/624-6661)
Jan 1—8: Paul Anka
Jan 9—27: Protectors Duck
Opens Jan. 9 to be announced

Deuces (Reservations toll free 800/624-6660)
Showdown closed March 8

Dunes (Reservations 415/892-7133)
Current—“Casino de Paris”

Fashion Hilton (Reservations 415/77-1200)
Current—“Yves Perre Viva”

Fremont (Reservations toll free 800/624-
6660)
Jan 14—Ross Clark
Jan 15-Feb. 11: “Ruthe hardly”
Las Vegas Hilton (Reservations 415/77-1200)
Jan 9—Feb. 8: Ann-Marie Show with
Cherie Carlos
Jan 9—13: Bill Cosby and Sha Na Na
Jan 17—Feb. 8: To be announced

MG M Grand (Reservations toll free 800/654-
6663)
Jan 9—10: Sheely Greene
Opens Jan. 9 to be announced

Grand Theatre—“M实际上 Holly Weald”

Reina (Reservations 415/892-4646)
Jan 9—Feb. 8: Smothers Brothers and Anthony Newley
Opens Jan. 9 to be announced

Sahara (Reservations toll free 800/664-6660)
Jan 9—Feb. 10: Jay Bonnait and Dusty Horne
Jan 11—13: Terry Lewis and Jim Bailey
Jan 16—20: Marie Hagen and Kay Starr
Jan 28-Feb. 1: Tote Fields
Sands (Reservations toll free 800/664-6991)
Jan 9—Feb. 8: Wayne Newton and Bobbie Gentry

Stardust (Reservations toll free 800/664-
6663)
Jan 9—Feb. 8: Robert Gauel

Studio (Reservations toll free 800/624-
3277)
Current—“Lido de Paris”

Tropicana (Reservations toll free 800/664-
6660)
Current—“Felon Bergman”

MoneyBag

Surprise her on Christmas day with this truly unique coin and pouch. Each Gleim golden coin has been specially struck and numbered, then placed in an elegant imported suede purse. Guaranteed to please even the most discerning shopper. Fill the pouch with as many coins as you wish. It’s a new way to stuff a stocking. Coins available in $25.00 denominations only. Give her a gift she’ll cherish twice. When she receives it and again when she spends it.
WHEN THEY SING, IT'S ALWAYS CHRISTMAS FOR THE EARS!

Christmas is a sound—the jangling of bells, the trills of happy greetings, the cracking of warm fires, the sizzling of turkeys roasting—the clear, bright sound of choirs singing. . . .

One of the clearest and brightest sounds this holiday season will be the San Francisco Boys Chorus, a group of 100 or so young singers who perform with the San Francisco Opera and San Francisco Symphony Orchestra, and have become a familiar sight at numerous Bay Area musical events.

Those who want to hear for themselves why this unique group of highly trained singers from eight to fourteen years of age is being favorably compared with the Vienna Boys Choir may do so by attending one of four public performances this season.

The first opportunity will come on December 7 when the San Francisco University High School Chorus and the St. Ignatius Church Choir join the San Francisco Boys Chorus in the Bay Area premieres of Randall Thompson's 'The Nativity According to St. Luke,' to be performed at St. Ignatius Church with the composer himself conducting.

The Chorus will present its annual Old English Christmas Feast on December 14 in the Peacock Court at the Mark Hopkins Hotel. Open to the public, this major fundraiser is an elaborate feast in the Victorian tradition, with trumpet fanfares, songs and dances, and yuletide carols introducing each luscious course.

The Boys also will perform on December 17, 18 and 19 with the San Francisco Symphony Orchestra under Seiji Ozawa in Vaughan Williams' cantata, 'Hodie'.

Visitors to the Dickens Christmas Fair on December 21 will be treated to three concerts by the Chorus; and on Christmas Eve the Chorus will appear with the San Francisco Ballet performance of The Nutcracker.

Long accustomed to the praises of music critics for its classical performances, the San Francisco Boys Chorus is now offering its own special salute to America's Bicentennial, a half hour program of hymns, folk songs and spirituals which the boys will be performing in concerts, at civic festivals and on television, radio and recordings.

Fees from these performances will help provide scholarships to deserving new members who otherwise might not afford the high quality music training offered by this non-profit educational and community organization.

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.
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Fees from these performances will help provide scholarships to deserving new members who otherwise might not afford the high quality music training offered by this non-profit educational and community organization.

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.
WHITE GOLD - WINTER IN B.C.

by DIANE ALDER

During the 1800s in British Columbia, dauntless men pushed themselves to their limits in the quest for furs, timber and gold. Their endurance was tested by range after range of mountains and passes with elevations of 4,000 to 6,000 feet.

The mountains they cursed have now become a source of another kind of gold, the 'white gold' of skiing. With perfect powder, groomed slopes, good food and friendly people, interior British Columbia is a skier's dream.

As a resident of the province, I have had the opportunity to try many different ski areas. Unlike the early explorer, I can be out of coastal Vancouver and on the interior slopes in a matter of hours. Most interior cities are within an hour of Vancouver by air.

Although Whistler Mountain will likely remain B.C.'s most widely acclaimed ski resort for some time, and a major destination for ski packages out of eastern Canada and the United States, B.C.'s interior areas are also proving popular. Whistler has its size, variety of skiing, and proximity to Vancouver to offer, but the interior areas have their special attractions as well.

Pacific Western Airlines has this year expanded its Ski BIRD packages, to include nine destinations, one for cross country skiing. And once into the interior, areas are grouped so that a day's trip can include one of several choice ski hills.

I like the interior for the small cities. Each has its own character and atmosphere and the ski areas offer lots of variety with line-ups almost non-existent. Weather conditions are usually more stable than on the coast, with drier snow, cooler temperatures and more sunshine.

Last season I flew to Kimberley with Pacific Western. The early February snow was fresh and dry on the mile-long, well-groomed, T-bar hill. Over on the chairlift, some 7,000-feet in length and 1,600-feet vertical rise, there were open areas, moguls, room for the ever-present kite flyers, and gentle swinging slopes inviting slow and easy turns.

(continued on p. 22)
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(continued on p. 22)
The Pacific Film Archive
A CULTURAL ORPHAN

by JEFF GILLMAN

When you consider its range, its depth, and the vast numbers of people whose lives have been touched by it, it is astonishing to reflect that the whole history of the art of cinema has taken place within the last sixty years.

It is also significant that cinema is one medium in which Americans have established a technique and style which is distinctly their own, and which is the equal, in terms of innovation and authority, to the output of any other country at any time in the short history of the form.

By the same token, it is astonishing that so little is done to insure that the great films will survive—some have already been lost forever—or to make them available for viewing.

As a matter of fact we have, here in the Bay Area, one of the very few institutions in the country, say the world, committed to preserving rare and valuable films, and to making significant examples of the art of cinema available for public viewing.

The Pacific Film Archive on the University of California Campus in Berkeley (6251 Durant Avenue) has established an international reputation as a repository of film and information about the medium.

“There is so undeniable a need in this country,” points out Managing Director Tom Luddy, “for reasonably well endowed regional facilities responsible for collecting, cataloguing, maintaining, and exhibiting film.”

In spite of the millions of dollars that films have generated to the major studios over the years, Luddy says that there is little interest in Hollywood, and less money to help promote the concept of film as an enduring art form.

“When you consider that so much of the arts: music, opera, paintings, etc. are the products of periods and social arrangements so remote from our own, it makes you feel so much more serious about film.”

Right now the P.F.A. is largely dependent on box office receipts not only to continue screening films, but also to carry out its goal of creating a collection of precious—and perishable—prints from the whole history of the medium.

It is one institution which has so far remained true to its commitment to make its services available at a cost that everyone can afford. With a membership card, ($1.00) you can see one feature for $1.00, and a second the same evening for 50c.

But the difficulty of raising money in these uneasy times has forced the cancellation, or severe restriction of public service and educational programs through which the Archive managed in the past to reach out to broad areas of interest in the community.

“There is just too much that needs to be done,” says Luddy, “but we don’t have the facilities or the staff to do it.”

“The fact is,” he continues, “the university never authorized the P.F.A. It’s a step-child. Sheldon Renan created it, and Tom Luddy, with a squad of volunteer exhibitors, has, in their brief four years of operation, and without any money budgeted for the purpose, collected some three thousand prints.

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"The fact is," he continues, "the university never authorized the P.F.A. It's a step child. Sheldon (Renan) created a Frankenstein's monster—from the point of view of the university—which mushroomed from under the art museum, and now keeps asking for money."

Renan started the archive in 1967.

But somehow, operating on box office receipts and handouts, Renan, and Luddy, and a squad of volunteer zealots have, in their brief four years of operation, and without any money budgeted for the purpose, collected some three thousand prints.

A lot of people have more or less discovered film at the P.F.A. University students who assumed all their lives that movies meant Rock Hudson and Doris Day, come out of their
first serious confrontation with the medium, with a mixture of awe and dismay on their faces.

"I never heard of that film!" they tell Luddy, "I'll never be the same again!"

The trouble is, that when you look at the kind of thing the archive was doing two or three years ago, before money became so hard to come by, it is very discouraging to learn that many of the programs that have made them so well-known, have had to be abandoned.

The learned, well-researched, and handsomely produced literature that used to be a hallmark of their retrospective series, for example, has been trimmed to the basic single sheet calendar with titles, playdates, and a few notes.

The brochure "Sighting Rossellini," which came out in connection with the eighteen film retrospective on that seminal Italian director has become a collector's item. Luddy still receives requests for copies from all over the world.

But with each new hike in inflation, the budget becomes more and more inadequate. "It will cost $160,000.00 more in fiscal 1974/75 to maintain the same level of operations we had in 73/74," says Luddy. "And the University, which is of course confronted with problems of its own, has cut its contribution to our budget nearly in half," (from $54,000.00, to $30,000.00).

"Shipping costs are killing us," he continues, "We have been forced to cancel programs simply due to the fact that the prints are as far away as New York."

An obvious solution to that problem, and one which would delight a lot of city-side fans, is an exhibition location in San Francisco. That way, grosses could be doubled without any significant increase in costs of shipping, administration, or publicity.

There have been feelers put out, and a rather tentative offer of support has been tendered by neo-movie mogul Francis Ford Coppola. But as good an indication as any of Luddy's dilemma, is that he just doesn't have the time to pursue the project.

He is pretty much the entire curatorial staff. That means Luddy is his own publicity director, programming director, funding coordinator, curator of the collection, everything. Daniel Tanner who is in charge of the technical and accounting side of the operation, is equally overwhelmed.

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Think of it as investment spending.
Now Leasing
Prestige office space will soon be available at One Market Plaza, San Francisco's headquarters address, at the foot of California Street. Two towers of 43 and 28 stories have breathtaking marine and city panoramas. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Paul Osher Jr. with Cushman & Wakefield, exclusive leasing agents for the project (415-397-1700).

The New Bay Area Hub
One Market Plaza's twin towers and beautiful glass canopyed Galleria and shopping mall are centered at a unique confluence of major freeways, ferry, surface transit and pedestrian arteries. One Market Plaza—a city within a city. A place to work, stroll, dine and enjoy.

There is no place in San Francisco like...

One market plaza
Market, Mason, Third, Folsom.

A pre-visualization of The Entertainment Access Society of the United States and The Southern Pacific Land Company

The American Express Card can set the stage for great shopping in this city.

You're probably familiar with these stores. And if there's one or two you've yet to explore, now's the time. With the American Express Card you have a charge account at all these fine stores.

And wherever you see the American Express Card emblem displayed.

So happy shopping!

Speciality Shopping
Come Fly A Kite. Ghirardelli Square & Carmel. An incredible shop specializing in kites from around the world.

Granat Brothers 805 Great Ave. 13 Northern California stores. Fine diamonds, jewelry and quality watches.

Meditteranean Market. Carmel & Monterey. Discover imported and domestic food delicacies as you fill your picnic basket.

Charge On To The Best Dressed List
Ria Shoes. Four Bay Area locations. Shoes of distinction from around the world.

Mark Fenwick. Los Gatos, San Francisco, Campbell and Santa Clara. Fashions for the contemporary woman.

Rupp & Taurek. 208 Oranz St. Specializing in knits and fashions for women.

Topps & Trousers. Geary St. across from Union Square. Contemporary casuals for men and women. Other locations.

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On a clear day
... your view will be forever.

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A pre-version of the European Life Association Society of the United States and The Southern Pacific Land Company

For a pleasant dining experience
before or after anything ...

SALMAGUNDI
San Francisco’s
International Gourmet Soup and Quiche Restaurant
DIRECTLY ACROSS FROM THE GEARY AND CURRAN THEATRES
Open until Midnight

Greta Garbo in The Temptress.

To Glen Gould (Glen Gould—"The Record," 1960), and from The Rolling Stones ("Gimme Shelter" and others) to Igor Stravinsky ("A Stravinsky Portrait," 1964). It was a marvelous collection of films, but there is a whole story, alas, in what Luddy was forced, again due to lack of staff and funds, to overlook.

For example, there is a production for Swedish Television by Ingmar Bergman of "The Magic Flute." We will unfortunately be unable to see it. Nor will the Furnwanger "Don Giovanni" be available, nor Jean Marie Straub’s film version of Schoenberg’s "Moses and Aaron." That is just a sample of the kind of thing that should, and could be available to Bay Area audiences if the Pacific Film Archive were just a bit better endowed.

The Archive has committed itself as a regional resource available to groups and individuals interested in film as an artistic medium, and as a tool and educational device.

People call and write from all over the country, and the world, to find out about film. "I saw Louise Brooks in a film about so and so. Do you know what film that was? Where produced it? Where I can get a print?"

In addition, P.F.A. has amassed a significant collection of prints which it maintains in optimum conditions in temperature controlled vaults. They have the largest collection of Japanese features outside Japan. They have rare Chinese films, an important collection of independently produced American films, and have arranged for a long-term loan from the Soviet Union of 160 Soviet silent films which form the largest study collection of films of this sort in the country.

In addition to all this, the Archive continues to make its facilities available free to anyone interested group or individual; their daytime programs for the Berkeley Public Schools are an example. And finally, they continue their unique program of exhibiting films that may sometimes be strange, obscure, or little-known, but which are consistently the most significant in the literature. All this on a budget that is a fraction of any university department.

The Pacific Film Archive reaches out to the whole Bay Area and beyond, both in its search for significant material to preserve and to show, and also in attracting a broad and varied audience. Surely it deserves the help it needs to continue and expand its programs.

The American Express Card can set the stage for great shopping
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You’re probably familiar with these stores. And if there’s one or two you’ve yet to explore, now’s the time. With the American Express Card you have a charge account at all these fine stores.

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If you don’t have the American Express Card, look for an application display wherever the Card is welcomed. Or call, toll-free, 800-528-8000.

The American Express Card. Don’t leave home without it.
WHITE GOLD—continued

It was my first trip to Kimberley in winter, and I wondered why I had heard much about the ski hill. Rumors that it was wide, long, had night skiing for more than a mile on the T-bar, was only two miles from the city, and that the entire city had gone Bavarian, was not true. What a pleasant surprise! The rumors were true. And I’ll be back this year to sample the new triple chairlift to the north bowl. It will open up, according to area manager Doug “Sheesh” Holmes, 710 acres of new ski slopes and even a new beginner area on the top of the mountain.

From Kimberley, it is a short distance to the East Kootenay areas. Drive north for an hour and you are at Redrum Hot Springs, where helicopter skiing on the nearby glaciers combines with swimming in the hot mineral pools, open year-round, and accommodation in the Redrum Hot Springs Lodge, to make a perfect relaxing ski holiday.

If helicopter skiing seems too much, or it’s weathered out, there is nearby Panorama Ski Hill. Just north of Redrum, Hans Gmoser operates his Canadian Mountain Holidays helicopter skiing week, and in conjunction, Redrum Lodge offers helicopter skiing along with regular slope skiing at Panorama, 19 miles away. With its new chairlift, Panorama will boast a 3,200 foot vertical drop, with skiing lasting well into April.

Last year, we hiked to the powder ridge which will be served by the new chair. Superb! Panorama also has what I would call the best glasseye-smooth beginners’ slope without congestion, and with a simple platter lift, that I have seen anywhere in western Canada.

East Kootenay country is dotted with hot mineral springs, and another ski area has been built at Fairmount Hot Springs, where a beautiful lodge and full dining facilities complement the skiing and outdoor, year-round hot springs swimming.

Kite flying is the big activity here, and a kite flying school is rapidly gaining converts. Two years ago I was coerced into trying barrel stave skiing at Fairmont, during the annual Barrel Stave races. It’s wild! A new kind of hot dogging! But kite flying—they’re still trying to convince me!

Good roads connect all of these areas, and it’s easy to make a quick trip slightly east into the Lizard Range and ski at Fernie’s Snow Valley for a day. Snow and more snow, plenty of sunshine and so few people on the hills.

Fernie is another of the small cities that have a ski area practically on its outskirts, just three miles down the highway. Skiing in Lizard and Cedar Bowls is fantastic, and served by two T-bars that lift you 5,600 feet above sea level.

The East Kootenay areas are all served by Cranbrook airport in southeastern B.C., and each one has a Ski Bird package priced so moderately that even with air fare from Vancouver, the price per person, sharing twin accommodation is most reasonable.

Other Ski Bird packages from Pacific Western Airlines feature skiing at the Okanagan areas of Silver Star at Vernon and Big White at Kelowna, and Pemberton’s Apex Alpine. There is also a Ski Bird package for Tod Mountain at Kamloops and another for cross-country skiing at the 708 Mile Ranch, where 65 kilometres of trails run through open and wooded Caribou countryside.

When you can have accommodations, transfers from airport to hotel to ski hill, lift tickets, a welcome party, skiing on uncrowded runs, beginning at $72 per person for five days and nights, it has to be a bargain. You’ve found the ‘white gold’!

Sebastiani Vineyards is proud to announce the release of our North Coast Counties 1989 vintage wines. Softened in Redwood and mellowed in small white Oak casks, this limited edition of Pinot Noir, Cabernet Sauvignon, Barbera and Burgundy has been maturing in our cellars and is now ready for presentation to you. Further enhancement can be achieved in your own personal wine cellar.

Ask your favorite merchant for these special wines. If you would like additional information about Sebastiani Vineyards you’ll be happy to send me your monthly newsletter.

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Ski Western Canada

Planning a ski vacation? Save yourself valuable time and money. See what package vacations are being offered this year by international air carriers to skiers bound for Canada. You will get more skiing at the best areas than if you try to work things out for yourself.

Canadian Pacific Air’s “Ski Canada West” program offers Banff, Lake Louise and Jasper in the Rocky Mountains and Whistler Mountain in British Columbia as holiday destinations.

A typical seven-day package to Banff Springs Hotel for example includes:

Six nights accommodation, motor coach transportation to and from Calgary’s airport and hotel, plus daily ground transportation to the ski area of your choice (Lake Louise, Sunshine or Mount Norquay); your passes for five days, a Sunday night reception at the Banff Springs Hotel in Banff; a

(continued on p. 74)

FOR
YOUR
CELLAR

Raise your standard of giving.
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Shakespeare's Merry Respite

Literary tradition suggests that Queen Elizabeth I was so taken with the character of Sir John Falstaff in Shakespeare's Henry IV, Parts I and II, that she let it be known she would be pleased if the playwright could write another play about the old rogue, this time showing him in love. The result was The Merry Wives of Windsor. Shakespeare, according to the tradition, delivered a finished script less than three weeks after the royal request was passed on to him.

In the earlier Henry plays, the reprobate Falstaff introduces youthful Prince Hal to the pleasures of reveling, roaring and mischief-making. The two become fast friends, in fact, to the annoyance of Hal's father, the King.

At the end of Henry IV, Part II, the King dies and Hal is crowned Henry V, King of England. Realizing that nights of drinking and wenching with his rotund old companion are over now, the young monarch symbolically repudiates the follies of his youth by banishing Falstaff from his presence.

When we meet him in The Merry Wives of Windsor, as Jon Jory, director of the A.C.T. production, notes, Falstaff has changed. Since his banishment from court, his concerns have become soberer. He is merely lodged in a tavern now, rather than presiding over one as he did in the earlier plays, and he is also a figure of fun rather than the spirit of fun itself. Domesticity and tradepeople find that his bravity and irresponsibility interfere with the necessary routine of their work. Once the boon companion of royalty, he is now a local eccentric scoffed at as 'the witch of Brainford.' Falstaff may have retained his famous girth, but he has lost his weight.

Jory, a guest director on leave from the Actor's Theatre of Louisville, where he is Producing Director, points out that the change in Falstaff's fortunes echoes changes that England herself was undergoing at the time.

'Socially,' he suggests, 'the play signals a changing of the guard much as Cholsey's The Cherry Orchard does. In Shakespeare's England, the middle class wanes, the aristocracy wanes, and the kitchen replaces military headquarters as the heart of the nation. Soldiers home from the wars are out of work with no prospects. The butcher and baker regard court life as decadent. In London, people are beginning to live in the suburbs and commute to work.'

The director reminds us that The Merry Wives of Windsor is, surprisingly, Shakespeare's only play set in Elizabethan England and portraying the village life amid which the playwright had grown up. "Thus, while it lacks some of his usual expansiveness," Jory says, "it is warmly lit by firelight, spiced with hot wine and inventions of pasties, alive with crowded small rooms, homely activities, and concern such as laundry, hound rac- ing, preparing meals and settling minor disputes. "The crises in the play are also of manageable size: practical jokes go awry, village wooing sparks controversy and gossip, discharged soldiers are out of pocket and hustle for drinking money, and everyone is afflicted by the possibility of adultery."

Completed in the spring of 1597, most scholars date the two parts of Henry IV in late 1596 and early 1597. The Merry Wives of Windsor begins as Falstaff decides to seduce Mrs. Ford and Mrs. Page in the hope that they will open their ample household purses to him. Learning of his scheme, the two ladies agree to outwit "the greasy knight" at his own game.

Also on to Falstaff's mercenary plot is Mr. Ford. Doubtless about his wife's fidelity, he disguises himself as a stranger seeking Mrs. Ford's favors and asks Falstaff to intercede for him in the matter. After the luckless Falstaff has been hoodwinked into misadventures that include a dunking in the Thames, the two ladies and Mr. Ford — now measured of his wife's virtue—reveal their true identities to the old man and pardon him.

Paralleling the Falstaff story is a subplot concerning Mrs. Page's daughter, Anne, who is being eagerly wooed by a trio of suitors named Slender, Dr. Caius and Fenton. Though her parents object to the impoverished Fenton, Anne loves him, and they secretly plan to elope.

In the domestic world of the play, Jony says, "the characters are persons instead of princes and doctors instead of dukes, but they are brilliantly observed and, if not passionate, wonderfully amusing."

"The Merry Wives of Windsor was the last character farce the great playwright attempted. He had just written Hamlet and was about to embark on Othello, Timon and Cressida, Measure for Measure and King Lear. The play almost seems a respite for Shakespeare's spirit, a last chance to tell some good stories over a mug of mulled wine before setting out into the storm."

—Dennis Powers

Costume renderings for A.C.T.'s The Merry Wives of Windsor by designer Dorothy Jeakins.


It works like a cigarette holder works. For good taste.
Parliament. The recessed filter cigarette.

Literary tradition suggests that Queen Elizabeth I was so taken with the character of Sir John Falstaff in Shakespeare's Henry IV, Parts I and II, that she let it be known she would be pleased if the playwright could write another play about the old rogue, this time showing him in love. The result was The Merry Wives of Windsor. Shakespeare, according to the tradition, delivered a finished script less than three weeks after the royal request was passed on to him.

In the earlier Henry plays, the repulsive Falstaff introduces youthful Prince Hal to the pleasures of reveling, roistering and mischief-making. The two become fast friends, in fact, to the annoyance of Hal's father, the King.

At the end of Henry IV, Part II, the King dies and Hal is crowned Henry V, King of England. Realizing that nights of drinking and wenching with his rotund old companion are over now, the young monarch symbolically repudiates the follies of his youth by banishing Falstaff from his presence.

When we meet him in The Merry Wives of Windsor, as Jon Jory, director of the A.C.T. production, notes, "Falstaff has changed. Since his banishment from court, his concerns have become sterner. He is merely lodged in a tavern now, rather than presiding over one as he did in the earlier plays, and he is often on a figure of fun rather than the spirit of fun itself. Domestics and tradespeople find that his bravura and irresponsibility interfere with the necessary routine of their work. Once the boon companion of royalty, he is now a local eccentric scoffed at as 'the witch of Braynford.' Falstaff may have retained his famous girth, but he has lost his weight."

Jory, a guest director on leave from the Actor's Theatre of Louisville, where he is Producing Director, points out that the change in Falstaff's fortunes echoes changes that England herself was undergoing at the time.

"Sociably," he suggests, "the play signals a changing of the guard much as Cheshir's The Cherry Orchard does. In Shakespeare's England, the middle class waxes, the aristocracy wanes, and the kitchen replaces military headquarters as the heart of the nation. Soldiers home from the wars are out of work with no prospects. The butcher and baker regard court life as decadent. In London, people are beginning to live in the suburbs and commute to work."

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"The crises in the play are also of manageable size: practical jokes go awry, village wooing sparks controversy and gossip, discharged soldiers are out of pocket and hustle for drinking money, and everyone is ill-treated by the possibility of adultery."

Completed in the spring of 1597, the last of Shakespeare's works, The Merry Wives of Windsor was one of the last to be performed by the original company, which included David Porter and his son, as well as Charles and John Sigworth. The play is filled with memorable scenes, from the comedy of Falstaff and Neuton to the tragic end of the rival Portia and Sir Thomas Throckmorton.

"The Merry Wives of Windsor was the last character force the great playwright attempted. He had just written Hamlet and was about to embark on Othello, Titus and Cressida, Measure for Measure and King Lear. The play almost seems a retarda for Shakespeare's spirit, a last chance to tell some good stories over a mug of mulled wine before setting out into the storm."

—Dennis Powers

Kings, 15 mg: tar, 0.8 mg nicotine
Blacks, 15 mg: tar, 0.8 mg nicotine
Parliament Filtered Cigarettes: FTC Report Apr. '75


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SHAKESPEARE'S MERRY RESPIRE

Henry IV in late 1596 and early 1597. The Merry Wives of Windsor begins as Falstaff decides to seduce Mrs. Ford and Mrs. Page in the hope that they will open their ample household purses to him. Learning of his scheme, the two ladies agree to outwit "the green knight" at his own game.

Also on to Falstaff's mercenary plot is Mr. Ford. Dubious about his wife's fidelity, he disguises himself as a stranger seeking Mrs. Ford's favors and asks Falstaff to intercede for him in the matter. After the luckless Falstaff has been hoodwinked into misadventures that include a dunking in the Thames, the two ladies and Mr. Ford—now measured of his wife's virtue—reveal their true identities to the old man and pardon him.

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PLAYS IN PROGRESS AT A.C.T.

Inaugurated during the 1972-73 season and now an ongoing part of A.C.T., the Plays in Progress program offers full-scale productions of new works, almost all of them previously unproduced, by American writers.

The program evolved from a belief that the young playwright must have the opportunity of seeing his work realized in a fully developed stage production. P.I.P. playwrights also participate actively in rehearsals, working closely with the director and designers. In doing so, the writers experience the collaborative process by which a script is translated into action onstage, at the same time learning the needs and capabilities of actors, directors, and designers.

In addition to the program’s charge of P.I.P. ticket processing, reports that her office received nearly five-thousand requests from the invitation. Those who could not be accommodated with seats for the first two nights were automatically placed on the waiting list and will be notified—will be given first crack at the season’s third P.I.P. Thus, under the present arrangement, each subscriber has the opportunity to see two P.I.P. productions each year.

Aside from its primary goal of serving the newly produced, playwrights point out, the P.I.P. program has a number of other benefits. One is that second-year students in A.C.T.’s Advanced Training Program have the opportunity to play major roles in the Playowm, working alongside members of the acting company. P.I.P. productions also provide young directors and designers with a place to experiment, extend themselves and grow.

A third positive result of the program is the response to the new work on the part of the subscriber audience, to whom the Playowm productions offer an alternative to a contemporary repertory with its emphasis on classic and established contemporary plays.

I won’t say that every P.I.P. has pleased every person,” says Hastings, “but each of them has pleased some part of the audience. The response to the program has been tremendously encouraging.”
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Peter Schuck, Creative Director
Ski Stephenson, Stage Manager
Mark Rose, Associate Director
STAGE DIRECTORS
Will James
Allan Fischer
Edward Hastings
Jim Jenney
Lance Williams

RESIDENT DIRECTORS
Eugene Ankrum
Paul Blake

ASSOCIATE DIRECTORS
Sallie Smales
James T. Morrison
David Hammond

The program is supported by a charge of P.I.P. ticket processing, reports that her office received nearly five-thousand requests from the invita-
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plement to the Gravy repertoire with its emphasis on classic and estab-
lished contemporary plays.

I won’t say that every P.I.P. has pleased every person,” says Hastings, “but each of them has pleased some part of the audience. The response to the program has been tremendously enthusiastic.

Dolores V. Mitchell and Al White in Orson Welles’ Don Quixote (1972-73) have grown steadily since its inception. Although P.P. productions now receive three times the number of performances they were given in 1972 and 1973, the demand for tickets is often overwhelming.

This season, subscribers were sent invitations offering them seats to either the first or second play on the schedule. All performances of the two plays were filled to capacity within a few days. Lynn Stephen and J. G. K. Helm received the honor of being the two subscribers who were quick to call for tickets in both years.

NEWS
AND
NOTES
ON AND
OFF STAGE

The A.C.T. Tenth Anniversary Book

This season marks the American Conservatory Theatre's tenth anni-
versary. To commemorate its first decade, the company has produced the A.C.T. Tenth Anniversary Book, a large seventy-two-page volume track-
ing its history from the beginning through the current season. Written
and edited by Dennis Powers, the book offers some two hundred fifty
black-and-white and color photographs as well as a text encompass-
ing all of A.C.T.'s activities as the nation's largest and most active rep-
ertory theatre company.

A.C.T. GIFT CERTIFICATES

One-stop holiday shopping is now available to you at the Geary Theatre. For
all the special people on your list, consider an A.C.T. Gift Certificate. Available in
denominations, they may be redeemed for tickets to any A.C.T. performance or for Ten-

SPECIAL PERFORMANCE SCHEDULE

Several special performances have been scheduled in December with your, your friends and rela-
tives and visiting guests in mind. These events include subscription and good seats are now available at the box-
office: General Gorgeuos, Dec 26 (2:30 p.m.); The Merry Wives of Wind-
or, Dec 26 (8:30), Dec 27 and 31 (2:30); The Matchmaker, Dec 27 and 31 (8:30), and Dec 28 (2:30).

JAGUAR SKIES* NOW AVAILABLE

Jaguar Skies, the latest book of poetry by Michael McClure, whose General Gorgeuos was premiered last
month by A.C.T., is now available in the Geary lobby. The paperback edi-
tion, priced at $1.95 per copy, is available prior to each A.C.T. per-
formance and during intermissions.

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JAEKINS

Lighting by F. MITCHELL DANA

Music by LEE HOBY

Sound by BARTHOLOMEO RAGO

The cast

Sir John Falstaff RAY REINHARDT

Fenton DANIEL KERN

Shallow JOSEPH BIRD

Slender JAMES R. WINKER

Ford EARL BOEN

Page ANTHONY S. TEAGUE

Sir Hugh Evans WILLIAM PATERSON

Doctor Caius RAYE BIRK

Host SYDNEY WALKER

Bardolph MICHAEL-KEYS HALL

Pistol RONALD BOUSSEM

Nym AL WHITE

Simple NATHAN HAAS

Rugby J. STEVEN WHITE

Mistress Ford FREDDY OLSTER

Mistress Page MEGAN COLE

Anne Page JANICE GARCIA

Mistress Quickly MARIAN WALTERS

Robin MARK GREEN

Servants GINA FERRALL, BRAD THOMPSON, TOM MAXWELL, LEIGH ROWLINGS

Eves & Fairies GEORGE COOK, ERIN KELLER, DOUG WINOKER, RON KING

In and around the town of Windsor, 1597

undertakings

Sir John Falstaff—Charles Hallahan; Fenton—Nicholas
Cortland; Shallow & Sir Hugh Evans—Sabin Epstein; Slender—Rick Hamilton; Ford & Host—Lawrence Hecht; Doctor Caius—Laed Williamsion; Bardolph & Pistol—
Michael Keys Hall; Nym & Simple—John White; Page—Hope Alexander-Willis; Anne Page—Barbara
Dirickson; Mistress Quickly—Sandra Shotwell

Stage Manager: RAYMOND S. GIN

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE MATCHMAKER

by THORNTON WILDER

Directed by LARD WILLIAMSON

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Original Music by LEE HOBY

Sound by BARTHOLOMEO RAGO

The cast

Horace Vandergraaf WILLIAM PATERSON

Joe Scallon JOSEPH BIRD

Ambrose Kemper STEPHEN SCHNITZER

Gertrude JOY CARLIN

Cornelius Hackl JAMES R. WINKER

Ermengarde BARBARA DIRICKSON

Malachi Stack SYDNEY WALKER

Don Levi ELIZABETH HUDDLE

Barney Tucker DANIEL ZIPP

Irene Molloy DEBORAH MAY

Minnie Fay FREDI OLSTER

Rudolph RAYE BIRK

Cabman CHARLES HALLAHAN

August RONALD BOUSSEM

Flora Van Huyen MARIAN WALTERS

Nell FRANCHELLE STEWART DOWN

Stage Hands WILLIAM FERRITER, BRUCE GERHARD, GREGORY M. ITZIN, WILLYS L. PECK, JR.

ACT I: A Room above Vandergraaf's shop, Yonkers, New York

ACT II: Mrs. Molloy's hat shop, New York City.

There will be a twelve-minute intermission between Acts II and III.

ACT III: The Harmonia Gardens Restaurant, New York City.

ACT IV: Miss Flora Van Huyen's home, New York City.

undertakings

Horace Vandergraaf—Charles Hallahan; Cornelius Hackl—
Anthony S. Teagues; Ambrose Kemper—Ronald Boussem; 
Ermengarde—Barbara Dirickson; Malachi Stack—Malachi Stack; 
Don Levi—Janice Garcia; Nell—Sandra Shotwell; Joe Scallon—Sabin Epstein

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

NOTES ON 'THE MATCHMAKER'

Thorton Wilder wrote The Match-
maker in 1954, but the play's history begins more than a century earlier with an obscure British farce written by John Cheever in 1386 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestory, it became a Viennese comedy, Eilen fux will er sich machen (literally, "He Wants to Play a Prank!").

Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestory's work as the vehicle for a parody of the comedy stock plays he had seen as a boy at the old Y Liberty Theatre in Oakland. He retained much of Nestory's plot but made several changes, including one that was to prove epochal—the ad-
dition of a new character named Dolly Leck.

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 Match-
maker and, under Tyrone Guthrie's direction, it was a substantial suc-
cess, enjoying a long Broadway run, an extensive tour, a film version and productions in many other coun-
tries. In 1964, this time with Gower Champion at the helm, the play un-
derwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway's legendary hit musi-
icals, Hello, Dolly!

One of the sunniest and most ex-
hilarating of all American farces, The Matchmaker tells how a pair of miserable, underpaid clerks sneak away from their misanthropic boss for a day of adventure in New York and how they are taken under the wing of an indomitable marriage-
broker who cheerfully makes room for them in the vast maze of her ro-
manic 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," added Lard Willia-

mson, director of this production.

"Come along on this merry lark, it says, follow your impulses, believe in a world where man's spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to those in us which is still uncorrupt-
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The cast
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Fenton...DANIEL KERN
Shallow...JOSEPH BIRD
Slender...JAMES R. WINKER
Ford...EARL BOEN
Page...ANTHONY S. TEAGUE
Sir Hugh Evans...WILLIAM PATRSON
Doctor Caius...RAYE BIRK
Host...SHEtY WALKER
Bartholomew...MICHAEL KEYS HALL
Pistol...RONALD BOUSSOM
Nym...AL WHITE
Simple...NATHAN HAAS
Rugby...J. STEVEN WHITE
Mistress Ford...FREDI OLSTER
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Anne Page...JANICE GARCIA
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Servants...GINA FERRALL, BRAD THOMPSON,
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In and around the town of Windsor, 1597

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Stage Manager: RAYMOND S. GIN

THE MATCHMAKER
by THORNTON WILDER

Directed by LAIRD WILLIAMSON
Associate Director: JAMES Haire
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
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Original Music by LEE HOBY
Sound by BARThOLOMEO RAGO

The cast
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Joe Scanlon...JOSEPH BIRD
Ambrose Kemper...STEPHEN SCHNETZER
Gertrude...JOY CARLIN
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Ermengarde...BARBARA DICKSON
Malachi Stack...SHEtY WALKER
Dolly Levi...ELIZABETH HUSLIN
Bartholy Tucker...DAVID ZIPPS
Irene Molloy...DEBORAH MAY
Minnie Fay...FREDI OLSTER
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ACT I: A Room above Vandergriff’s shop, Yonkers, New York
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Horace Vandergriff—Charles Hallahan; Cornelia Hackl—Anthony S. Teague; Ambrose Kemper—Rick Hamilton; Cabman—Michael Keys Hall; Dolly Levi—Marrian Walters; Irene Molloy—Hope Alexander-Willis; Minnie Fay—Francine Tacker; Ermengarde—Janice Garcia; Gertrude—Lois Ann Graham; Flora Van Huyen—Anna Deavers Smith; Nell—Sandra Shotwell; Joe Scanlon—Sabin Epstein

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DESIRE UNDER THE ELMS
by EUGENE O'NEILL
Directed by ALLEN FLETCHER
Associate Director: DAVID HAMMOND
Sceney by ROBERT BLACKMAN
Costumes by CATHY EDWARDS
Lighting by DIRK EPPERSON
Music by MICKEY HART & FAE MCNALLY
Sound by BARTHOLOMEO RAGO

the cast
Ephraim Cabot RAY REINHARDT
Simeon RAYE BIRK
His sons Peter RICK HAMILTON
Eben DANIEL KERN
Abbie Putnam MEGAN COLE
The Fiddler JOSEPH BIRD
A Farmer LAWRENCE HECHT
His Wife ANNE LAWDER
Their Daughter JANICE GARCIA
An Elderly Farmer AL WHITE

Guests FRANK TOSHO ABELAYE ALEXANDER
RANDALL BIANCHI JANE BOLTON
CYNTHIA ANN BURCH, KRAIG CASSITY
LINDA CONNER, KATHY DEAN
GINA FRANZ, BENNET GUILLOT
HARRY R. HAMILTON,
BARTA LEE HEINER, KAREN HOOPER
DELORIES Y. MITCHELL, SUSAN E. PELLEGRINO, CAROLINE SMITH
The Sheriff MICHAEL-KEYS HALL
His Men TRABER BURNS, PETER SCHUCK

The Cabot Farm in New England, 1850
PART I: A day in early summer
PART II: A Sunday, two months later
PART III: A night in late Spring, the following year
There will be two twelve-minute intermissions

THE AMERICAN CONSERVATORY THEATRE
presents

GENERAL GORGEOUS
by MICHAEL McCLURE
Directed by EDWARD HASTINGS
Associate Director: SABIN EPSTEIN
Sceney by RALPH FUNICLEO
Costumes by ROBERT MORGAN
Lighting & Special Effects by M. MITCHELL DANA
Music by BRUCE BITKOFF & FAE MCNALLY
Sound by BARTHOLOMEO RAGO

the cast
Pink Mutation One FRANCHELLE STEWART DORN
Pink Mutation Two FRANCINE TACKER
Blue Mutant STEPHEN SCHNETZER
General Gorgeous NICHOLAS CORTLAND
Angela DEBORAH MAY
Ram BARBARA DIRICKSON
Roar CHARLES HALAHAN
Mouse Woman JOY CARLIN
John Paul RICK HAMILTON
Lilah HOPE ALEXANDER-WILLIS

There will be one十二-minute intermission

understudies
Pink Mutation One—Sandra Shotwell; Pink Mutation Two—
Candace Barrett; Blue Mutant—Michael-Keys Hall; General
Gorgeous—Daniel Kern; Angela—Fredi Olster; Ram—Janice Garcia;
Roar—Raye Birk; Mouse Woman—Elizabeth Huddle; John Paul—
James R. Winker; Lilah—Megan Cole

Synthesizer played and recorded by MICKY HART
Organist: FAE MCNALLY

Film and slides transmuted by BEN VAN METER

NOTES ON 'GENERAL GORGEOUS'

Michael McClure's General GorgEOUS is the first of this season's two
world premiere productions and the first play by the San Francisco author
of The Beard, Geng and Gargoyles to join the A.C.T. repertoire.

Written especially for the A.C.T. company, General GorgEOUS offers a
fanciful vision of a comic book superhero's private life and a fantastically
varied on the theme of heroism and its
meaning in America. McClure's fancy
unfolds in the cave-like urban
universe of General GorgEOUS where
local traditions dominate with an awesomely advanced
technology.

Using secrets of the cosmos passed on to him by his superhero-father,
now retired, GorgEOUS wages a titanic battle with global implications against the
feared Blue Mutant, a brilliant adversary totally committed to the forces of
evil and death. During less
violent moments, we see GorgEOUS coping with the more familiar
tangles of hearth and home as he
deals with his wife, his parents and his
insistent mistress.

"I like to think that not only does General GorgEOUS reach into the
future," says McClure, "but that it stretches into the past where there were
cave paintings of men in antlered
deer masks dancing with bows and arrows."

Edward Hastings, director of the production, suggests that in their own
way, Marvel Comics may be a kind of
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"Though not a didactic artist," says
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"Desire is the first of O'Neill's works in which the influence of Greek
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wright's biographer, Arthur and Bar-
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As in all of O'Neill's work, the relationship of the play's story and
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young bride, Abbie, who brings home to his
New England farm. Abbie seduces Eben, the old man's youngest son,
hoping to bear a child she can claim in
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to produce an heir to the farm, he
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climax with the inexorable quality
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32
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 MICKEY HART & FAE McNALLY
Sound by BARTHOLOMEW RACO

the cast
Ephraim Cabot RAY REINHARDT
Simeon REY BIRK
His sons Peter RICK HAMILTON
Eben DANIEL KERN
Abbie Putnam MEGAN COLE
The Fiddler JOSEPH BIRD
A Farmer LAWRENCE HEICH
His Wife ANNE LAWDER
Their Daughter JANICE GARCIA
An Elderly Farmer AL WHITE

Guests FRANK TOSHO ABE, WAYNE ALEXANDER, RANDALL BIANCHI, JANE BOLTON, CYNTHIA ANN BURCH, CRAIG CASSITY, LINDA CONNOR, KATHY DEAN, GINA FRANZ, BENNETT GUILLOUX, HARRY B. HAMILIN, BARTA LEE HEINER, KATHIN HOFER, 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, 1850

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

There will be ten two-minute intermissions

undertakings
Ephraim—Earl Boen; Simeon—Lawrence Heich; Peter—Michael-Keys Hall; Eben—Stephen Schnitto; Abbie—Franchelle Stewart Dorn; Fiddler—Sabin Epstein; Farmer—J. Steven White; His Wife—Joy Carlin; Their Daughter—Candace Barrett; Elderly Farmer—Ross Graham; Sheriff—William Paterson
Fiddle Music by JOHN TENNEY
Stage Manager: JAMES L. BURRE

GENERAL GORGEOUS

by MICHAEL MCCLOURE

Directed by EDWARD HASTINGS
Associate Director: SABIN EPSHTEIN
Scenery by RALPH FUNKELLO
Costumes by ROBERT MORGAN
Lighting & Special Effects by F. MITCHELL DANZ
Music by BRUCE BITKOFF & FAE McNALLY
Sound by BARTHOLOMEW RACO

the cast
Pink Mutation One FRANCHELLE STEWART DORN
Pink Mutation Two FRANCINE TACKER
Blue Mutant STEPHEN SCHNETZER
General Gorgous NICHOLAS CORTLAND
Angela DEBORAH MAY
Pam BARBARA DIRICKSON
Roar CHARLES HALLAHAN
Mouse Woman JOY CARLIN
John Paul RICK HAMILTON
Lilah HOPE ALEXANDER-WILLIS

There will be one twelve-minute intermission

undertakings
Pink Mutation One—Sandra Shotwell; Pink Mutation Two—Candace Barrett; Blue Mutant—Michael-Keys Hall; General Gorgous—Daniel Kern; Angela—Fredi Olster; Pam—Janice Garcia; Roar—Raye Birk; Mouse Woman—Elizabeth Huddie; John Paul—James R. Winker; Lilah—Megan Cole
Synthesizer played and recorded by MICKY HART
Organist: FAE McNALLY

Fights sequences staged by J. STEVEN WHITE & ROBERT EISELE
Film and slides transmuted by BEN VAN METER

NOTES ON ‘GENERAL GORGEOUS’

Michael McClure’s General Gorgous is the first of this season’s two world premiere productions and the first play by the San Francisco author of The Beard, Gorf and Gargoyle Cartoons to join the A.C.T. repertoire.

Written especially for the A.C.T. company, General Gorgous offers a fanciful vision of a comic book superhero’s private life and a fantastic variation on the theme of heroism and its meaning in America. McClure’s fantasy unfolds in the cliche-ridden urban penthouse of General Gorgous where traditional domestic trapings co-exist with an awesomely advanced technology.

Using secrets of the cosmos passed on to him by his superhero-father, now retired, General Gorgous wages a titanic battle with global implications against the fearsome Blue Mutant, a brilliant adversary totally committed to the forces of evil and death. During less violent moments, we see Gorgous coping with the more familiar challenges of heat and home as he deals with his wife, his parents and his insistent mistress.

“I like to think that not only does General Gorgous reach into the future,” says McClure, “but that it stretches into the past where there were cave paintings of men in antlered deer masks dancing with bows and arrows.”

Edward Hastings, director of the production, suggests that in their own way, Marvel Comics may be a kind of contemporary counterpart to the views of heroism embodied in sagas and national epics of the past and that there may be an unexpected continuity linking Siegfried, Lancelot, Captain Marvel and Superman. General Gorgous is partly an extension of American comic book heroes, encompassing some of their characteristics and at the same time commenting on them and the society that created them.

“Our fantasies, when they are enacted, open up infinite dooms,” McClure believes. “A play may help us be what we truly are by showing us the possibilities of action.” And he adds, “A smile or a laugh can be as profound as a grim smile. Often it can be more profound.”

NOTES ON ‘DESIRE UNDER THE ELMS’

“Though not a didactic artist,” says writer-director Harold Clurman, “Eugene O’Neill was the first American dramatist to justify Shaw’s definition of the theatre as a factory of thought, a prompter of conscience, a school of social conduct, an armory against dullness and a temple of the ascent of man.”

When Desire Under the Elms opened in New York in 1924, O’Neill was already well known as the author of Beyond the Horizon, Anna Christie (both had won Pulitzer Prizes) and The Hairy Ape. Establishing himself at the outset as a powerful revolutionary force in the theatre, he attracted distinguished proponents such as H.L. Mencken and George Jean Nathan. But he also encountered resistance to his work among other critics and in the District Attorney of New York City, who tried unsuccessfully to close the play as part of an ill-advised campaign to “clean up Broadway.”

“Desire is the first of O’Neill’s works in which the influence of Greek tragedy is clearly manifested,” the playwright’s biographers, Arthur and Barbara Gelb, point out. “In O’Neill’s case, the influence was an extremely literal one. As he did with Shakespeare, O’Neill seized upon the dramatic devices used by the Greeks and thrust them into his own, contemporary dramatic mold. He had not hesitated to use ghosts and soliloquies and did not, now, ball at the fearsome Greek themes of incest and inextinсудability. He was conversant with the Hippolytos and Medea of Euripides is a woman falling in love with her stepson; a mother murdering her two young sons for revenge) and saw no reason why such themes could not be translated undiluted to the American stage.”

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

32
TO THE AUDIENCE...

CURTAIN TIME: IN RESPONSE TO NUMEROUS REQUESTS, LATECOMERS WILL NOT BE SEATED DURING THE OVERTURE OR INTERMISSIONS — UNTIL A SUITABLE BREAK IN THE PERFORMANCE.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the company's tenth anniversary revival of Tiny Alice, the new production of Equus and the revival of The Taming of the Shrew, which returns to the repertory for a third year. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Checkov's little-known Iwanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Amour as well as Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write and direct a revue for an opera, Tantalus Per- tis, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet to Shakespeare at Lincoln Center. In 1969, he returned to New York to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NEA-RCA Director's Fellowship. Among the first plays he directed for ACT were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Cherry Orchard, King Richard III and Jumpers. Mr. Ball is also an active teacher in ACT's conservatory programs and works with university students as a guest instructor and seminar leader.

JAMES M. MCKENZIE, Executive Producer, has been associated with ACT throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour, to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of the League of New York Thea-

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances in groups of 25 or more. Special student tickets (with regular schedules) are also offered to school groups. Information on all group discounts and student rates may be obtained by calling or writing Kathleen Danzer at (415) 278-2200. FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-6000 between 10 a.m. and 8 p.m. Monday through Saturday. The Box Office will close at 6 p.m. on days when performances are not scheduled.

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

HOPE ALEXANDER-WILLS, who has been seen on several Bay Area stages and in her second season at A.C.T., studied with Mark Sils at the Acting Story Theatre Workshop in addition to spending two years as an apprentice with San Francisco's Actor's Workshop and several years with the San Francisco Conservatory of the Performing Arts. She has directed on both Broadway and television and has a special interest in the French theatre, both classical and modern, and in Proust, Duras and Feydeau. This past summer he di-

THE ACTING COMPANY

and of the Squaw Valley Community Festival in Lake Tahoe. The recent revival of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, respectively. In November, Henry Fonda revival of Our Town with Jane Alexander. The American Premiere of The HOT L BALTMore. He has directed many other A.C.T. productions, most recently, The House of Blue Leaves, Broadway, and Street Scene and will stage Great Society this summer. He heads A.C.T.'s own new play pro-"play, Plays in Progress.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Mr. Fletcher has directed the A.C.T. productions of Lince Van- ya, Old Lady, The Hostage, Antony and Cleopatra and Paradise Lost, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also di-

Edith Markson

CANDACE BARRETT came to A.C.T. two seasons ago with her husband, Ray Birk. She teaches with the company as di-

JON JORJ an 

James M. McKenzie

Edith Markson

JOSEPH BIRD, who holds a master's degree from Penn. State U., made his Broadway debut in You Can't Take It
With You and has appeared in 10 off-Broadway productions. A feature actor in 7 APA Repertory Company productions in New York from 1962 to 1969, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University Tour of The Miracle and Exit the King. For the past 3 summers he has appeared with the Lamplighters Shakespeare Festival and was seen as Dr. Campbell on the CBS daytime serial, "The Secret of My Success." Now in his sixth season at A.C.T., Mr. Bird has roles in Pillars of the Community, Street Scene, The Raging Class and The Taming of the Shrew.

RAYE BIRK came to A.C.T. two seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University in Evanston, Illinois, and attended acting schools in Chicago, San Francisco, New York and London. He has appeared in a number of Shakespearean productions and has been seen in several off-Broadway productions.

JOSEPH BIRD has appeared with the Pacific Conservatory of the Performing Arts company as Van Helming in Dennis Potter's Doctor Faustus and the Baron in the If You Can't Take It Why, Tonight on 8:30, Cyrano, Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Three-Penny Opera. He is also seen in television productions in San Francisco and Portland, as well as in PBS filming of "The A.C.T. Plays with A.C.T. Miss Dirkewicz was also seen in the title role of The Taming of the Shrew, Helene in Uncle Vanya and Alice in The Divorce of Death. Among her A.C.T. credits are The House of Bernarda Alba (Anastasia), The Cherry Orchard (Vanya), King Richard III (Queen Elizabeth) and Street Scene (Shirley Kaplan).

RONALD BOUSOM, an associate artistic director of South Coast Repertory Company and director of their Actors' Mime Theatre, was a founding member of the A.C.T.'s Mime Theatre. He is also seen in The Taming of the Shrew, Taming of the Shrew, The Mirror, The Cherry Orchard, King Richard III, 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 Sir Donald Sinden in London. An original member of the company's Playwright's Theatre, she is also seen in Broadway, The Second City, in off-Broadway productions, with resident and summer companies and has played many roles in television and film. Mrs. Carlin has been seen in The Importance of Being Earnest, The Taming of the Shrew, The Merchant of Venice, and has appeared in the title role of All's Well That Ends Well at the William Shakespeare Festival in San Jose State University, where she appeared in productions of Kenzie, Apollo and Old Lace, Ring Around the Moon and Jacques Brel with You Like Me and With You Like Me and Living in Paris. She also received a fellowship from the Children's Peninsula Theatre Association.

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With You and has appeared in 10 off-Broadway productions. A featured actor in 17 APA Repertory Company productions in New York from 1962 to 1969, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of The Devil Off with Georgia Grizzard and Jessie Royce Landis and the Eastern University Tour of The Moscow Theatre and Exit the King. For the past 3 summers he has appeared with the Oregon Shakespeare Festival and was seen as Dr. Campbell on the CBS daytime series, Silk Stockings. In his sixth season at A.C.T., Mr. Bird has played in Pillars of the Community, Street Scene and The Rating Class, among others.

RAVE BIRK came to A.C.T. two seasons ago from the Minneapolis Repertory Theatre. He studied at Northwood in Ada, Minnesota, and at Santa Barbara and Acting at Southern Methodist University. He has appeared at guest artist at the Little Theatre in Oklahoma, California, and in the Playwriting program at the University of Oregon. He appeared in the Portland Shakespeare Festival and in the Oregon Shakespeare Festival in 1977 with South Coast Repertory, where he appeared in the title roles of Hamlet and A Midsummer Night's Dream.

Megan Colla, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London after receiving an M.A. in directing from Tufts University and the Renais-

ance Institute in Ashland, served as musical director for 3 years in Boston and Michigan, and acted at Harvard, Stanford, the Seattle Rep-

tery Theatre, and the Oregon Shakespearean Festival, where his parts included King Lear in the Taming of the Shrew, Helena in Uncle Vanya and Alice in The Dance of Death. Among her A.C.T. credits are The House of Bernarda Alba (Anastasia), The Cherry Orchard (Varya), King Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who received his B.A. in English and Psychology from Hohstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and has played in more than 80 productions, including a role as a singer and a ballerina, comes to the theatre naturally. He appeared in the films Day of the Locust, Frogs and The Steagle, and his television credits include guest-starring roles in The F.B.I., Naked City, Another World and the Emmy Award winning CBS special Animal Keepers and Reach Out. At U.C.L.A. he was seen as Brick in Cat on A Hot Tin Roof and has appeared at the Huntington D.C.'s Arena Stage, Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortland's Off-Broadway credits include The House of Bernarda Alba and The Seagull.

JOY CARLIN was graduated from the University of Chicago and has stud-

ied at Yale Drama School and with Sanford Meisner. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway pro-

ductions, with resident and summer companies and has produced many plays in TV and films. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, The Solding of the Presi-
dent, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can't Take It With You, The HOT L BALTＩMORE, Pillars of the Community, Street Scene, The Rating Class, and directed The House of Bernarda Alba for A.C.T.

EARL BOON, who joined A.C.T. to play Leibo in the PBS filming of Cyrano, has several television and overhead credits as well as overhead experiences. Mr. Boon has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory, Seattle Repertory and Harvi-
Mach Adv About Nothing, Hot Pursuit in Hollywood, Dolemite Is My Name: a Cura- cee in Comedy of Errors. The next two plays, produced by the Milwaukee Repertory Theatre during which time he was seen as Ricky in Slugfest and as Kilgore in the title role of Verona and John the Bapt- ist in The Easter Cycle Mystery Plays. Nathan, after numerous roles in Serious Women, has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three- penny Opera.

LAWRENCE HECHT, who joined the acting company last year after two years as a fellow student in the A.C.T.'s training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antocon on the original Story Theatre. He was seen in the Tony Perich/Brown Company's production of Machbeth 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. He is also the associate director. He was seen last season in King Richard III, Jumpers, The Tam- ing of the Shrew, Street Scene, Ruling Class and The Threepenny Opera.

ELIZABETH HUDDLE made her pro- fessional debut at New York's Lincoln- Center in Someone With a Gun and went on to Broadway in The King and I. She is best known for her role in the title role in The Country Wife and Crusha in The Caucasian Chalk Cir- cle. Since that time she has per- formed with both the California Shakespeare Festival and the National Shakespeare Festival, her roles including Titania in Midsummer Night's Dream, Dowhill in The Threepenny Opera, and Viola in Twelfth Night. This is her fourth season with A.C.T., and she has appeared in A.C.T.'s production of A Streetcar Named Desire, A Midsummer Night's Dream, 390, and as Bessie in The Threepenny Opera. Her television credits include The Sound of Music, Man in the Moon and John Kory's TV film The Music School.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory, and at Miss Indiana 1979. She was chosen as Grand Talent Win- ner and Miss Congeniality of the Miss America 1979 Pageant. Ms. May, during that year, was also a member of Pacific Conservatory of the Per- forming Arts in Santa Maria, where she was in The Music Man, Brigadoon, The Mikado and Most Happy Fella. Most recently than- she was Helena in Midsummer Night's Dream, Lucy in Dracula and Consuelo in He Who Gets Slapped. For her most recent seasons in A.C.T.'s Taming of the Shrew, Great Expectations and in Cyrano de Bergerac, Alice in You Can't Take It With You in The Crucible. Ms. May was fea- tured in Tonight at 8:30, Broadway, The Moiré and The Masque of Beauty Pageant and Battle of the Bands and teaches acting in the con- servatory.

DEBORAH MAY, a former A.C.T. Sommer Training Conservatory student, re- turned two seasons ago as a member of the cast of Cyrano de Bergerac. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silvia in Twelfth Night, and as Venusa and Anya in The Cherry Orchard. As a leading actress with the Oregon Shakespeare Festival, Miss Oliver was seen in Portia in The Merchant of Venice, The Taming of the Shrew, and under the direction of Peter Orser, was featured at A.C.T. in The House of the Alba, Tonight at 8:30, Broadway, King Richard III, Horatio, The Ruling Class, and as Katerina in The Taming of the Shrew.

WILLIAM PATTERSON, joined the A.C.T. company in 1967 after a 20- year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his original one-man show, A Profile of Justice Oliver Wendell Holmes and A Portrait of Franklin. Among his many major roles are Undershaw in Shaw's Major Barbara, Vanya in Uncle Vanya, Prospero in The Tempest and George in Who's Afraid of Virginia Woolf! In his eight seasons with A.C.T., Mr. Patterson has appeared in many productions in- cluding Long Day's Journey into Night, Three Sisters, The Time of Your Life, Caesar and Cleopatra, Daisy Dick, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, The Ruling Class and as Grandpa Vanderhop in You Can't Take It With You.
Mach Adv About Nothing, Hot Pursuit in Hollywood, Taming of the Shrew, Broadway, Crass, and Cockeye in Comedy of Errors. The next two years were spent as a fellow in the Milwaukee Repertory Theatre, during which time he was seen in Ricky St. John’s production of Still/ing the Demons of Verona and John the Baptist in The Easter Cycle Mystery Plays. Notable roles in Tennessee Williams, he has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

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

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center, where she has also appeared as Therese in Women Without, as Celeste in the Broadway production of Time Out of Mind, and as Ophelia in The Winter Play. She is currently working in a production of The Importance of Being Earnest, which is being directed by Jerry Zaks and developed by The Acting Company.

ANNE LAWDER was an original member of the Actor’s Workshop, which has spent several seasons with the Oregon Shakespeare Festival. In New York she worked for NBC as a librettist and as an actor. In the fall of 1972 she was seen in a local production of Wind in the Willows. In 1973 she will appear in a national tour of a new musical, and in 1974 she will be seen in a new play at the Lucille Lortel Theatre.

FRED OLSTER, a former A.C.T. Summer Training Camp student, returned two seasons ago as a member of the company. A native of Brooklyn with a bachelor’s degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Nina in Twelfth Night and Olga in The Cherry Orchard. As a leading actress with the Oregon Shakespeare Festival, Miss Olster has been seen as Portia in The Merchant of Venice, Ophelia in Hamlet, and as Beatrice in Much Ado About Nothing. Laura in The Glass Menagerie and the title role of Antigone in a Don't Ask/Don't Tell company production. Miss Olster has been featured at A.C.T. in The House of the Alba, 830 Broadway, King Richard III, Ruling Class, and as Katherine in The Taming of the Shrew.

WILLIAM PATTERSON joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with its original one-man show, A Profile of Justice Oliver Wendell Holmes and A. A. Milne. Among his many major roles are Underhill in Shaw’s Major Barbara, Vanja in Uncle Vanya, Prospero in The Tempest and George in Who’s Afraid of Virginia Woolf? In his eight seasons with A.C.T., Mr. Patterson has appeared in many productions including Long Day’s Journey Into Night, Three Sisters, The Time of Your Life, Caesar and Cleopatra, Danny Dick, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, The Ruling Class and as Grandpa Vanderhoff in You Can’t Take It With You.

RAIMON德ARTI, whose portrayal of King Lear at the Palace of Fine Arts was a triumph, appeared last season in the title role of Cyrano. Past seasons have seen him as The Misir, Stanley in A Streetcar Named Desire, as Andrew Wyke in Sleuth, as Valentin in The Imaginary Invalid, Ph D in Mr. Paris and Season Star and Aria in Uncle Vanya. Miss Dearden, who has also appeared as lawyer in the original Broadway production of Albee’s Tiny Alice, a part he rehearsed with A.C.T. Well known for his performances at the Provincetown Playhouse and the Arena Stage in Washington, D.C., he was also seen as an actor at the 8th Annual Off-Off-Broadway Festival.

STEPHEN SCHNEIDER, who came to A.C.T. after a year in the drama division of New York University’s Juilliard School served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Titus and Oedipus with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Alexander the Great at the Stratford Shakespeare Festival in Stratford, Conn. and was seen in the film Ha! He most recently starred as Oedipus in A History of the Theatre and in Thebes in A Midsummer Night’s Dream at the Yale Repertory. He appeared in A Midsummer Night’s Dream at the Public and in The Taming of the Shrew at the Public and in The Cherry Orchard at the Shakespeare Theatre. He is currently working on a new play at the American Conservatory Theatre in San Francisco.

SANDRA SHOTWELL, who joined the acting company last year after two years in the training program, appeared in over 50 productions in the Chicago area and holds a B.A. from Eastern Illinois University. At A.C.T. she was seen in Pillars of the Community, Horatio, The Ruling Class, The Taming of the Shrew, Street Scene, The Three Penny Opera, the Plays in Progress as part of A.C.T.’s Beauty Pageant and Battle of the Bands and teaches acting in the conservatory.

ANNA DEEVER SMITH, who graduated from Beaver College in Pennsylvania, and also studied at the City of London College in England, joined the company last summer after two years in the A.C.T. training program. She has appeared in two television programs for KGEO, Uprising of 20,000 and Votes for Women. She has appeared in Cyrano, Pillars of the Community, Horatio, The Taming of the Shrew, Street Scene and The Three Penny Opera at A.C.T.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, 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 Theatre she appeared in 23 productions and with the Repertory of Lincoln Center in twelve. Mr. Walker’s Broadway credits include Jockey with Leafton Olivier and Anthony Quinn. His film credits include all the major films in America presentation of Enemies, directed by Ellis Ribb, which also featured Peter Donat. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last year, holds a B.F.A. from the University of Washington in Musical Theatre and a B.A. in English Literature from Pacific Lutheran. Since 1971 she has been a member of the company and has appeared in dozens of national tours, including The Sound of Music, The Music Man, and the national tour of The Fantasticks. She has also appeared in numerous television productions, including The Waltons, The Carol Burnett Show, and The Mary Tyler Moore Show. Marian’s television credits include the role of the nurse in the PBS series The Secret Life of the Virgin and Mary in the documentary The Secret Life of the Virgin.

ANTHONY S. TAGE, a charter member of A.C.T., who appeared as Butler in Tiny Alice and Richard Dodson in Devil’s Disciple. His first film, West Side Story, his Broadway debut: 170 in the Shade. After two years in nuclear submarines, a string of starring roles in film and stage musicals; the film of How to Succeed in Business Without Really Trying, the New York production of A Midsummer Night’s Dream at the Public, and in West Side Story. Lives. Her movie credits include The Blue Lagoon, Sunset atusb, Medium Cool and T. E. Baskin.
If we could have managed Mr. Hood's account, he'd be out of the woods.

Robin Hood handled a lot of money over the course of his career. But he found himself easier to acquire than to retain. And spent most of his life living on ruts and berries. He is not a true example. Many talented, hard-working people find it easier to make money than to manage it. Security Pacific Bank's Trust Department enables such people—and their families—to attain their economic goals. No single investor, no matter how sophisticated, could provide the time, research and collective expertise that goes into the building of our clients' financial futures.

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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 A Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Claudius 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 HOT L Baltimore, Tonight at 8:30, Street Scene and as Romeo 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 Daringous 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 SF, All the Catoilers You Want and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

LARD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus and Cressida, Uncle Vanya, Henry VI Parts I and III and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s 40

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, Becket, 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 directs The Matchmaker this season.

JAMES R. WINKLER, who spent a year in A.C.T.’s Training Program prior to joining the acting company, holds a master’s degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he’s appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wunderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer 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 Miser, 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 ZIZKO 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 appeared in the Center Theatre Group production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlotte Heston and Vanessa Redgrave. Mr. Zizko studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Scammell and Tom Wren. 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.

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Contributors (continued from p. 30)
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THE MARKET SCENE

If you Earn Less Than $50,000
a Year, Don't Read This

by LAWRENCE A. KRAUSE
Financial Analysis & Planning Coordinator
Sutro & Co. Inc.

It's a fact. No business can operate successfully without proper coordination and organization of its various departments. That sounds simple, doesn't it? But coordination means everything from allocating space for receiving new inventory to carrying out a marketing plan to sell that inventory. Imagine the chaos (and the failure) if each separate function was not centrally supervised, analyzed and coordinated. The negative results of non-coordination would soon show up on the balance sheet. (Or, in a football game, an improperly coordinated play would show up immediately.)

But, in the case of an individual, a lack of proper coordination might not show up for years. And then, it may be too late.

Why does this happen?

Because we're human — and we think of ourselves as the "center of the wheel." In this hub we've created, we tend to try to coordinate everything ourselves. This is not necessarily effective coordination. Effective coordination requires a complete balance sheet and organization of all affairs—and more.

We have a plethora of experts at beck and call: experts in areas of insurance, law, accounting, real estate, investment, and so on. Perhaps even a financial advisor. But, oftentimes, there is real lack of coordination between all these people. They, by our own dictates, are virtually forced to work in a vacuum.

For example, the late John Durance, Sr., one time president of Campbell Soup Co., had the best legal and investment advisors available. But when he died, both New Jersey and Pennsylvania claimed him as a resident, each demanding large amounts in estate taxes. Litigation dragged on for four years in the courts of both states, with a foray into the U.S. Supreme Court. The upshot of the matter: Durance's estate had to pay $7 million more in taxes than would have been the case had he been given one simple bit of advice: To clearly establish his residence in one state.

Humphrey Bogart also had individual advisors. He left a gross estate of nearly a million dollars. But his estate included practically no life insurance and less than $26,000 in cash. That meant over one percent of a million dollars of estate taxes and costs had to be paid by liquidating assets.

What went wrong? Durance seemingly had all the advisors, but had no one person to coordinate all his affairs. Bogart, it appears, not only had a lack of coordination, but also didn't have a meaningful financial plan.

Bogart and Durance died without ever realizing that they had a problem, and others paid the price. But there are people who are alive and well who also fail to recognize such problems—and whose financial well-being for the next year or ten years might well be affected.

It's no small wonder that these problems exist. In today's complex economy, financial planning can involve so many diverse considerations that it takes a battery of experts just to assess the problems, let alone solve them. While a person is getting plenty of advice from all his advisors—his lawyer, accountant, investment advisor—he may get information which is so fragmented, complicated and frequently contradictory that he very often cannot figure out how to put it all together to his best advantage.

Sutro & Co. is presently developing a sophisticated and unique analysis and plan which does not replace your lawyer, accountant, investment advisor or insurance agent. Through information gathered from these experts and others, however, Sutro & Co. will be able to totally coordinate and spearhead a plan of attack and follow through, to the final stages, each aspect of a financial plan. The need for total coordination has already been justified above. The uniqueness of Sutro's system lies not only in the coordination itself, but in the quality of analysis and creativity of the plan.

Sutro's program, as it is presently designed, will be of benefit to those individuals who have an annual income in excess of $50,000. At this point, the figure is not hard and fast, but is a benchmark. Certainly, individuals with lesser income need assistance as well, and Sutro can help. But this particular program will best benefit those professionals—doctors, lawyers, entertainers, retired persons, etc.—who presently have attained an income of $50,000.

The basic elements of Sutro's program consists of thorough coordination and organization of the individual's affairs, planning of strategies, giving attention to and assistance in the implementation of these plans and periodic updating to accommodate changing circumstances, attitudes and opportunities.

To highlight the planning stage of the program for the client: The plan relates to the client's attitudes, needs, goals and capabilities. Our effective plan then utilizes all the facts, records and documents. These items are systematically refined, studied and correlated. This, for example, requires expertise in a variety of areas such as taxation, special investments, retirement considerations, insurance, estate planning, business projections, limited partnership evaluation, fringe benefits, etc. Like the conductor of a symphony orchestra, we coordinate these outside specialists. Sometimes, we can work effectively with the specialist recommended by the client; or, we can assemble the specialist team.

The result is an integrated and coordinated financial plan in which no phase has been over-emphasized, under-emphasized, or omitted.

Ever since Adolf and Gustav Sutro founded the company in 1856, making it the oldest investment banking firm in the west, we have continued our pioneering ways—whether it be development of individual financial planning, analysis and planning coordination or brokerage, we are continuously looking toward the future.
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TELEGRAPH LANDING'S
ROOF-TOP GARDEN OF EDIBLES

by ROBERTA JOYCE

A Model Vegetable Garden. The Plan and the Purpose.

The model town house at Telegraph Landing in San Francisco has a highly unusual roof garden. The landscaping is edible, since the color and greenery are provided almost totally by fruits and vegetables.

The purpose of the model garden is to demonstrate just what can be done on a downtown San Francisco roof top. To prove that you don't need a back yard to harvest vegetables, and that even in the most urban environment roof gardens can be highly productive as well as attractive. Since all top level town houses at Telegraph Landing have roof gardens, the model is designed to give owners some new ideas.

Vegetables and Fruit will be PLENTIFUL.

There are cucumbers and eggplant and cherry tomatoes on trellis, Rhubarb, green peppers, lettuce and herbs. Cauliflower, onions, spinach and pansy. Carrots, asparagus, beets and edible-pod peas on lattice work. Cabbage, radishes, beans, strawberries, lemons, oranges and loquat trees provide good color and good eating much of the year. These are truly ornamental edibles.

In keeping with the garden's goal, they have a substantial amount of a small family's fruit and vegetable needs during the growing season, while providing a place to sun, entertain and enjoy the sights and sounds of San Francisco Bay.

The Experts.

In order to create a truly model gardens, Telegraph Landing hired vegetable experts: James Wilson, noted author of the Sunset Vegetable Gardening book, consulted Christopher Layton, California Director of HOK Associates did layout and design of garden, deck, containers and wind screen. Nancy Laden of Plantscap, a service for city container gardens, installed the garden and maintains it. The result of this expert team-work is a garden providing both produce and pleasure to the owner with a minimum to maintain.

Telegraph Landing.

Situated at the base of Telegraph Hill, on the historic waterfront, Telegraph Landing is a prestige, new complex of 189 town houses and condominiums overlooking the Bay. The four building development encircles a large central plaza, while the sights and sounds of the Bay surround it all.

Called an Urban Village, Telegraph Landing is a quiet, protected, village-like environment with all the richness of urban life close at hand. Both the financial district and the Wharf are a short, sunny walk away.

The project presents an important study in land use. The developer, Alpha Land Company of Santa Clara has taken a 2.77 acre site and created not only 189 homes, but also 2 full acres of outdoor recreation area. This was accomplished by park-like landscaping of roof tops and the creation of a large central plaza.

Offering some 19 different floor plans, Telegraph Landing homes range in price from $70,000 to $130,000. There are 1, 2, and 3 bedroom units in split level town houses and single level condominiums. Most homes include two baths, fireplaces, balconies and dining area. Town houses have either private roof gardens or garden patios. Top floor condominiums have spectacular solariums to intensify views. Private parties can be held in the patio room with its fully equipped kitchen. Gym, sauna and steam rooms are among the additional recreational facilities.

Telegraph Landing, the largest residential complex built in the city since the Golden Gateway, is a development of Alpha Land Company of Santa Clara. It is their 25th community built in the Bay Area and their largest to date. The architect is Buil Field Volkman Stockwell, San Francisco.
TELEGRAPH LANDINGS

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PERFORMING BACCHANUS

by FRED CHERRY

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

MACARTHUR PARK—607 Front Street (between Jackson and Paciﬁc), San Francisco — 390-5701. Dinner served 6 to 9:30 Thursday through Sunday from 6 to 10:30 p.m., Saturday, Sunday until 11:30 p.m., Friday, Sunday, 5 to 10 p.m.

OPINION: Service is a bit leisurely, but it's that kind of place; and, somehow, you get to the show on time. If you must wait for your order, it is hard to ﬁnd a better place in which to do it. Wherever you are in this magniﬁcently-designed establishment, you're in view of trees, ﬂowers, wa- ter, birds, and people. It's the closest thing to outdoors you'll ever ﬁnd within four walls and a ceiling—and that kind of "living environment" it looks like Larry Mindel, who operates the place, had in mind when he planned the unusual decor. A two-story avi- ary, water sculpture, 25-foot trees, and a plentitude of old brick and soft redwood and natural materials help transform this old paper warehouse house in which we are used to the produce distri- ct of San Francisco. Chef Goetsj Boje is a good cook who treats the freshest fruits and vegetables and meats and fish with the respect they deserve—and that's saying a good deal in this day of portion-controlled frozen "specialties" and sauces which conceal rather than enhance.

SUPER SUPPER: If you have a cocktail, get a caviar-thrower or some- thing with fruit juice in it; the juice is fresh-squeezed, which is rare enough to justify a spot of sour-liquid before dinner. But we ordered a large bottle of one of the greatest white wines—and we drank it before, during, and after—for it's that kind of wine. Our wine of choice was Elena’s Johannisberger Riedling of the ’73 vintage is not sold in restaurants; but MacArthur Park is proud of one of the largest and most complete California wine cellars any- where, with more than 100 different wines. Start with Cazapacho, full of big chunks of crabcake and corn-sticks and a heap of sour cream. While you’re waiting for the soup to arrive, have another sip of the wine and walk over to the big cold water tank and order a big Kamloops trout sacri- ﬁced for your pleasure—and good—about the time you’ve wiped the insides of your soup bowl; and it is brown on the outside, soft and moist inside—with an abundance of al- monds. The delicacy is a unique touch over all. The salad which arrives next is mostly crisp sliced mushrooms, covered with a tantalizing house dressing. And then black coffee with a very fattening dessert actually worth the calories—Judy’s Mud Pie—main- ly coffee ice cream and rich choc- olate mousse. (With that remarkable wine—about $40 for two.)

THE SYMPHONY OF WINE

Four decades ago, British author Edward Burney pondered his thoughts on “The Art of Drinking”—and no one since has said things better—or more musically! He illus- trates the characteristics of a good wine as an analogy:

“The soul of music is rhythm, the primitive drum which answers and stimulates our heartbeats. To this is later added the sound of the pipe instilling a melody and, with more pipes comes harmony. When to the primitive piping we add a string or brass instrument contrast is born, and so on till the rich complexity of the full orchestra is reached.

“Now wine can be considered as a symphony, and on the just balance of its components its merits depend. Firstly, then, is the flavor of the grape, the virile taste in its purity, which has to come from the string basis of the orchestra; alone it would be ﬂat, but enlivened by the acid piccolo, preserved by the light astrin- gency of clarinets and bassoons, it becomes to life as a pleasant and re- freshing drink.

“So, too, in wine, however, without brass would lack some color and a wine without alcohol no less so. We add the fruit, our alcohol to our symphony and at once place it in a new niche.”

There are, of course, some who like a brass band above all music, equally as some who like alco- hol as neat as they can get it. These take to cocktails, whose appeal is that of brickyard clinkers over corn-sticks and flappers: “To the real lover of wine, as that of music. These fiery tones are not drawn, used with the greatest discretion. Not for them the crude assault, but the quiet and slow progressions ‘by little and wees’; to that state of mellow feeling where charity has her favored dwelling.

“Wine is, therefore, a symphony, an orchestra of many tones and rhythm, and equally that are or- chestras of many tones. There is the imperial majesty of Burgundy, so richly scored, contrasting with the clean simplicity of an Anjou wine, a string quartet in comparison.”

SEX AND WINE

In our wide-ranging devotion to the "marginia" of wine, we've written about investing, vegetables, restaurants, opera, books and movies and now—the subject is sex—and wine, of course. I’ll do it with two stories. The ﬁrst is about a fast and generous play- girl who spent her wake-up calls with well-heeled "daddies" in the best known clubs of New York, Paris, and London. By an unexpected series of events, she let a movie producer make an honest woman of her, and they spent a honeymoon weekend at Niagara Falls. The marriage didn’t last long, and the lady was soon back in her old haunts — not appreciably changed—but with a story of great wonder at the waterfall. “I couldn’t believe my eyes,” she told her friends excitedly. “The water ﬂowed like champagne!” . . .

The second story concerns a fam- ous English actor noted for his devotion to the grape who came to California to tour the vineyards. While visiting the lovely “heartygar” at the Buena Vista Winery in Sonoma, he summoned to have lunch in the comfortable and under- table there.

A competing reporter interrupted the pleasant scene. “Which do you consider more important,” he asked the illustrious Briton, “sex or wine?”

The famous thespian put his fore- head in his hand and pondered the question. After a long moment, he raised his head and looked at the reporter sternly. “Sex or wine you ask. . . . Do you mean claret—or burgundy?”

GREAT MOVIES AND GREAT WINES

Long island wine is not available extra customers by using an entire wall to feature old time movie stills—with original wine prices. Below a Bellu Lugoso vampire scene the caption reads, “What would you do? Would you reach for it?” In a scene from “Some Like It Hot” Jack Lem- mon and Tony Curtis are looking in a wine bottle, the caption reads: “We just got back from a wine-tasting party.” Another scene shows Frankenstein frightening the villagers: “He must have fallen into the wine press.”

SHERRY WINE

In the 15th century, Shakespeare wrote, “Sherry warms the blood and illumines the fact.”

WHAT BETTER TRIBUTE?

If Beverly Sills wanted to acknowl- edge the art of a great chef, she would dedicate an aria to him. In the same spirit of art, a particular in- spired chef would create a dish as delicious as a song by Sills to render his respects.

It happened in Omaha. Executive Chef Marcel Kerbel of the French Cafe labored long and well to pro- duce the pièce de résistance of an evening he planned at “Evening to Remember.” He called it “Veuve Belle de l’Opéra” (Sills was born Belle Silverman)—veal scallops topped with lobster mousse and spinach, then garnished with broiled mushrooms and two sauce made with sherry, chow- and mirepoix.

What wine was selected to match this splendid entrée? Chateau Haut Brion 1967. (A ’71 Chablis—Grand Cru Vanderbilt accompanied the earlier “overture” courses.)

WHAT’LL YOU HAVE?

There’s a friend who plays the ket- tle drums in an orchestra. He has the disconcerting habit of bringing my soaring enthusiasm to earth with a fact that is drummed into me. He is an- noyingly declaring the virtues of an admirable 59-year-old wine, both standable and easy thing to do, since the same great wine was in my glass. Here was a wine which was expensive, appreciation when picked, exciting when fer- mented, costly when bottled, and now—completely matured—perfect! My friend waited until I was ﬁn- ished, took a sip of the big red, and spoke, “You are enjoying this wine, and I like your pleasure in it. But your delight is not really in the wine; it is in something else.”

He related the story told by the Scan- dinavian writer, J.W. Lindesay: “I had a humble servant in my employ who, when I asked for a glass of water, brought me instead the world’s costliest wine—a wine such as this one—and poured it into a chalice of pure gold . . . I should dismiss the man immediately! I do not mean in order to teach him that our pleasure consists—not in what we enjoy—but in having our own way.”

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SUPER SUPPER: If you must have a cocktail, get a grilled oyster or some other thing with fruit juice in it; the juice is fresh-squeezed, which is rare enough to justify a sale. I used to drink our own wine—an elegant’s Johannisberger Riesling of the 73 vintage is not too sweet, but quite dry and complete California wine cellars any- where, with more than 100 different wines. Start with Capzacho, full of big chunks of cream and chives, and a leap of sour cream. While you’re waiting for the soup to arrive, have another sip of the wine and walk over to the big cold water tank and order a big Kamloops trout sacri- ficed for your pleasure. Then ask about the time you’ve wiped the insides of your soup bowl; and it is brown on the outside, soft and moist inside—with an abundance of al- monds and a delicately foamy sauce over. All the salad which arrives next is mostly crisp sliced mushrooms, covered with a tantalizing house dressing. And then black coffee with a very limpid tasting actually worth the calories—Judy’s Mud Pies—main- ly coffee ice cream and rich chocolate cake. (With this remarkable wine—about $40 for two.)

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Fred Cherry writes an off-beat “Per- formers’ Journal” for the “San Francisco Chronicle.” Readers of this column may have a sample issue without charge by writ- ing to: PERFORMING ARTS.
As winter arrives the seasoned gardener turns to thoughts of summer color, especially the brilliant tuberous begonias that take to the cool coastal areas as though it were their natural habitat. This is the month to plan your purchases and place your orders for tubers to be shipped in January and February. Should some varieties be in short supply you will still be assured of your first choice.

With this in mind, I visited Antonelli Brothers in Santa Cruz during early September at the height of the blooming season which can range from five weeks to schedule this year due to lack of normal temperatures. Amazing changes have taken place since my last visit in the early sixties: improved and new strains of begonias, a proliferation of ferns and house plants and less emphasis upon plants that are temporarily out of fashion. The big eye-stopper remains the dozens upon dozens of hanging baskets of tuberous begonias suspended from the ceiling in the main greenhouse. It is heartening for us home gardeners to know that we can grow them just as spectacularly. It was only the next day, visiting a friend in Pacific Grove, that I saw both begonias and fuchsias in hanging baskets from the framework of an uncovered patio.

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across and weighing many pounds. So you don’t have to divide. But you are confronted by a tricky watering problem on the super tubers. They take up so much space in the container that the smaller quantity of soil can easily dry out on a hot day and require more than one or two waterings. I would say you have to make a choice and philosophically accept what happens. For the record, I successfully divided two very large tubers this spring just after the first sprouts appeared and they grew on as though nothing had occurred until August when one of each pair went into a decline and passed from the visual stage.

What’s in the future for begonias? Hopefully, resistance to mildew, I recall years ago mildew was unheard of. But then the flowers were not the beauties we are accustomed to. A familiar tale: breed for the flower and neglect the plant as a whole. Antonelli would also like to develop some new colors, presently they are working on gold. They would like a larger tuber, although it does not necessarily mean a better plant. It just sells better. And, in the distant future, a strain of ruffled hanging basket begonias.

I mentioned earlier the lessened emphasis upon plants that are out of fashion at the moment. I can recall listings of streptocarpus (Cape Primrose) and sarracenia, also known as neagelias. But no more. The Antonelli did a lot of work on gloriosa and still list a dozen or so but here again a problem is created by the small size of their tubers. They actually produce more flowers than the larger grandiflora tubers but if you were confronted with the choice of large or small tubers at the same price at your nursery, which would you most likely select? So you know what happened.

Fuchsias, however, are holding their own. Skip Antonelli is proud that he has been able to contribute seven varieties of his own hybridizing to the family catalog. I asked him how he went about naming them, pointing out that one large firm found it necessary to program a computer to create new names. Skip said that inspiration fails there is a large third generation of Antonellis and the children’s names are doing double duty for the fuchsias: Lisa, Kathy, Louise, Trisha, and Chris. I thought this a couple of names had a familiar ring. Were they?” also identifying special select crosses of hanging basket begonias? Right. The grandchildren had lent their names to all nine of the named tubers. Let’s hope they like them when they grow up.

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One of the finest star combinations to come along in years is that of Walter Matthau and George Burns. Plus Richard Benjamin, the third member of the talented triumvirate. They form the nucleus of “The Sunshine Boys.” Neil Simon’s Broadway success now brought to the screen by MGM. The film was produced by Ray Stark and directed by Herbert Ross from Simon’s screen adaptation.

When Simon writes, audiences laugh, a lot. His ninth Broadway play, “The Sunshine Boys,” was no exception. It opened to good reviews and hurrals at the Broadhurst Theatre on December 10, 1972, and ran for 538 spirited and moving performances. Its stars were Jack Albertson and Sam Levene.

Time Magazine picked it as one of the 10 Best Plays of the Season, noting that “broadly humorous yet deeply affectionate, the play is warm, affectionate and touching.” The New York Times’ Clive Barnes agreed. “The Sunshine Boys is a joy,” he wrote. “...probably Mr. Simon’s best play yet... extraordinarily funny, extraordinarily moving and offering an insight into a fading era of American show business. I found it hilarious but also very touching.”

Adding another honor, the Burn Stage Yearbook chose it as Best Play of the Year.

The San Francisco production of “The Sunshine Boys” was presented by the American Conservatory Theatre during the Summer of 1974 and it featured Jose Ferrer and Phil Leeds in the starring roles.

“The Sunshine Boys” is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (played by Walter Matthau) and Al Lewis (George Burns) have shared a successful career of laughs, but the lumps are there, too, inflicted by Al on Willie and vice versa. While their reciprocal professional respect remains inviolate, their personal relationship has been dominated by mutual adoration.

JERRY FRIEDMAN

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"SUNSHINE" FROM STAGE TO SCREEN

by JERRY FRIEDMAN

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Adding another honor, the Burn Mantle Yearbook chose it as a Best Play of the Year.

The San Francisco production of "The Sunshine Boys" was presented by the American Conservatory Theatre during the Summer of 1974 and it featured Jose Ferrer and Phil Leeds in the starring roles.

"The Sunshine Boys" is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (played by Walter Matthau) and Al Lewis (George Burns) have shared a successful career of laughs, but the lumps are there, too, inflected by Al on Willie and vice versa. While their reciprocal professional respect remains inviolate, their personal relationship has been dominated by mu-

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Bay Area

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 temper as at Al Lewis (George Burns) John Willy Clark (Walter Matthau) with his finger while rehearsing their famous vaudeville routine.
SHARE THE WEALTH WITH PERFORMING ARTS

(sectet places to eat, drink, and browse)

THE MUSEUM SHOP—3119 Fillmore St., S.F.—922-1789; HOURS: Tue-Sat 11-6

Although our “find” has been open for over 5 years, we’ve never been able to find a parking spot to check it out! Now we know, and will share with you, that the garage on the corner accepts the shop’s validation, so park and go in—you may NEVER come out! This has to be the most extensive collection of artifacts, handicrafts, primitive art, old and unusual jewelry, imported fabrics and rugs in the Bay Area, perhaps in the country. Owners John Iacometti and Dale Edwards tell us that: “Barefoot in the Park,” a small shop that sells all around the country, come in regularly to purchase, confirming our feeling that prices here are well below the norm. They carry one of the largest collections of great beads you’ll ever see, plus an enormous group of molas (those fabulous hand-stitched pieces from the San Blas Islands), as well as copious museum and collector-quality pre-Columbian pieces. Ethiopian coptic crosses at $12.50 to $22.50; necklaces from $1.50 all the way up to a pre-Columbian gold mummy mask from Peru for $10,000! There’s really something for everyone’s price range! The handwoven Peruvian Ponchos and Moroccan throw rugs and kolkans are superb, and some of the fabrics can make up one-of-a-kind opera capes or coats. If it’s old or ethnic you’re looking for, rush to the Museum Shop! If you don’t love what you crave, ask for it and they’ll undoubtedly have it somewhere.

THE EDWARDIAN—3145 Fillmore St., S.F.—392-1124; HOURS: 7 days, 11am-3am

This is one of the finest local shops in the world! We marvelled over the decor, the warm earth tones, fascinating paintings on the walls and line antiques. All sandwiches are served with lettuce, tomato and bacon. The hourglass-pumpernickel, rye or fresh 9-grain breads. I had ordered what sounded like a perfectly ordinary egg salad sandwich ($1.25), and what arrived was a full apple. I was impressed. The hourglass, full of a delicious egg salad, sprouts, tops of lettuce and tomato, all on the wonderful 9-grain bread. I managed to down the whole thing,” along with a lovely mug of natural apple cider (4oz), and only needed a nibble at dinnertime. Sandwiches are 90c to $2.95 (the latter for roast beef, turkey, cheese and avocado, and it must easily feed two truck drivers). Salads look enormous and inviting at $1.50 to $3; different soups are served each day, along with that fantabulous Bread & Cream. Beer, wine and the usual beverages are available. A good spot to remember for lunch, pre or post-theatre or movie, or after that party where you don’t get enough to eat!

JUST DESSERTS—248 Church St., S.F.—626-5774; HOURS: Mon thru Sun 11am-10pm

Owners Elliott Hoffman (from New York City) and Gali Novikah (Ohio-born) have been in the city for 4½ years, collecting great recipes for cheesecakes, carrot cake, lemon squares, chocolate chip cookies, and chocolate chip cookies. The cafe is filled with cream cheese and chocolate chips— to die over! After making these assorted goodies in their kitchen at home, friends finally persuaded them to come to the commercial bakery and it is ever catching on. If you can’t get to Church Street and buy up everything in the tiny bakery (they have a few small tables with chairs and lots of salt and pepper shakers), so you may buy and sample before purchasing to take home, at least try the spinach quiche at Tri- anon, Salmagundi, Perry’s or Bill’s Place in S.F., Martin’s, The Sausage Factory or Marini’s in S.F.; The Metropol in Berkeley or The Sunflower in San Mateo (the list goes on). We’ve been told the cheesecake is the greatest in the U.S. Price: $1.00. Most reasonable: an 8" plain cheesecake for $5 (10") is $7.50, but prices may have to be raised by the time you read this. EVERYTHING is great here, despite corners of cake, but love theirs. We have yet to taste the banana nut layer cake with butter cream from Ben’s in Berkeley. Best ever made or sampled (even better than Grandma’s). It was applied with a perfect "7" high, full of a delicious egg salad, sprouts, tops of lettuce and tomato, all on the wonderful 9-grain bread. We managed to down the whole thing, along with a lovely mug of natural apple cider (40z), and only needed a nibble at dinnertime. Sandwiches are 90c to $2.95 (the latter for roast beef, turkey, cheese and avocado, and it must easily feed two truck drivers). Salads look enormous and inviting at $1.50 to $3; different soups are served each day, along with that fantabulous Bread & Cream. Beer, wine and the usual beverages are available. A good spot to remember for lunch, pre or post-theatre or movie, or after that party where you don’t get enough to eat!

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It’s Christmas!

If Christmas sneaks up on you, this message is to remind you that the season-to-be-jolly is bountiful around again. Here’s a special gift idea...this year give a KGQD Gift Membership. It’s a thoughtful way to tell family, friends or colleagues that you are thinking about them all year long. They will receive a special card announcing your gift, and each month throughout the year, FOCUS, KGQD’s membership magazine, will be delivered to their door.

Since KGQD must rely on membership support and the operating budget, a KGQD gift membership is a tangible way to tell us you support Public Broadcasting in the Bay Area. As a thank you for your support, KGQD will send you a gift.

So spread a little cheer around...they send a KGQD Gift Membership...just fill out the coupon below and let KGQD do the rest.

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$100 Cultural Relics Unearthed In China Book
Choice of two gifts from $25 to $50
Please enter a Gift Membership to KGQD at the amount of $50 and a year’s subscription in FOCUS to:
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Please send renewal notice of the membership to:
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San Francisco, Calif. 94103

Surprise! It’s Christmas!

(continued)
SHARE THE WEALTH WITH PERFORMING ARTS

(飞机降落的声音)

The Share with Us Society - 3119 Fillmore St., S.F. — 922-1789. HOURS: Tuesday—Saturday 11-6

Although our "find" has been open for over 5 years, we've never been able to find a parking spot to check it out! Now we know, and will share with you, that the garage on the corner accepts the shop's validation, so park and go in—you may NEVER come out! This has to be the most extensive collection of artists' handcrafts, primitive art, old and unusual jewelry, imported fabrics and rags in the Bay Area, perhaps in the country. Owners John Laconetti and Dale Edwards tell us that furniture, museum-quality pieces, even some tail shops all across the country come in regularly to purchase, confirming our feeling that prices here are well below the norm. They carry one of the largest collections of great beads you'll ever see, plus an enormous group of mosaic tiles from the Sausalito (Blas Islands), as well as copious museum and collector-quality pre-Columbian pieces. Ethiopian copen crosses at $12.50 to $22.50; necklaces from $1.50 all the way up to a pre-Columbian gold mummy mask from Peru for $10,000. There truly is something for everyone's price range! The handwoven Peruvian Poncho and Moroccan djellabas and kattars are superb, and some of the fabrics can make up one-of-a-kind opera capes or coats. If it's cold or ethnic you're looking for, rush to the Museum Shop! If you don't know what you crave, ask for it and they'll undoubtedly have it somewhere.

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This has to be one of the finest antique shops in the world! We marvelled over the decor, the warm earth tones, fascinating paintings on the walls and fine antiques. All sandwiches are served with lettuce, tomato and a perfect ordinary egg salad sandwich ($1.25), and what arrived was a full loaf of delicious egg salad, sprouts, toppings of lettuce and tomato, all on the wonderful 9-inch bread. I managed to down the "whole thing," along with a lovely mug of natural apple cider ($4), and only needed a nibble at dinnertime. Sandwiches are 90c to $2.95 (the latter for roast beef, turkey, cheese and avo- cado, and it must easily feed two truck drivers). Salads look enormous and inviting at $1.50 to $3; different soups are served each day, along with that fantastically big Cream. Beer, wine and the usual beverages are available. A great spot to remember for lunch, pre or post-theatre or movie, or after that party where you don't get enough to eat!

JUST DESSERTS — 248 Church St., S.F. — 626-5774 HOURS: Mon-Thru 11am-11pm

Owners Elliot Hoffman (from New York City) and Gal Horvath (Ohioan) have been in the city for 4 years, collecting great recipes for cheeses, carrot cake, lemon squares, chocolate chip cookies, and chocolate cake, which is served hot from the oven. Inside is filled with cream cheese and chocolate chips—to die over! After making these assorted goodies in their kitchen at home, friends finally persuaded them to open up their own commercial bakery and it is ever catching on! If you can't get to Church Street and buy up everything in the tiny bakery (they have a few small tables with chairs and sawdust—don't ask!), so you may buy and sample before purchasing to take home, at least try the famous chocolate cake at Tri- anon, Salmagundi, Perry's or Bill's Place in S.F., Martin's, The Sausage Factory or Marli's in S.F.; The Metrop in Berkeley or The Sunflower in San Mateo (the list goes on...). We've been told the cheese cake is the greatest U.S. Price: $4.50 MOST reasonable: an 8" plain cheesecake for $5 (10" is $7.50), but prices may have to be raised by the time you read this. EVERYTHING is great here despite chocolate cake, but love their cheesecake. We have yet to taste the banana nut layer cake with butter cream from the part of the cake that I've heard of for "(panc)(cream) cake" with sour cream coffee cake layered with fresh apple slices ($3), but the chocolate chip cookies are the best I've ever made or sampled (even better than Grandma's). It was applied to our diets, so it's time for you to go buy out Just Desserts' goodies, as we did!
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Before.

Begin your evening by dining in the gracious elegance of Victor's. High above the city, on Union Square, 33rd floor of The St. Francis. Spectacular view. Superb cuisine. And a wine list for the connoisseur. The perfect prelude to a memorable night. 301 Sutter from 6 p.m. Reservations 866-7777.

After.

Top off your evening by stopping in for a nightcap at The Penthouse, 33rd floor of The St. Francis. Live music. Lively dancing. Mouthwatering 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 897-7100.

THE PENTHOUSE

atop The St. Francis on Union Square

THE INDIAN AND I—8310 Wilshire Blvd., Beverly Hills, CA 90211/213-633-3111 HOURS: Tues-Sat 11-6

Theda Bassman is an expert on native American arts and crafts. She goes on a set schedule to all the reservations to personally buy for her fascinating shop, and the prices, while certainly not “cheap,” are quite fair for most jewelry, rugs, kachinas, pottery, baskets and paintings (jewelry and sand). A friend bought a squash blossom necklace like none I've ever seen... almost a museum piece, with huge pieces of turquoise, and it cost somewhere in the $2,000 to $2,500 range and is worth every penny! Prices range from $15.00 for a safety pin with turquoise eye (charming for a charm or go-to-dinner gift) up to $2,500 for concho belts (hard to find and not always in stock). I purchased a rare and difficult to find Zuni frog fetish (with lovely, popping, turquoise eyes) for $25 and a set of Indian hairpipes, heavily beaded that was a very reasonable $7.50. The hairpipes are also difficult to find, and when discovered are often much more expensive, since they are normally made to be worn by persons on the reservations. At times the prices are too steep for your wallets and purses, but drop in and browse, the charming Theda and expand your education about the various tribes.

PACIFIC CAFE—Geary Blvd. & 34th Ave. (415) 387-7991, and 850 College Ave., Kentfield—415-386-5900 HOURS: 5:30 Mon-Sat 5-9 pm — Kentfield 7 days 5-9 pm

Way out in the fog belt—and now in Marin—is this excellent and moderately priced restaurant, specializing in seafood. It is far superior in quality and quantity to anything you're likely to find at Fisherman's Wharf, and unless you simply must take Aunt Gladys from Kokomo or Uncle Dudley from Dubuque to the Wharf for the view, the Pacific Cafe is the answer to those who cherish sole, salmon, turbot or other entwined swimming creatures. Choose from Broiled Petrale Sole ($3.75), Broiled Halibut Steak ($4.55), Broiled Salmon ($3.95), Pan Fried Rouge Sole ($3.47), Fried Abalone ($3.47), Turbot stuffed with Crab and Shrimp and baked in pimento ($4.25) and lots of other appetizing dishes—centres come with a tossed green salad, the best country fries we've found in ages, and as much bread and butter as you can consume. Individual bowls with tar tar sauce and lemon wedges are placed on the table, along with your fish dish—a nice touch. A more than adequate wine list of domestic and imported brands is offered, with house wine selling at $6.25 a glass. Service is fast and friendly, and the decor pleasant and in good taste. For you fish freaks, the Pacific Cafe is a real SWF find!

NAPILI KAI BEACH CLUB—Napili Bay (4 mi. past Kaanapali), Maui (808) 669-6271

This slow-moving, old-fashioned, 2-story resort was built eleven years ago by a lovely group of Canadians who have managed to keep the old Aloha spirit aloft (and they haven't sold out to a cartel, either!). Since there are no bargains in housing or food to be found in the islands (except perhaps renting a 1-2 bedroom condominium if you have children), we forgot our SWF principles and managed an 11-day stay here. Room prices at this writing are $156.95 per day, but all have a full electric kitchen. The more expensive ones ($45 & up) have self-cleaning ovens, dishwashers and washer-dryers in addition. We stayed in the smaller, roomed Hau, and managed to easily prepare all breakfasts, lunches and snacks (except those evening dining “at home” twice... we'd have to eat at the hotel, or order in, or go out). The airport is just one street away, and the hotel is quiet and pleasant. The resort is not up to SWF standards, and quite expensive, but a consultant is in the process of ironing out the rough spots, and we'll hope for the best. Ask your own travel agent for details.

(Extracted from SHARE THE WEALTH, a monthly newsletter highlighting Ganny 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, 3276 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728. See subscription sample copy. We are not responsible for the possibility of some of the quoted prices being charged.

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THE INDIAN AND 1—8310 Wilshire Blvd., Beverly Hills, CA 90212 (213) 637-3311 HOURS: Tues-Sat 11-6

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PACIFIC CAFE—Geary Blvd. & 34th Ave., S.F. + 387-7997 and 800 College Ave., Kentfield—456-3890 HOURS: 5:30 Mon-Sat 9-9 pm—Kentfield 7 days 5-9 pm

Way out in the fog belt—and now in Marin—is this excellent and moderately priced restaurant, specializing in seafood. It is far superior in quality and quantity to anything you'll find at Fisherman's Wharf, and unless you simply must take Aunt Gladys from Kokomo or Uncle Dudley from Dubuque to the Wharf for the view, the Pacific Cafe is the answer to those who cherish sole, salmon, turbot or other estuary swimming creatures. Choose from Broiled Petrale Sole ($3.75), Broiled Halibut Steak ($4.95), Pan Fried Salmon ($3.95), Pan Fried Red Sole ($3.47), Fried Alabona ($3.47), Turbot stuffed with Crab and Shrimp, and baked in parchment ($4.88) and lots of other appetizing dishes—centres come with a tossed green salad, the best country fries we've found in ages, and as much broccoli and butter as you can consume. Individual bowls with tartar sauce and lemon wedges are placed on the table, along with your fish dish—nice touch. A more than adequate wine list of domestic and imported brands is offered, with house wine selling at 65¢ a glass. Service is fast and friendly, and the decor pleasant and in good taste. For you fish freaks, the Pacific Cafe is a real SWF find!

NAPILI KAI BEACH CLUB — Napili Bay (4 mi. past Kaanapali), Maui 808/669-6271

This slow-moving, old-fashioned, 2-story resort was built eleven years ago by a lovely group of Canadians who have managed to keep the old Aloha spirit afloat (and they haven't sold out to a cartel, either!). Since there are no bargains in housing or food to be found on the islands (except perhaps renting a 2- bedroom condominium if you have children), we forgot our SWF principles and managed an 11-day stay here. Room prices at this writing are $15.670 per day, but all have a full electric kitchen. The more expensive ones ($45 and up) have self-cleaning ovens, dishwashers and washer-dryers as well. We stayed in the smaller, roomier Holiday, which we found to be large enough to easily prepare all breakfasts, lunches and snacks, even eating dinner "at home" twice. We did save food money by marketing in Lahaina immediately after landing at the airport and picking up our car. All equipment is furnished free of charge: beach towels, snorkel and fins, golf putters (they have an 18- hole putting green that thoroughly amused and delighted us), tennis rackets and balls (one court available for your pleasure), etc. The restaurant is not up to SWF standards and is quite expensive, but a consultant is in the process of lining out the rough spots, and we'll hope for the best. Ask your own travel agent for details.

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THE PENTHOUSE

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Down the ages, the Maya-Quiche Indians of Southwestern Guatemala, developed a religious and spiritual culture with the moon as the principal deity. Around this central theme they built a series of sites in which the mountains, the clouds, the rain and other natural phenomena are minor deities.

Their religion includes ancestor worship with special powers attributed to the spirits of departed relatives.

Today the descendants of the Maya-Quiche race preserve their traditions and religious rites as part of a curious conglomeration of Christian and pagan worship.

Chichicastenango is by far the best place in Guatemala today for observing native Indian life and customs. Although modified somewhat by the Christian religious influences of the conquering Spanish, the depictions from ancient rites and customs are probably fewer in Chichicastenango than elsewhere owing to the proud tradition of the Maya-Quiche nobility.

Chichicastenango is a town of approximately 25,000 inhabitants. It is the capital of the municipality of the same name, and belongs to the department (state) of Quiche, which is one of the 22 departments that make up the Republic of Guatemala.

Chichicastenango was founded between 1540 and 1545, close to an ancient native town destroyed by the Spaniards in the early years of the conquest. It was called Chushulla—a word meaning “place of the ravines.”

Following the devastation by the Spaniards of the Maya-Quiche capital city of Komuk, in 1524, many of the survivors succeeded in fleeing to the mountains, where their resistance was met with a long period of capture and torture. Later, on seeing that the Spaniards had settled down, they gathered again and founded the town that through Mexican-Tlacalan influence they designated with the name Chichicastenango.

Much of the community life of Chichicastenango revolves around market days which are held regularly on Thursday and Sunday. Crowds of colorfully garbed natives throng the village square. They come by the thousands from the surrounding countryside and from afar to trade and to worship. Also, attracting the visitor’s attention are the religious rites taking place on the steps of the Church of Santo Tomas, built in 1540 by the Dominican order. Here, men are burning incense and incense which they have lit from a blazing altar that stands at the foot of the steps. The burning of incense and pomp starts their religious acts for the day.

The use of incense and pomp dates from before the arrival of the Spaniards, and the native’s ancient faith leads him to believe that the smoke thus produced guides his prayers and prayers directly up to Heaven. This opening act of prayer ends when the man reaches the top of the stairs, where he is joined by his wife and family, and they all enter the Church together.

Wrapped in handwoven cloth like that used by Indian women, the wife has brought candles and flower petals for further ceremonies. The family group kneels on the floor and the man lights the candles and sprinkles the flower petals around him. When the candles are lit, he begins the requisites, which consist of speaking to each one of the candles as though it were a person. Each candle that is lit represents the spirit of an ancestor, who is considered an intermediary before the deities.

The petals scattered around the candles are not merely for decorative purposes. The whites represent the dead, the colored ones are for the living to whom favors are owed. The act of scattering them around the burning candles is so that the spirits represented by the candles may remember, and mediate for them before the deities, in hopes that these may grant their requests.

Frequently the native will sprinkle an intoxicating liquor on the petals. Some believe that when they drink to the point of intoxication they are closest to the spirits of the ancestors.

In ancient times, the Maya included drinking in some of their rites.

In preparing for his ceremonies the Indian takes the ritual calendar of the Mayas carefully into account. If he does not understand it, he makes sure to ask a soothsayer for the proper day of the month most suitable to the purpose of his rations. If it is to do good, or to ask the deities to protect him and help him, he asks in what he needs, he chooses a good day. If, on the other hand, his rations are to request punishment of an individual who has wronged him, he selects an evil day.

This is the reason why the Church at Chichicastenango is sometimes seen almost empty, even on a market day. When the market day falls on an evil day, a day for asking punishment for someone, or for asking safeguards against evil a neighbor may be wishing on him, the Indian prefers to perform his rites on the mountain top, before his own ancient idols, rather than in the church. Here, before smoke-blackened stone idols of his ancestors, on ground hallowed since time immemorial, he performs rituals to bring grievances—the gods of his ancestors know more about revenge than Christian gods who dwell in his church.
Down the ages, the Maya-Quiché Indians of Southwestern Guatemala developed a religious and spiritual culture with the moon as the principal deity. Around this central theme, they built a series of rites in which the mountains, the clouds, the rain and other natural phenomena are minor deities.

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Much of the community life of Chichicastenango revolves around market days which are held regularly on Thursday and Sunday. Crowds of colorfully garbed native villagers throng the village square. They come by the thousands from the surrounding countryside and from afar to trade and to worship. Also attracting the visitor's attention are the religious rites taking place on the steps of the Church of Santo Tomas, built in 1540 by the Dominican order. Here, men are burning incense and incense which they have lit from a blazing altar that stands at the foot of the steps. The burning of incense and incense starts their religious acts for the day.

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Wrapped in handwoven cloth like that used by Indian women, the wife has brought candles and flower petals for further ceremonies. The family group kneels on the floor and the man lights the candles and sprinkles the flowers petals around him. When the candles are lit, he begins the prayers, which consist of speaking to each one of the candles as though it were a person. Each candle that is lit represents the spirit of an ancestor, who is considered an intermediary before the deities.

The petals scattered around the candles are not merely for decorative purposes. The whites represent the dead, the colored ones are for the living in whom favors are owed. The act of scattering them around the burning candles is so that the spirits represented by the candles may remember, and mediate for them before the deities, in hopes that these may grant their requests.

Frequently the native will sprinkle an intoxicating liquor on the petals. Some believe that when they drink to the point of intoxication they are closest to the spirits of the ancestors.

In preparing for his ceremonies the Indian takes the ritual calendar of the Mayas carefully into account. If he does not understand it, he makes sure to ask a soothsayer for the proper day of the month most suitable to the purpose of his offerings. If it is to do good, or to ask the deities to protect him and help him in what he needs, he chooses a good day. If, on the other hand, his rite is for the punishment of an individual who has wronged him, he selects an evil day.

This is the reason why the Church at Chichicastenango is sometimes seen almost empty, even on a market day. When the market day falls on an evil day, a day for asking punishment for someone, or for asking safeguards against evil a neighbor may be wishing on him, the Indian prefers to perform his rites on the mountaintop, before his own ancient idols, rather than in the church. Here, before smoke-blackened stone idols of his ancestors, on ground hallowed since time immemorial, he prefers to bring grievances—the gods of his ancestors know more about revenge than Christian gods who dwell in his church.
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THANK GOD IT’S OVER—continued
As I mentioned before, musicians are generally notoriously bad singers and so it is not surprising that their vocal efforts imitate the patterns of melodies rather than their musical content. As examples I give the “Tahiti” Quartet and the “Papaya” Quartet, by Beethoven (Opus 18, No. 4 First Movement) and Mozart (K 458, “The Hunt” First Movement).

THOROUGHBRED RACING

Just one more. Beethoven’s landlady chided the composer for not paying his rent and complained: “Why don’t you compose some music that people will pay for?”

“Madam!” replied Ludwig, “one day I shall compose the greatest symphony in the world!”

The landlady was not impressed and laughed sarcastically:

And that, believe it or not, is how Beethoven was inspired to compose his famous Fifth Symphony.

But I am afraid that the future of this fascinating art form is very much in doubt. Imagine the difficulties of fitting words to themes from Schoenberg, Boulez or, heaven forbid, John Cage!

Felix DeCola is best known as an entertainer, but has appeared also as a serious soloist with the Cape Town (South Africa) Symphony and at numerous recitals on American college campuses. He teaches piano in Hollywood and has written for Eulde and other magazines.

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Once again that time is here at that most unique of events, the Great Dickens Christmas Fair & Pickwick Comic Annual taking place on weekends only in Fezziwig's Warehouse thru December 28.

This most vast of warehouses has been transformed into a London street boasting a unique bridge lined with shops, where Fairgoers may partake in a Yuletide world of good food and cheery drink, gaze upon the extraordinary talent displayed in the finest crafts reminiscent of Dickens' time and enjoy diverse games, both cheap and cheery, and pleasurable exchange through entertainments on stage and street.

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