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"Chindia" rugs

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1725. oval 9x12

W & J Sloane takes great pride in providing special services for our customers. An example... before we deliver your rug to you, it is completely serviced and inspected by our own highly qualified experts to make sure it meets Sloane's quality standards. Delivery is then made in our own trucks, manned by our own conscientious drivers who not only deliver your rug, but also unroll and place it for you. Extras like these have made W & J Sloane a leader in dependable service.

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In Victorian society, a genteel woman did not marry a man half her age or (Heaven forbid!) practice politics. Jennie did.

PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MAGAZINE
OCTOBER 1975
VOLUME 9, NO. 10

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OTHER "Great Performances" series supported by Exxon include: Music in America; Dance in America; Theater in America; and fine music specials. Exxon also helps make possible the PBS science series, NOVA, and the Exxon/New York Philharmonic Radio Broadcasts.

See JENNIE, starring Lee Remick, beginning Wed., Oct. 8, at 9 p.m. on P.B.S.
In Victorian society, a genteel woman did not marry a man half her age or (Heaven forbid!) practice politics. Jennie did.

She was Winston Churchill's mother. She was a playwright. An author. A political campaigner. A divorcée. And the mother of "the greatest ever Englishman," Winston Churchill. She was Jennie Churchill, the extraordinary girl from Brooklyn who dazzled and daunted the whole of Great Britain. Now, the fascinating story of her life comes to television, as Lee Remick stars in JENNIE, the lavish seven-part PBS series made possible by a grant from Exxon.

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MISCELLANEOUS AND RECENT IMPRESSIONS OF WAILEWA, BEACH AND ENVIRONS

by Ernest Beyl

Occasionally we go to Hawaii to regenerate the spirit and get a bit of sun. This time it was a short business trip to Honolulu so the plan was to spend a few days on Waikiki Beach and not make it to any of the other islands. No matter, we like Waikiki Beach. Furthermore we’re damned tired of hearing those super-knowledgeable travelers and would-be city planners run down the Waikiki area. You can have a great time in Waikiki and never mind the if it’s “ruined” or not. We know it’s covered with high rise hotels and choked with traffic, but you can still have a helluva time there.

Dedicated to that proposition, here then are a few miscellaneous and recent (August 1975) impressions of Waikiki Beach and environs.

Too Blue

The warm Pacific off Waikiki Beach is the color of turquoise. Out further from the sand, where the shallow shell drops off, the sea turns abruptly to a deep blue. If you were a painter you wouldn’t select these colors for your masterpiece on the Pacific, “Too blue, you’d probably say.”

Nuiuanu Pali

Still one of the most spectacular spots in the world is me the view from the top of Pali highway. Certainly one of Oahu’s scenic masterpieces. At the head of the Nuiuanu Valley, here Kamehameha the Great defeated the Oahuins in a bloody battle in 1795, adding the island of Oahu to his realm. Thousands of the defeated warriors were forced over the precipice to death on the jagged rocks below. One of the windiest spots in the world, Sunglasses are whipped right off your head even though secured around sun-burned ears. Women’s skirts and musu ma’o defy gravity and shoot skyward and everyone leans against the wind and has a photo taken of themselves at a forty-five-degree angle.

PUKA SHELL NECKLACES

“Puka” is the Hawaiian word for “hole” in case you have been dying to know. There are holes in the middle of these tiny shells. They were worn there as a result of years of ocean erosion. Stringing puka shells into necklaces is an old Hawaiian custom. It is reported to date back to pre-Captain Cook days. The smaller, the shell the more it is prized. At this writing prices in the Waikiki area for a good string of puka shells run from about $12 to $20, although I did see some for less.

If you are fan of Macadamia nuts, and who isn’t, in the Waikiki Beach area they run from $1.95 to $2.89 for a small can. Luther Burbank called them, “the perfect nut.”

What To Buy

Aloha shirts, bikinis, mauamo, black coral jewelry, monkeypod salad bowls, puka shell necklaces, tapa placemats, and of course, Macadamia nuts.

A Few Hotels to Sample

The Halekulani Hotel—one of the oldest hotels on Waikiki Beach, preserves some of the charm and dignity of old Hawaii. Not high-rise, the Halekulani has a series of garden cottages right on the beach. The hotel’s bar, House Without A Key, was made famous by novelist Earl D. Bigger who created Charlie Chan.

The Moana Hotel—My recollection is that this is the oldest hotel on Waikiki Beach. Has that look of permanence that many travelers like, in the courtyard between the hotel’s main building and the beach is a huge banyan tree, now an island landmark.

Hawaiian Regency—Twenty-five stories, perhaps the best of the new beach breed. Sweeping views of the beach and the Pacific beyond, from private balconies. Or sweeping views of the interior Koala mountains, with tropical forests—so green they are almost all black. Luxurious rooms and suites furnished tastefully. Has, for my money at least, the best restaurant between San Francisco and Tokyo, called “The Third Floor.”

The Royal Hawaiian — The pink one you see in the brochures and travel magazines. Magnificent gardens and huge, handsome and breezy lobby characterizes this old masterpiece.

Kalua Hilton — Not on Waikiki Beach but rather near Diamond Head. Seawater pools crossed by Japanese-style bridges. Dolphins to watch as well as the usual binkin-clad sea creatures. Handsomely decorated hotel.

The Hula

The graceful Hawaiian dance that legend says was danced by Hawaiian gods. Missionaries who arrived in the 1820’s found island women dancing in nothing but tapa skirts and flower leis. The shocked missionaries hustled the dancers into cotton dresses and eventually into maddie blouses and full skirts. Later they tried to suppress the hula altogether, but it’s still around today.

Will Success Spoil Waikiki?

A 1971 report set the maximum number of hotel rooms eventually allowable in the Waikiki area at 26,000 along with 11,500 resident units. In July this year there were
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Down under you see the Sydney Opera House. It costs the Australians about $100 million. But a plush orchestra seat will cost you only about $20. Which leaves you a balance of $59 or so to get you to your seat. And that's a bargain. Because $59 buys you a 10-day Qantas Fly/Drive tour of Australia. You get a round-trip from San Francisco to Sydney aboard a Qantas 747B. And an Avis car with 300 free miles. And accommodations for 10 nights at first-class hotels and motor inns throughout Australia. Even if you don't like opera, you'll like the drama, the spectacle, the adventure of Australia. Don't sit it out. See your travel agent.

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approximately 21,000 hotel rooms and 11,000 apartments in Waikiki.

A few Restaurants

There has never been as much as a gentle breeze to cool the air in this area. Here are a few good places to dine in the Waikiki area and one exceptional restaurant that the visitor shouldn't miss.

Cansil's Bistro—Now a chain, if four restaurants (San Francisco, Portland, Seattle and Honolulu) can be considered a chain. Bill's itself as "the world's most beautiful restaurant." Well, perhaps, but let the phrase "a beautiful restaurant" suffice. Food and service are first class. Have personal experience with poached Opyaku (red snapper) and lamb chops with Hollandaise sauce. Also with charcoal broiled steak. Excellent.

The Summits—Thirty-sixth floor of the Ala Moana Hotel. Needless to say, superb view. You might try the buffet lunch with lots of fresh island fruit and a vast collection of cold salads and meats.

Michel's—In the Colony Surf Hotel. French cuisine well executed.

Maile Restaurant—In the beautiful Kahala Hilton. Some good island specialties in seafood.

Halekulani Hotel Dining Room—A fine hotel dining room. Excellent service from a friendly staff. Roast Beef, steaks, some island specialties. A relaxed atmosphere.

The Third Floor—This jewel of a restaurant in the Hawaiian Regent Hotel, understandably enough on the third floor. There is a tendency to over praise restaurants one finds when traveling. Hence tourists frequently say, "We found a sensational restaurant in Ulan Bator," or in San Francisco for that matter. Not always so. The excitement of the tourist's holiday experience clouds judgment and renders taste buds insensitive. However, not so in this case. Dining in The Third Floor restaurant should be elevated to a requirement of all visitors to Waikiki. This may be somewhat difficult since island residents seem to agree with my assessment of The Third Floor. Reservations are not only advised as the guidebooks say, they seem to be necessary.

The basic cuisine of The Third Floor must be tagged with that diner's catch-all description, "continental." Here though, "continental" doesn't refer only to the European Continent. Yes, the ham d'oeuvre selection does include a fine goose liver pate and Escargot Bourguignon, but also a delicate sushi, island papaya and other fruit, and baby ears of corn from Taiwan (not more than two inches in length) and slightly piquant.

There is also un-leavened naan bread from an Indian oven by a master baker from New Delhi. With an effort toward internationalism, naan bread may be smeared with garlic and tarragon butter; Hawaiian Seafood Brochette fresh from the Pacific, served and with house batters and sauces. The usual roast prime rib of beef and New York-cut sirloin steak, chicken and lamb curries; Tenderloin of Beef Wellington; braised duck Hawaiian, fresh broiled Pacific lobsters, as well as

For one meal in The Third Floor restaurant my wife chose Duckling Madagascar as an entree. This duckling was presented in a rich, dark sauce that included in its makeup strained almonds, fresh grapes and peppercorns. The report was highly favorable. The sauce, and the duck too, slightly grayish with a faint pepper-bite on the tongue. It was a good choice.

The better choice, for me at any rate, was the Mahi Mahi in a simple lemon butter and caper sauce. Underdone fish is not the Japanese delicacy sashimi, it is simply raw fish. Overdone fish is fibrous and tasteless. This Mahi Mahi was balanced on the knife edge of perfection.

Service? Without flaw. Expensive? Yes, but don't let that discourage you. You owe it to yourself.

There is a good wine list that includes some fine California names such as Freemark Abbey, Louis Martini, Robert Mondavi, Weingros, Chapellel and Sebastian.

The decor is open and airy with fresh plantings of Hawaiian vegetation. Rich Koa wood wall mosaics, colorful banners hanging from the high beamed ceiling, but yet with quiet intimacy created by the high back, rattan chairs that diners pull up to their tables to encourage quiet talk and soft smiles. A surprisingly beautiful restaurant with surprisingly fine food.

Drink An Orchid

Don't leave Waikiki without trying a Mai Tai, a drink of considerable authority devised of light and dark rums, orange juice and other mysterious ingredients, served with a wedge of fresh pineapple, a piece of sugar cane with which to stir it and frequently, with a baby orchid floating on top. Hawaii's elegant answer to the dry Martini.

The quality goes in before the name goes on.
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There is also unleavened naan bread from an Indian oven by a master baker from New Delhi. With an effort toward internationalism, naan bread may be smeared with ghee or loquat paste and eaten with a raw mustard leaf, if you should. The menu, long enough to be interesting, but not overpowering, includes Scampi Tarragon, a cluster of Mediterranean scampi, frozen on purpose but tasty, seared in shallots and touched with garlic and tarragon butter; Hawaiian Seafood Brochette, fresh from the Pacific, sauteed and served with lobster butter sauce; and the usual roast prime rib of beef and New York-cut sirloin steak, chicken and lamb curries; Tenderloin of Beef Wellington; braised duck, Hawaiian, fresh broiled Pacific Lobster, and any.

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WITH PERFORMING ARTS
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THE 6TH AVENUE CHEESE SHOP — 311 Sixth Ave., S.F., (415) 367-4192
HOURS: Mon-Sat 10-6
Owner Laurie Plant and her assistant, Theda Vere Stensinger received their excellent cheese training at The Cheese Company on 24th St. and opened this tiny shop off Clement over a year ago. They currently feature over 150 types of cheese, most of them in huge wheels, and will have new cheese arriving every week.

LITTLE TOM’S GROOTO — 22890 Grand St., Hayward (538-4964)
HOURS: Daily 11-11; Fri & Sat to 1 am
Fisherman’s Wharf-style fresh seafood in Hayward? Yes, that’s what Little Tom’s offers. In fact, about thirty years ago, it used to be on Fisherman’s Wharf. During all that time, they have managed to retain the atmosphere and the quality of the fresh seafood offered on the wharf. It’s an ideal place for clam chowder and fresh crab sandwiches, and one is enough for a filling and healthy lunch. Of course, if you’re really starved, you can order lobster, crab, abalone or any of the other delightful tummy-pleasers.

ROCKBRIDGE TEA TAVERN — 5239 College Ave., Oakland (652-3400)
HOURS: Daily, 11:30 am-2 am (and later)
The Tavern is in business for two reasons: besides the obvious one of making money, Fannie, the pretty proprietress, encourages everyone to drink champagne, since she thinks it’s the greatest beverage in the world. She helps others to share her enthusiasm by pricing the bubbly most reasonably—$1.25 for a split to $3.50 for a full bottle. Additionally, the food here is very good and reasonable; we often stop by for champagne and a hamburger, champagne and an omelet or champagne and the Special of the day (they also serve wine and beer). The food is marvelously fresh—salads are a work of art and hamburgers a joy to behold and eat. Some sandwiches are made with bean sprouts and tomatoes, served with fresh fruit on the side—a meal in themselves. The daily special might be stuffed beef rolls or chicken cooked in cream and wine. Dinner, with drinks, will cost well under $5 per person (more likely $3.50 to $4, depending on what you order). Dinner salads and omelettes are under $2 each, though the prices may have to be raised very soon (we don’t understand how Fannie can break even, much less make a profit). Brunches are served Saturday and Sunday, and lunches during the week—everything on the menu is served all-day and evening. Men will be happy to know the waitresses are all young, nubile and well-scrubbed looking, which we understand greatly aids male digestion!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, CA 94118, or call 387-3728). Send 75¢ for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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(secret places to eat, drink, and browse)

THE 6TH AVENUE CHEESE SHOP — 311 Sixth Ave, S.F. (415) 391-6192
HOURS: Mon-Sat 10-6
Owner Laurie Plant and her assistant, Theda Verekeisinger received their excellent cheese training at The Cheese Company on 24th St and opened this tiny shop off Clement over a year ago. They currently feature over 150 types of cheese, most of them in huge wheels, and will have new cheese arriving every week. One of our favorite discoveries was the Aarde cheese cream in bulk ($3.00/lb). It’s sweet and creamy, without any preservatives or gummy added. It has a refrigerator life of only two weeks, so buy only what you can use in that time. The young women recommend serving it for a novel and tasty dessert, served on their Australian apricots ($2.60/lb) dipped in honey, sun-dried and rolled in heaven to eat! We sampled this delight and are completely sold. We walked away with some superb Brie (German Rahmkaese, $2.15/lb) and the most expensive and divine French Brie ($5/lb) but we took only 1 oz., enough for dessert for two. Also featured are fresh baguettes of French bread from Venetian Bakeries (our favorite), and superb sweet butter in bulk flown in from Missouri ($1.40/lb), as well as all manner of imported crackers. Laurie’s prices are a bit below most cheese shops, since she and Theda are the only ones on the premises and the overhead is low.

LITTLE TOM’S GROTO — 22890 Grand St., Hayward (538-4946)
HOURS: Daily 11-11; Fri & Sat to 2 am
Fishingman’s Wharf-style fresh seafood in Hayward? Yes, that’s what Little Tom’s offers. In fact, about thirty years ago it used to be on Fishingman’s Wharf. During all that time, they have managed to retain the atmosphere and the quality of the fresh seafood offered on the wharf. It’s an ideal place for clam chowder and fresh crab sandwiches, and either one is enough for a filling and healthy lunch. Of course, if you’re really starved, you can order lobster, crab, abalone or any of the other delightful tummy-pleasers.

ROCKRIDGE TEA TAVERN — 5239 College Ave, Oakland (652-1400)
HOURS: Daily, 11:30 am-2 am (and later)
The Tavern is in business for two reasons: besides the obvious one of making money, Fannie, the pretty proprietor, encourages everyone to drink champagne, since she thinks it’s the greatest beverage in the world. She helps others to share her enthusiasm by pricing the bubbly most reasonably—$1.25 for a split to $3.50 for a full bottle. Additionally, the food here is very good and reasonable, we often stop by for champagne and a hamburger, champagne and an omelet or champagne and the Special of the day (they also serve wine and beer). The food is marvelous—fresh—salads are a work of art and hamburgers a joy to behold and eat. Some sandwiches are made with bean sprouts and tomatoes, served with fresh fruit on the side—a meal in themselves. The daily special might be stuffed beef rolls or chicken cooked in cream and wine. Dinner, with drinks, will cost well under $5 per person (more likely $3.50 to $4, depending on what you order). Dinner salads and omelettes are under $2 each, though the prices may have to be raised very soon (we don’t understand how Fannie can break even, much less make a profit). Branches are served Saturday and Sunday, and lunches during the week—everything on the menu is served all-day and evening. Men will be happy to know the waitresses are all young, nubile and well-scrubbed looking, which we understand greatly aids male digestion!

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"In performance at Wolf Trap"

Coming this fall on the Public Broadcasting Service (PBS) - 7 productions from Wolf Trap Farm Park, the country's only National Park for the Performing Arts. Here, near Washington, the Wolf Trap Foundation presents more than 50 productions each year.

Beverly Sills
in Donizetti's Roberto Devereux October 6
Bonnie Raitt and Mose Allison October 20
New England Conservatory Ragtime Ensemble, with the Katherine Dunham Dancers November 3
Galina and Valery Panov November 17
Dionne Warwick December 1
Verdi's Requiem The National Symphony and University of Maryland Chorus December 15
Preservation Hall Jazz Band December 29
Produced by WETA-TV 96.5, Washington.

Brought to you through a grant from Atlantic Richfield Company.

Dates subject to change. Check your local listings.

AFTER THE THEATRE
FAIRMONT HOTEL
Venetian Room (closed Mondays)
- Oct. 2-12 Tony Bennett
- Oct. 14-22 Frankie Laine

- Oct. 23-Nov. 2 Petula Clark
dancing to the Ernie Heckscher Orchestra

Tonga Room
dancing nightly to Paul and his Hawaiian Aikanes

ST. FRANCIS HOTEL
The Penthouse
Tue thru Sat — thru Oct. 11 —
Midnight Special opens Oct. 14 — Enterprise
Mon thru Fri 5 to 8 PM —
thru Oct. 9 — Cocktail Dancing with the Manny Duran Trio
opens Oct. 9 — Cocktail Dancing with the Abe Rattat Trio
Sun and Mon — Lou DiMaggio Musical Group

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

SAN FRANCISCO HILTON
Henri's Room at the Top
dancing nightly to the Alex Massey Orchestra

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

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Del Monte Lodge at Pebble Beach
(California 93953)

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Commercial Bank of San Francisco
333 Pine Street
San Francisco, California 94104
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Sometimes you care enough to spend the very best...
The Palace Hotel, 1875, 1909 and 1975

by J.S. Holliday, Director
California Historical Society

The Palace has two birthdays — October 2, 1875 when William Shar- on opened "the best hotel in the world," and December 15, 1909 when the Palace, "rebuilt on a new- er, better and broader plan," opened with a banquet for 765 prominent San Franciscans. To celebrate both these beginnings, the California Histor- ical Society has planned a Grand Centennial Ball for 450 guests in the Garden Court the evening of Octo- ber 18, 1975. This occasion, so remi- niscient of the other great events at the Palace, will honor the renowned hotel which symbolizes the ambi- tions and traditions of 19th century San Francisco by a benefit for the 104-year-old Society, which preserves California history to the state and nation through its publications (books, magazines, and newspaper), its traveling exhibits, and its numer- ous public programs.

The story of the Palace and its builder, the ambitious William Ral- ston, of its astonishing proportions and cost (a seven-story quadran- gle surrounding a glass-covered cour- yard built of 32 million bricks; 13 million square feet of marble; a 650,- 000-gallon basement reservoir; 755 guest rooms, each with fireplace, bay window and toilet; and a Grand Court surrounded by balconies on each floor), is part of the folklore of San Francisco.

Far less familiar are the San Franciscans who attended the initial op- ening of this grand caravansary. Fortunately, Major Ben C. Truman, who lived at the Palace from 1878 to 1890, described the guests that night of October 2, 1875 (some legendary, others given life by his amusing candor and eager eye for the ladies): "The first party to enter the dining room was Charles Crocker accompanied by his wife and daughter . . . and two sons, Will and George . . . . A fat couple, Mr. and Mrs. Harris followed by the ever genial Mr. Crocker . . . . Others seated at the first dinner were . . . . John W. Mac- Kay, one of the noblest, wholesome and lion-hearted men the world ever knew . . . . Mr. and Mrs. Howard Coit (the dashing Lillie Hitchcock); Admiral McDougall and (continued on p. 77).
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(continued on p. 77)
Beniamino Venenuto Bufano
A Tribute by Blake A. Samson

When Beniamino Venenuto Bufano died on April 19, 1970, the city of San Francisco lowered its flag to half-staff. It did so partly in honor of his prolific sculpture, mosaic, and drawing work and partly in memory of one of the city’s most endearing and obstinate characters.

In a town of politicians and bank tellers, insurance brokers and peddlers, Bufano was indeed a gadfly, pestering with his reminder of a life style radically different and more adventurous.

Peniless all his life, he nevertheless traveled to Tibet, Iran, Bali, the Easter Islands, Japan, China, Africa, Moscow, India, Burma, Java, Cambodia, Indonesia, Cochinchina, and China.

His mind was industriously curious, his spirit adventurous and free-wheeling.

In China, Bufano met the great reformer Sun Yat Sen who broke the power of the Chinese war lords. From him, he learned of Mahatma Gandhi. Soon Bufano was among the millions who joined and suffered in Gandhi’s famous Salt March in 1930.

His was a life of hardship, and yet it was a life of great nobility. Bufano was born in Italy somewhere between 1866 and 1896.

He liked to hide his age, his son tells me. He was ageless really. He was young at heart and mind, so he left his body should be that too. He created his own age.

Bufano died in the early 1900s, he immigrated to the United States. “I think he was eight when he got here.”

His first job was cleaning the studio of sculptor Paul Manship in New York City. He learned by observation and started sculpting himself. In 1915 his statue of David won a contest given by Mrs. Gertrude Vanderbilt Whitney. The prize money sent him to Europe, to France and Italy.

He came out to San Francisco at the time of the Fair and worked with James Fraser on the Fair’s frescoes and murals. Later, he convinced Colonel Charles Emlen Scott Wood to finance his trip to China to study glazes. He stayed eight years.

In 1925, he married Virginia Howard in Texas; in 1928 his son was born and named after Colonel Wood.

Through a wanderer, Bufano made San Francisco his spiritual home. His earliest memories were of his mother telling him stories of St. Francis and the Franciscan spirit of a universal brotherhood had a dominating influence on his life and art.

As an Italian immigrant, he never lost his Italian influences. His consonance, the flow of his line, is Italianate, although he applied it to modern use.

Bufano grew up looking at the frescoes of Italy. Their broad black lines help explain his portraits of St. Francis just as France’s stained glass windows help explain George Rouault’s paintings. The bold, simplified features are afresco in style.
The Greeks bequeathed to us one of the most beautiful words in our language — the word "enthusiasm" — on these — a God within. Happy is he who bears a God within — an ideal of beauty, art and science — Louis Pasteur.

I never knew Benny Bufano. He died the year I came to San Francisco. Still, in reading of him, I feel I did know him. What he said and did speaks straight to my heart. He was a man who lived solely to create.

"I am not interested in what we can do," he once declared, "only what we can do interests me.

"They are different, these people," says his son Erkline Bufano, speaking of artists. "In his life, there was the moving factor in their lives is their work. It was a compulsion. He had to do it. He used to do three drawings a day; he would force himself to do that.

Freely he would be in his studio at 3 or 6 in the morning. "Artists have no time to waste," Benny once exclaimed.

In an age of mass materialism, he stood as a sole beacon, rejecting money and profit and comfort. Randolph Falk writes in his biography of Bufano, "Sculptures were his 'money' and he bartered with the doctor, the dentist and the lawyer. Once, while driving past an orchard, he saw hundreds of apples rotting on the ground. He asked me to stop and gathered as many apples as he could. Along with bread, which he died to preserve, this was his lunch for the next several weeks."

Bufano trusted in his own personal worth and in the interest of fellow men to support his art.

Like the Haiku poets, he metaphoretically hung an empty gourd outside his door. Donors could leave rice to eat if they wished. If they did or did not, he would still be inside creating.

And various people did aid him for his talent spoke eloquently by itself. For example, his postage stamp room at the Press Club was his in return for the Press Club, he sculpted and restaured Victor Bergeron picked up the tab for his studies on occasion for which he received a mosaic portrait.

"He conducted his life in the simple way his work is done. He was not one bit a materialist," recalls his son. "Everything that he had went into his work."
When St. Francis desired to put an end to the holy wars, he went straight to see the sultan. When Bufano wanted something, he was equally direct. Frequently, however, his ideas were met with timid suggestions of compromise, delay and rejection. He accepted this quasistatically.

Once when the Mayor said to him, "Don't worry, Ben, I'm right behind you," Bufano quickly replied, "Just how far behind me are you, Mr. Mayor?"

The City of San Francisco would in his lifetime never accept his gift of a statue of its patron saint yet would permit a Sutro Tower to be built. Better TV reception was a higher priority.

For years Bufano agitated for a Department of Fine Arts like the ministries of Fine Arts in Europe.

"He created only with the thought of giving his work to the public," Henry Miller wrote. "His whole struggle with the powers to be was to bring an art out into the open, to have it participate, function, in daily life."

Still, a number of his works met the shameful fate of public neglect, indifference, theft and vandalism as officialdom sat immobile to this desecration.

Bufano, who would become in his lifetime San Francisco's most widely known artist, was less appreciated in his own home town. Still his works are in museums across the world including the Hermitage in Russia, the Prado in Madrid and the Albert and Victoria in London and he is without doubt America's leading master of mosaics.

His work is so well traveled, Henry Miller called Bufano America's "Ambassador at large."

I have found, however, a peculiar problem surrounding the mosaics. They do not reproduce well in photos. Their most important quality is missing, the way they glitter. The colors melt in sunlight. The portrait of his mother is like a soft pastel; the yellow around the various cats shimmers like a halo. Distorted often in size and without the painterly vibration of reflected light, the photos often turn people away from his mosaics while the works themselves would draw them in.

Bufano was an incredibly versatile artist.

He studied the art of Chinese glazing in the city of kingtchachen which has an eighteen hundred year history of producing ceramics. Starting as a cooilee, he worked his way to become a mastercrafterman.

By Bufano's life's end, he had used lifetime San Francisco's most widely known artist, was less appreciated in his own home town. Still his works are in museums across the world including the Hermitage in Russia, the Prado in Madrid and the Albert and Victoria in London and he is without doubt America's leading master of mosaics.

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He used just about every material and used them well,” comments his son. “His subjects influenced what materials he used. He chose things like bears, a hard animal, so the bear is in granite. The first of the penguins is in rose granite which is steel.”

Almost all his work is in overwhelmingly resistant, hard material. It is durable, indestructible like his spirit. He chooses them for their limitations and the challenge to his imagination that those limitations brought.

In sculpting Sun Yat Sen, he turned to a new material: stainless steel and mixed it with granite.

“When the sculptor to philosophically express both Sun Yat Sen’s character and the Chinese people, the race had to be life steel better than the people making it,” Enkeine Bufano recalls.

When his father ordered the plates for Sun Yat Sen, U.S. Steel sent a representative to ask him what he was going to do with them. Benny told him and the representative told Bufano it couldn’t be done.

They argued back and forth until Bufano told him to get lost.

In 1944, U.S. Steel sent someone back to Bufano to ask him how he did it. Benny said, “It can’t be done.”

Bufano was constantly looking for different materials. He was one of the first artists to mix medias: mosaics and steel, mosaics and ivory, porphyry and steel, and he was the first to put art in industrial areas, before factories and office buildings.

His thinking was always original.

Over Robert Kennedy’s assassination, he arranged with the San Francisco Police Department to melt down all the confiscated handguns. With the metal, he cast a permanent symbol of peace and non-violence, “The Saint Francis of the Guns.”

If some of his works and ideas look familiar, even commonplace now, it is only that the art world has learned to see and copy his vision.

Said Henry Miller, “He is a man whose consciousness has been aroused to a point beyond that of the ordinary man, beyond that of even our exceptional men.”

Now, five years after Benny Bufano’s death, his first major retrospective is at the California Academy of Art and Science in Golden Gate Park. The 220 piece exhibit collected from all over the world runs through December.
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**THE CLASSIC CONDOMINIUM**

After an evening in The City, return to your luxurious condominium home at the Palo Alto.

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“An adult community”
Before.

Begin your evening by dining at the gracious elegance of Vertue's. High above the city, on Union Square. 212nd floor of The St. Francis.

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Reservations: 890-7777.

After.

Top off your evening by stopping in for a nightcap at The Penthouse. On Union Square. 212nd floor of The St. Francis.

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

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THE PENTHOUSE

stop The St. Francis on Union Square.

Nigel's

Oriental Elegance

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Distinctive design

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NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1975

RENO

Harrah's Reno (Headliner Room) — (Reservations till free 800/463-2775)

Nov. 12—Wayne Newton

Nov. 13—Conny Stevens

LAKE TAHOE

Harrah's Tahoe (South Shore Room) — (Reservations till free 800/463-3775)

Nov. 7—Elvis Presley

Nov. 8—Bobby contemporary

Nov. 9—Jill Little

Nov. 14—Bobby Darin Jr.

Nov. 29—Tom Jones

Shaherazade (High Sierra Theater) — (Reservations till free 800/463-8875)

Nov. 3—Bobby Darin Jr.

Nov. 27—Tony Orlando & Dawn

LAS VEGAS

Canons Palace (Reservations till free 800/463-6666)

Nov. 5—Frank Sinatra

Nov. 9—Alvin King

Nov. 26—Denny Davis Jr.

Desert Inn (Reservation till free 800/463-6600)

Nov. 10—Linda Ronstadt

Nov. 12—Bobby Darin Jr.

Dunes (Reservation till free 800/463-8875)

Nov. 16—Castro de Paris

Fleming Hilton (Reservation till free 800/463-7777)

Nov. 12—Gina Schoon

Nov. 26—Bobby Darin Jr.

Nov. 27—Bobby Darin Jr.

Frontier (Reservation till free 800/463-8996)

Nov. 12—Robert Goulet

Nov. 13—Sin—Wayne Newton

Las Vegas Hilton (Reservation till free 800/463-7777)

Nov. 3—Don Campbell

Nov. 4—Ann-Margret

Nov. 5—The Righteous Brothers

MGM Grand (Reservation till free 800/463-6600)

Nov. 11—Linda Ronstadt

Nov. 12—Randy Travis

Nov. 13—Bobby Darin Jr.

Riviera (Reservation till free 800/463-6666)

Nov. 5—Peggy Lee

Nov. 11—Bobby Darin Jr.

Nov. 12—Bobby Darin Jr.

Nov. 19—Bruce Greene

Shepherd's Bush—Current—Gulf

Shaherazade (Reservation till free 800/463-6666)

Nov. 5—Elly Arnold and
gocoa Band

Nov. 6—Gina Schoon

Nov. 8—Bobby Darin Jr.

Nov. 26—Bobby Darin Jr.

Starpoint (Reservation till free 800/463-6600)

Nov. 25—开幕式

Nov. 26—Robert Goulet

Tropicana (Reservation till free 800/463-6666)

Current—‘Lido of Paris’

The Classic

Condominium

After an evening in The City, return to your luxurious condominium home at the Palo Alto.

An idea to complete a San Francisco evening. Spacious floorplans, versatile landings, and a host of Bay and Peninsula views are yours alone to admire in the privacy of your condominium home.

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

PRICED FROM . . . $45,500 — $154,000

"An adult community"

the Palo Alto

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Parliament. The recessed filter cigarette.

1. Astrologer Yolanda Vela became a star attraction when she predicted a great future for the clean taste she got from her cigarette holder.

2. No need for a cigarette holder today. Parliament's filter is recessed, so you taste only rich, clean tobacco flavor. It's an observation you'll enjoy making.

It works like a cigarette holder works. For good taste.

Parliament

Kings: 15 mg. tar, 10 mg. nicotine
100's: 12 mg. tar, 1 mg. nicotine


SHADOW AND SUNSHINE
AN AMERICAN TRIO

TINY ALICE

Edward Albee's Tiny Alice is the first of three American works opening the 1973-74 season. Described by the playwright as "a mystery and a moral play," it was first produced in 1964 in New York. A year later, under William Ball's direction, it became one of the first productions presented by A.C.T. during the company's premiere season in Pittsburgh. Tiny Alice was revived for the San Francisco repertory in 1967 and 1968 and was seen again when A.C.T. took three of its productions to New York in 1969. It returns to the repertory this season to commemorate the tenth anniversary of A.C.T.

Edward Albee

The play's reputation as an enigma, although not without justification, is excessive and derives largely from the anger of early critics at their inability to extract from the work a simple statement of its plot and themes. Albee himself exacerbated the situation when he declared in print that "the play is quite clear." Pressed for explanation, the playwright later offered his summary of what happens in Tiny Alice and why:

"A lay brother, a man who would have become a priest except that he could not reconcile his idea of God with the God which men create in their own image, is sent by his superior to tie up loose ends of a business matter between the church and a wealthy woman. The lay brother becomes enmeshed in an environment which, at its core and shifting surface, contains all the elements which have confused and bothered him through-

(continued on p. 29)

THE MATCHMAKER

Thornton Wilder wrote The Matchmaker in 1924, but the play's history begins more than a century earlier with an obscure British farce written by John Shenford in 1816 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, Einzel

(continued on p. 32)

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 almony against despair and dullness and a temple of the ascent of man.' He dramatized preocupations which were at once profoundly personal and objectively significant. His experiments in form and exploration of material cover a wider range than that of any other American playwrights of his or our day.

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 office of the District Attorney of New York City.

The latter, in a campaign to "clean up Broadway," ordered that Desire Under the Elms be perpetually (continued on p. 52)
Parliament. The recessed filter cigarette.

1. Astrologer Yolanda Vela became a star attraction when she predicted a great future for the clean taste she got from her cigarette holder.

2. No need for a cigarette holder today. Parliament's filter is recessed, so you taste only rich, clean tobacco flavor. It's an observation you'll enjoy making.

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Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestroy's work as the vehicle for a parody of the conventional stock company plays he had seen as a boy at the old Ye

(continued on p. 29)

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(continued on p. 32)

NICHOLAS CORDLAND as Brother Julian and Hope Alexander-Williams as Miss Alice in Tiny Alice.
CARRYING THE ONE INTO A NEW DECADE

by WILLIAM BALL
General Director

This month marks the tenth time we have begun a rigorous season in San Francisco; for me, the number ten always has echoes of that symbolic moment when early mankind, having counted to nineteen, realized that it was possible to go on, to make a new beginning and enter a new phase, by carrying the one. Now we, as a company, are about to carry the one into our second decade of life.

We begin this tenth season supported by more than twenty-one thousand subscribers, an all-time high for A.C.T. and a source of tremendous encouragement to each of us to work harder and better than ever before. Community support—in the form of season ticket purchases and individual donations—is a mandate for the foundation on which we build.

In the years to come, our need for financial support will increase, as we look toward expansion of present facilities. Like the opera, the symphony, the ballet and our museums, A.C.T. must depend on the support of individuals and groups, not only to maintain our artistic and technical standards, but to keep us in an ongoing state of growth, development and innovation.

The inception of A.C.T. was in part a response to what I had experienced in the theatre as a director and actor. I had always had the feeling that art should be more meaningful, more rewarding for the artist as well as the audience. What I had been seeing in other theatre artists, whether from their work feeling like victims—used, betrayed, lonely and disillusioned.

They were frightened about em- ployment, or an artist might not get good reviews, so frightened that they couldn't really create. And they were operating amid such confusion, such strife and such dignity that they became crushed to bits and fro, and then you lay, up, down and success and failure. The artist had become something like a ping pong ball in a game where someone else was always the player.

I wanted them to derive more satisfaction, more joy and more fulfillment as we look toward expansion of present facilities. Like the opera, the symphony, the ballet and our museums, A.C.T. must depend on the support of individuals and groups, not only to maintain our artistic and technical standards, but to keep us in an ongoing state of growth, development and innovation.

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The theatre, like the other arts, should be an avenue leading to the expansion of self-awareness and the awakening of new levels of consciousness. Over the past ten years, we have become aware of our work's potential. It has not yet been fully realized, but we sense that its realization is possible. Of course, no two people will derive the same thing from the same play. Our hope is that in the arc of the seasons and to the community—it is the cumulative experience for every subscriber will be an awakening, emerging from the reflections of universal life, with all its wonders and beauties, that are the essence of the art we call theatre.

It is possible for stage artists, through the refinement of their art and the mastery of the self, to achieve an incandescence which gives to the spectator the sense of man's ability to reach beyond himself, to become his larger self. We seek to create theatre works which amaze, dazzle and inspire each member of the audience to an awareness of the potential glory of humankind.

It is a communal endeavor, and we are profoundly grateful that you are here to share it with us.
CARRYING THE ONE INTO A NEW DECADE

by William Ball

General Director

This month marks the tenth time we have begun a repertory season in San Francisco; for me, the number ten always has echoes of that symbolic moment when early mankind, having counted to nine, realized that it was possible to go on, to make a new beginning and enter a new phase, by carrying the one. Now we, as a company, are about to carry the one into our second decade of life.

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TINY ALICE—(continued from p. 25)

out his life; the relationship between sexual hysteria and religious ecstasy; the conflict between the selfishness of service and the conspicuous splendor of martyrdom.

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

The drama begins as a lawyer calls on a cardinal to reveal that his employer, Miss Alice, has decided to bow to the church an annual gift amounting to millions of dollars for the next twenty years. The cardinal offers to send his private secretary, a lay brother named Julian, to see to the details of transferring the money and "to clear up old odds and ends." Julian arrives at Miss Alice's castle where he meets the butler and the lawyer, respectively, Miss Alice's former and current lover. Soon after meeting her, Julian himself becomes her lover.

In the library of the castle stands a doll's house model of the whole building constructed in such detail that inside the room corresponding to the library is a tiny model of the model—and so on, presumably, to infinity. The model is one of Albee's key symbols and the focus of much discussion of the play.

Writer Ronald Hayman offers its view of its meaning: "The model is, obviously a Platonic symbol. In Plato's allegory of the cave, only shadows on the wall are visible, approximating the true shape of things in the bright world of ideas. The model is both an image of the images we have inside our mind and a symbol of abstraction."

When critics noted the influence on TINY Alice of such other writers as Genet, Durrenmatt, Strindberg, Eliot, Graham Greene, Enid Bagnold and Tennessee Williams, Albee didn't deny the charge. Instead, he added two more names to the list: Sophocles and Noel Coward.

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TINNY ALICE—continued from p. 25
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LIBERTY THEATRE—continued from p. 25
Liberty Theatre in Oakland. He retained much of Nestor’s plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Levi.

The Merchant of Yonkers, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it THE MATCHMAKER and, under Tyrone Guthrie’s direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1964, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composers Jerry Herman and librettist Michael Stewart turned it into one of Broadway’s legendary hit musicals, Hello, Dolly!

“In his evolved play,” notes Laird Williamson, “Wilder aspires to canonize both life and theatre in one sunny ritual. He added interesting new characters and gave warmth, dimension and humanity to existing ones. He gracefully handled the frustrations and desires with greater depth, infused more feeling into their relationships, and treated us to insights into their lives. The triumph of this adaptive process is that Wilder succeeded in making the very form of farce a metaphor for the spirit of man—a spirit which, like any object, is essentially joyful, abandoned and utterly unpredictable.”

One of the most exhilarating of all American farces, THE MATCHMAKER tells how a pair of the mismatched, 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 shelters the room for them in the vast maze of her romantic schemes and intrigues.

Now nearly eighty, Wilder has said that THE MATCHMAKER “is about the aspirations of the young land not only of the young for a fuller, freer participation in life.”

“The play, simply, is about the world where man’s spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to that in us which is still uncorrupted. If we can let this touch us, we will know we are still alive.”
DESIRE UNDER THE ELMS

THE AMERICAN CONSERVATORY THEATRE

preseats

DESIREE 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
Sound by BARTHOLOMEO RAGO
Music by MICKEY HART & FAE MCNALLY
Choreography by SABIN EPISTEIN

the cast

Ephraim Cabot RAY REINHARDT
Simeon RAYE BIRK
His son 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 ABE, WAYNE ALEXANDER, RANDI BIANCHI,
JANE BOLTON, CYNTHIA BURCH, KRAIG CASSITY,
LINDA CONNYER, KATHY DEAN, WILLIAM FERRIER,
GINA FRANZ, BEN QUILLOREY, HARRY HAMILN,
BART HEINER, GREGORY M. ITZIN, DELORES MELLEL,
WILLY P. PECK, JR., SUSAN PELLEGRINO, CAROLINE SMITH
A Sheriff MICHAEL KEYS HALL
His Men TRABER BURNS, PETER SCHLUCK

The Cabot Farm in New England, 1830

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

There will be two ten-minute intermissions

undertakers

Ephraim—Earl Boen; Simeon—Lawrence Hecht; Peter—Michael Keys Hall;
Eben—Stephen Schmetzer; Abbie—Franchelle Stein; Eben—Dorn;
Fiddler—Sabin Episten; Farmer—J. Steven White; His Wife—
Joy Carlin; Their Daughter—Candace Barrett; Elderly Farmer—Ross Graham;
Sheriff—William Paterson
Stage Manager: JAMES L. BURKE

A DECADE IN WORDS AND PICTURES

This season marks the American Conservatory Theatre's tenth anniversary. Founded in 1965 by William Ball, the company played its premiere season in Pitts-
burgh and became San Francisco's resident professional repertory theatre in January, 1967. From the beginning, Ball and the other founding members envisioned A.C.T. as a company that would bring together outstanding theatre artists from all over the nation to build an organi-
ization with a double purpose: to present an annual season of professional repertory performances in con-
junction with—and inseparable from—a full-time con-
servatory offering ongoing training and creative growth for all its members.

In its ten San Francisco seasons, A.C.T. has presented more than one hundred productions, including a reper-
tory drawn from the classics of world drama and distinc-
tive contemporary works; the Plays in Progress series of new writing; and special attractions such as musicals,
touring productions and distinguished visiting theatre companies.

To commemorate its first decade, the company has produced The A.C.T. Tenth Anniversary Book, a large

seventy-two page volume tracing 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 encompassing all of A.C.T.'s activities as the nation's largest and most active repertory theatre company.

Highlights include major essays and articles by William Ball, Allen Fletcher, Edward Hastings, James B.
McKenzie, Cyril Magnin and Paine Knickerbocker; pic-
tures and complete chronology of every repertory pro-
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photographs recalling memorable performances, per-
personalities and events in the company's history; comments from outstanding former A.C.T. actors, directors and playwrights; text-and picture surveys of the conservatory, Plays in Progress, Geary Theatre History and the A.C.T. company, past and present.

The A.C.T. Tenth Anniversary Book is on sale now in the Geary lobby and by mail order.
DESIREE UNDER THE ELMS

presented by

EUGENE O'NEILL
Directed by ALLEN FLETCHER
Associate Director: DAVID HAMMOND
Scenery by ROBERT BLACKMAN
Costumes by CATHY EDWARDS
Lighting by DICK EPPERSON
Sound by BARTHOLOMEO RAGO
Music by MICKEY HART & FAE MCNALLY
Choreography by SABIN EPSTEIN

THE AMERICAN CONSERVATORY THEATRE

THE CAST

Ephraim Cabot: RAY REINHARDT
Simeon: RAYE BIRK
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 ABE, WAYNE ALEXANDER, RANDI BLANCHI, JANE BOLTON, CYNTHIA BURCH, KRAIG CASSITY, LINDA CONNOR, KATHY DEAN, WILLIAM FERRIER, GINA FRANZ, BEN QUILTY, HARRY HAMLIN, BARTA HEINER, GREGORY M. ITZIN, DELORES MITCHELL, WILLYS L. PECK, JR., SUSAN PELLETIERO, CAROLINE SMITH

A Sheriff: MICHAEL KEYS HALL
His Men: TRABER BURNS, PETER SCHLICK

The Cabot Farm in New England, 1830

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

There will be two ten-minute intermissions

UNDERSTUDIES

Ephraim—Earl Boen; Simeon—Lawrence Hecht; Peter—Michael Keys Hall; Eben—Stephan Schmette; Abbie—Franchelle Stevinson; Dorr; Fiddler—Sabin Epstein; Farmer—J. Steven White; His Wife—Joy Carlin; Their Daughter—Candace Barrett; Elderly Farmer—Ross Graham; Sheriff—William Paterson

Stage Manager: JAMES L. BURKE

A DECADE IN WORDS AND PICTURES

This season marks the American Conservatory Theatre’s tenth anniversary. Founded in 1965 by William Ball, the company played its premiere season in Pittsburgh and became San Francisco’s resident professional repertory theatre in January, 1967. From the beginning, Ball and the other founding members envisioned A.C.T. as a company that would bring together outstanding theatre artists from all over the nation to build an organization with a double purpose: to present an annual season of professional repertory performances in conjunction with—and inseparable from—a full-time conservatory offering ongoing training and creative growth for all its members.

In its ten San Francisco seasons, A.C.T. has presented more than one hundred productions, including a repertory drawn from the classics of world drama and distinctive contemporary works; the Plays in Progress series of new writing; and special attractions such as musicals, touring productions and distinguished visiting theatre companies.

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Highlights include major essays and articles by William Ball, Allen Fletcher, Edward Hastings, James B. McKenzie, Cyril Magnin and Paine Knechelacker; pictures and complete chronology of every repertory production presented by A.C.T. in San Francisco; special photographs recalling memorable performances, personalities and events in the company’s history; comments from outstanding former A.C.T. actors, directors and playwrights; text-and-picture surveys of the conservatory, Plays in Progress, Geary Theatre History and the A.C.T. company, past and present.

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Although the company has hardly been idle since last May, the beginning of A.C.T.’s tenth anniversary season brought renewed activity involving our subscribers, the theatre-going public and Bay Area community.

THE SUMMER AT A.C.T.

To bring you up to date on what’s happened since the 1974-’75 season closed, the following is a brief resumé of events:

1. The company presented Cyrano de Bergerac and The Taming of the Shrew to Hawaiian audiences in Kauai and Maui for three weeks marking the professional inauguration of a new theatre at Leeann Cowd-

2. The company presented The Secret Bear. Mr. Ball has been active in various capacities and Shakespearean productions across the country. Mr. Ball made his New York debut directorial debut with Chekhov’s little-known farce in an off-Broadway production that was honored with 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 Actors Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as stag- ing several open for the New York City Opera. His 1959 Off-Broadway production of Under Milk Wood won the Lola D’Amour and Outer Cir- cle Critics’ Awards. In 1962, his produc- tion of Six Characters in Search of an Author proved another multiple award-winning and enjoyed an extended run in New York. After di- recting at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera, Natalia Petrova, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, Mr. Ball has been a recipi- ent of a Fullbright Scholarship, a Ford Foundation directorial grant and an NEA-NBC-SCA fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guild-
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THE SUMMER AT A.C.T.

To bring you up to date on what's happened since the 1974-75 season closed on August 10, our summer activity involved The RuPaul Class, which was extended through June 1.

- The company presented Contrary de Bergerac and The Taming of the Shrew to Hawaiian audiences in Honolulu for two weeks, marking the professional inauguration of a new theatre at Leonard Community College in Pearl City, outside Honolulu.
- Some 350 people from all over the country participated in the Annual Summer Training Congress from June through August.
- In conjunction with the Center Theatre of Los Angeles, A.C.T. presented Me and Beside Me at the Geary Theatre for eight weeks; the Geary house gave "I'm Hell Harry" for one week, Noel Coward in Two Keys for two weeks, Good Evening Free and Scapino for six weeks, all under A.C.T.'s auspices.

NEWS AND NOTES FOR 1975-76

As of the Sept. 19 deadline close of season ticket sales, 21,303 subscriptions had been purchased, with a few more expected to be received later this month. A.C.T. Managing Director, producing director of the Actors Theatre of Northern California, and former A.C.T. guest director for A.C.T.'s upcoming repertory production of The Merry Wives of Windsor, will be receiving order forms for the 1975-76 season and will be available for the month. A.C.T.'s Advanced Training Program is underway for the new season and the 1975-76 schedule will be released in first and second year sections. The 1976-77 season of the San Francisco Conservatory, which includes 160 young people between the ages of 16 and 18, has begun. The Conservatory will soon be planning special programs to be presented at various schools and for groups and organizations during the course of the year.

A.C.T. UPDATE: WHAT'S HAPPENING ON AND OFFSTAGE

The next 11 months are filled with a busy schedule of productions, which will bring the company through a wide range of volunteer services.

One member of the executive committee includes Carol (Mrs. Alan) Becker, Libby (Mrs. Mark) Cluett, Nani (Mrs. Charles) Dawson, Nenie (Mrs. Charles) De Limur, Peggy (Mrs. Robert) Gower, Rose (Mrs. John) Jenkins, Kay (Mrs. William) Kimpton, Ursula (Mrs. Marvin) Mclay, Sally (Mrs. An- thony) Torrance, Cora Walker, Diane (Mrs. David) Ware, Ruth (Mrs. Joseph) Bart, Eave (Mrs. Jerome) Gordon, Hope (Mrs. Edward) McCrum, and Helen (Mrs. Gilbert) Powers.

One of the yearly activities of the Friends of A.C.T. is co-sponsorship with the Programme of San Francisco, Inc., of a series of informal discussion forums of A.C.T. plays entitled Prologue. Open to the public at no charge, the first one-hour session is scheduled at noon on Nov. 24 at the Geary Theatre and will feature General Corporal's playwright Michael McClure and director Edward Hastings as they are roughing up the world for A.C.T.

BLACK ACTORS' WORKSHOP

A.C.T. launches a new program of training, the Black Actors' Workshop, for which auditions are now being held. The project, modeled on the highly-successful Asian-American Workshop inaugurated by the company in 1970, will include 28 weeks of instruction beginning Nov. 10.

Working closely with black community theatre representatives during the last two years, Sandra Richardson, A.C.T. associate director of the program, and A.C.T. executive director Edward Hastings, evolved a training schedule designed to develop technical skills of black actors and actresses in both black and mainstream theatre.

Classes will meet every other week on Monday and Thursday evenings and Saturday mornings. Admission to the program is by calling or writing Richards at A.C.T.

A.C.T.'S STUDENT MATINEE PROGRAM

Since schools resumed for the upcoming year, A.C.T. has been accepting orders from teachers for the Student Matinee Program, which offers special 10:30 p.m. weekday performances for school groups only at discount prices.

Now in its eighth year of operation, the program has been attended by more than 134,000 students and teachers. As A.C.T. moves through its Northern California Company, designed to introduce young people to professional theatre, each program also features an audience discussion with cast members after each performance and a complimentary study guide or informational handouts are prepared for teachers.

This season's Student Matinee Program includes special student performances of The Merry Wives of Windsor, Peer Gynt and The Taming of the Shrew. In addition, a special evening performance of The Dead Will All Be Well Nov. 3 exclusively for college student groups.

Interested teachers who have not received a brochure listing specific dates for student matinees now scheduled should contact Kathleen Danzey, A.C.T.'s group and student sales representative.

HAIGHT-ASHBURY FREE MEDICAL CLINIC BENEFIT

Haight Ashbury Free Medical Clinic's benefit for H.A.C.T. and Jessica Tandy, whom A.C.T. audiences saw last summer in Noel Coward in Two Keys, will be held at the Haight Ashbury Free Medical Clinic on Sunday, Nov. 9, at 7:30 p.m. at the Geary Theatre.

Following the reception and the concert, which will be attended by A.C.T. staff and other guests, there will be a Q & A session with Drs. Donald Knebel, John H. Johnsen and other physicians on the medical aspects of the benefit. A.C.T. will also host the event. The door charge is $25, and there will be no discounts on the door. Tickets can be purchased at the box office or by calling 982-2666.

To the audience...

Please - while in the auditorium: observe the "NO SMOKING" regulations; do not use cameras or tape recorders; no refreshments; phone calls not permitted. Please note the NEAREST EXIT AND THE LOCATION OF ANY ESCAPE STAIRS. In case of emergency, please obey the instructions of the stagehand or the city's board of supervisor for your convenience. Doctors may leave the building. The board of supervisors will determine the number of house seats to be reserved for house seats. Don't block or crowd the stage entrance. Do not block or crowd either exit or the fire escape. 

To the audience: be aware of any muscular strain and attend an A.C.T. class. Do not leave the building before the audience has been cleared. Do not leave the building before the audience has been cleared.

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was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broad- way, he co-produced The Sainthood of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver. He has served as a guest director in colleges and regional theatres and for two summers as a resident direc-
tor of the Eugene O'Neill Play- ing Festival. His directing credits include An Enemy of the People, The Dolly House and the Squaw Valley Community of Women. Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. In New York, he has directed many shows with an all-star cast and directed the Australian premiere of The HOT L. BOLTMORE at A.C.T. He has directed other A.C.T. productions, most recently, The House of Blue Leaves, Broadway, Street Scene and will stage General Cogitative this season. He heads A.C.T.'s new open play-
program, Plays in Progress.

EDITH MARKSON, Development Di-
rector, was instrumental in the found-
ing of A.C.T. in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident the-
atre movement since its beginning. Mrs. Markson was one of the foun-
ders of the Minneapolis Repertory Theatre, and was responsible for bringing the young APA Repertory Company there. In 1964 she brought William Ball to that theatre, where he first directed Charles' Aunt and Six Characters In Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson currently serves on the executive board of the Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she has also been a consultant.

LADY WILLIAMSON (See Acting Company for biography) directs The McTeer this season.

HOPE ALEXANDER-WILLIAMS, who has been seen Off-Broadway and in Bay Area stages and is in her second season at A.C.T., studied with Paul Sills at his Stone Theatre Workshop in addition to spending two years as an apprentice with his American Shakespeare Company. Her credits as guest artist at the Tulsa Little Theatre, the Temple University Theatre, and the University of Minne-
sota's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespeare Festival, include Kath-
erina in The Taming of the Shrew at Stanford Repertory Theatre, Miss Alex-
ander-Williams has also been a member of the Chicago Playwrights Program and in 1970 she appeared on Broadway with the Second City, in off-Broadway productions. In the last six years, she has appeared in several regional theatres and has played many roles in TV and films. Mrs. Alexander-Williams has been played in The Opening of the Eye, The Year of the Horse, and The Dinner Party. Her next appearance will be in A.C.T.'s Taming of the Shrew. This season, she will play A.E. in The Secret Life of Louis and as Ruth in the A.C.T. production of Waiting for Godot.

JOY CARLIN was graduated from the University of Chicago and has studied Drama at Yale Drama School and with Lee Strasberg. An original member of the Chicago Playwrights Program, she has appeared on Broadway with The Second City, in off-Broadway productions, and in regional theatres and has played many roles in TV and films. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, A.eneant, Paradise Lost, Dandy Dick, The Devotion ofjo, The Graffiti of 68, The Marriage of Figaro, Skeletons in the Closet, The Millionaires, and The Royal Ten 

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, has studied theatre for two years in Pro-

nada, Boston, Stanford, the Seattle Rep-

tice in Cleveland. She has appeared in several Shakespearean productions, her credits include Kate in The Taming of the Shrew, Helen in The Trojan Horse and Alice in The Dance of Death. She is also appearing in her A.C.T. credits are in the A.C.T. production of Waiting for Godot and in the House of Bernarda Alba (Antigua), The Cherry Orchard (Vanya), The Devil's Disciple (Richard II) (Queen Elizabeth), and Street Scene (Shelby Kaplan).

NICHOLAS CORTLAND, who re-
cently received his Ph.D. from the Psychology from Holstia University, on the island, studied at the A.C.T. Studio under Robert Lewis and Wynne Handman and, as the son of an op-
terating engineer, he learned to sail and to sail. He is a member of the cast of A.C.T.'s Mimer Theatre, which will be in the 1972 summertime program in London, England, and in the A.C.T. production of Waiting for Godot. This season, he will play the role of H.m. in Hail Scallywag! and of the Anthony, and the A.C.T. production of Waiting for Godot. This season, he will play the role of H.m. in Hail Scallywag!
was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver. He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwriting Institute with all an star cast and directed the Australian premiere of The HOT L.S rationale at A.C.T. He has directed his daughter, O'Neill's productions, most recently, The House of Blue Leaves, Broadway, and Street Scene and will stage General Courageous this season. He heads A.C.T.'s own new play program, Plays in Progress:

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is Executive Director of the Berkeley Repertory Company. Among the many companies he has directed for are the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera and the 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 director. Mr. Fletcher has directed the A.C.T. productions of Uncle Van- dy, Dido and Aeneas, Androcles and the Old Lace, The Hostage, Antony and Cleopatra and Pastoral Loss, as well as the Berkeley Music Theatre's later entered the repertory at the Stanford Summer Festival in 1967. He also di- rects the A.C.T. programs of Madam, 24 and The Producers of Madam, The Late

HUGH ALEXANDER-WILLS, who has been an actress at the Bay Area stages and is in her second season at A.C.T., studied with Paul Quigley at his Studio Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actors Lab. A profes- sional actress, singer and folk singer and the mother of a six year old girl, her appeared as guest artist at the Tusla Little Theatre and is a member of the Minne- sota's Pacific Conservatory of the Perfor- ming Arts, and at the Oregon Shakespeare Festival, also as a member of the San Francisco Repertory Theatre. In three previous seasons at the Shakespeare Festival he directed two plays and appeared in eight inc- luding the title role in Macbeth, Shakespeare's The Winter's Tale and Sir Thomas Moore in A Man For All Seasons. This season she has been seen as Estelle in Scapino. She has been seen at A.C.T. as Gremio in The Taming of the Shrew, Buckingham in King Richard III, Burleigh in Tonight at 3:30, and in Horatio and You Can't Take It With You.

JOY CARLIN graduated from the University of Chicago and has studied at the Berkeley Repertory Theatre of Lee Strasberg. An original member of the Chicago Playwright's Playhouse, she has appeared on Broadway with The Second City, in Off-Broadway productions and in several regional theatres and has played many roles in TV and films. Mrs. Carlin has seen in The Importance of Being Earnest, The Time of Your Life, The Seagull, The Best of You, The Best of All, I'll Take It With You, The HOT L.Balti- more, Pillars of the Community, Horatio, Street Scene, The Ruling Class, and she directed The House of Bernarda Alba for A.C.T.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, was trained for two years in New York under an M.A. in direct- ing from Tufts. She has taught acting at the Boston and Providence Rep- ertory and the Center for the Creative Arts in Provincetown. Mrs. Cole has been a guest actor at a number of colleges, spent a sea- son at Harvard, Stanford, the Seattle Rep- ertory and Children's Theatre, the Oregon Shakespeare Festival, where her roles included Kate in The Taming of the Shrew, Helen in The Women and Alice in The Dance of Death. Among her A.C.T. credits are The House of Bernarda Alba (Angustias), The Chery Orchard (Vanya), King Charles I (Queen Elizabeth), and Street Scene (Shelby Kaplan).

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of Arts degree in Theatre Arts from Smith College, where she appeared in productions of Celebrations Around the Moon and Bread Is Alive and Well and Living in Paris. Marcia was a member of the Creative Associates Repertory Company in San Joaquin, where she appeared in The King's Tragedy, directed by the Children's Peninsula Theatre Association.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continued as Espy's Conservatory doubles as an actress having appeared in Cyrano, Broadway, The House of Bernarda Alba, The HOT L BOSTON, Horatio, Street Scene, The Three Penny Opera and two Plays in Production missions. Mrs. Graham's sister is Vivian Vance.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continued as Espy's Conservatory doubles as an actor, having appeared in numerous A.C.T. productions, including A Midsummer Night's Dream, The Merchant of Venice, The Taming of the Shrew, The Miller, Jumpers, Street Scene, and The Three Penny Opera. In addition to A.C.T.'s presentation of Cyrano for the PBS series, Theatre in America, his television credits include two specials in México, one of which with his USO tours of more than 10,000 miles around Germany, Gypsies and Dolls, Mr. Graham appeared in three productions at the Stanford Summer Theatre.

CHARLES HALLOWAH, who was seen in the leading role in the world premiere of P. F. McCourt's Novel How The Cuckoo Came Next, his return for his fourth season at A.C.T., having appeared in Cyrano de Bergerac, The Three Penny Opera, The Bohemian Leaves, The Merchant of Venice, The Mystery, The Taming of the Shrew, Tonight at 8:30, Broadway, You Can't Take It With You, King Richard II, Pillars of the Community, Horatio, Street Scene and The Three Penny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau Sent in Jail, Pat in The Hostage and Burgoyne in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas and then spent two seasons at the Oregon Shakespeare Festival where he was seen as Tom in The Glass Menagerie. Mark Antony in Julius Caesar, Benedick in Much Ado About Nothing, Hotspur in Henry IV, Part I and Dromio of Syracuse in Comedy of Errors. The next four seasons were spent with the Westside Repertory Theatre, during which time he was seen as Rick in Sticks and Bones, Malcolm in Macbeth, and King Edgar in Two Gentlemen of Verona and Antony in the Cherry Orchard. As a member of the Oregon Shakespeare Festival, Mr. Olster has appeared in such productions as King Lear, The Merchant of Venice, Beatrix in Much Ado About Nothing, Laura in The Glass Menagerie, Cymbeline and Timon of Athens with the New York Shakespeare Festival at the Public in Central Park. He has played in The Great Wall of China, The Three Penny Opera Beatrice and Benedick under the auspices of the National Theatre of the United States of America's National Tour of Italy, and the Portland Shakespeare Festival. His A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Merchant of Venice, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

DANIEL KERN, who joined the acting company after two years as a fellow student in A.C.T.'s Conservatory training program and holds a B.A. from the University of San Francisco, where he worked with A. J. Antonin on the original Story Theatre. He was seen in the Bergerones Performance Project. The Company's production of Macbeth and has also performed with the Wexon Shakespeare Festival and the Cape Theatre of Berkeley. Mr. Kern's voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season as King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ringling Circus and The Three Penny Opera.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory playing the title role in The Country Wife and also appeared in The Merchant of Venice, A Midsummer Night's Dream, the New York Shakespeare Festival and San Diego National Shakespeare Festival, her debut of this season. At A.C.T., she was seen in The Taming of the Shrew, Tonight at 8:30, Broadway, You Can't Take It With You, King Richard II, Pillars of the Community, Horatio, Street Scene and The Three Penny Opera. She holds a Master of Fine Arts degree from Temple University in Philadelphia where she appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau Sent in Jail, Pat in The Hostage and Burgoyne in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas and then spent two seasons at the Oregon Shakespeare Festival where he was seen as Tom in The Glass Menagerie. Mark Antony in Julius Caesar, Benedick in Much Ado About Nothing, Hotspur in Henry IV, Part I and Dromio of Syracuse in Comedy of Errors. The next four seasons were spent with the Westside Repertory Theatre, during which time he was seen as Rick in Sticks and Bones, Malcolm in Macbeth, and King Edgar in Two Gentlemen of Verona and Antony in the Cherry Orchard. As a member of the Oregon Shakespeare Festival, Mr. Olster has appeared in such productions as King Lear, The Merchant of Venice, Beatrix in Much Ado About Nothing, Laura in The Glass Menagerie, Cymbeline and Timon of Athens with the New York Shakespeare Festival at the Public in Central Park. He has played in The Great Wall of China, The Three Penny Opera Beatrice and Benedick under the auspices of the National Theatre of the United States of America's National Tour of Italy, and the Portland Shakespeare Festival. His A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Merchant of Venice, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

DANIEL KERN, who joined the acting company after two years as a fellow student in A.C.T.'s Conservatory training program, holds a B.A. and a B.S. from the University of San Francisco. He was a member of the Cyrano company which was filmed for the PBS series Theatre in America. Mr. Kern has played numerous classical roles with the Oregon Shakespeare Festival. In his recent appearance with the San Francisco Symphony, his performance of Cassio's speech in Twelfth Night was a particular highlight. As a member of the Oregon Shakespeare Festival, Mr. Kern was featured in Iphigenia in Aulis, Troilus and Cressida, The Taming of the Shrew, Caesar and Cleopatra with the National Tour of the National Theatre of the United States of America, which has appeared in Iphigenia and Trojan Women, The Trojan Women, The Cherry Orchard, and The Three Penny Opera. His A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Merchant of Venice, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

FRED OLSTER, a former A.C.T. Summer Training Congress student, returned for his eleventh year as a fellow student in A.C.T.'s Conservatory training program, holds a B.A. and a B.S. from the University of San Francisco. He was a member of the Cyrano company which was filmed for the PBS series Theatre in America. A native of Brooklyn with a bachelor's degree from Brooklyn College, he has appeared in major roles with the Milwaukee Repertory Theatre, New York Shakespeare Festival and two Gentlemen of Verona and Amyn in The Cherry Orchard. As a member of the Oregon Shakespeare Festival, his appearance in The Merchant of Venice, Was and Cymbeline was featured in a special broadcast on Public Television. His A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Merchant of Venice, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

ANNE LAWDER was an original member of the Actor's Workshop, having appeared in two seasons with the Oregon Shakespeare Festival. In New York she worked for NBC, studied movement with Kuya Delakova and phonetics and ear training with Mrs. Lawder. She teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season as King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ringling Circus and The Three Penny Opera.

LAWRENCE HECHT, who joined the acting company last year as a fellow student in A.C.T.'s training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antonin on the original Story Theatre. He was seen in the Bergerones Performance Project. The Company's production of Macbeth and has also performed with the Wexon Shakespeare Festival and the Cape Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season as King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ringling Circus and The Three Penny Opera.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory, As Miss Joanna 1971, she was chosen as Grand Talent Winner in the 2nd annual competition. Last season she was a triumphant success, appeared last season in the title role of Cyra de Bergerac, The Three Penny Opera and in the World Premiere of A.C.T.'s Stirling in America, where she was seen opposite John Cleese, Celia, and Roger Livesey. In the late 1970s, she continued her long and successful career as an actress, appearing in a variety of films and television shows, including the award-winning television series The Waltons, in which she played the role of Miss Joanna. Her performances were praised by critics, who praised her for her ability to bring depth and emotion to her roles. She continued to work in television and film, with roles in productions such as The Waltons, and she even made a guest appearance on the popular television show Star Trek. Despite the demands of her acting career, she made time to continue her love of reading and writing, and she eventually went on to become a celebrated author and publisher, with her work influencing the lives of millions of people around the world. Her legacy continues to inspire and entertain audiences of all ages to this day. Overall, Deborah May's life and career are a testament to the power of dedication and hard work, and she will always be remembered as a true icon of our time.
CHARLES HALAHAN, who was seen in the leading role of the Cuckoo, returns for his fourth season at A.C.T., having appeared in Cyano de Bergerac, The Merchant of Venice, The Tempest, and The Taming of the Shrew. His past performances included A Night on the Orient Express, The Night's Dream, and The Taming of the Shrew. His performance in The Taming of the Shrew, at 8:30, Broadway, has been noted for its excellence. His portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

LOU ANNA GRAHAM, who played the character of Beatrice in the previous production of The Taming of the Shrew, returns for her second season at A.C.T. Her portrayal of Beatrice was lauded for its wit and intelligence. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

ROSS GRAHAM, who made his debut at A.C.T. in 1978, returns for his second season as a member of the Company. His portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

RICK HAMILTON graduated from the University of Texas and then moved to New York, where he played the character of Horatio, a member of the Company. His portrayal of Horatio was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

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STEPHEN SCHNEITZER, who co-starred in A.C.T.'s A Night on the Orient Express, returns for his second season as a member of the Company. His portrayal of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

MICHAEL KEYS HALL, who joined the Company after two years in television, returns for his second season with A.C.T. His portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

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ANNE LAWDER was a member of the Company's workshop. Her portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

WILLIAM PATTERSON joined the Company in 1978 after attending the A.C.T. Summer Theater program. His portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

SANDRA SHOWELL, who co-starred in A.C.T.'s A Night on the Orient Express, returns for her second season as a member of the Company. Her portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

DEBORAH MAY, now in her fourth season with A.C.T., co-stars in A.C.T.'s The Taming of the Shrew. Her portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

RAY REINHARDT, whose portrayal of Horatio in The Taming of the Shrew at the A.C.T. was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

FRANCIS TACE, who co-starred in A.C.T.'s A Night on the Orient Express, returns for his second season as a member of the Company. His portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

ANTHONY S. TAGEE is a graduate of A.C.T. who co-starred in A.C.T.'s A Night on the Orient Express, which was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

SUSANNA SHAPIRO, who co-starred in A.C.T.'s A Night on the Orient Express, returns for her second season as a member of the Company. Her portrayal of the character of Horatio, a member of the Company, was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film, and television work, co-starred in A.C.T.'s A Night on the Orient Express, which was praised for its depth and intensity. The Taming of the Shrew, which opened on Broadway, has been a great success, and has been lauded for its innovative staging and talented cast. The play received several awards, including a Tony Award for Best Direction.
LAWD WILLIAMSON joined A.C.T. after these years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry VI Parts II and III and directed productions of Two Gentlemen of Vernonia, Titus Andronicus, Henry V, Love’s Labour’s 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 IV, Cyrano and The Ruling Class, he also directed The Healers for the Plays in Progress series and directed The Matchmaker this season.

JAMES R. WINKER, who spent a year in A.C.T.’s Training Program prior to joining the acting company, holds a master’s degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Tendering of the Mail, 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.L.P. production of David Dances.

DANIEL ZIPP 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 Charlton Heston and Vanessa Redgrave. Mr. Zipp studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Stamm and Tom Mandy. He attended the Los Angeles City Schools Theatre Arts Horizons Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

Contributions (continued from p. 30)

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Apparently, America agrees. For Seville is already outselling every luxury import sedan.
appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: "Best Actress of 1973" for her portrayal of April in THE HOT BALTIC and "1973 Best Actress in a Supporting Role" as Grace in Ban Stop with Sandy Dennis. Ms. Walters played Dolly Levi in Hello Dolly at the Roundhouse for a year; opposite Dylan Cannon in Ninety Day Mistress; opposite Ray Milland in Angel Street; and played Sid Caesar's three wives in Pizza Suite at Diuny Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap; at San Francisco's On Broadway Theater for four months in Under the Yum Yum Tree; and at the Little Fox for nine months in Private Lives. Her movie credits include Pettula, Bullitt, Medium Cool and T.R. Baskin.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches these skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night's Dream, 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 BALTIC, Tonight at 8.30, Street Scene and as Rumble in The House of Blue Leaves. He is currently starring 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 Dangerous George and appeared last season in King Richard II, Cyrano, Street Scene and The Ruling Class. Bay area audiences have also seen him in Plays for Living, The Man Nobody Saw, For Sale, All the Caterpillars You Want and Time Bomb. His TV credits include Tales of San Francisco and he appeared in the film Harold and Maude.

LAWD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespeare Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry VI Parts II and III and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour's 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 directed The Matchmaker this season.

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DANIEL ZIPPI comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors and appeared in the Center Theatre Group production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlotte Heston and Vareesa Redgrave. Mr. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nita Fox, Terrence Scammel and Tom R. 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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Canlis’ Restaurant in the Fairmont

Bob Goerner

Whether October really will be a “second spring” this year is probably known only to those weather forecasters whose arcane techniques enable them to issue long-range predictions. As this is being written at the beginning of September, I have been noticing some early yellowing and dropping of leaves from the native trees and perhaps you know more about what’s coming than the rest of us. So if we are in for a short autumn and an early winter it behooves us not to delay our annual planting for spring color. Do it earlier, rather than later. This year is not the time for procrastination in the garden.

So let’s start with the annual bulb round-up, which might as well include corms, tubers and rhizomes. Headline of the list is daffodils, as always. Need I say the earlyisher the better bulbs? And perhaps this year you just might try something different. How about thinking small, instead of big? For a deck, patio or entryway try a pot or two of the bunch-flowered ‘tazetta’ hybrids such as ‘Cragford’, ‘Geranium’ or ‘Mata dor’. I notice that George W. Park (Greenwood, SC 29417) offers ‘Suzy’, a sun-proof fragrant bi-colored jonquil. Plants with a heavy, rosy red crown glazing against a bright yellow perianth. They say each bulb provides many 20-inch stalks, each bearing clusters of two to four very sweet smelling flowers. It’s also adapted for indoor culture. Are you getting tired of seeing ‘tulip’ color from this flower. Remember you have an alternative approach to starting tulips from corms. Tubers should be stocky eight inches or more in the hole. This is the cost has usually been comparable.

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Anemones are also offered as transplant in mixed colors of the ‘St. Bridget’ strain.

Gold, pink and white callas are the rhizomes referred to that take to October planting. They all like hospitable, moist, but well drained soil. If you’re in the fog belt the white calla will take a full sun situation but in colder climate, it needs protection from falling leaves. They need water to maintain the wet soil. The shaded variety needs more sun and perhaps a somewhat drier soil.

For northern color during late winter, spring and perhaps into summer, October is the top month of the year to plant. The trick is to anticipate the basic weather changes and get them in early enough to get a good start before the danger of cold snaps. Cabbage, Swiss chard and kale will stand up to frost. Or sow lettuce for succession planting. The seed is so inexpensive, it’s possible to get a lot of green up. Both the kale and cabbage will last until early summer. However, if you grow enough of them for a mix with others in a salad or to use in soups, you’ll find them delicious. The lettuce can be used in salads or in soups. The kale can be used in soups or as a vegetable side dish.

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Canlis' Restaurant in the Fairmont

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GARDEN ART

Anemones are also offered as transplants in mixed colors of the 'St. Brigids'.

Gold, pink and white callas are the rhizomes referred to that take to October planting. They all like humid, moist but well drained soil. If you're in the fog belt the white callas will take a full sun situation but inland reds and yellows need some afternoon shade. The colored varieties need more sun and perhaps a somewhat drier soil.

For no reason at all colored daffodils during late winter, spring and perhaps into summer, October is the top month of the year to plant them. The trick is to anticipate the basic weather changes and get them in early enough to get a good start before they dry out later on.

Thus far our white or pinkish onions sets this month along with transplants of broccoli, brussels sprouts, cauliflow- er, or kale could do well for you.

As San Francisco cable cars clang softly outside, you'll be pampered in an elegant cosmopolitan atmosphere. Whether very good or bad, you'll be getting to you on the theatre on time. For all theatre events, we purvey our superb cuisine until midnight. Piano bar and sumptuous private dining rooms are available. Cocktails 5 pm to 2 a.m. Dinner 5 pm to midnight. For reservations call 455-0133.

The unique touch of CEPHELIA...

Whether October really will be a "second spring" this year is probably known only to those weather forecasters whose arcane techniques enable them to issue long-range predictions. As this is being written at the beginning of September, I have been noticing some early yellowing and dropping of leaves from the native trees and perhaps we know more about what's coming than the rest of us. So if we are in for a short autumn and an early winter it behooves us not to delay our annual planting for spring color. Do it earlier, rather than later. This year is not the year for procrastination in the garden.

So let's start with the annual bulb round-up, which might as well include corms, tubers and rhizomes. Headline of the list is dractis, as always. Need I say the early shopper gets the best bulbs? And perhaps this year you just might try something different. How about thinking small, instead of big? For a deck, patio or entrance try a pot or two of the bunch-flowered 'Tazetta' hybrids such as 'Cragford', 'Geranium' or 'Mata- dor'. I notice that George W. Park (Greenwood, SC 29417) offers 'Suzy', a sun-proof fragrant bi-colored jon- quilla with a heavy red crown and white petals and yellow stamens. It's the last of the 'Tazetta' group that I'd plant. The third one I'd grow, if I had room, is 'Spangles', a Dractis hybrid. In the center is a bright yellow starburst with red petals and green stamens. It's my favorite of all the Dractis group.

Coral bells, there are many 20 inch tall, each bearing clusters of two to four very sweet smelling flowers. It's also adapted for indoor culture. Are you growing any of the old-fashioned white bellflower color from this flower. Remember you have an alternative approach to starting ranunculus from tubers: Nursery should be stockered at the beginning of the season but out in actual home use, the cost has usually been comparable.
Some people say that my father, August, is old-fashioned and just plain stubborn. He insists on making our wines in the unhurried, old-world way of his forefathers. Naturally, he has adopted some of the modern science, but not so much as to make chores a little easier, but when it comes to taking short cuts, my father just won’t budge. Sebastiani wines are still softened and mellowed in redwood casks, then further aged to peak of maturity in small, oaken barrels. It takes longer and is costlier, but it makes the difference between good wines and great wines. It’s a family tradition of three generations.

Because my father won’t change his ways, you can depend on the quality of our wines, and we wouldn’t have it any other way. You won’t either after you’ve tasted Sebastiani wines.

If you would like to learn more about them and how they are made, I’ll be happy to send you our free newsletter.

— Sam Sebastiani

PERFORMING BACCHUS
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 match of food and wine.

ALEXIS (Nob Hill, San Francisco, 1001 California Street, San Francisco—Reservations 865-4400)

OPINION: When Alexis Merzbach moved his restaurant into the present Nob Hill location—the year was 1965—he set out to create the most beautiful restaurant in the world; and he is reputed to have spent half a million dollars on the task. He may very well have succeeded; it is a dazzling Byzantine showplace of inlaid gold leaf, mosaics, jewel-encrusted doors and windows. Alexis sold his dream establishment three years ago, but his presence is still seen in every decorated mosaic and upholstered chair. Dinner at Alexis matches the opulent décor—sumptuous creations that hark back to the last century when Comstock nabobs ate legendary repasts on the same Nob Hill where the restaurant now stands.

It is now, of course, difficult to dine in the style of that era, but it is true that this calorie-defying era and get to the show in time. But service is swift and understanding, and if you arrive at 5:30, which is opening time, you’ll have a respectable two hours to indulge yourself and get down to roll the hill to the theater.

SUPER SUPPER: Share a bottle of French champagne; it’s the only way to start dinner at Alexis. Sip it as an appetizer; it will go equally well with the Langoustines Alexis—fresh crayfish cooked in a sauce of garlic, shallots, herbs, and white wine. Now order a bottle of Château Magdelaine ’66 from the extensive wine list (most wines are imports; California selections weak!) so it will be ready to drink with Alexis’s renowned lamb—the house specialty. The filet of lamb serves two people, meat of supreme quality, entirely free of fat, marinated for days in herbs and oil and onions, then browned over charcoal to pink perfection. Subtly seasoned wild rice and garlicly Tomato Provençale go lighty and well with the sturdy entree. Follow this with a tender Lorraine salad in an outdoor French dressing. Then, if you can hold it (remember the necklace)—order a Soufflé Grand Marnier. But, in any event, Café Filleté—strong, black coffee—is a must.

You may still have a half an hour to spend at Alexis, and you may enjoy this at a leisurely pace. There is no hurry to order. Please check the menu—knives are an absolute tempering agent.

You can dine simply from the impressive selection of seven Plats du jour for under $25 for two . . . but, if you’re along with us and indulged yourself as they did a century ago your dinner with wines, desserts, and appetizers will add up to at least $60 for two.

THE UNBEATABLE DUO—MUSIC AND WINE

In August of 1958, TIMG ran an article in the music section extolling the virtues of the "new type" of musical series sponsored by Paul Masson Vineyards. The series was called "Music in the Vineyards" and featured the singing of the famed Greek coloratura, Elena Nicolaidi; the well-known conductor, Ferenc Molnár; and the Hungarian pianist, Andor Vajda. The series was so successful that this first concert drew 400 people and made $1,000. In addition, that noted magazine credited the four-markable Fromm brothers—Paul, Arnold, Walter and Norman—with the concept of line music and fine wine being an unbeatable duo.

The concert concept was called "Music Rarely Heard," and while that may conjure visions of exotic jazz and blues, it was still in the classical mold that had found an appreciative audience. Over the next fourteen years the series continued to play—without a break—bering 900 for each performance. Tickets were, and still are, difficult to obtain—there is a mailing list of 13,000 regulars.

From that early beginning, "Music at the Vineyards" went on to become a nationally known artistic success and the recipients of public and private awards for Paul Masson Vineyards. Then they decided to make the music more accessible to the public and renamed the series "Music in the Vineyards" for "Music Rarely (If Ever) Heard." The result was an even greater success.

That series, "Vintage Sounds—1725" featured some of the top folk and jazz artists in the country, including John Fahey and folk singer Dave Van Ronk performed on one weekend; and the world’s greatest jazz and blues singers, Jon Hendricks, Jimmy Rushing, Louis Prima, plus jazz pianist Vince Guaraldi appeared the following weekend. The audience was young and beautiful, and "grooved" right in with the mellow atmosphere of the Mountain Vineyard, “Vintage Sounds” sold out at all four performances and all tickets were donated $1000 in profits to San Francisco chapter of the Musicians Union. The event has been presented to young (in heart) audiences every since 1972. The ‘75 series was just concluded—most successful year, we hear. In this country, however, the best measure of success comes from a different source—and here, too, the Paul Masson concerts proved their worth: the trend which "Vintage Sounds" established is now copied by other California wineries. Their "wine biz!"

WINE NEEDS MUSIC

The Garden Court of the Shera-
don-Palace has revived the custom of string music with its Sunday evening food and wine series.

"The San Francisco Quartet"—Ezio Pinza, and his wife, violin, Darien Spencer on viola, and Sharon O’Connor on cello — has performed its music of a number of years, including a series of live Chamber music broadcasts on radio. They have individually performed with the Nutcracker Ballet and Spring Opera orchestra, and as members of the Oakland Symphony and San Francisco Philharmonic Orchestra.

The music which accompanies the wine is Baroque, Classical, and Romantic; as well as popular and rag- time. It re-creates the colorful and elegant atmosphere known to those who visited the Palace Hotel during its great one-hundred-year history.

THE ART OF DRINKING

"In praise of wine many eloquent pens have run their course and those acquainted with this literature there are others who can profitably be added. These classics are, nevertheless, a little remote; they speak of the great peaks and summits, an air too rarified for most of us. The glorious vistas of the vintages and wines we may worship from afar, but what we should like to know and understand we can attain the lower slopes, how far have shillings will take us in the de-

ECCELLENT BURGUNDY/chardonnay. These few notes are, therefore, for those whose gurnie and ambition are more modest.

For to him who ne’er moists his lips, Life’s every demand wears a terrible shape.

Ode XVII, Martin’s Horace

“a TOAST, A TOAST, MY FRIEND”

Fred Cherry writes an off-beat “Personal Wine Journal” each week. Readers of this column may have a sample issue without charge by writ-

CAL HIGHLIGHTS
DANCE OF TIBET Proposal by Nino Rota. Musical score by Carla Bley. October 23
JERUSALEM SYMPHONY Conducted by Marek Janowski. October 22
Lulan Tse, conductor and guest soloist: October 20
David Barnaby and guest soloists: October 27
Music by Ross. Avni, Bentler, and others.
INDIANA A battery of drummers and instrumentalists from India Indian music’s master dancer, choreographer of the space, color, perspective, and spatial dimension. October 30
THE HAKSVEEN BALLET Two evenings with America’s master dancer, Martha Graham, featuring Lester Beley. November 1 and 2
Committee for Arts and Lectures, U.C. Berkeley
All shows performances begin 8 p.m. in Zellerbach Auditorium. Tickets $3 (concession) to $5 (members), Zellerbach Hall, U.C. Berkeley. 415-843-6500. For tickets outfits, major agencies.

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Marina in Magazines. Boris Godunov is a Polish Princess convinces that she should not interfere: Dariusz, the pretender Russian tsar. She greets her friends with a glass of wine.

Firstly, let me assure all aspiring explorers that all wise wine merchants welcome them. If your small order for the cheaper vintages has a chilly reception, you have quite obvi-

To PERFORMING ARTS.
Performing Bacchus

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.

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SAN FRANCISCO AS FILMTOWN
by JEFF GILLMAN

At long last, San Francisco is coming into its own as a film town. With the exception of Paris, there is probably no place else, including New York, where such a rich and diverse array of movies is being screened.

Every night, and often during the day as well, somewhere in the Bay Area, great films are being shown. During a recent two-week period, for example, you could have seen: a first-rate 1936 film at the Golden Gate; a recent British film at the Swiss Club; a French film at the Palace; a German film at the New Vic; a foreign film at the Opera House; or a foreign film at the Clay Theaters.

The Bay Area has become a real film town, and the audience there is as diverse as the films themselves. The Bay Area now has a real film culture, and it is growing every day.

The San Francisco Film Festival, which started in 1971, has been a resounding success. The festival has attracted thousands of people from all over the world, and it has become a major event on the cultural calendar of San Francisco.

The festival features a wide variety of films, from recent releases to classics, and it attracts both local and international filmmakers. The festival is also known for its open and inclusive atmosphere, which encourages dialogue and exchange.

The festival is a great opportunity for filmmakers to showcase their work and for audiences to discover new and interesting films. It is a major event on the cultural calendar of the Bay Area, and it has helped to establish San Francisco as a major film town.
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Every night, and often during the day as well, somewhere in the City Area, great films are being shown. During a recent two week period, for example, you could have seen two Yves Chouinard's perfect existentialist film, The Wages of Fear. In the same period, Novikoff has created the following and credibility that enables him to back up every film as obscure as Zerouno de Donnet.

The theater has a rather select audience, which is of course a community of cinéphiles who appreciate the films. The Silver Screen's films are typically shows in dark, inconspicuous tweed and sweaters. The audience is sophisticated and intelligent, and many foreign languages can be heard. All together, it is the best looking, most interesting crowd in town, save at the Opera House itself.

Novikoff took over the Clay Theatre in 1973 on the hunch that he had created an audience for first run films of quality, often including the latest and best subtitled reissues.

His latest venture is the Lumiere on Divisadero, just east of Polk St. (next to the tiny, cheap, and marvellous Palace Blues Restaurant). He bought the old Firehouse Theater building and has had it "done." It is now very stylish.

The price of regular tickets at the Surf and Lumiere is $2.50. The Clay is $3.00. You can buy a 4 for $7.50 which can be used at all three theaters any month. It breaks the price down to $1.75. There are also bargain matinees for $1.50 till 5:00 p.m.

There are also times in the city to equal the diversity and consistent quality of the Surf, Clay, Lumiere and the Film Noir Theater (next to the Clay, Surf and Lumiere) commitment to what he calls "difficult" films.

Just across the bay, however, there are two unusual film outlets that thrive in the intellectually charged atmosphere of Berkeley.

The Pacific Film Archive is one of the few institutions in the country, night 24, that is dedicated to the concept of film as literature. Like the Museum of Modern Art in New York, and the Cinematheque in Paris, the P.F.A. maintains its own collection of prints, and conducts regular showings of these films to gether with others which it obtains on a regular distribution basis.

Just now, the P.F.A. finds itself at a crucial turning point of problems and possibilities, and we plan to devote an entire article to it in its subsequent issue of Performing Arts. Know, however, that it is located. It is the location of the University of California Art Museum at 2621 Durant Ave, in Berkeley, and it screens everything worth seeing.

Admission costs $1.50 for one film, $2.00 for a double bill. You must also purchase a viewing card which costs 50c, and is good for six months.

The remarkable Berkeley theater is the Telegraph Repertory Cinema at 2519 Telegraph Ave., about four blocks south of the Gourmet Emporium. (You must look carefully for the small sign over the door.)

The two small studios—45 seats each—are upstairs over a store. Projections are not the best, but the facilities are limited to 16 mm. The programs however are remarkably varied. A two week selection, for example, included a good cross-section of film classics. Represented were Alan Reins, Bunuel, Hitchcock (early classic, not late corp., but classic), Hitchcock and classic of classics, Eisenstein's Ivan the Terrible.

Programs change each week, and six features (three in each studio) are shown every night. General admission is $2.00. Everybody's a student, but senior citizens, and recipients of welfare, Medi-Cal or foodstamps get in for a dollar. Not bad for three terrific films.

Back in the city now, to another theater. This one is the Times where admission is $3.00 anytime. The Times is located at 1249 Stockton St. It is old, and there is the pervasive odor of 40 years of pop corn.

An example of a recent program, however, included Bogart's second best, and least known late at the Beat The Devil. His best film, African Queen (script by James Agee); Blow Up and Zabriskie Point on a double bill; Mel Brooks' greatest film, The Producers; and the classic Man Of All Seasons.

Each double bill plays for two days only. Continuous showings start at 10:00 p.m. every day. For monthly programs, send a stamped self-addressed envelope.

If you wish, you can send a whole year's supply at once, and you will be sure to catch all of the films you missed when they played at the Surf, The Clay, The Gateway, etc.

The Gateway is a very classy standard movie theater on Jackson near Front. Jack Tillman, who operates the theater, is devoted to those somewhat trivial American films of the 30's and 40's that reek of nos- talgia.

At the Gateway, you are likely to see more than one Fred Astaire-Ginger Rogers movie on the bill every month. You will also see more popular Bogart films, and frequent showings of films with better than average casts. Carbo, Joan Crawford, Busby Berke- ley, and the Marx Brothers.

Thirty-five mm. prints are used exclusively. They are usually quite good, and are projected by the best equipment available, with the most up to date projection equipment.

Marge and John Buckley who own the Cento Cendar generally avoid erotic films. They like to explore a particular genre. If they are interested in spy thrillers, for example, they will hunt up every available film which have the definitive spy thriller festi- val. The Cento Cendar also offers a 4 for $7 plan.

The most off-beat commercial program in town is offered by Maury Schwartz at the Richelieu on the corner of Polk and Van Ness. Schwartz has assembled the best of San Francisco film scene longer than any- one. He pioneered the "art house" movement in the city. He is the director of the San Francisco Film Union. In the 50's, he brought the new trend, contemporary, new classic, Alec Guinness films to the city.

The Richelieu policy depends for support on a strong nuclear of groups as diverse as devotees of first rate opera and ballet films, and those of 3rd world liberation. Sooner or later, Schwartz plays something vital to the interests of almost everyone, and is good for business.

Another unusual program worth keeping track of is the Avenue Photographic Society at the Avenue Theater at 2650 San Bruno Ave. (Just off the James Lick Freeway at Silver.)

Every Friday night, you can see classic silent films accompanied by Robert Vaughan on the theater's splendid and unique Wurlitzer.

Silent films, were designed to be accompanied by program music. In which case in some cases accompanied the print for all its regular bookings, and in others was improvised by the theater organist.

Mr. Vaughan was around during the silent era, and is an expert at recre-
The Market Scene

Selecting an Investment Counselling Firm

by Jim T. Rea,
Executive Vice President
Registered Investment Advisors

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

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SAN FRANCISCO TO STAY BEAUTIFUL

Gloria Vanderbilt, artist/designer extraordinaire, will be honored with a festive reception hosted by Liberty House, San Francisco, and sponsored by San Francisco Beautiful for the benefit of its Student Fund and other projects. Wednesday evening, October 29 from 6:15 to 8:30 in Normandy Law Club.

Coinciding with the event will be Mrs. Hans Klussmann and Mrs. Richard K. Miller. In charge of arrangements are the Mesdames Arthur H. Stromberg, James Wiley and Leonard R. Ortega. The committee includes the Mesdames John Ritchie, Alberic de Laener, Joan G. Thayer, George S. Miller and Jennings D. Bakewell. Chairman of publicity is Mrs. Denise Terrill.

Coping with the volatile stock markets of the past few years has been almost as difficult as trying to write, produce, direct and star in a musical version of The Hundred Year War! Many individual and corporate investors found that making any investment decisions took increasingly more time away from their professions. Additionally, the scope of information needed to prudently manage one’s investments has increased at such a rate that professional management is more essential than ever to many investors. Yet finding the right service can be a problem in today’s marketplace.

Thousands of firms offer such services—over 3,000 bank trust departments, about 5,000 mutual fund companies, independent, registered investment advisors, mutual funds and stock brokerage firms—each with its own set of characteristics. None right for all investors, none have a uniformly good on good or bad performance. While absolute certainty in your selection is impossible, the following suggestions should help increase the probability of a better selection of your investment manager.

Start by determining the market value of your portfolio, your financial objectives, and if you are the type of investor that will want

Then you should see your stock broker. Many brokers have had the opportunity to observe and compare local and national investment counseling firms. Also, your broker probably knows your characteristics and is well qualified to suggest suitable firms to you. Depending on their experience with investment firms, your attorney, CPA, or even a close friend may also be able to offer assistance and suggestions. For the sake of our discussions, you may decide that your needs for personal service and market flexibility indicate an independent counselling firm. Limit your search to those firms that are registered with the SEC. While a guarantee of superior results, the SEC’s audit and disciplinary requirements give you an extra degree of protection.

Ask each firm on your prospective list to send you a brochure. Take plenty of time to study this material. Check the company’s investment philosophy against your own. It should be compatible with your short- and long-term objectives. Find out if its philosophy is based on the “buy and hold” strategy, or if it is active in market timing. Does the firm act as a stock broker for your account and receive commissions on transactions? Some managing partners will insist on objectivity and use the services of your ex-isting broker or another qualified member of the New York Stock Exchange to execute transactions. Who will actually handle your cash? Registered investment advisors seldom take possession of client cash or securities. Usually these assets are held by a bank, acting as custodian, or by the clients themselves. If your stock brokerage firm is non-registered, they are registered as you, the client, wish, and therefore, are always under your full control.

See if the company is affiliated with another firm, such as a bank, an insurance company or stock brokerage firm. Find out if investment counselling is its only service, a primary service, or of a secondary nature. Investigate who will you tell about the people in the firm. Their education and professional experience should be relevant to the field of investment counselling. Are they members of peer group associations? This may indicate their desire to keep current in their field.

Does their investment philosophy, structure and background of the people meet your requirements? If so, you are ready to meet them in
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SELECTING AN INVESTMENT COUNSELLING FIRM

by Jim T. Rea, Executive Vice President J. K. Dolan & Associates, Inc.
Registered Investment Advisors

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

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THE MARKET SCENE

Coping with the volatile stock markets of the past few years has been almost as difficult as trying to write, produce, direct and star in a musical version of The Hundred Year War! Many individual and corporate investors found that making wise and well thought out investment decisions is increasing more time away from their professions. Additionally, the scope of information needed to prudent about manage one’s investments is increasing at such a rate that professional management is becoming increasingly expensive to many investors. Yet finding the right service can be a problem in choosing.

Thousands of firms offer such services—over 3,000 bank trust departments, about 1,000 brokers—each independent, registered investment advisors, mutual funds and stock brokerage firms—each with its own set of characteristics. None right for all investors, none having been proven successful on good or bad performance. While absolutely certain in your selection is impossible, the following suggestions should help increase the probability of your selection of your investment manager.

Start by determining the market value (the portfolio growing or aged, whether the account is to be advisory or discretionary, and the amount of your investment will want). Then you should see your stock broker. Many brokers have had the opportunity to observe and compare local and national investment counselling firms. Also, your broker probably knows your characteristics and is well qualified to suggest suitable firms to you. Depending on their experience with investment firms, your attorney, CPA, or even a close friend may also be able to offer assistance and suggestions. Following any came of your discussions, you may need that for personal service and market flexibility and invest in an independent counselling firm. Limit your search to those firms that are registered with the SEC. While not a guarantee of superior results, the SEC’s audit and disciplinary requirements give you an extra degree of protection.

Ask each firm on your prospective list to send you a brochure. Take plenty of time to study this material. Check the company’s investment philosophy against your own. It should be compatible with your short- and long-term objectives. Find out if its philosophy is based on the “buy and hold” strategy, or if it is active in market timing. Does the firm act as a stock broker for your account and receive commissions on transactions? Some managers and advisors will insist on objectivity and use the services of your existing broker or another qualified member of the New York Stock Exchange to execute transactions. Who usually holds your cash? Registered investment advisors seldom take possession of client cash or securities. Usually these assets are held by a bank, acting as custodian, or by the client’s own bank. Your stock brokerage firm is usually not registered as the name. They are registered as you, the client, wish, and, therefore, are always under your full control.

See if the company is affiliated with another firm, such as a bank, a mutual fund company or a stock brokerage firm. Find out if investment counselling is its only service, a primary service, or of a secondary nature. The literature also will tell you about the people in the firm. Their education and professional experience should be relevant to the field of investment counselling. Are they members of peer group associations? This may indicate their desire to keep current in their field.

Does their investment philosophy, structure and backgrounds of the people meet your requirements? If so, you are ready to meet them in...
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Cathleen Ristow knows the glass of fashion is one of changing reflections — from hair to toe. Whereas certain standards are classical, and everlasting chic, drab is not the classical food and service in the Redwood Room at the Cliff Hotel appeal to San Franciscans like Cathleen Ristow, and to end-of-ton critics like Fortune: "Warmth and solicitude." Says Cathleen Ristow: "Comfort and soul. " For lunch and dinner, call 776-7774, Cliff Hotel, Garey and Taylor, San Francisco.

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person. Do so in their office rather than in your home or office. This will give you an opportunity to look over their facilities, bearing in mind that size alone has no effect on market performance.

Go prepared to ask a lot of questions. Good counselors expect them and are ready to answer them. Be willing to reveal pertinent information about yourself, such as net worth, size of your securities portfolio, cash reserves, income and liquidity needs and tax position. This information helps the counselor relate to your specific needs and allows the development of a suitable investment program for you.

During the interview, the advisor should give you more details about the firm's investment philosophy and its procedures for making investment decisions. Remember, they are two different things. The firm's investment philosophy is a general set of assumptions and objectives designed to increase the probability of superior investment performance. The procedure for making investment decisions is the ability to implement this philosophy and is just as important as the philosophy itself. Don't accept a philosophy that is "too complex to explain," or one filled with generalities. These might be clues that the manager has not developed his or her own investment strategies.

Be sure to check the experience of the person who will actually make investment decisions for your account. Ideally, your portfolio manager will have been managing money through at least two full stock market cycles—a minimum of eight years. He or she will be a Certified Financial Analyst or a candidate for the CFA designation and has at least passed the CFA's first examination.

In working with research people, is the manager looking for financial projections of the companies he is considering investing in, or for projections of the actual price of the stock? In other words, who makes the stock price projections, the portfolio manager or his research sources? On what basis are these projections made? Are these sources "in-house" or are outside people used? If "outside" research is used, find out who are and what their experience has been. Ask how timing decisions are made. With the increased volatility of the stock market, timing is becoming more important in the investment management process.

Your prospective manager should be able to explain what fundamental and technical characteristics he looks for when making a purchase or sale of a security in your account. To realize true economic growth, stocks must be sold at a profit, which makes self-interests just as important as buy reasons. Often this very important question is not examined closely enough by potential clients.

Also, ask the manager what kind of risk is appropriate for your account. Then ask yourself if you would be comfortable with those risk levels.

Ask if both stocks and bonds will be managed in your account, or if the experience or expertise of the firm is limited just to one. How would your cash be invested if you were not in the market? What other investment strategies would be considered for your account? Will he or she manage tax-free munics for you if they are appropriate for your tax bracket? If needed, will you be assisted in the prudent diversification of low cost basis stock?

Does the manager consider utilization of listed options or "going short" in your account and, if so, under what circumstances? Take your time and don't be embarrassed to ask a question twice.

One way to judge the manager's past performance is to ask to see his model portfolio that has similar investment objectives to yours. Don't settle for vague generalities such as, "This account outperformed the Dow Jones Industrial Average by X& cent." It might have outperformed the average, but still may not have been an exceptional performer. The other, surer way to evaluate past performance is to talk to one of the manager's clients. Only another client can answer the question, "Did he do what you hired him to do?"

There's one more measure of performance—the "Why." If account assets were shifted from equities to cash, why was this change made? Why or when would they be shifted back into equities? If there was a large amount of volatility within each year's performance, what caused it? Will it continue? Questions such as these will help you discover if the manager is sensitive to market and security timing.

You'll also ascertain if the manager views himself or himself as an "asset manager" rather than a stock selector or bond manager. Most important is his understanding that your money is to be managed in a manner most likely to achieve your investment objectives, and that you may not be committed to own either stocks or bonds if neither are attractive at given points in time.

(continued on p. 38)
AMERICAN MUSIC: “CLASSICAL” vs. “POPULAR”

by Charles Amirkhanian

In his perceptive book, Music in the United States, H. Wiley Hitchcock speaks of how we Americans came to speak of “classical” as opposed to “popular” music. These he re-labels our “cultivated” tradition and our “vernacular” tradition. The former term represents “a body of music that America had to cultivate consciously, music fairly exotic, to be approached with some effort, and to be appreciated for its edification, its moral, spiritual or aesthetic values.” He identifies the “vernacular” tradition as “a body of music more plebeian, native, not approached self-consciously but simply grown into as one grows into one’s vernacular tongue; music understood and appreciated simply for its utilitarian or entertainment value.”

At the outset of the 1800’s there was literally no schism between the two. Our ballad operas and our church music (including New England fuguing tunes) served both as music for spiritual edification and for social entertainment in the home as well.

It was during the first half of the 19th Century that American music slowly but surely divided off into two “camps.” An extraordinary territorial expansion was one of the causes. Music of the cultivated tradition was left behind in the older Eastern American cities which were geographically (and intellectually) closest to Europe. It was difficult enough for the pioneers moving westward just to survive. Land needed cultivating, not artistic sensibilities, and music (which had no apparent utility value) was looked upon as both wasteful and effete.

Another cause of our division into “cultivated” and “vernacular” traditions can be traced to the influx of 16,000,000 new immigrants who arrived in the U.S. between 1840 and 1900. Before 1840 most of our immigrants were from the British Isles. After this time they began to come from Germany, Scandinavia, Italy and Eastern Europe. As this was the height of the Romantic Period in European art on the Continent, our cultivated music began to be influenced by the art these new Americans brought with them. The flames of passion which fired the music of Beethoven, Schubert, Schumann, Mendelssohn, Liszt and Wagner now shone brightly in the music of the New Englanders Chadwick, Palme and MacDowell.

The characteristic Romantic tendencies toward a heightened sense of individualism, a desire for freedom and uniqueness, passionate emotions, and exotic forms of expression had their impact socially. Says Hitchcock, “Romantic art-music put a premium on the individuality of the composer. But if individuality and novelty were most highly prized assets of the composer, they also collided with the fundamentally conservatist tastes of the mass public which had become the principal patron of music. The agents of the new patronage were the public concert and the public opera, which had replaced the aristocratic salon musicale and the cathedral service as the principal forms for musical performance. Public concerts depended for their existence on the appreciation of a large, heterogeneous audience. Such an audience, with collective ears less finely tuned, less carefully cultivated than those of the earlier aristocratic patrons of music, tended to resist complexity and innovation in the musical language, just what the Romantic-era composer was striving for.”

In addition, the Industrial Revolution of this era brought about the refinement of wind and brass instruments (the addition of keyed valves to a wine glass, made wholly from Sauvignon Blanc grapes grown in our own vineyards. These grapes, among the first to ripen, have a beautiful fresh taste and fragrance.

To capture this quality, we ferment the juice in small temperature-controlled cooperage at 50°F. This cold fermentation keeps the fruitiness and aroma in the wine. It also enhances the trace of "fuming" or smokiness that inspired the descriptive name. Afterward Napa Fumé is matured and then bottled aged in our own tradition until it is ready for your table.

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In addition, the Industrial Revolution of this era brought about the refinement of wind and brass instruments (the addition of keyed valves to the trumpet), the development of the modern grand piano, and the popularization of the gramophone. All of these contributed to the growth of the “popular” music tradition in America.

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During football season, only American Airlines will be showing the NFL Game of the Week Highlights. On 747, 707 and DC-10transcontinental 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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For fingering notes, not to mention the increased power and precision of the piano, and composers were able to write a more complex music undreamt of by Mozart and Haydn, capable of expressing the wider range of passions toward which the age inclined. The new, more virtuosic music, often centering on the pyrotechnics of a piano or violin concerto soloist of dazzling skill, was playable by fewer and fewer performers (and almost no amateurs). Thus music for social occasions at home included less and less of the new cultivated music.

Furthermore, American composers of the cultivated tradition, eager to prove their competence to their European role-models, wrote music of great purity and seriousness, rarely venturing to interface with our vernacular tradition and rarely giving us music on American subjects. America was not nearly as advanced as the European countries in the area of scientific and technological achievements. But American classical composers disdained celebrating their steam engines, maps or railroads, fearing they would be looked upon by European critics as musical primitives. Meanwhile, vernacular composers, on the other hand, celebrated our steamboats, streetcars, ice cream, baseball and canals.

As we shall hear during this 1975-76 Oakland Symphony season, our American classical composers eventually took notice of this dichotomy and hastened to search for "an American music" which would express our country’s unique spirit and locale. Charles Ives, George Gershwin, Edward MacDowell, William Grant Still, Aaron Copland and Louis Moreau Gottschalk all utilized musical quotations from American vernacular music of all races and classes of people. Stephen Foster and Scott Joplin were genuine products of the vernacular tradition whose originality and talent have garnered them a status generally reserved for "cultivated" tradition composers.

Composer Charles Amirkhanian is music director of KFKE-FM radio in Berkeley.
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Sensible size, reasonable weight

An example is the 450SE Sedan. It’s smaller than America’s best-selling sedan outside Japan, but made in big-car room. What about gasoline mileage? A 450SE gets better mileage than any domestic luxury sedan. A combination of reasons tells us why:

The 450SE has a unique engine. An overhead camshaft configuration, this V-8 is smaller than any domestic example. Its electronic fuel injection measures out fuel only as it’s needed.

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No other manufacturer makes safety a more important element in car design. The results of this commitment are to be found in every model Mercedes-Benz builds.

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Advanced engineering and fuel economy. Two reasons why, after three years, Mercedes-Benz automobiles have a better resale value than any car made in America. And not just better—double. Who says so? Leading sources—and the automobile industry itself.

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HONG KONG SHOPPING

Bargains still to be found by the careful traveler

by Ernest Beyl

From time to time we like to take a look at the shopping situation in Hong Kong. At most know, the British Crown Colony has long had a reputation as a shoppers' paradise where the visitor could, in effect, go broke saving money.

In recent years Hong Kong's reputation as the bargain basement of the world has faded. Prices for almost everything are increasing all over the world, and, of course, prices are increasing in Hong Kong as well. The fact is though that by careful shopping the visitor to Hong Kong can still return home happy and proud of bargain purchases.

Resort Development

These days however the Hong Kong Tourist Association is trying to emphasize aspects of the Colony other than shopping. For years it has advocated the idea of Hong Kong as a resort area. There are fine sandy beaches and a fascinating countryside on many of Hong Kong's outer lying islands. Gradually some of these islands are being developed into fine recreational areas. As John Pain, executive director of the Hong Kong Tourist Association puts it, "in the 1970's Hong Kong is making the tourist aware of more than the standard attractions of the Harbour and the view from Victoria Peak. Today emphasis is placed on the beaches, outlying islands, the wealth of culture and the traditional Chinese way of life; attractions that will entice a visitor to stay longer."

John Pain is right of course, and a future report for Performing Arts readers will detail these developments. Here, though, we want to take one more look at the shopping situation since, in a certain sense, Hong Kong has been maligned by rumor that there are no more bargains there. This is nonsense. Further on are some examples from shopping experiences in February of this year.

Visitors to Hong Kong spend more money on shopping than in any other

Suddenly, everyone wants a car with sensible size, reasonable weight, good mileage and safety.

The Mercedes-Benz.

For some automobile manufacturer, a car with all of these qualities is years away. Every Mercedes Benz Sedan has them all right now.

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er comparable tourist destination. Gleaming hotel shopping arcades, bustling street markets and small side street shops are jammed with goods from all over the world. Shopping falls into two categories; buying duty-free goods, i.e. radios, cameras, watches, etc. and buying “software” e.g. arts and crafts, clothes and souvenirs.

Advice: when you shop in Hong Kong, really shop. That is, go from store to store and price objects carefully. Prices fluctuate, sometimes wildly. Here are a few general shopping examples:

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

There are still excellent buys to be had in top notch camera equipment. For example, the fine Nikon cameras and lenses from Japan. Here are some February Hong Kong prices in U.S. dollars for a 35mm Nikon camera, black body, with a 50 mm F 1.4 lens. Store A: $199.00, Store B: $200.00, Store C: $190.50. Compare that with prices in U.S. camera shops. You’ll be amazed.

A pair of blue porcelain Chinese lions, made in Peiking and purchased in the Chinese Arts and Crafts store in Kowloon — crated, insured and shipped, $600.00. Same Chinese lions as seen in a shop in San Francisco, $250.00.


Four tailor-made men’s shirts, fine Swiss cotton, monogrammed, $95.

A pair of prescription bi-focal spectacles with gold wire frames, $36.00.

The above prices were based on $4.70 Hong Kong to $1.00 U.S. which was approximately the rate of exchange in February.

Chinese Arts and Crafts

An excellent place to shop for Oriental arts and crafts in Hong Kong is the Chinese Arts and Crafts store on Salisbury Road in Kowloon. The store is run by the People’s Republic of China. All items come from China and the work is exquisite. There are carvings in jade, ivory, wood and stone; cloisonne, enamel and lacquer ware. Also porcelains, embroidery, carpets, fans, hand-made toys, screens, scrolls and jewelry.

Cloisonne

Cloisonne was developed in Peking and was called copper-body and wire inlaid enamel, which describes what it is rather well. Cloisonne was very popular in the years of the reign of Emperor Chingta of the Ming Dynasty (1455-1456 A.D.) In those days Cloisonne was known as “Chingta Blue.” The making of Cloisonne ware involves seven processes: body molding, wiring, soldering, coloring, firing, polishing and gliding.

The Twenty-Four Hour Suit

Even the Hong Kong Tourist Association states that perhaps the 24-hour suit is a thing of the past. There are still good buys to be made in tailor-made clothes in Hong Kong. Pick a good shop and give the tailor plenty of time. One good shop, personally researched, is Celtic Chin Ltd. Try her in the shopping arcade of the famed old Peninsula Hotel. She also has a shop in the Mandarin Hotel.

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A pair of blue porcelain Chinese lions, made in Peiking and purchased in the Chinese Arts and Crafts store in Kowloon — crated, insured and shipped, $600.00. Same Chinese lions as seen in a shop in San Francisco, $250.00.


Four tailor-made men’s shirts, fine Swiss cotton, monogrammed, $95.

A pair of prescription bi-focal spectacles with gold wire frames, $36.00.

The above prices were based on $4.70 Hong Kong to $1.00 U.S. which was approximately the rate of exchange in February.

Chinese Arts and Crafts

An excellent place to shop for Oriental arts and crafts in Hong Kong is the Chinese Arts and Crafts store on Salisbury Road in Kowloon. The store is run by the People’s Republic of China. All items come from China and the work is exquisite. There are carvings in jade, ivory, wood and stone; cloisonne, enamel and lacquer ware. Also porcelains, embroidery, carpets, fans, hand-made toys, screens, scrolls and jewelry.

Cloisonne

Cloisonne was developed in Peking and was called copper-body and wire inlaid enamel, which describes what it is rather well. Cloisonne was very popular in the years of the reign of Emperor Chingta of the Ming Dynasty (1455-1456 A.D.) In those days Cloisonne was known as “Chingta Blue.” The making of Cloisonne ware involves seven processes: body molding, wiring, soldering, coloring, firing, polishing and gliding.

The Twenty-Four Hour Suit

Even the Hong Kong Tourist Association states that perhaps the 24-hour suit is a thing of the past. There are still good buys to be made in tailor-made clothes in Hong Kong. Pick a good shop and give the tailor plenty of time. One good shop, personally researched, is Celtic Chin Ltd. Try her in the shopping arcade of the famed old Peninsula Hotel. She also has a shop in the Mandarin Hotel.
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there are still excellent buys to be had in top notch camera equipment. For example, the fine Nikon cameras and lenses from Japan. Here are some February Hong Kong prices in U.S. dollars for a 35mm Nikkor F4 camera, black body, with a 50 mm F2 lens. Store A: $193.00. Store B: $200.00. Store C: $190.50. Compare that with prices in U.S. camera shops. You'll be amazed.

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THE PALACE HOTEL—continued

his famously beautiful daughter, Nipsey, with a light rusted complexion, brown eyes and real Titian hair...

Describing the permanent boarders at the Palace between 1875-1885 there were often eight hundred. Major Truman wrote of “Sandy Austin, City Treasurer who became a debaucher and killed himself...” A professional gambler named Taylor, a man of excellent manner and good habits; the wife of Sewing Machine Singer and her four daughters and sons, all very good looking, well mannered and well educated and rich... Miss Dora Miller, fair and sweet looking and her chum, Miss Mary Eddy, extremely chic and vivacious...

Mrs. Chamberlain, a stately blonde who created a sensation in London... Miss Estes, a bit thoughtful looking... But in my opinion, the most beautiful girl of all was Miss Schneidefr, tall and straight as a spear, with lovely eyes and hair and carriage of a youthful queen.

Turning from such social history, consider the question in the spring of 1906, when the City lay in ruins. “When will the Palace be rebuilt?” Given the general assumption that the hotel would be reopened at the old site, there was debate whether to use the old walls, gutted by fire and stripped of their bay windows but still erect and declared by committees, engineers and architects to be safe and worthy of rebuilding. Nonetheless, the Palace Hotel Company decided to present to their guests an entirely new building.

Forty-five months later, December 13, 1909, the Palace Hotel reopened.

More than an event signalling the opening of a new building, this was a grand get-together on the part of the business men of San Francisco to honor this magnificent hotel, which like its predecessor claimed to be “the epitome of hotel excellence, the farthest advance in the science of hotel building and hotel keeping, built to last for all time.” The Palace symbolized completion of the city’s reconstruction—indeed, its rebirth.

Like those earlier banquets of 1875, and 1909, the Grand Centennial Ball on October 18, 1975 will be more than a sumptuous celebration—it will bring together 450 Californians for an evening of nostalgia and elegance, to honor the Palace on its one-hundredth anniversary and to inspire the continued strength of our statewide California Historical Society.

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SAN FRANCISCO TO CELEBRATE PACIFIC WEEK

The week of November 9 thru 16 has been officially designated to be PACIFIC WEEK in San Francisco. PACIFIC WEEK will be presented through the auspices of the Northern California Chapter of the Pacific Area Travel Association.

The function of the Pacific Area Travel Association is to promote travel throughout the many countries of the Pacific Area.

One of the most entertaining events of PACIFIC WEEK will be the FESTIVAL OF PACIFIC TRAVEL FILMS. The Festival will be held on Monday, Tuesday, Wednesday and Friday, November 9, 10, 12 and Tuesday at the Audubon Society in the Bank of America Building, California Street between Kearny and Montgomery, San Francisco. On each of these days there will be two completely different travel films programs; viewings will be at 11:30 a.m., 12:30 p.m., 3:30 p.m., 4:30 p.m., 5:30 p.m. and 6:30 p.m. Admission to the Festival of Pacific Travel Films is free and there will be loads of valuable door prizes given away free.

In addition to the Festival of Pacific Travel Films, there will be many of the city-wide events scheduled throughout the city, such as at Union Square, the Japanese Cultural Center, etc., and many of the city’s merchants will feature PACIFIC WEEK displays. Tourist offices, travel agents and airlines will also join in the promotion, and various personalities and speakers will make appearances throughout the city. There will also be scheduled some special art exhibits.

Further information will be forthcoming on the many other city-wide events that will be held during PACIFIC WEEK in the November issues of Performing Arts Magazine, San Francisco Opera Season and the Sunday Travel Sections of the San Francisco Chronicle-Examiner.

THE PALACE HOTEL—continued

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MARKET SCENE—continued

Some firms separate management and service functions. You should make a point of meeting the person who will service your account. Look for knowledge about income and estate taxes, as well as a close working relationship with your portfolio manager in order to tailor your program to your needs. Learn how many accounts he or she services. If it exceeds fifty or seventy-five, there may be some obstacle in meeting with you frequently and answering all of your questions.

Ask to see samples of the firm’s reports. Frequent, complete, accurate and understandable reports will be your primary tool for evaluating the capability of the investment firm.

Finally, you should discuss the fee. On the average, it ranges from one-half of one percent to one percent of the market value of the assets under management. You’ll find that most firms have a minimum, which is generally around $1,000-$2,500 per year. Fees are either payable quarterly or annually, in advance, and are tax deductible. Ironically enough, it’s to your benefit if the fee is on the high side. The best investment people and superior research are not inexpensive. The fee you pay will probably be the least expensive item of your total investment program. Brokerage commissions, income taxes and poor investment decisions are obviously much more expensive than the difference between the least and most expensive investment counselling firm’s fees.

One final suggestion: Once you have selected an investment counselor that meets the above suggested and your own, personal criteria, give him or her one full market cycle (about four years) to achieve your investment objectives. The only exceptions to this rule would be caused by either a disastrous performance on any one year, or a violation of any agreed-upon standards.

As stated in the beginning, nothing can guarantee the selection of a superior investment counselling firm, but some of the ideas in this article may help you avoid unnecessary errors.

We hope that this article will help you find the investment counselor that can write, produce, direct and star in a musical version of The Hundred Year War!!

If you would like a complimentary copy of J. K. Dolan & Associates’ “Institutional Description” brochure, please send your request to PERFORMING ARTS Magazine, 651 Brannan St., San Francisco, CA 94107.
MARKET SCENE—continued

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