



THE COMMONWEALTH OF MASSACHUSETTS
MARTHA'S VINEYARD AIRPORT COMMISSION
 COUNTY OF DUKES COUNTY



August 26, 1983

AIRPORT COMMISSIONERS

EVERETT A. ROGERS
 OAK BLUFFS

~~SHIRLEY KRISER~~ Robert T. Morgan, Sr.
~~WALTER EDGARTOWN~~

JOHN S. ALLEY
 WEST TISBURY

C. S. LOOK, JR.
 EDGARTOWN

CAROLYN CILLEN
 OAK BLUFFS

Airport Manager

~~ALBERTS MEYER~~

James D. Mitchell

P. O. BOX 190
 EDGARTOWN, MA 02539
 617-627-5535

Chief
 Regulations and Procedures Division
 Bureau of Alcohol, Tobacco & Firearms
 P.O. Box 385
 Washington, D.C. 20044-0385

RE: NOTICE NO. 477

Dear Sir:

From the Federal Register, I note that the Bureau of Alcohol is proposing rules regarding the establishment of two American Viticultural Areas and the one I'm interested in is Martha's Vineyard.

If the rules are proposed only for labeling and Marketing purposes, the Martha's Vineyard Airport Commission will not have any problems with the petitioned request. On the other hand, as Chairman of the Airport Commissioners, I would like to receive written clarification that the proposal will not include over-head protection regarding aircraft. If the rules are considering the establishment of such protection -- then it will greatly affect our only airport capable of handling Commercial and Commuter Airlines.

We would appreciate your comments on this matter and we thank you for your help.

Sincerely,

MARTHA'S VINEYARD AIRPORT
 COMMISSIONERS

C. S. Look, Jr.
 Chairman

ac

cc: Airport Manager

PAUL W. McCOMISH, INC.

ATTORNEY AT LAW

1112 Adams Street - P. O. Box 268 - St. Helena, California 94574

707 963-2796

September 14, 1983

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms
P. O. Box 385
Washington, D.C. 20044-0385

Re: Notice No. 477 (Martha's Vineyard)

Dear Sir:

I write on behalf of Heitz Wine Cellars, Saint Helena, California, objecting to the application for a viticultural area to be known as "Martha's Vineyard", as set forth in Notice of Proposed Rule Making Number 477, 27CFR Part 9, as published in the Federal Register, Volume 48, Number 151, on August 4, 1983. The position of Heitz Wine Cellars is that the proposed viticultural area, regardless of its boundaries, should not be designated "Martha's Vineyard" as a viticultural appellation. Our position is based on the following:

1. Establishment of the proposed viticultural area named "Martha's Vineyard" would violate Heitz common law right as an owner of the trademark and tradename "Martha's Vineyard".
2. Establishment of a viticultural area with the name "Martha's Vineyard" would deprive Heitz, as an owner, to continue its common law rights as a user of established tradenames, which include "Martha's Vineyard".
3. Establishment of such a viticultural area named "Martha's Vineyard" would unfairly deprive Heitz of the value of the good will and reputation which it has built around the words "Martha's Vineyard" over the past fifteen years. Such deprivation of the name "Martha's Vineyard"

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE TWO

as used by Heitz would have substantial economic detriment to Heitz.

4. Establishment of a viticultural appellation named "Martha's Vineyard" would deceive, confuse, and mislead wine consumers, media and wine writers who know and recognize wine labelling, and references to "Martha's Vineyard", as a trademark and tradename designation used by Heitz in connection with its finest premium varietal wines.

I. "Martha's Vineyard" is an established Napa Valley vineyard. Thomas May, in 1963, acquired the original twelve acres of their vineyard on which Cabernet Sauvignon vines had been planted, but at the time of his acquisition, a commercial crop had not been harvested. He later bought twenty-eight acres, planted in 1968-69, and now owns a total of forty acres all planted in Cabernet Sauvignon. From inception, the vineyard was known as "Martha's Vineyard" named after Martha May, the wife of the owner, "perhaps the most famous woman in the world of American wine, although few people know her last name and even fewer have met her or spoken with her... The vineyard lies at the northern end of the so-called Rutherford bench on the west side of the Napa Valley, a geological structure that runs southward toward Yountville. All along the bench, the soil is regarded as superior for Cabernet." See Terry Robards, San Francisco Chronicle, September 1, 1982, Exhibit one.

Reprints of articles that appeared in such media as the Washington Star (10-15-78), Redland, CA, Press Enterprise, February 1981, The Wine Spectator of December 1982, and the New York Times, (June 17, 1979) Exhibits two, three, four, and five, all attest to the national and international recognition given the Heitz label and mark "Martha's Vineyard".

Examination of the foregoing Exhibits leaves no doubt that wine industry members, wine writers, and the public recognizing the words "Martha's Vineyard" as referring to the finest of Heitz, in fact the finest in the United States, of red wines.

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE THREE

II. Heitz has acquired a common law right as a user of the mark "Martha's Vineyard".

It became apparent to Heitz, after the first crush in 1966, and as the wine was bottle aging before its release, that the grapes produced by "Martha's Vineyard" would produce a superior premium varietal wine - Cabernet Sauvignon. When analysis showed that these wines were of the highest quality and flavor, bouquet, and related characteristics, Heitz determined to develop its "Martha's Vineyard" mark and name to communicate to the industry and to consumers (1) the name and identity of the vineyard from whence it obtained the grapes and (2) the fact that its wine sold with the mark "Martha's Vineyard" would be of the highest quality. Again, illustrative of the national recognition and acclaim is Exhibit six, a reprint from the magazine Town and Country of May 1975. Your attention is respectfully directed to the significance accorded the mark "Martha's Vineyard" by its magnification on the label. There can be no question but that wine consumers recognize and associate the name with Heitz Wine Cellars, and that "... Joe Heitz's 1969 Martha's Vineyard Cabernet Sauvignon has been repeatedly proclaimed the finest red wine ever produced in the United States". The presence of the mark "Martha's Vineyard" written and applied on the label in a distinctive manner, has come to denote to members of the wine trade and the public a fine wine emanating from a single source of origin, namely, Martha's Vineyard. As an example of the degree of care and pride which the entire Heitz organization has for this wine, we call your attention to one lot of Cabernet Sauvignon, bottled in July of 1975, which had been prepared for public release was determined to have not reached the level of quality demanded by Heitz for wine so marked. Attached as Exhibit seven is your Certificate of Label Approval for this particular bottling.

Further evidence of the national recognition of the wines bottled under the Heitz tradename "Martha's Vineyard" is found in Exhibit eight, an excerpt from America's Best 100:

"Heitz consistently produces a

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE FOUR

Cabernet Sauvignon of the finest quality. He was the first vintner in California to put the vineyards source on the label. The reasons for the success of Martha's Vineyard are quite simple. The ground is perfect for growing grapes and the clone Heitz uses grows exceptionally well".

Additional newspaper and magazine articles, attached as Exhibit nine, are enclosed as example of media coverage which has accompanied the development of Heitz "Martha's Vineyard" over the years. Various authors, over the years, have recognized the importance of the Heitz mark "Martha's Vineyard", and which can be found in Treasury of American Wines, by Nathan Chroman, page 106 (1973); several works by the famous British wine authority, Harry Waugh, in his (a) Winetasters Choice (1973), at pages 83 and 97; (b) Pick of the Bunch (1970), pages 34, 62 and 63; and (c) Diary of a Winetaster (1972), pages 34, 108, 29, 151 through 154.

To include copies of all of the Heitz labels bearing the mark and name "Martha's Vineyard" would unduly burden this objection. Suffice it to say that a review of your files will establish that the Heitz label bearing the encircled words "Martha's Vineyard" have been approved by your office over lo these many years.

Heitz has acquired through adoption and use for over fifteen years the common law rights in trademarks and tradenames containing the words "Martha's Vineyard". These rights have been afforded statutory recognition under California and Federal statutes. We submit that if the BATF grants the pending application, it would be nullifying and violating subsisting and substantial trademark and tradename rights of Heitz.

Heitz, not having a vineyard or winery within the proposed area would, if the application is granted, surely be barred from using "Martha's Vineyard" in any way in connection

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE FIVE

with the labelling and advertising of its wines. The pending rule, if enacted, would irreparably damage Heitz in two distinctive ways:

1. It would effectively deprive Heitz of the ability to continue using the trademark and tradename "Martha's Vineyard"; and,
2. It would grant to other parties the right to use "Martha's Vineyard" in conjunction with the labelling, advertising and sale of wines, thus infringing upon Heitz proprietary rights and with the resultant irreparable economic loss.

The proposed action would take away valid and existing rights of Heitz and create similar rights in third parties - a classic case of denial of due process of law.

III. The proposed rule would deprive Heitz of its good will and reputation built around the words "Martha's Vineyard".

The Exhibits enclosed are replete with illustrations and evidence of the use by Heitz of its tradename "Martha's Vineyard" over the years. The United States Lanham Trademark Act of 1946, 15U.S.C. Section 1052 et seq., defines "trademark" at Section 1127 as follows:

"Trademark. The term 'trademark' includes any word, name, symbol, or device or any combination thereof adopted and used by a manufacturer or merchant to identify his goods and distinguish them from those manufactured or sold by others".

Under the foregoing statutory definition, "Martha's Vineyard" is a bona fide trademark of Heitz.

In addition, the designation "Martha's Vineyard" is a

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE SIX

tradename as this term is defined in the Lanham Act, 15U.S.C. Section 1127.

The use by Heitz in the United States of the trademark "Martha's Vineyard" for its wines serves three distinct purposes:

1. Identification of wine products and their origin; and,
2. Guarantees of the quality of the products; and,
3. Advertisement for the products.

As an identifying symbol, this trademark identifies Heitz wines and distinguishes them from competing products sold by others. As an indication of origin, this trademark signifies that all wine bearing said mark comes from a single source. The trademark need not disclose the specific name of the corporation that made the product or the place of manufacture; but consumers are entitled to assume that all products carrying the same trademark are somehow linked with, or sponsored by that single source. As a guarantee of quality, the trademark signifies to customers that all goods sold under it are of equal and consistent quality. As an advertising device, the trademark is instrumental in the creation and retention of consumer demand and function as objective symbols of the good will which has been established in products bearing the mark.

Obviously, the adoption by Heitz of the mark "Martha's Vineyard" and its development, was for the purpose of identifying this particular wine and distinguishing it from other Cabernet Sauvignons.

It is well understood that ownership of a mark is obtained and maintained through use and such use by Heitz of the mark "Martha's Vineyard" in the connection with the sale and

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE SEVEN

advertising of its wine establishes rights in Heitz to this mark. Section 14330 of the California Business and Professions Code provides:

Likelihood of injury to business, reputation, or of dilution of the distinctive quality of a mark registered under this chapter or a mark valid at common law or a tradename valid at common law, shall be a ground for injunctive relief notwithstanding the absence of competition between the parties or the absence of confusion as to the source of goods or services.

We submit that it is quite obvious that if the application pursuant to Notice 477 is granted, the possible use by anyone in the viticultural area of the name "Martha's Vineyard" will materially dilute the value of the Heitz trademark and the substantial good will and reputation which have been acquired, witness the many exhibits enclosed.

One might ask why Heitz, pursuant to Lanham Act, has not applied for registration of the trademark. Said Act, at Section 1052(e) provides that registration shall be refused "... when applied to the goods of the applicant is primarily geographically descriptive or deceptively misdescriptive of them ...". We must add, in the same breath, that the lack of registration will not deprive the trademark owner (Heitz) of any other substantive or procedural rights or deprive it of any common law rights acquired through use.

The likelihood of confusion of customers is beyond question. The likelihood of economic detriment and irreparable economic injury to Heitz if the application is granted, is beyond question.

IV. Heitz mark "Martha's Vineyard" is protectable.

The common law right of Heitz to protection of its trademark is valid, and protectable as a species of private property,

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE EIGHT

as evidenced by a Supreme Court decision which is as valid today as when it was rendered in 1897. In United States vs. Steffens, 100U.S.82; 25L.ED.550 (1879) the Court held:

"The right to adopt and use a symbol or device to distinguish the goods or property made or sold by the person by whose mark it is, and to the exclusion of the use of that symbol by all other persons, has been long recognized by the common law and the Chancery Courts of England and of this country, and by the statutes of some of the states".

The proposition that trademark rights are private property is universally accepted and not debated under modern law. See Interbank Card Association vs. Simms, 131Fed. Supp. 131, 133.

To grant the pending application with the name which the applicant has proposed, namely Martha's Vineyard, the Director would have to ignore both the proprietary rights of Heitz and the recognized standards of due process of law.

V. Conclusion.

We submit we have established that Heitz possesses common law rights in its trademark containing the words "Martha's Vineyard" which are threatened by the pending application before the BATF. Heitz commitment to and substantial investment in its tradename and trademark is obvious. The hardship to the applicant if its viticultural area is not named "Martha's Vineyard" is de minimus, while the potential economic damage to Heitz property rights is obvious and compelling.

We respectfully submit, that, in the context of the application before you under number 477, where the substantive rights in the mark "Martha's Vineyard" possessed by Heitz have not been challenged or called into question, any agency action which deprives Heitz of its substantive rights would be improper

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE NINE

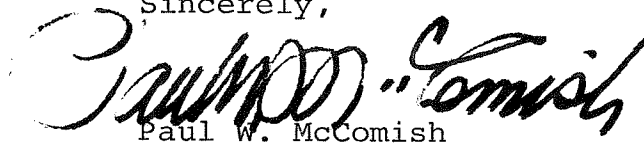
and not in accordance with law.

Finally, the public interest will be best served by the designation of a different name for the proposed area, as any delimited "Martha's Vineyard" viticultural area would clearly confuse and mislead consumers who have been exposed to and come to know "Martha's Vineyard" as a distinctive mark and name on the wine of Heitz Wine Cellars.

For the foregoing reasons, we respectfully submit that "Martha's Vineyard" is totally inappropriate as the name of a viticultural area proposed in Notice of Rule Making Number 477.

On behalf of Heitz Wine Cellars, we request the opportunity to comment, be heard and present witnesses at a public hearing on the proposed "Martha's Vineyard" viticultural area. Heitz believes that it would be helpful to the Director to hear from recognized and qualified retailers, writers, vintners and wine experts on the subjects mentioned above.

Sincerely,



Paul W. McComish

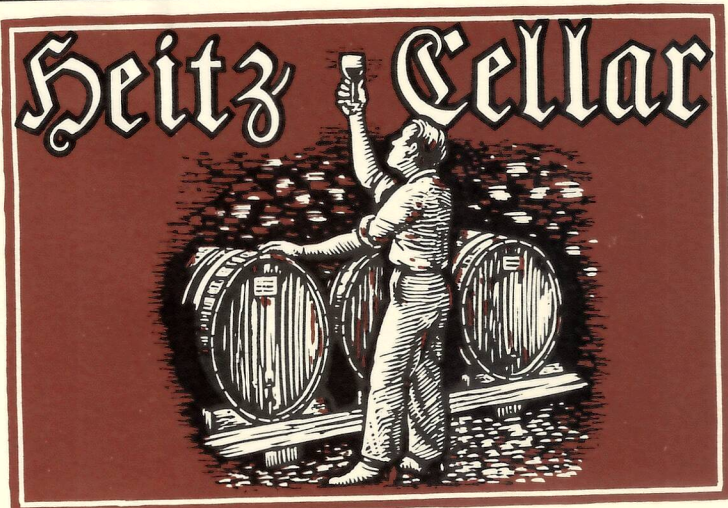
PWM:pr

Enclosures

VINTAGE 1975

Magnum

of a total of 2,400 Magnum



NAPA VALLEY
CABERNET SAUVIGNON



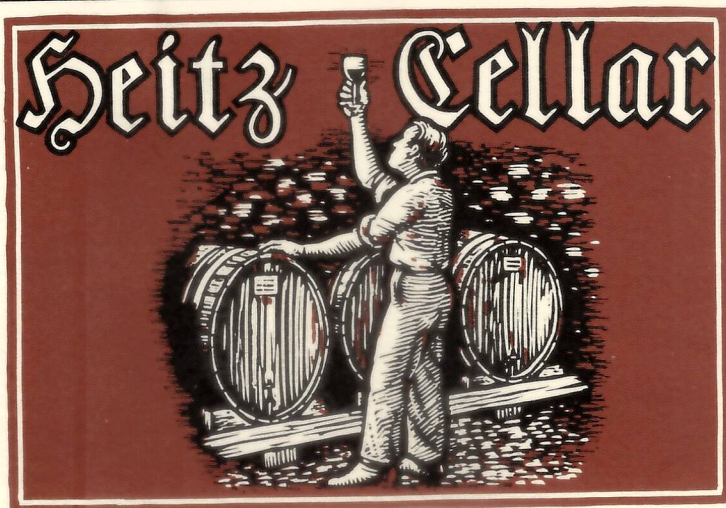
ALCOHOL 13½% BY VOLUME
 PRODUCED AND BOTTLED IN OUR CELLAR BY
HEITZ WINE CELLARS
 ST. HELENA, CALIFORNIA

VINTAGE 1972

Bottle

BOTTLED JUNE, 1976

of a total of 17,350 bottles



NAPA VALLEY
CABERNET SAUVIGNON



ALCOHOL 13½% BY VOLUME
 PRODUCED AND BOTTLED IN OUR CELLAR BY
HEITZ WINE CELLARS
 ST. HELENA, CALIFORNIA

VINTAGE 1978

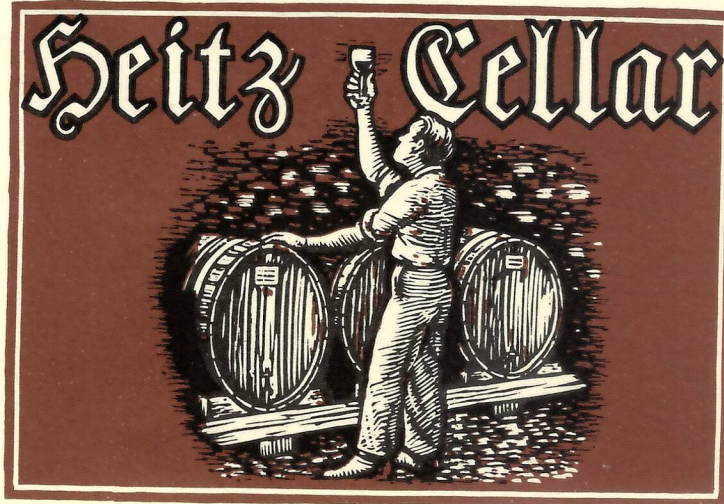
BOTTLED MAY, 1982

Bottle

of a total of 55,200 Bottles

Magnum

of a total of 2,400 Magnums



NAPA VALLEY
CABERNET SAUVIGNON

MARTHA'S
VINEYARD

ALCOHOL 13½% BY VOLUME
PRODUCED AND BOTTLED IN OUR CELLAR BY

HEITZ WINE CELLARS

ST. HELENA, CALIFORNIA

EXHIBIT
"8"

Martha's Vineyard Special Cabernets

By Terry Robards

SHE is dressed all in crisp cotton, a purple and white checked blouse and a lavender cotton skirt, and she is seated at a wooden picnic table set in an expanse of lawn. Nearby is an arbor festooned with jasmine, and the fragrance hangs in the warm afternoon air of the Napa Valley.

"I prefer red wines — they're more fun," says Martha May, perhaps the most famous woman in the world of American wine, although few people know her last name and even fewer have ever met her or spoken with her. She is the Martha of Martha's Vineyard, one of the best patches of Cabernet Sauvignon grapes in the nation.

The vines surround the swimming pool and the nearby house, and the property slopes gently uphill from the eucalyptus trees along Lincoln Creek toward the Mayacamas Mountains. Cool nights contrast with hot, sunny days, enabling the grapes to achieve the near-perfect ripeness needed to make wines of superb flavor.

In an unusual combination of talents, Martha and her husband, Thomas May grow the grapes here and sell all of them to Joe Heitz, who turns them into wine at Heitz Cellars, across the valley in St. Helena. It has been that way each year since the Mays produced their first commercial crop in 1966.

When connoisseurs speak of the best American red wines, they invariably mention the Heitz Martha's Vineyard, a Cabernet that is lush with fruit, that is complex, spicy and minty, vintage after vintage.

The 1974 was a bench-mark vintage in California, but Joe Heitz makes superior wine every year from Martha's grapes. It is the minty quality that sets the wine apart from other great Cabernets, yet the origins of this special flavor remain a mystery.

"We've discussed this at great length, but we honestly don't know the answer," says Tom May. "I don't think

it's the eucalyptus," he quips, "but Martha does throw a few eucalyptus pods into the gondolas as they go through the gate."

Joe Heitz also has been unable to solve the mystery of the mint. "I don't know where it comes from" he says. "If I did, I'd reproduce it in other areas."

Tom May says the mystery has to do with the soil. Martha's Vineyard lies at the northern end of the so-called Rutherford Bench on the west side of the Napa valley, a geological structure that runs southward toward Yountville. All along the bench, the soil is regarded as superior for Cabernet.

Tom and Martha bought the original 12 acres of their vineyard in 1962 from Dr. and Mrs. Bernard Rhodes, who had planted the vines in 1960 but never harvested a commercial crop.

The Mays bought 28 more acres and planted them in 1968-69, half in Cabernet Sauvignon and half in Riesling.

Earlier this year, the Riesling vines were eliminated and Cabernet Sauvignon was grafted onto the stalks, potentially increasing Cabernet production by 14 acres. Now Martha's Vineyard consists of 40 acres of Cabernet in all, with the final 14 acres likely to bear their first commercial crop in three to four years.

The yield from the vines is modest by Napa Valley standards, amounting to as little as three-quarters of a ton of grapes per acre in some vintages and never more than two tons. The Mays keep the yield low by paring their vines religiously. Low yields result in greater flavor intensity.

Joe Heitz, who worked for Gallo and Beaulieu Vineyard in his early years, was among the first in this country to name individual bottlings after the vineyards that produce the grapes, so long as the wine is exceptional. Besides Martha's Vineyard, Heitz Cellars produces a Bella Oaks Cabernet from grapes grown by the same Dr. and Mrs. Rhodes who planted the first 12 acres of Martha's Vineyard.

San Francisco Chronicle - September 1, 1982

EXHIBIT "1"

The Washington Star
Oct. 15, 1978

Californians you should know

To the lover of American wines, Martha's Vineyard has nothing to do with the tourist season in Massachusetts. Rather, it refers to a specific spot of land in the Napa Valley where Joe Heitz has harvested Cabernet Sauvignon grapes which have produced some outstanding wines.

This is one of the few California vineyards that we Eastern wine drinkers are familiar with, even though they may produce world-class wines. Why? As noted in a recent column on California white

"The best way to learn about California wines is by becoming familiar with the taste of wine made from each grape."

wines, the American system of identifying fine wines puts primary reliance on the type of grape used — Cabernet Sauvignon, for instance — with little association being given to the area where the grapes were grown.

Contrast this with France, where a certain taste is associated with a particular region. A Chateau Lafite-Rothschild may taste better than a Chateau Cofran, but it won't taste that much different. Both wines are from the Medoc, which means they are primarily made from Cabernet Sauvignon grapes. In the same manner, all red Burgundies are made totally of Pinot Noir grapes and thus have a family taste. The wines are labelled by region and not by grape, with the exception of the Alsace, which has bounced back and forth between being French and German in recent centuries. The idea in France is that, through centuries of testing, the right grapes have been matched with the right soil. By law, then, only certain grapes can be planted in certain regions.

We Americans, treasuring our freedom of choice,

can plant any grape anywhere, which makes for complications. As there may be dozens of different grape stocks in the Napa Valley, there is no one taste associated with Napa reds or Napa whites.

As a result we have to depend on the prestige of the winemaker and on the kind of grapes used. This is complicated, because only 51 percent of a wine needs to be of the grape specified on the label. Additionally, each winemaker may have a line of eight or a dozen varietals (named after the grape) with a good White Riesling but maybe a lousy Zinfandel. Finally, California vintners seem to love change, so the style of this year's Pinot Noir may be completely different from last year's.

Is it any wonder that we are tempted to sigh and say, "Ah, good ol' Chateau Figeac," and go back to it year after year, knowing that it makes only one red wine which, depending on the vintage, will taste pretty much the same year after year?

The best way to learn about California wines is by becoming familiar with the taste of wine made from each grape and by generally avoiding such generics as "Burgundy" or "Port." What is the taste of a Cabernet? A Petite Sirah? Once this is established, you can gradually learn the differences between a Heitz Cabernet and a Ridge Cabernet.

Concentrating on red varietals, begin with the Cabernet Sauvignon, one of the greatest grapes in the world and the source of the best that California has to offer. Wine made from it has a pungent smell and taste that connotes a vegetable overtone in many cases. Generally, a Cabernet can be identified by the pleasant taste of green peppers which can border on the taste of olives. It often has a drying quality, tasting pebbly or even dusty. At its best, the wine has several levels of taste; that is, changing as the liquid touches the various tasting

points of the mouth.

Pinot Noir in California rarely gives the taste that it does in fine Burgundies. In its best varietal form it is warm and earthy, often exhibiting a nice "gamey" quality. Sometimes, the aftertaste is that of slightly bitter, heavy, dark cherries. To differentiate, think of Cabernet as pungent and dusty and Pinot Noir as dark and earthy.

Next comes Zinfandel, believed to be Italian in origin but unique in name to California. The operative word here is "berry" for the smell and taste of classic Zinfandel is that of a blackberry that has just turned color but which is not quite ripe. It can be made into a fruity wine or vinified to resemble a Cabernet.

The Petite Sirah is derived from one or more grapes of the Rhone Valley and makes a warm, glowing, full wine at its best and a soft and flabby wine at its worst. Often it has a slight peppery taste, like its Rhone brethren, but this taste should not be confused with the green pepper of Cabernet.

Finally, the Gamay is the grape of Beaujolais, and at its best can produce a live, fragrant wine that can be described as "fruity." It is a great thirst-quencher and should be served cool.

There are other kinds of reds — Merlot, Barbera, Grenache — but few of

"A Chateau Lafite-Rothschild may taste better than a Chateau Cofran, but it won't taste that much different."

these are sold under their own names.

Once you have become familiar with the tastes of each varietal red wine, then you can follow the long, pleasurable path of matching them with the wine makers, the vintage, the regions and some day the specific vineyards.

EXHIBIT "A"

REOBARDS CAL PRESS ENTERPRISE Feb 1981

California wines best France's in Canadian taste test

NEW YORK — American wines often challenge French wines in tasting competitions these days, and the results often suggest that certain carefully chosen California wines are superior to the best that France can offer.

Wine Talk Terry Robards

Such contests are nearly always controversial because of the probability that wines from each country reach maturity at different times and because of the biases of the tasters.

Devotees of the great wines of Bordeaux contend that they need much more time to reach their peaks, that they tend to be far more awkward and coarse in their youth than the fine cabernet sauvignons of California, which are made from the basic grape of Bordeaux and often display great charm and finesse after only a few years in the bottle.

Because of Prohibition, which crippled the American wine industry until 1934, and because most American consumers did not begin to take California wines seriously until the early 1970s, there is virtually no supply of older American wines to compare with the fully mature wines of France.

As a result, direct comparisons are made almost entirely among the younger vintages, and the controversy seems never to be resolved. But as time passes and American wines continually defeat French wines in blind tastings, the volume of evidence grows. Now it has happened again, this time in Canada, where the bias in favor of American wines is probably less pronounced than in the United States.

Last Saturday at the Four Seasons Hotel in Ottawa, a group called the Society for American Wines, undertook a blind tasting of some of the best cabernet sauvignons from California against a group of top-rated Bordeaux.

Thirteen wines were involved, and California swept the first five places, defeating Chateau Lafite-Rothschild, Mouton-Rothschild, Latour, Mar-

gaux and Haut-Brion, all from the excellent Bordeaux vintage of 1970. The best result for a French wine was sixth place for Chateau Ducru-Beaucaillou 1970, suggesting that even within the Bordeaux hierarchy the most celebrated vineyards do not always capture the top prizes.

The outright winner was Sterling Vineyards Reserve cabernet sauvignon 1974, a dark, intensely flavored wine of tremendous character that sold for about \$20 a bottle when it was available. It probably still exists in a few stores, but I have not seen it recently. The 1975 Sterling Reserve, not quite as good, can be found for \$25.

Second place was taken by the Beaulieu Vineyards Georges de Latour Private Reserve cabernet sauvignon 1970, a wine of great finesse and complexity that is widely recognized as one of the best that this country ever produced. It was especially appropriate to make direct comparisons between this and the Bordeaux because they came from the same vintage.

In third place was the Heitz Cellar Martha's Vineyard 1974 cabernet sauvignon, a wine that has also attracted considerable attention among devotees of the best that California has to offer. The Martha's Vineyard of Heitz, like the Georges de Latour of Beaulieu Vineyards, is a special bottling from certain designated vineyards and should not be confused with the regular bottling from the same winery.

Two wines were tied for fourth: the Stag's Leap Vineyards cabernet sauvignon 1974 and the Beaulieu Vineyards Georges de Latour Private Reserve 1974. It is noteworthy that first, third and the two wines in fourth were from the great California vintage of 1974 which is acknowledged to be superior to most other years since 1968 and which may be one of the two or three best California vintages ever made.

The Ducru-Beaucaillou 1970, a second growth in the Bordeaux classification of 1855, a wine that often challenges the great first growths, finished sixth, followed by Chateau Latour 1970 in seventh and Chateau Lafite-Rothschild 1970 in eighth.

Next came another California wine, the Robert Mondavi Reserve cabernet sauvignon 1975, in ninth

place. This was a strong finish for the Mondavi, inasmuch as the winery's 1974 reserve was superior to the 1975 and pitting a 1975 from California against any of the great Bordeaux of 1970 was a severe test.

The Freemark Abbey Cabernet Bosche 1974 came in 10th, followed by Chateau Mouton Rothschild 1970 in 11th, Chateau Margaux 1970 in 12th and Chateau Haut-Brion 1970 in 13th. The seven cabernets from California would be on any list of the best from the Golden State, and the six Bordeaux need no introduction. All but the Ducru are first growths in the Bordeaux classification — the only first growths.

It can be argued with some validity that the best Bordeaux of the 1970 vintage are still years away from maturity and that the same tasting held a decade later would produce different results. Perhaps. It can also be argued that all of the California wines in the tasting were of intense character and strong personality, wines that tend to show well in their youth.

But for all those American consumers who have neither the patience nor the wealth to buy the greatest wines of France and squirrel them away in cellars for decades, what tastes good now is preferable. That is why such comparisons are valid, despite all the controversy.

New York Times News Service

EXHIBIT "3"

Martha's Vineyard

Tastings concur: Heitz Cabernet is outstanding

For many wine enthusiasts, Heitz Martha's Vineyard Cabernet Sauvignons are considered the benchmark for all other premium California Cabernets. At two recent tastings, the Martha's Vineyard Cabernets from 1966 to 1977 were evaluated—in 1971 Heitz didn't produce a Cabernet from Martha's Vineyard. In general, the results of the two tastings concur that each of the Cabernets displayed an intense color, eucalyptus/mint nose with elegant flavors—Ed.



by Joe Tarantino
CARMEL, Calif.—A group of 24 enthusiasts gathered recently at Chez Daniele Restaurant here to evaluate all 11 vintages of Heitz Wine Cellars "Martha's Vineyard" Cabernet Sauvignon. The wines were provided by Nielsen Bros. Market of Carmel and several California collectors.

As a whole, these wines are among the finest the state has ever produced. They exhibited firm structures and strong but controlled oak, curranty fruit, and mint in aroma and taste. The "Martha's" designation comprises approximately 10% of Heitz' 30,000 case annual production.

Here are my tasting notes with the wines listed by the group's preference:

1968—deep ruby, brown edge; mature, complex nose of subtle mint, clove-like spice, earth and herbal, cedary notes; very flavorful with beautifully married components; fruit intact, tannin soft, but perceptible in the slightly sweet finish.

1974—deep, dark ruby; mint/eucalyptus quality is quite apparent, along with vanilla, intense jam-like fruit; full-bodied, clean, complex fruit, showing earth, mint, and oak; very long finish carrying medium tannins.

1966—medium ruby, tawny edge; oak, fruit, mint, and slight truffle-like nuances in the nose; supple, medium-bodied, balanced, understated with good depth fruit and an appealing, slightly minty finish.

1970—very deep ruby; sweet oak and vanilla nuances vie with mint, open fruit, and weedy notes; rather bold and full on the palate; a wine loaded with fruit and still hard tannins; very full, lingering finish.

1975—medium dark garnet; faint mint, earth, and herbal notes with sweet oak and fruit showing great bouquet potential; broad, ripe flavors of rich currant fruit, full and generous with oak, tannin and acid in perfect supporting balance; lush finish.

1973—medium deep ruby; well-focused varietal aroma, offering earthy, slightly weedy and understated mint notes; a lean but flavorful, complex wine; tannin linger in finish.

1969—deep ruby/light garnet; subtle, understated earth, spice and mint; well-balanced with slightly chocolatey fruit; medium-bodied; a pleasant, graceful wine.

1976—garnet color; strong, open aroma of oak, ripe/sweet fruit with weedy, earthy notes; medium-bodied; ripe fruit, deep and complex; oak, tannin, and a bit of a mint linger.

1967—medium, deep ruby, brown edge; balanced bouquet of oak, cherry-like fruit, olive and mint notes; only weak cherry fruit flavors, tannin and a modest finish.

1972—dark ruby, with a faint brown edge; nose of mint, earth, subdued oak and olive notes; a sweet/ripe fruit quality quickly fades to reveal tannins that will outlive the remaining fruit.

1977—medium ruby; open, generous oaky aroma with black currants and mint; medium-bodied; oaky, ripe; well-balanced though tannin overshadows the fruit at present. Needs time.

• Tarantino is a free-lance writer living in Carmel, Calif.

by Edgar S. Burks, Jr.

NEW ORLEANS—One California winemaker who has developed a distinct personal style in Cabernet Sauvignon is Joe Heitz. This was made crystal clear during a recent vertical, blind tasting of every Heitz Martha's Vineyard Cabernet Sauvignon planned and executed by Dr. James White of Alexandria, La.

Heitz Cabernets are known for their intense depth of color, rich panoply of eucalyptus—mint aromas, and emphatic yet elegant flavors. Each of the dozen wines tasted exemplified these traits, albeit some better than others.

Impressions were varied, but the similarity of character in these wines was striking, as was the overall high quality. None of the wines were approaching over-maturity. Under good storage conditions, they will continue to improve or remain at their current levels for several years.

My ranking and impressions are as follows:

1968—very deep brick red; looked younger than its age; lovely, deep, rich Cabernet Sauvignon and cassis bouquet; very fine, rich and deep flavors with mint/cassis highlights.

1974—deep red, very slight tawny rim; deep menthol/eucalyptus bouquet; fine and elegant; good structure with strong oak finish.

1967—less intense, mature crimson; great Cabernet fruit with good acid balance; excellent finish.

1969—intense youthful brick red; minty-menthol with anise bouquet (quite exquisite); fruity, oaky, medium rich with good tannin levels; beautiful finish leaving mint sensations.

1970—slight tawny rim; beautiful cassis and rich Cabernet-oaky bouquet; good oak tannin balanced with fruit; finishes a bit short.

1973—deep ruby; minty/anise nose; rich concentrated Cabernet fruit.

1977—medium intense red; youthful bouquet; good fruit elements with mint and bell pepper overtones; good finish with good oak elements.

1966—medium opaque red with tawny edge; eucalyptus nose; very minty on palate with excellent Cabernet character—very good; at peak.

1976—medium red; light jammy/fruity nose; youthful jammy/spicy flavors.

1972—brick red with tawny edge; slight ethyl acetate nose; obvious oakiness; medium richness with medium finish.

1975—deep purple to rim; ethyl acetate and mint on nose; astringent with oak and skin tannins; very dry finish with low fruit concentration.

• Burks is a free-lance wine writer living in Shreveport, La.

EXHIBIT "4"

Reprinted thanks to the Wine Spectator.

305 East 53rd Street, New York, NY 10022
 Phone (212) 751-6500

MARtha'S
VINEYARD
↓

Quality from California

Suppose you are driving through the Napa Valley one day soon and want to buy a nice bottle of wine. You might consider stopping off at the Heitz Wine Cellar retail shop to pick up a bottle of cabernet sauvignon. If you are in luck, there will still be a few bottles of the 1970 Heitz Martha's Vineyard cabernet sauvignon. The price: \$40.

Up north, at Sterling Vineyards, the 1974 Private Reserve is \$20 a bottle and, down in Oakville, Robert Mondavi is getting ready to release his 1974 reserve cabernet at about \$24. There are already several late-harvest rieslings available here, such as Chateau St. Jean and Freemark Abbey Edelwein Gold, which are even more expensive.

Wine drinkers will argue endlessly over these prices but the winemakers are gambling that there are enough enthusiasts around willing to pay premium prices for special bottlings of fine wine. Wine enthusiasts are also arguing over the prices, but no one can honestly question the quality of the wine. California clearly has come into its own in the production of fine wines.

The Heitz Martha's Vineyard is an extreme example. It is one of the finest wines made



California's vineyards are producing wines which the experts acknowledge can stand up to any competition — even from France.

Moreover, California wine- | years, Burgundian whites, | prices. Sonoma Vineyards



Town & Country May 1975

EXHIBIT #611

Zinfandel!" exclaimed Tony, sitting precariously in the driver's seat and pointing at a young vineyard by the side of the road. "I'll bet you five to one those plants are Zinfandel. Look at that soil. Of course, they could be Cabernet or even Grignolino. Really can't tell exactly when they're not in bloom. Come to think of it, Joe Heitz mentioned not long ago planting a new stock of Grignolino near the winery. But still, I just have a feeling that's all Zinfandel."

Since few people know more about the California wine industry than Tony Kahmann of San Francisco's Wine Institute, I wasn't about to express any more of an opinion than a stupid "Uh-huh." In fact, as I gazed out the window of the car, my only thought was how could anyone ever tell the difference between the vines! Except for their size, they all still looked the same to me. For days I'd listened to Tony discuss every grape variety from the noble Cabernet Sauvignon to the ubiquitous Zinfandel to the lowly Carignane. We'd sat for hours together in the tiny office of Professor Dinsmore Webb, chairman of the prestigious wine faculty at the Davis campus of the University of California, trying to absorb as many technological details as possible pertaining to the current boom in California vine growing and wine making. We'd visited heaven knows how many wineries, tasting one Pinot Chardonnay after another and watching procedures, tasting one Riesling after another and studying wooden casks, tasting one Petite Sirah after another and speaking of tartaric acid and hydrogen sulfide.

To anyone seriously interested in wine, traveling today northeast of San Francisco Bay on Highway 29 is exactly the same exciting experience as making the drive in France from Dijon to Chagny down N 74. In Burgundy the excursion is through the small celebrated wine district known as the Côte d'Or; in California the equally small area is the Napa Valley. Both regions have been blessed by the gods, both display an unspoiled natural

beauty, and both provide some of the finest wines in the world. Exactly how and why, no one really knows. For decades oenophiles have marveled over such great French vineyards as Vosne-Romanée, Nuits St.-Georges, Volnay, and Meursault, all old aristocrats crammed side by side in a single kingdom of earth. Now the same intriguing phenomenon is evident in Napa, where, right and left of the highway, older vineyards are connected by more and more newly planted ones. The names of a few well-known producers like Christian Brothers, Inglenook, Beaulieu, and Mondavi provide some degree of orientation as you pass one directional sign after another indicating the locations of unfamiliar wineries: Clos du Val, Stag's Leap, Mayacamas, Veedercrest, Joseph Phelps, Heitz, Franciscan, Freemark Abbey, Hanns Kornell, Sterling, and so on. It's all very exciting, but it's also frustrating and a bit embarrassing. After all, I thought I knew something about California wines, but here in a single valley were literally dozens of premium ones I never heard of, much less tasted.

Of course all the North Coast activity is by no means limited to the Napa-Solano area, not with so many new vineyards and wineries springing up in the four other major districts: Sonoma-Mendocino to the north and just over the Mayacamas mountain range from Napa; Lodi further to the northeast; Livermore-Alameda directly eastward; and Santa Clara-San Benito toward the south. Nor should it be taken for granted

California's Premium Wines:

The Liquid Gold Rush

By James Villas

that any one of these highly productive regions for any extended period of time has been providing the superior wines which Americans and foreigners alike are slowly learning to respect—when, that is, they can find them. Actually, most large-scale expansion of the industry has occurred only during the past decade, and, incredible as it may seem, the current boom in distribution of top-quality varietal table wines (as opposed to the more common generic types) did not begin until about 1970. For close to a century California vintners have been forced to overcome one obstacle after another, and their ultimate success story represents still another example of American determination and fortitude.

Some date the beginnings of California viticulture as far back as the 17th century, when the Franciscans introduced the Mission grape (most likely of Spanish-Mexican origin) into what is now Southern California. During the following century the rough vines flourished prolifically, a large winery was set up by the Fathers at San Gabriel Arcángel Mission near Los Angeles, and wine (albeit of dubious character) was produced according to their needs. When, in the early 19th century, the Mexican government secularized the mission, the vineyards were abandoned and the wine presses left to rust. Fortunately, however, an American settler named Joseph Chapman planted some four thousand vines in 1824. He was followed by Jean-Louis Vignes, a Frenchman who brought the first *vinifera* cut-

tings from Bordeaux (the same superior rootstock grown today), and by the 1830s viticulture had become the principal industry of the Los Angeles area.

Although Vignes proved that the foreign vines could indeed be grown successfully on Southern California soil, it was a Hungarian nobleman, Colonel Agoston Haraszthy (now considered the father of California viticulture), who brought about the major transition from the use of Mission grapes to the European varieties by importing a hundred different *vinifera* cuttings plus six choicest rooted vines. One of these was the Zinfandel, the origins of which remain mysterious to this day.

Coming from a long line of wine makers in Hungary, Colonel was not only convinced that many types of the finest foreign grapes could grow in California but he took the initiative in 1861 (at the expense of some \$12,000) to ransack Europe for 100,000 cuttings from 300 varieties and distributing them up and down the state. It was also the general who first realized the enormous advantages of growing the superior varieties in the cooler northern region and, after organizing the Bu Vista Viticultural Society in 1863, donated to the society a prize 400 acres of widely sorted grapes in the Sonoma Valley.

During the Gold Rush the wine market prospered, and by 1870 the blossoming industry had received national recognition. Then began the series of events that would put a virtual halt to progress for a long time to come. First there was the economic depression of the 1870s, followed by the destruction of the vines by the dreaded phylloxera, a fatal plant louse that also wiped out most of the vineyards in Europe. Eventually the battle was won by grafting the diseased *vinifera* vines onto phylloxera-resistant eastern American roots (*reparis*), but the loss was great. A few years later still another disease, the Anaheim Pla

Of the 12,200 bottles produced exclusively from the grapes of a single 26-acre vineyard, Joe Heitz's 1969 Martha's Vineyard Cabernet Sauvignon has been repeatedly proclaimed the finest red wine ever produced in the United States. Already remarkably mellow, this wine has a enough tannin content to assure five to ten years' more bottle development. Those lucky enough to locate a bottle can expect to pay a crisp

Application for and Certification of Label Approval Under Federal Alcohol Administration Act

Part 1. APPLICATION

| | |
|--|--|
| <p style="text-align: center; font-weight: bold; font-size: small;">For Bureau Use Only</p> <p>Document Serial No.</p> <p>Universal Numeric Code Class and Type 8001</p> <p>Vendor Code 3935</p> <p>1. Identification (a) Brand Name HEITZ CELLAR</p> <p>(b) Class and Type (red) Napa Valley Cabernet Sauvignon</p> <p>(c) Plant Reg. No. or Basic Permit No. (B, R or O) Calif-W-279</p> | <p>2. The following permittee applies for a certificate of label approval for an alcoholic beverage to be introduced into commerce in containers bearing the labels affixed below.</p> <div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p style="text-align: center;">Heitz Wine Cellars 500 Taplin Rd. St. Helena, California 94574</p> </div> <p>3. State any wording, except required indicia on container, not shown on labels. (<i>Caps, celloseals, etc.</i>) If optional so indicate.</p> |
| <p>4. Applicant's Serial No. (<i>Required</i>) 75-2</p> | |

The applicant hereby declares, under the penalties of perjury, that to the best of his knowledge and belief all statements appearing in this application, including representations on labels and in supplementary documents, are true and correct, and truly and correctly represent the contents of the containers to which such labels will be applied.

| | |
|---|--|
| 5. Date of Application July 8, 1975 | Signature of Applicant or Signature and Title of Authorized Agent <div style="text-align: right;"><i>J. G. Heitz</i> President</div> |
|---|--|

Part 2. CERTIFICATE OF LABEL APPROVAL

This certificate of label approval is issued subject to the following qualifications and to the conditions on the back of this page.

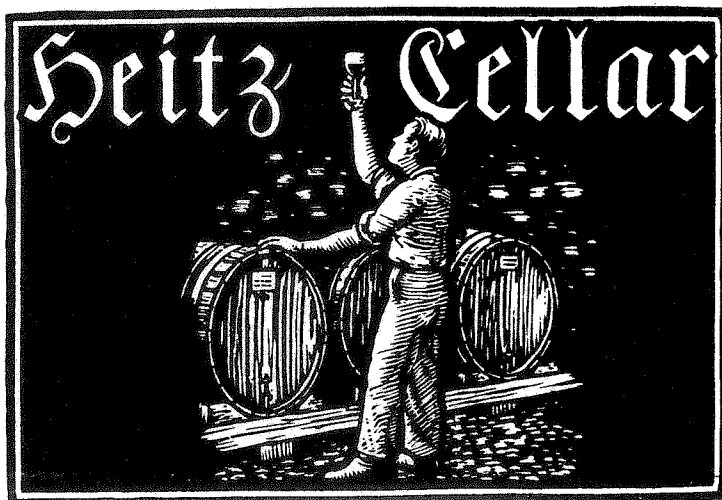
| | |
|-------------------------------------|--|
| 6. Date Issued AUG 8 1975 | Director, Bureau of Alcohol, Tobacco and Firearms <div style="text-align: center;"><i>Robert D. Davis</i> For Bureau Use Only</div> |
|-------------------------------------|--|

QUALIFICATIONS

A STATEMENT OF NET CONTENTS MUST BE BLOWN OR
BRANDED INTO BOTTLE OR CONTAINER.

AFFIX LABELS BELOW

LOT MZ-1 BOTTLED JULY, 1975
A non-vintage Cabernet Sauvignon, 50% from Martha's Vineyard



**NAPA VALLEY
CABERNET SAUVIGNON**
ALCOHOL 12% BY VOLUME
PRODUCED AND BOTTLED IN OUR CELLAR BY
HEITZ WINE CELLARS
ST. HELENA, CALIFORNIA

EXHIBIT "7"

See Instructions and Conditions on Back

America's Best 100
1980 by C. Paul Luongo

with its quality, his money will be refunded or the meat replaced. A less regular customer may be required to bring back a portion of the unsatisfactory product. They charge twelve to fifteen percent more than other butchers, but customers don't mind. "It's like going into Tiffany's—you know very well that you're going to get a flawless, high-quality product," Stanley explains coolly.

The brothers have recently found time to start a Steak-of-the-Month-Club, which provides gift steaks twelve times a year for their special clientele. In the future, they envision a larger establishment where customers would be escorted, in white aprons, into the freezing room to select their own cuts.

Stanley and Leon bring four generations of experience to their trade. Their great grandfather was a cattle farmer in Austria (and mayor of his town) in the 19th century. Their father, Morris, brought the family meat business to America, opening a shop in Boston in 1903, then moving to Manhattan in the '30s.

Marilyn Monroe was one of the Lobels' first "name" customers. Now they serve any number of well known people. In fact, when the British royal family visits New York, the Queen's chef shops at Lobel's.

America's Best! CABERNET SAUVIGNON

Heitz Cellars Martha's
Vineyard

707-963-3542

Joseph Heitz, President

Heitz Wine Cellars
500 Taplin Road
Saint Helena, California 94574

At a recent wine tasting of Cabernets from the 1968 California vintage, tasters for *The San Diego Grapevine* awarded Heitz Martha's Vineyard Cabernet Sauvignon seven out of eleven first-place votes. The wine was said to have "beautiful color," "a com-

EXHIBIT "8"

A

thi

pr
ch
inf
Lu
the
tar
be
no
tio

plex, earthy, minty nose," and "immense fruit and tannin." The wine has won comparative tastings against Chateau Lafitte-Rothschild and Chateau Mouton Rothschild, as well as other famous Bordeaux wines.

Andre Tchelistcheff, legendary California wine maker, ranks Joe Heitz among those "truly inspired individuals who treat every bottle as though it were a beautiful lady." Heitz consistently produces a Cabernet Sauvignon of the finest quality. He was the first vintner in California to put the vineyard source on the label. The reasons for the success of the Martha's Vineyard are quite simple. The ground is perfect for growing grapes and the clone Heitz uses grows exceptionally well.

For proper tasting of the Martha's Vineyard, Joe Heitz says, "Let it breathe in the glass, twirl it so that the air mixes with the glass of wine. But don't refrigerate it. The wine should be served at room temperature. If it's too cool, warm it in the glass with your hand." He chooses the years '68, '69, '73, and '74 as the peak years from his Martha's Vineyard Cabernet.

It takes four years to make a bottle of Martha's Vineyard Cabernet Sauvignon. In the fifth year, half of the inventory of Martha's Vineyard is available for sale. The wine is modestly priced when first introduced, and as the wine ages and improves the price rises. Heitz's Martha's Vineyard Cabernet might cost more than \$50 per bottle in the last year of release, when only thirty cases are left.

Heitz has been running his vineyard since 1961. He began making Martha's Vineyard Cabernet in 1965, when he bought grapes from Tom and Martha May (Mrs. May is the vineyard's namesake). He has kept his operation small, so he's personally familiar with every drop of wine in every cask. Everybody at the winery is involved in each phase of the wine making, from crushing and fermenting to racking, washing barrels, and filtering. Heitz, his son, and his wife frequently taste each of the wines.

The reputation of California wines has soared in recent years due to a massive amount of research in all facets of the wine industry. Heitz need not advertise, as there are 300 shops on his waiting list in California alone. He has a 7,000-name mailing list and a tasting and sales room. Here you can have a free sample of some of Heitz's wines, though the Martha's Vineyard Cabernet is opened only on February 1, the traditional release date for each vintage.

Boutique Is Misnomer In Winery Jargon

By ROBERT LAWRENCE BALZER

Words have a way of creeping into currency, often without rhyme or reason. In the local and even national parlance of winebibbers, the proliferating small wineries springing up like mushrooms in every wine district along the California coast are being bunch-described as "boutique" wineries.

The obvious etymological aim was to set apart the one-family operations of very limited production, even well below the 10,000-case-per-annum quantity which properly defines a small winery on the California scene. "Boutique" is a French word for a quaint little shop. Alas, merely as a diminutive, the word is loaded — in more ways than one.

THERE'S SELDOM anything quaint about even the smallest winery. And a tendency to equate smallness with fine quality is also fallacious. Some of the most miserable wines I've ever poured down the drain came from small, amateurs-in-charge wineries. And some of the most memorable Chardonnays of recent tastings have come from multi-million-dollar installations of temperature-controlled cellars glistening with stainless steel and of outlandishly expensive equipment.

"Boutique" cannot properly have any relevance to price either. Very often, cost-per-bottle factors in the very small wineries are outlandishly out of balance in the value scale. Measured, as they are by Joe Heitz on hours of hard work, personally done, in relation to quality, such as his memorable Cabernet Sauvignon vintages from Martha's Vineyard, he's entitled to fair price, which, to snap-judgment observers, is sometimes high.

Most of California's extra-small wineries, producing "custom-made" deluxe varieties as "Sunday wines" not for everyday drinking, invariably peg the price beyond \$5 and often closer to \$10.

SINCE ITS FOUNDING in 1893, the Concannon winery has been a one-family operation, small only in size but big in reputation in every wine lover's book. When, on a recent round of visits to local wine emporiums with his Southern California sales representative, Joe Concannon was dismayed, almost distressed, when a young wine merchant rebuffed their efforts with the excuse that the shop (a real boutique) featured only wines "from the little 'boutique' wineries."

"How small do you have to be?" was his perplexed rejoinder.

What the not-so-hep merchant missed was a chance to get a few cases of Concannon Livermore Valley 1975 Rkatsiteli (rur-kot-si-TELL-ee) from the total 200 cases for the whole United States.

The grape cuttings of this vine from the Georgian provinces of Russia came about in an exchange program with the Vavilov Institute. The first crop produced a rather thin, high-acid wine but taught Joe and Jim Concannon a few lessons in both pruning and harvest timing for the vines' real potentials. The 1975 edition was really superb, good enough to double their planted acreage of the exotic variety.

Want yourself lucky to get a small amount of the 1975 vintage of this crisp, zesty and dry silky white wine at \$10.

WHILE YOU'RE ABOUT it, don't miss the new release of Concannon Zinfandel Rose from the St. Amat Vineyard of Amador County in the Sierra Foothills. It's too late for any of the sensational '75 Muscat Blanc — the whole vintage of 2,000 cases was sold out in 30 days — but the '76 Muscat Blanc is due for release March 1 at \$4.

There are a half-dozen big wineries in California that could hold Concannon's entire 100,000-gallon production in one of their smaller storage tanks but I would be loathe to call Concannon a "boutique" winery. Diminutive in meaning, it is not.

TOP CALIFORNIA CABERNETS

1967-1972

"Oldies, but goodies!"

Most of these wines were covered in my publication of a year ago, which ranked 20 top Cabernets. In case you missed it, here's the list (revised slightly, as noted in the subsequent text; and, like Little Richard, it may be timeless):

Settle & Co Summer 1977
 Research + Reflections on California Wine
 Industry
 John H. Wain

| <u>Rank</u> | <u>Wine</u> | <u>Suggested California Retail Price*</u> | <u>Recommended Aging</u> |
|-------------|---------------------------------------|---|--------------------------|
| 1 | 1969 Heitz "Martha's Vineyard" | \$35.00 | 2-3 years |
| 2 | 1968 Heitz "Martha's Vineyard" | \$40.00 | 2 years |
| 3 | 1968 Beaulieu Private Reserve | NA | 1-2 years |
| 4 | 1970 Beaulieu Private Reserve | NA | 2-3 years |
| 5 | 1970 Ridge "Monte Bello" | NA | 5 years |
| 6 | 1970 Mayacamas | NA | 5 years |
| 7 | 1970 Freemark Abbey "Bosche Vineyard" | NA | 3-4 years |
| 8 | 1972 Ridge "Monte Bello" | NA | 3-4 years |
| 9 | 1970 Heitz "Martha's Vineyard" | \$27.00 | 3-4 years |
| 10 | 1971 Ridge "Monte Bello" | NA | 5 years |
| 11 | 1969 Mayacamas | NA | 3-4 years |
| 12 | 1972 Heitz "Martha's Vineyard" | \$15.00 | 2-3 years |
| 13 | Lot H68-69 Spring Mountain | NA | 3-4 years |
| 14 | 1971 Ridge "Eisele Vineyard" | NA | 3 years |
| 15 | 1972 Spring Mountain | NA | 1 year |
| 16 | 1969 Heitz Lot C-91 | \$21.00 | 1-2 years |
| 17 | 1970 Beaulieu | NA | 1-2 years |
| 18 | 1971 Chappellet | NA | 5 years |
| 19 | 1969 Chappellet | NA | 5 years |
| 20 | 1971 Mayacamas | \$ 8.00 | 5 years |
| 21 | 1968 Heitz "Napa Valley" | \$15.00 | Ready now |

*Most of these wines are no longer available (NA). However, Joe Heitz holds back a portion of each vintage for re-release in later years. The prices quoted are the most recent posting. BV, Mayacamas and Chappellet have also followed this practice, but the particular wines listed are not currently available for sale.

The exact ranking of these wines is a matter of personal taste. However, it is my belief that wines 1-10 are significantly better than wines 11-21. The ranking may differ with time, but there are just a couple of changes from a year ago. The 1972 Heitz "Martha's Vineyard" is included in the #12 position; it was just released in February. I also failed to mention the superb 1971 Ridge "Eisele Vineyard" in my last letter, a situation corrected this time by placing the wine in the #14 position. The 1973 Spring Mountain is dropped from #12 to unranked. (The 1973 was included because Spring Mountain releases its Cabernet earlier than many other wineries - 1973 Cabernets are discussed separately on page 9.) The wines (Cabernet, Chardonnay and Sauvignon Blanc) from this producer are consistently first rate, but this bottling seems to have developed a "skunky" smell. Perhaps more time will help. Right now it spoils the otherwise good berry-like flavors. It is interesting to note that some of Spring Mountain's 1973 Cabernet was sold off to be bottled under other labels. I have enjoyed the 1973 Larkmead and 1973 Martin Ray "La Montana"

by Ron Kapon

The Les Amis du Vin Affiliate Wine Shop

Rock Island, Illinois

After meeting Jerry and Roz Zeffren, proprietors of Gendler's Wine Cellar, at the recent Les Amis du Vin convention, I visited Rock Island. Known as the Quad Cities, with the Mississippi River separating Moline and Rock Island, Illinois, from Davenport, Iowa, the area has a population of 375,000. Roz's dad began Gendler's in 1934. After World War II, Jerry joined the firm. His father-in-law, at age 85, still drops in every day.

Gendler's became the affiliated store in 1971. Over 50% of the members take the Wine of the Month, which Jerry displays in a separate area. Wine accounts for over 40% of the store's business, with food and gifts adding another 15%.

The store looks more like a New England general store than a wine and liquor store. It was originally a house adjacent to a liquor store. If the Gendler's had known of their future growth, they might have torn the buildings down and started all over again. Instead, 14 years ago, the two were joined together, thereby creating many small to medium size selling and storage areas. In 1964, the underground cellar was added, using a



Roz Zeffren
Gendler's Wine Cellar
Rock Island, Illinois

circular, winding staircase. This area stores over 2,000 cases of wine and sometimes becomes a selling and wine tasting room. There is a separate room for domestic wines, with the original liquor store now a storage area.

Roz told me when the store was expanded, she used pots and pans for wall decorations. Every day Jerry would call her and ask the prices at which people could buy them. This led to a separate gift room, special cook and decorating book section, oriental food area, and a tea and spice nook. There is a large cheese area (they cut their own), with Baby Swiss their biggest seller. Two wine vaults (with a capacity of 11 and 25 cases respectively), hold their "special" wines, such as a 1937 Latour, 1959 d'Yquem, and a 1971 TBA. A grape arbor overhangs the wine area center of the store.

Jerry knows almost all the active 200 Les Amis du Vin members. While I was there, several came by to pay for the next scheduled function, a "picnic" (cold buffet) with five wines, for the unheard price of \$8.95. An average of 100 people attend each of the six to eight functions a year. Other recent affairs have included: "An Appraisal of 1971 Bordeaux," followed by a dinner; "Cordially Yours," a dinner with wine, followed by a seminar and tasting of liqueurs, conducted by the Director of Public Relations for Cointreau; "Bicentennial Tasting" featuring California Cabernet Sauvignon, including a 1958 Martini and 1965 Beaulieu plus a dinner (included Macadamia nuts from Hawaii, almonds from California, Iowa beef, Idaho potatoes, American cheeses, and apple pie) all for the price of \$17.76. Dan Mirasou conducted a tasting of his wines. Harry Waugh was here for a Latour tasting and dinner, and Louis Martini and Karl Wente spoke at a luncheon featuring their wines.

The store has a large direct mailing list and sets up many functions for local charities, donating "Baskets of Cheer" and describing the wines and cheeses to be sampled. They also publish a monthly Gendler's Red House Wine Club Newsletter, and Jerry writes a wine column for the local paper.

Jerry and Roz are very proud of their affiliation with Les Amis, and in return, they have been awarded the Les Amis du Vin Order of Merit for 1975 and 1976. □

Les Amis du Vin



FIVE REASONS TO JOIN FOR LIFE

- 1) *Total Involvement*—You are permanently and completely a member for life.
- 2) *Save Money*—Membership dues will rise constantly, but a lifetime member never pays again.
- 3) *Saves Hassles*—No more renewal notices, and renewal forms and checks to mail; and no possible errors in your membership record.
- 4) *The Honor*—You will be on our select list (to be published in the magazine) of lifetime honorary members. You receive from us a beautiful plaque—with the Les Amis multi-colored crest—engraved with your name, and invitations to tastings as the personal guest of Les Amis du Vin's Editors.
- 5) *To Fight Unfair Wine Laws*—Most importantly, all money goes into a special fund for our consumer action against laws that keep wine prices high and selections limited.

Just a few reasons \$250.00 is a sound investment for a Lifetime Honorary Les Amis du Vin membership. We welcome you to join us.

Les Amis du Vin, 2302 Perkins Place, Silver Spring, MD 20910

Correction

When we listed, in the May/June issue, the top chapters of Les Amis du Vin nationally who received the Order of Merit, both an excellent wine shop and a chapter director were accidentally omitted. One of the top Rochester affiliates is Currier's. And in Charleston, S.C., our hardworking chapter director of many years is Paul Klevgard.

bottles were produced.

Heitz and his wife, Alice, enjoyed themselves more than anyone at the tasting, and when called on to speak, Joe was refreshing with his wit and candor. He called his 1969 MV "typical" with its eucalyptus nose and its rich, complex bouquet which develops in the mouth differently with and without food. (Heitz reportedly likes this wine better than his acclaimed 1968 Martha's Vineyard, and he indicated as much when he said that during the fermentation he noted a high number of gnats in the fermentation area. "Gnats are very intelligent, and gnats have a great sensitivity for excellent wines," he said.

The Edelwein served as the *pièce de résistance* could not have come at a better time; most of our sensibilities had already been taxed to the ultimate, and anything short of a refined diamond would have been an embarrassment.

The Edelwein was perfect.

It glowed in the dim light (the only drawback for this festive occasion); it showed itself to be a golden amber color with a rich nose, rather sweet taste, but with such an amazing acid balance that the wine almost asked to be savored in the mouth and not "swigged."

"...In California there is a lot of interchange of ideas that does not happen in isolated areas. . . . Technology is the main reason California has been able to produce these fine wines." —Jim Barrett, Château Montelena

Richmond said some botrytis had set into the 1973 Johannisberg Riesling crop, and when Freemark Abbey wanted to do a sugar test, they got back from the field grapes, solid grapes with skin intact, that produced only 22 to 23 brix. "The problem was," said Richmond, "that the people who went into the field to pick those grapes for the sugar test were looking for grapes, not all those rotted, broken bunches that looked terrible."

When the crop came in, it tested out at 30 degrees brix. "Well, what now?" asked the folks at Freemark Abbey. The result was a long, long fermentation at 45 degrees fahrenheit, down to a sugar content of 10½ per cent and a wine of 11½ per cent alcohol. It was originally released at just under \$12 a bottle and is now being sold at about \$20 a bottle, when available. Those who have any aren't selling for any price.

Any adjectives used to describe it would fail miserably.

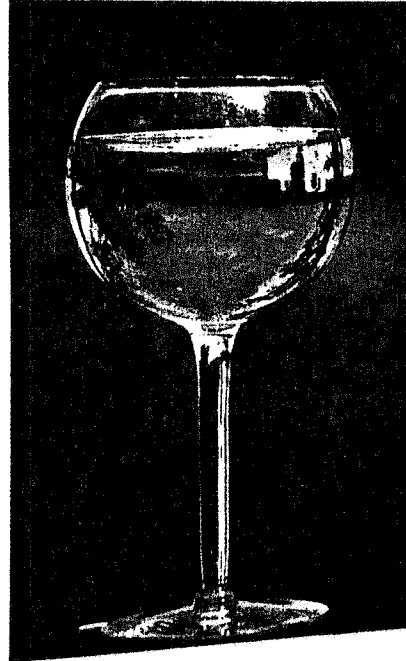
In all, this was a tasting to be remembered. On the UC Davis 20-point scoring system, these wines nearly broke the bank.

One incredulous taster was a long-time member of Les Amis du Vin, Wes Morley. He sipped and wrote notes, sipped some more, oohed and aahed at the various tastes and worked hard at judging the wines. When at last the evening was over, Wes shook his head, shrugged his shoulders and said he had done all he could.

His average score for the night was 18.7.

NAPA WINE COUNTRY

BY EARL ROBERGE



*A place created on a day
when God was smiling...*

California's own "Napa Wine Country." Discover the wondrous beauty and picturesque history of this fertile region in text and full color photography. A book as sparkling and colorful as its famous wines. Actual size 10¹/₈ x 13¹/₂, 208 pp, 172 photos in full color. \$35.00, Less 20% special discount for Les Amis du Vin members.

Mail this form to: Les Amis du Vin
2302 Perkins Place
Silver Springs, MD 20910

Please send me _____ copies of "Napa Wine Country" \$28.00 each plus 65¢ per copy for mailing costs.

Name _____

Address _____

City _____ State _____ Zip _____

Check enclosed.



California Wines: Triumphant Upstarts

By Peter Quimme

“...I set out to confirm my claim that there are some California wines equal to, or superior to, the *greatest* wines of Europe . . .”

By now, even the most gastronomically provincial New Yorker is aware of the high quality of California wines. One rarely hears stale jokes anymore about the amusing pretensions of domestic wines. But if you want to enliven the before-dinner conversation at your next party, do what I do: Offer the heretical idea that today there are some California wines equal to, or superior to, the *greatest* wines of Europe.

Invariably, the dinner guests who show the greatest resistance to this idea are those whose experience with European wines is long-standing but whose acquaintance with California wines is confined to a few unsatisfactory encounters with jugs of Mountain Red. Of course, I'm not suggesting that California wines are, or should be, identical to their European cousins; on the contrary, there is no reason why these wines can't be appreciated on

their own. But even though California is not trying to imitate European wine, the stature of the best European products makes them the obvious standard-bearers of wine quality for particular types. Pay no heed to the how-can-you-compare-apples-and-oranges attitude of many wine drinkers. Comparisons are at the heart of wine appreciation: Comparing wines close in character illuminates their good qualities as well as their defects and differences.

There is nothing like a well-conducted blind tasting of, say, French versus California bottlings (for tasting rules, see box, page 66) to dispel any lingering, unfounded vinous prejudices. Almost every month I hear of a blind tasting at which another *grand cru* is toppled from its accustomed first place by one or more California wines. In fact, the French grower or shipper falling into a near-faint when the labels

are revealed after such a sampling is fast becoming a stock figure in California wine-country folklore.

In midsummer, I set out to confirm my heretical claim. Surveying wine stores in the city and outlying areas to see what top-notch California wines are currently available, I was delighted to find a half-dozen stores offering a broad selection (see page 68). The California wines I found rank with the great wines of Europe, and would grace the grandest table anyone could set. Then I held blind tastings, pitting the best of the latest available California offerings against one another. Later, I compared some of the best of these with a few European greats in blind matches.

The California wines I tasted, and which I list below in order of their rank at the tastings, would surely be on anyone's list of the state's best, but

these are not the *only* impressive wines produced in the state. I've kept the list purposely short in order to be able to say a few words about each one—and that has meant excluding a lot of outstanding wine. Whenever I matched a California against a European wine, I have noted the results as well. At these exalted levels of quality, even last-place finishers were magnificent drinking.

Note: The wines below have been selected solely for their quality, regardless of price—which in many cases reflects their extreme scarcity. Wine stores have bottles in very limited supply; in most cases, purchases are restricted to one bottle per customer.

Cabernet Sauvignon

Freemark Abbey Cabernet Bosché

The Bosché, like the following Heitz Cellars "Martha's Vineyard," is named for a small, superb Napa Valley vineyard. This enormously rich, herbaceous, opulent Cabernet Sauvignon is on a level of magnificence with the best reds anywhere. My praise applies principally to the intense, complex 1970 vintage; I ranked it first, just slightly ahead of the Heitz. At this point, it's too young, of course, so give it another six years at least (\$17.50 at Acker, Merrall). Earlier vintages are unobtainable, and the '71 (\$8.93 at 67 Liquors) shows the lightness of that vintage. The regular-release Cabernet Sauvignon is outstanding, a smaller edition of the Bosché (the '70 is \$8.93 at Cork & Bottle).

Heitz Cellars "Martha's Vineyard"

If I were forced to single out one red wine as the finest produced in America, this would be my current choice. With their cedar-scented, complex aromas and mouth-filling, multi-leveled flavors, the best recent vintages are already extraordinary, despite their evident immaturity, and almost always capture the top spot (or next to it) in blind tastings of Cabernets. Unfortunately, "Martha's Vineyard" is a scarce and pricey item. The '67 (\$24.75 at Manhattan Château) is the lightest and most ready to be enjoyed; the '68 (\$32.50 at Fine Spirits) is legendary; the '69 (\$24.75 at Manhattan Château) is huge and powerful, and the '70 (\$27 at 67 Liquors) simply stunning, topping a '70 Mouton-Rothschild in one of the later tastings I held, although I ranked the Heitz second to the Bosché. The disappointing '71 (and probably the problematic '72 vintage as well) will not be bottled under the "Martha's Vineyard" label. The Heitz hallmarks of elegance and finesse are much in evidence in the slightly less intense regu-

Galliano and Soda? Galliano and Soda.

Instead of having your usual-and-soda have something a little out of the ordinary.

1 1/2 oz. Liqueure Galliano[®] over ice. Fill to the top with Club Soda. Drop in a fresh wedge of lime.



© 1977 Brands, Inc., N.Y., N.Y. 80 Proof Liqueur

Elegance and Excitement... an evening at Cecil

Cecil... that elegant nitespot with the lovely country garden atmosphere is open for Fall. Fine dining—a tradition at Cecil—will be served from 6 PM to 10 PM. A special menu follows. There's soft piano music evenings from 5 to 7:30. And at 10, the elegance transforms



itself into New York's most exciting disco. And the fabulous Roberta Sherwood sings nightly at the Cabaret at Cecil beginning September 27.



Luncheon served Noon to 3 PM.
For reservations call Jacques.

...where elegant people gather.

Cecil

ONE SIXTY ONE E. FIFTY FOURTH STREET, N.Y. 10022 212-688-1488

“...The beautiful, elegant, floral-scented Spring Mountain Vineyards Chardonnay '73 easily surpassed a weighty '71 Montrachet...”

lar-release Cabernets. (The '68 is marvelous—\$14.49 at Manhattan Château, \$18.70 at 67 Liquors, Morrell's, and Forest Hills; the '69 is \$14.49 at Manhattan Château and the '70 is \$9.99 at the same store and 67 Liquors.)

Ridge Vineyards (Monte Bello)

This Santa Clara mountaintop winery has made itself quite a reputation by producing huge, intense, tannic reds from a variety of vineyard sources. Some of its best Cabernet comes from its own vineyards at a 2,300-foot elevation; in the best vintages it is an enormously powerful Cabernet, full of depth and potential, easily one of California's giants. The awesome '70 and impressive '71 (Mouton-beaters both) are unavailable. (I ranked a '71 I had in my cellar third among the Cabernets.) But even in the wine produced in the lightest vintage in years, 1972, the characteristic strength is evident. Full-bodied, elegantly balanced, it is drinkable now, although it could use several years' aging (\$11.95 at Manhat-

tan Château; \$12.10 at Forest Hills).

Chappellet Vineyards

The mountain vineyards of this new Napa winery-estate, unlike most Napa vineyards, yielded a better wine in '71 than in '70. A powerful olive-and-black-berry Cabernet aroma, austere, concentrated flavor, and beautiful balance give it all the distinction of great young Bordeaux. The outstanding but now unavailable '69, resampled recently at the Four Seasons' First Annual California Barrel-Tasting dinner, is one of the great Cabernets of recent years. The '71 (\$7.49 at Fine Spirits, \$7.75 at Manhattan Château, and \$7.95 at Cork & Bottle) seems destined to repeat that achievement. I ranked it third with the Ridge among the Cabernets, and in a later match gave it the edge over the superb and seductive '71 Haut-Brion.

Mayacamas Vineyards

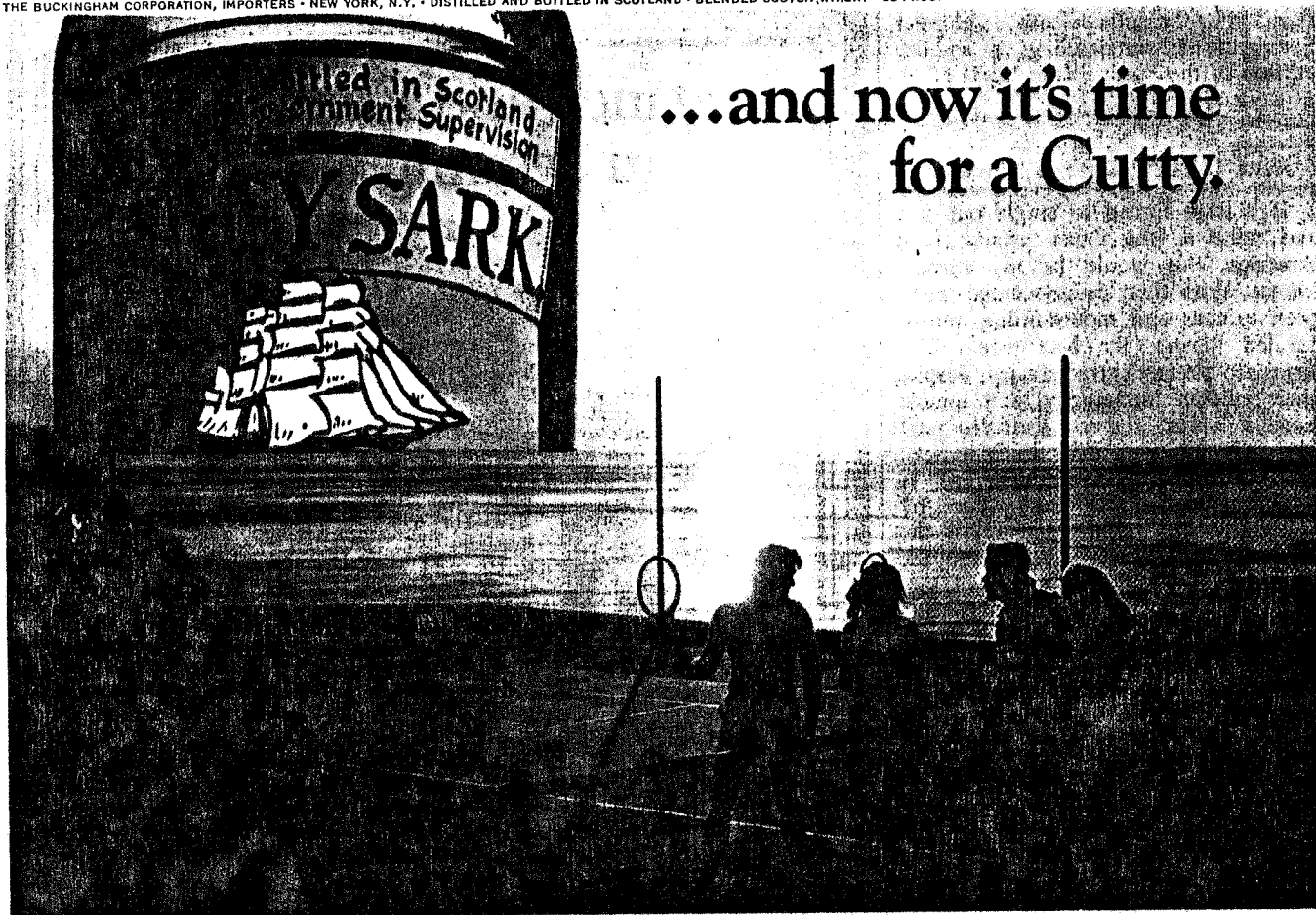
From the highest vineyards in Napa County comes one of the most impres-

sive '70s, a huge, purple-red, swash-buckling Cabernet with enormous depth, fruit, and potential. This is one of the most immature of the '70s at the moment—I placed it fourth—but one of the biggest for sheer mouth-filling intensity of flavor. Needs years to mature, but everything is here in abundance (\$10.95 at Acker, Merrall). The '71 is not too far off this standard (\$10.95 at Cork & Bottle; Acker, Merrall; Manhattan Château; and 67 Liquors).

Beaulieu Vineyard's Georges de Latour Private Reserve

This flagship wine of a well-known Napa Valley winery has been produced since the 1940s and has had few competitors until recent years. The incredibly fat, round, stylish 1970 has a Pétrus-like richness despite its 100 percent Cabernet Sauvignon origins. It too needs time, but it will be hard to keep one's hands off it to let it age. I ranked it fifth with reluctance, as it is

THE BUCKINGHAM CORPORATION, IMPORTERS • NEW YORK, N.Y. • DISTILLED AND BOTTLED IN SCOTLAND • BLENDED SCOTCH WHISKY • 86 PROOF



Joe Heitz, Winemaker Supreme

By WILLIAM CLIFFORD

America's greatest winemaker is a man named Joe Heitz.

That's a bold claim, and there are a dozen others close to the summit. But it's Heitz who now consistently produces both Cabernet Sauvignon and Chardonnay of the finest quality.

Wines from Heitz Cellars are scarce and expensive. Collectors buy them at the Napa Valley winery. Californians can order them shipped direct from St. Helena. And today they are stocked by a few of the best stores in other states.

On a recent visit I tasted 5 different Heitz Chardonnays, including his first non-vintage blend, which sells for \$4.75. The 1972 vintage was listed at \$7.50 and worth every penny.

Get some of the 1973 Chardonnay if you can, and keep it a while. It's an extraordinarily rich full wine with an endless aftertaste.

Heitz Cabernet Sauvignons cost more than \$10 for the regular Napa Valley, and more than \$20 for Martha's Vineyard. The latter is made from grapes grown on an estate of this name and is consistently marvelous.

In fact I have tasted no greater California wines than the 1966, 1968 and 1969 vintages of Heitz Cabernet Sauvignon Martha's Vineyard. Consequently I cannot criticize the cost. As are Chateau Latour, these wines are priced according to scarcity, connoisseurs' demand and the competition, not strictly by cost of production.

Heitz also makes several lesser wines, notably a popular red Grignolino (\$3.20) and Grignolino Rose (\$2.75). His Zinfandel is only \$2.50.

But please don't assume that you can experience the full genius of Joe Heitz in the minor wines, well made though they be. Save up and search for a bottle of Martha's Vineyard if you really want to know what great red wine is all about.

EXHIBIT "9"

San Diego GRAPEVINE



P.O. Box 22152, San Diego, California 92122

October 19, 1975

Mr. Joseph Heitz
Heitz Wine Cellars
500 Taplin Road
St. Helena, Ca. 94574

Dear Mr. Heitz,

I thought you might be interested in the results of a tasting held in San Diego on October 2, 1975. There were twenty-eight experienced wine tasters in attendance, most of whom were retailers or indirectly involved in the wine business. The ten wines were served blind with each taster having a separate glass for each wine.

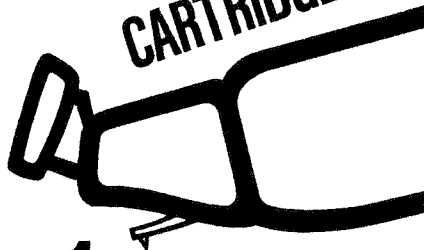
1. 1970 Heitz Cellar Cabernet Sauvignon, Martha's Vineyard
(17.6 points out of 20.0; 6 first place votes, 8 seconds)
2. 1970 Chateau Latour (17.1, 6/5)
3. 1970 Chateau Mouton Rothschild (17.1, 3/6)
4. 1970 Freemark Abbey Cabernet Bosche (16.5, 5/3)
5. 1970 Chateau Margaux (16.1, 1/3)
6. 1970 Chateau Petrus (16.1, 2/1)
7. 1970 Chateau Lafite Rothschild (16.0, 2/0)
8. 1970 Chateau Cheval Blanc (16.0, 1/1)
9. 1970 Chateau Haut Brion (15.3, 1/1)
10. 1970 Chateau Ausone (15.2, 1/0)

Sincerely,



Nick Ponomareff, Editor

**5 GOOD
REASONS
FOR BUYING
AN EMPIRE
PHONO
CARTRIDGE**



1. Your records will last longer. Empire cartridges are designed to track at lower forces. This imposes less weight on the record insuring longer record life.

2. Your records will sound better. Distortion is a mere .0005 at standard groove velocity. Therefore, reproduction is razor sharp with no wavering or fuzziness.

3. More cartridge for your money. We use 4 poles, 4 coils and 3 magnets in our cartridges (more than any other brand).

4. Inspection from head to toe. Every Empire cartridge, regardless of price, is fully inspected both visually and technically. Tests include frequency response, output balance, channel separation and tracking.

5. Diamond control. At Empire we cut, grind, polish and mount the diamonds to our own exacting specifications. We insure total quality of the product from start to finish by buying only the highest quality gems.

For more good reasons to buy an Empire cartridge, write for your free catalogue:
EMPIRE SCIENTIFIC CORP.
Garden City, N.Y. 11530

Mfd. U.S.A. **EMPIRE**

Wine/Philip Reich **SMALL LABELS, BIG NAMES**

“... Many of the best California releases are from special vineyards of smaller wineries...”

This month many of the best new releases are from the special vineyards of smaller wineries. Here's a rundown of the wines, plus the vineyard names that appear in fine print on the labels:

Since 1969 Gino Zeponi and Norman de Leuze of ZD Wines have quietly been making excellent Pinot Noirs from the Carneros district between Sonoma and Napa. ZD has just released two 1974 Pinot Noirs from vineyards only two miles apart, but different exposures and growing practices give their Winery Lake Pinot Noir (\$7) a big, soft, even texture, while the St. Clair Pinot Noir (\$8) has more precision and edge to its flavors. Both should improve with a few years of aging. ZD went all the way to Tepusquet Vineyards for its 1975 Santa Barbara Chardonnay (\$4.50), and it got a fairly big wine with very long and lively flavors on the palate suggesting pine and the “cornmeal” of fine French white Burgundies.

Carneros Creek Winery near Napa went entirely outside the north coast for all three of the new Zinfandels it is releasing in mid-April. The most unusual and interesting is the 1975 which is labeled Sutter Basin Vineyards, Yolo County (\$4.75). It comes from nonirrigated hill vineyards to the west of Sacramento near Dunnigan, and it has a remarkable and distinctive velvety spice in the mouth.

Michael and Arlene Bernstein have a tiny, 1,000-foot-high estate on Mount Veeder. Their own terraced Bernstein Vineyard is the source of their 1974 Mount Veeder Cabernet Sauvignon (\$8), a gorgeously rich, eucalyptus-scented mouthful with wonderful subtleties of flavor. Their 1975 Chardonnay (\$12) is from Long Vineyard atop Pritchard Hill on the east side of the Napa Valley, close to Chappellet's excellent Chardonnay plantings. The juice for the wine was given six hours' contact with the grape-skins before fermentation to give the wine great density and body. The Mount Veeder wines, sporting perhaps the most handsome labels on any California wines, are of most interest to serious wine aficionados who will cellar them for several more years.

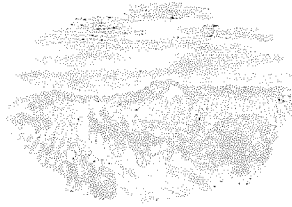
Another pricey wine that is new on the market is the 1972 Heitz Martha's

Vineyard Cabernet Sauvignon. Martha's Vineyard is a eucalyptus-lined field near Oakville in Napa, and it is the ultimate name-dropper's vineyard name. Although the Heitz publicity release admits that the 1972 Martha's Vineyard is not as good as the 1970, 1969 or 1968, that did not stop the winery from putting a \$15 price tag on it. The wine has a good but not overly deep black-red color and a generous Cabernet nose with less of the unique minty-eucalyptus scent than past vintages have shown. For all the lovely and well-developed flavors, there is a rather jarring amount of tannin, suggesting that the wine is always going to be overly tannic.

But if the Martha's Vineyard is not as successful as might be expected, the regular 1972 Heitz Cabernet Sauvignon (\$5) is a decidedly successful failure—it is a failure because the grapes for the wine were picked after the unhappy rains of October, 1972, waterlogged many an unpicked Cabernet vineyard. But it is an extraordinarily elegant and well-balanced wine for all its lightness of color and diffusion of flavor, and it will be a pleasure to drink for the next year or so.

Another bad 1972 Cabernet made good is that year's B.V. Private Reserve Cabernet Sauvignon, which is made from the vineyard directly across the road from the winery at Rutherford. It was quietly released by a somewhat embarrassed winery, which lowered its price to \$6 after charging \$8.30 for the 1971. Yes, the wine is light and is already showing that brick-red-to-amber color of a fully mature wine. But it offers on its own scale the distinctive tea-leaf, cigar-box and “Rutherford dust” aromas and flavors so prized in the older, better Private Reserves.

B.V.'s regular Cabernet Sauvignon comes from vineyards that are within two miles of the winery, and the 1974 (\$4.99) has medium color and body and good Cabernet distinction. But it is overshadowed by a lot of very flashy 1974s from small wineries. Its 1974 Beau Tour Cabernet Sauvignon (\$3.79), though not up to the 1973, is still pleasant and drinkable. It can rescue many a dinner when there's only time to pick up a bottle at the corner store.



LOUIS M. MARTINI

Distinguished California Wines

BONDED WINERY NO. 3596 F.A.A. PERMIT NO. CA-W-659

P. O. BOX 112 • ST. HELENA, NAPA COUNTY, CALIFORNIA 94574 • TELEPHONE 707 963-2736

September 15, 1983

Chief, Regulations & Procedures Division
Bureau of Alcohol, Tobacco & Firearms
P.O. Box 385
Washington, D.C. 20044-0385

attn: Notice #477

Dear Sir:

It has just come to our attention that you are considering the application for a viticultural area appellation of "Martha's Vineyard" for the area known as Martha's Vineyard in Massachusetts.

As I'm sure you're aware "Martha's Vineyard" has been used as a vineyard appellation for the Heitz Cellars' Cabernet Sauvignon wine produced entirely from the vineyard of Tom and Martha May near Yountville, California since 1966. It is an outstanding wine with distinctive characteristics and is recognized throughout the wine world at both the trade and consumer level. "Martha's Vineyard" has meant but one thing in the wine world - a wine made by Heitz Cellars from those specific grapes. Because of consumer recognition the name carries considerable economic value.

Wines from the Martha's Vineyard in Massachusetts, while having their own charm, will certainly not resemble the wines from the currently recognized "Martha's Vineyard." This will cause great confusion among the wine drinking public many of which would have a hard time distinguishing between a viticultural area and a vineyard designation.

One of the criteria for establishing a viticultural area is the existence of historical recognition as a distinctive

LOUIS M. MARTINI

wine growing area. To my knowledge the Massachusetts area has no such recognition and such an appellation would draw heavily upon the reputation of the California's "Martha's Vineyard" designation. It would also dilute and may even degrade the recognized "Martha's Vineyard" if wines from the proposed area should prove inferior. We believe this to be totally unfair to both Heitz Cellars who developed the label and the grower that owns "Martha's Vineyard."

For the above reasons we urge that BATF reject the application of the Massachusetts applicant for a "Martha's Vineyard" appellation of origin.

Sincerely,

LOUIS M. MARTINI

A handwritten signature in cursive script, appearing to read "Louis P. Martini".

Louis P. Martini
President

Tonn Creek

BONDED WINERY 4769



September 15, 1983

Chief, Regulations & Procedures Division
Bureau of Alcohol, Tobacco & Firearms
P.O. Box 385
Washington, D.C., 20044-0385

Attn: Notice No. 477

Subj: "Martha's Vineyard" Viticultural area application

Gentlemen:

I have noticed with great dismay that you have the subject viticulture area application pending for an area "Martha's Vineyard" consisting of an island off Cape Cod by that name and the island of Chappaquiddick.

My concern stems from the fact that, were this application granted, it would cause great confusion in the minds of the wine consuming public because for almost 20 years there has been a "Martha's Vineyard" wine produced by Heitz Cellars of St. Helena, Napa Valley, California. This wine is, without question, the most famous American single vineyard designated wine, one that has great international as well as national renown.

Mention "Martha's Vineyard" to any wine knowledgeable individual in this country and they will immediately recognize it. This is also true among a great segment of the British wine community.

The granting of this application will also cause great harm to the producers of Heitz Cellars "Martha's Vineyard," to the owners of the vineyard and to the thousands of Americans such as myself who have invested in this wine. I see it leading to very deceptive advertising, trading on a famous name.

Frankly, as a grape grower and winery owner, I believe that the whole idea of the viticultural area appellation is excellent. It can be destroyed, however, if it tends to confuse rather than educate the consumer and to fragment the market for U.S. wines by approving an appellation for every small vineyard area in the country.

Sincerely yours,


William D. Collins, Jr.
Managing General Partner

WDC:gah

cc: Joe Heitz
Tom May
Paul McComish



Chief, Regulations and Procedures
Division
Bureau of Alcohol, Tobacco & Firearms
P. O. Box 385
Washington, D.C. 20044-0385

September 15, 1983

Attention: Notice No. 477

To Whom It May Concern:

Notice No. 477 outlines a proposed wine appellation of origin for "Martha's Vineyard" covering an island by that name, as well as another nearly island in Massachusetts.

If granted I believe the pursuant labeling would violate totally, the fundamental premise for creating our controlled labeling system; i.e., consumer deception.

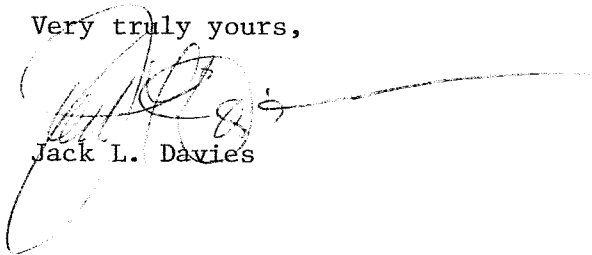
The Martha's Vineyard applicant has not, to my knowledge, produced a wine which has established any meaning in the wine marketplace.

On the other hand, Martha's Vineyard wines, produced by Heitz Cellars have, since 1966, actually become a standard of quality reference in the United States. Heitz "Martha's Vineyard" wines represent the essence of American quality throughout the world.

I believe it is reasonable to say that no other vineyard appellation in this country is as well or widely known as Heitz "Martha's". The very term "Martha's Vineyards" has become identified as Heitz Cabernet Sauvignon; and with good reason.

There seems to me, no weight of evidence that could support allowing another winery use of this name, at this point in time, with unfair and incalculable damage to Heitz Cellars and vast confusion and deception for the wine consumer.

Very truly yours,



Jack L. Davies

JLD/b



Joseph Phelps Vineyards

September 15, 1983

Chief, Regulations and Procedures Division
Bureau of Alcohol, Tobacco & Firearms
P.O. Box 385
Washington, D.C. 20044-0385

Attention: Notice No. 477

Dear Sir:

This letter is being written to express our opposition to the granting of a viticultural appellation "Martha's Vineyard" to the island of that name and its neighboring island Chappaquiddick.

We believe the use of "Martha's Vineyard" as a source of wine grapes has been firmly fixed in the minds of the industry and the wine buying public and is, through long usage, to describe solely wine made by Heitz Wine Cellars from grapes grown on the Oakville ranch of Tom and Martha May in the Napa Valley.

By virtue of its nationally recognized superiority as a Cabernet Sauvignon vineyard and the impeccable care and skill shown by the winemaker for almost 20 years, the source designation "Martha's Vineyard" now has great value. To permit wines to be marketed across the country using this "borrowed" source designation would not only be confusing but would be blatantly misleading to wine consumers to whom the name "Martha's Vineyard" has become synonymous with a highly prized and much sought after wine.

In conclusion, we urge you to respect the basic purpose and philosophy of granting appellations and decline this proposal. Thank you.

Sincerely,

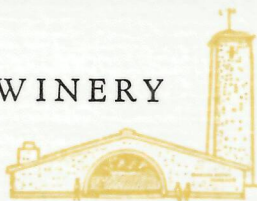
JOSEPH PHELPS VINEYARDS



Joseph Phelps, President

cc: Mr. Paul W. McComish, Esq.

ROBERT MONDAVI WINERY



OAKVILLE, CALIFORNIA

ZIP CODE 94562

P. O. Box 106

TELEPHONE (707) 963-9611

September 15, 1983

Chief, Regulations and Procedures Division
Bureau of Alcohol, Tobacco and Firearms
P.O. Box 385
Washington, D.C. 20044-0385

Attention: Notice No. 477

Gentlemen:

I am writing to protest appellation of Martha's Vineyard being applied to the viticultural area of the island of Chappaquiddick.

Serious wine consumers and members of the wine trade recognize that the Napa Valley Martha's Vineyard is an integral part of Heitz Wine Cellars and it has a top reputation and has had for a long time. If another area was granted this appellation it would be deceptive to the consumer and would add to the confusion of viticultural appellations.

Sincerely,

A handwritten signature in black ink, appearing to read "R. Michael Mondavi". The signature is fluid and cursive, with a long horizontal stroke at the end.

R. Michael Mondavi
President

/kao

Bob Thompson

██████████ · St. Helena, California 94574 · ██████████

15 September 1983

Chief, Regulations and Procedures Division
BUREAU OF ALCOHOL, TOBACCO AND FIREARMS
PO Box 385
Washington, D.C. 20044-0385
Attn: Notice No. 477

Dear Sir,

Re: Petition to establish Martha's Vineyard (Massachusetts)
as an American Viticultural Region.

Joseph E. Heitz of Heitz Wine Cellars recently brought to my attention this petition. As a consumer, I would like to go on record as opposing it.

First, let me establish my credentials for commenting on the issue as a consumer spokesman. From 1967 to date, I have written about wine in many public forums, particularly books. Included among the latter are California Wine Country (Sunset Books, 1967; revised 1970, 1972, 1975, 1978, 1981), The California Wine Book (with Hugh Johnson, William Morrow & Co., 1973), and The Pocket Encyclopedia of California Wine (Mitchell Beazley and Simon & Schuster, 1981). I also am a contributor to and (with Dr. Maynard A. Amerine and Doris Muscatine) co-editor of The University of California/Sotheby Book of California Wine, due to appear in spring, 1984. I conduct week-long wine study tours for consumer groups, most notably the Smithsonian Associates travel program (annually since 1976). Further, I am regularly a judge in major wine competitions, including the Los Angeles County Fair (annually since 1976), The San Francisco Fair and Exposition (annually since its inception in 1982), The Sonoma Harvest Fair (1978, 1981 and 1982), The Tri-Cities Northwest Wine Festival (1982), and the Enological Society Northwest Wine Festival (1983). In preparing to do all of the above, I have assembled and maintained a personal cellar presently containing some 2,000 bottles of American wines. Finally, I testified as a consumer on behalf of the watershed proposal during the BATF hearings to establish "Napa Valley" as an American viticultural region.

It is my best understanding that the purpose of American Viticultural Regions is to clarify for consumers the character of wines by refining wherever possible the definitions of the sources of grapes used in those wines. To this end, a principal criterion is historic evidence. To the

same end, BATF has accepted the practice of naming individual vineyards as an elaboration of a broader Viticultural Region. "Napa Valley" has ample historic evidence of its character in the form of bottled wines dating to the 1880s. Since its debut vintage, 1966, "Martha's Vineyard" has come to be known among knowledgeable wine people as a most distinctive wine from the Napa Valley. The literature of California wine is full of references to it. It has become enough of a benchmark that wine people do not have to mention to each other the grape variety used. Writers and other critics also say of other wines that "they have a little touch of Martha's in the nose," or similar statements. Further, the early and great success of "Martha's Vineyard" has done much to spawn rapid growth of the device of identifying specific vineyards on labels, though it remains the single most famous vineyard-identified wine in California and the rest of the country.

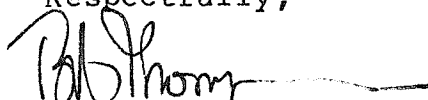
If the concept of Viticultural Regions has merit, then it would be a mistake to dilute what history has given clean, clear definition. Consumers know or can know precisely what to expect from "Martha's Vineyard" as matters now stand. There is nothing to suggest that permitting another region to use the name would do anything but cloud consumer understanding. On its own, BATF has sought to minimize confusion of overlapping names on other grounds, most memorably in forbidding importation of "Taylor" port from Portugal because the name already belonged to a New York wine company as an identity in the minds of consumers.

Contrary to the important standing achieved for "Martha's Vineyard" by Heitz Wine Cellars, there is very little evidence that the area of Massachusetts under consideration has earned any right to the status of an American Viticultural Region, let alone the specific one asked. The petition apparently gives as historic validation the fact that native grapes grew abundantly at the time of the colonizing of Massachusetts. If those grapes were of a type to merit the distinction of an appellation, why did they disappear so completely and so long ago, and why are no such grapes planted in the vineyards seeking the appellation? Dim past aside, the current plantings have not yet produced enough vintages to suggest what their character might be, let alone how it might differ from nearby areas. In short, the best that can be said for the petition is that it is two or three decades premature.

On behalf of myself, and, I suspect, many more students of the fine points of wine, I hope the bureau is maintaining more rigorous standards than this petition admits, and will refuse it.

Thank you for taking the time to hear me out.

Respectfully,


Bob Thompson

P. O. Box 85
Oakville, CA 94562

September 14, 1983

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms
P. O. Box 385
Washington, D.C. 20044-0385

Attention: Notice No. 477 (Martha's Vineyard)

Dear Sir:

I am writing in response to the above referenced notice of proposed rule making, the result of the filing of an application to establish "Martha's Vineyard" as a viticultural area in the State of Massachusetts. I strongly object to the establishment of a viticultural area to be known as "Martha's Vineyard", regardless of its boundaries. My position is based on the following:

1. Since 1963, I have owned vineyard real property in the Napa Valley, California, which now consists of forty acres of vineyards planted in Cabernet Sauvignon grapes. From its inception, the vineyard was named and known as "Martha's Vineyard", named after my wife whose first name is Martha. In an article in the New York Times of August 29, 1982, and reprinted in the San Francisco Chronicle, she and the vineyard are described as "perhaps the most famous woman in the world of American wine, although few people know her last name and even fewer have ever met her or spoken with her. She is the Martha of Martha's Vineyard, one of the best patches of Cabernet Sauvignon grapes in the nation." My vineyard is known nationally and internationally as a producer of exceptionally high quality Cabernet Sauvignon grapes which have been consistently sold to Heitz Wine Cellars of Saint Helena, California. To permit an appellation "Martha's Vineyard" in the State of Massachusetts would dilute the value of

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE TWO

the grapes I produce.

2. The establishment of a viticultural area as proposed in your notice numbered as above, would unfairly deprive me of the value of the good will and reputation which has been built around the name of my vineyard - Martha's Vineyard. I enclose a series of clippings from various newspapers and wine journals for various years that attest to the national and international recognition accorded wines made from my grapes.

"It was the Heitz Martha's 1974 that the White House chose to accompany President Reagan to Paris to be served at a State dinner at the American Embassy during the European Summit Conference last June." New York Times, August 29, 1982, Exhibit One.

"As to the wine served with the lamb in Paris, President Reagan carried with him about one hundred of the very best of current California bottles. Here was a chance to show the French the highest standards of our winemakers. With the lamb, they served the 1974 Heitz "Martha's Vineyard" Cabernet Sauvignon which, in my personal opinion, is now about the very best of all American red wines." Chicago Tribune, October 13, 1982, Exhibit Two.

"The 1972 Martha's Vineyard Cabernet is typically rich and fragrant, with a bouquet redolent of mint and a hint of eucalyptus (which does, in fact, grow nearby)." Horizon, December 1977, Exhibit Three.

Furthermore, Heitz Wine Cellars has identified my "Martha's Vineyard" in a multitude of promotional and publicity

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE THREE

materials, including extensive tastings nationwide ever since wine made from my grapes was first released. For example, I refer you to an article that appeared in the December 1976 issue of Esquire, Exhibit Four; a Paris tasting reported in the July 14, 1976 issue of the Chicago Daily News, Exhibit Five; and I quote from the New York Times of July 14, 1976:

"One of the most famous of all American wines, Heitz Cellars Martha's Vineyard Cabernet Sauvignon, is as the label indicates, made entirely from grapes from that particular vineyard - Martha's." Exhibit Six.

Additional newspaper and magazine articles, Exhibit Seven, are enclosed as examples of media coverage over a wide span of years, which have accompanied the development of my grapes into one of the finest of the world's wines. Paul Kovi, the noted wine writer, describes it as "... that fabulous full bodied, well rounded red from Martha's Vineyard ..."

To include copies of all Heitz labels bearing the mark "Martha's Vineyard" would unduly burden this objection. Included are copies of Heitz labels for the vintages of 1972, 1975, and 1978, marked Exhibit Eight. Your files will disclose that, over the years, commencing in 1966, your office has issued Form 1649 "Certificate of Label Approval" for the Heitz labels, all of which were similar to Exhibit Eight.

3. The establishment of an area named "Martha's Vineyard" in Massachusetts would unquestionably be deceptive, and would confuse and mislead wine consumers who know and recognize wine labelling and advertising references to Heitz "Martha's Vineyard" as trademark and tradename designations used in conjunction with Heitz finest premium varietal wines. This is particularly true in view of the statement made in Notice No. 477, 27CFR Part 9, published

Chief, Regulations and Procedures
Division, Bureau of Alcohol,
Tobacco and Firearms

September 14, 1983

PAGE FOUR

in the Federal Register, Volume 48, Number 151, on Thursday, August 4, 1983, wherein the statement was made "this rule, if adopted, will allow the petitioners or other persons to use the appellation of origin ... "Martha's Vineyard" on wine labels and on wine advertising". Contrary to the statement made in the same notice, I urge that the proposed rule will have a "significant adverse effect on competition."

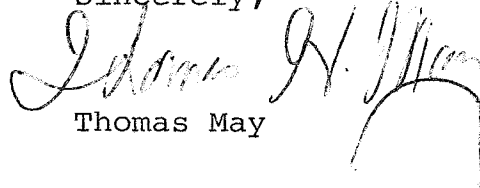
Where there is total identity of the two marks in sound, sight, and meaning, as in this case, the likelihood of confusion of customers and deception is beyond question.

When one considers the State of Massachusetts, rich in American history and meaningful historical designations, the number of choices for names of the proposed viticultural area is boundless. "Chappaquiddick" is no doubt more familiar to the American public than Martha's Vineyard.

In short, I believe I have a valuable proprietary property right and interest in the name "Martha's Vineyard", identified with our Napa Valley grapes and the wines produced by Heitz from them. Finally, the public interest will be best served by the designation of a different name for the proposed area inasmuch any delimited "Martha's Vineyard" viticultural area would clearly confuse and mislead consumers who have been exposed to and come to know "Martha's Vineyard" as a distinctive mark and name for wine produced by Heitz from my grapes.

For the foregoing reasons, I respectfully submit that "Martha's Vineyard" is totally inappropriate as the name of the viticultural area proposed in Notice of Rulemaking No. 477, and request that the application be denied.

Sincerely,


Thomas May

TM:pr

Wine

By Terry Robards

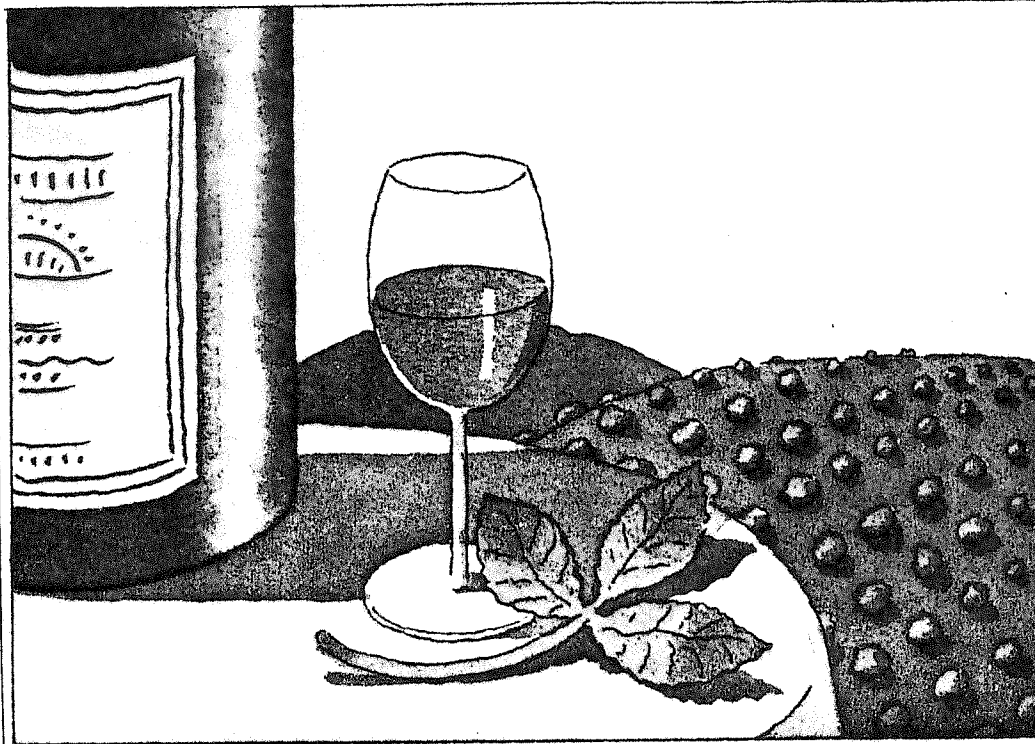
Enjoying Martha's (California) Vineyard

She is dressed all in crisp cotton, a purple and white checked blouse and a lavender cotton skirt, and she is seated at a wooden picnic table near a rectangular swimming pool set in an expanse of lawn. Nearby is an arbor festooned with jasmine, and the fragrance hangs in the warm afternoon air of the Napa Valley here in northern California.

"I prefer red wines — they're more fun," says Martha May, perhaps the most famous woman in the world of American wine, although few people know her last name and even fewer have ever met her or spoken with her. She is the Martha of Martha's Vineyard, one of the best patches of cabernet sauvignon grapes in the nation.

The vines surround the swimming pool and the nearby house, and the property slopes gently uphill from the eucalyptus trees along Lincoln Creek toward the Mayacamas Mountains, which make up the western boundary of the Napa Valley. Cool nights contrast with hot, sunny days, enabling the grapes to achieve the near-perfect ripeness needed to make wines of superb flavor.

In an unusual combination of talents, Martha and her husband, Thomas May, in-



AMONG THE BEST RED WINES IN THIS COUNTRY
ARE THE CABERNET SAUVIGNONS PRODUCED
BY HEITZ CELLARS FROM THE MYSTERIOUS
GRAPES GROWN BY MARTHA AND TOM MAY.

vintage in California, but Joe | northern end of the so-called | ing vines were eliminated

have always proved capable of extracting sufficient moisture from the soil.

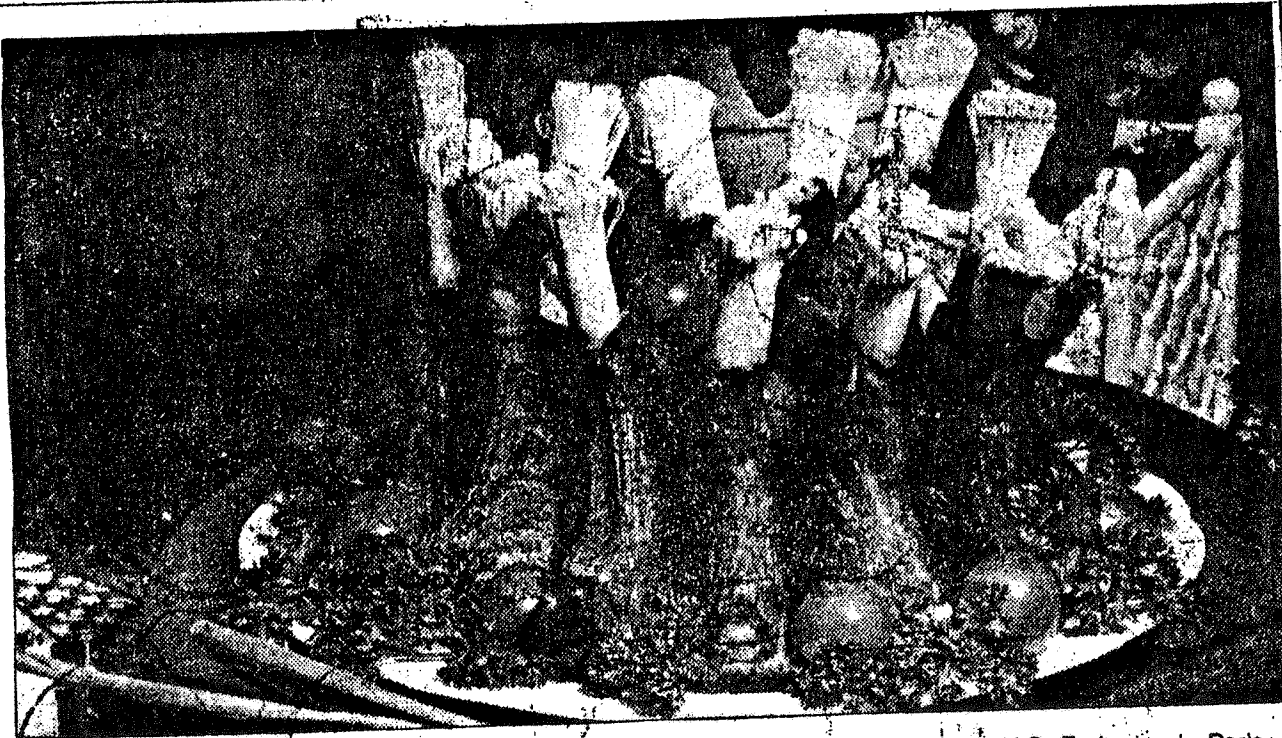
Nevertheless, production fell off sharply during the drought, and Joe Heitz was able to produce only 32,400 bottles in the 1977 vintage, compared with about 55,000 in a normal year. (This amount will expand by roughly one-third when the newly grafted plot comes on stream.)

The arrangement by which the Mays sell their production exclusively to Heitz Cellars is a throwback to the more relaxed days prior to the American wine boom. "It's done with a handshake — there's no written contract," says Tom May.

The price paid by Heitz Cellars is not disclosed, although it is widely assumed to be the highest in the nation for cabernet sauvignon grapes, and possibly the highest in the world. This means somewhere above \$2,000 a ton. "It's very secret," says Tom May.

But Joe Heitz gets top prices for the wine from Martha's Vineyard — for example, \$60 a bottle at the winery for the 1974 vintage, which can be found in some restaurants for \$150 and up.

"I was one of the early ones who started charging what wine was worth," he recalls. "People said it's only California wine. I said taste it — that's what it's worth."



The rack of lamb: An elegant cut recently served to the president of France at the U.S. Embassy in Paris.

A roast rack of lamb fit for a diplomatic dinner with two presidents

By Roy Andries de Groot

WHEN PRESIDENT and Mrs. Reagan visited Paris a while ago, they were so busy with official lunches and dinners that they never had a chance to drop in at a little bistro for steaming bowls of onion soup followed by dishes of tripe slowly simmered in Calvados apple brandy. The Reagans, of course, were invited to a grand dinner at the Elysee Palace (the White House of France) by President and Madame Francois Mitterrand. Naturally, diplomatic decorum demanded that the American guests of honor should return the invitation.

The U.S. Embassy in Paris is well set up for just this sort of problem. The American ambassador has a grand residence—where the Reagans were staying—with a huge dining room, kitchens of professional size and scope, plus a staff of excellent American and French chefs. The problem—as always with the American Embassy—was in the philosophy of choosing the menu.

The cooks of the U.S. Embassy in Paris seem, somehow, to believe that American food does not have any glamor or prestige in France. I have never seen one of our diplomatic menus starting with those marvelous baby Olympia oysters from Washington state or with a delectable Philadelphia clam pie. I have never heard of a main course of New Orleans crab and shrimp gumbo. None of this is at our Paris Embassy. Their policy is to flatter their French guests by serving French dishes, described in French on menus organized in the French way.

NEVERTHELESS, when the First Family of France came to dine with the First Family of America, the meal was a marvelous example of what the embassy staff can do. The opening course was a simple poached fish, a sea bass with fennel and flamed with anisette, a licorice-flavored liqueur, but it was described as *loup de mer flambe au fenouil*. The main course was roast lamb in a haute cuisine version originated at the turn of the



One Great Dish

- 1½ cups *petit pois* [small peas], either shucked fresh, or frozen, thawed
- 1½ cups diced carrots
- 6 red potatoes, peeled, cut into 3 cups of balls with large end of melon baller
- Oil for deep frying

For the sauce:

- 1 cup lamb stock or beef stock
- ½ cup dry Madeira
- 1 fairly large bunch parsley or watercress, for garnish

Needed kitchen equipment: Cutting board and sharp knives, mortar and pestle for cracking peppercorns, large mixing bowl, oven roasting pan with wire rack, fairly large saute pan, wooden spatulas and spoons, metal spatula, large kitchen spoon, 2-quart lidded saucepan, melon baller, balloon wire whisk.

Average time required: About 15 minutes advance preparation, plus about 4 hours unsupervised marination of the lamb, followed by about 40 minutes for roasting and browning, with about a final 10 minutes for the saucing and serving—total active work about 50 minutes.

Act one—marinate the aromatic flavors into the lamb: Trim fat from the lamb racks. Mix wine, olive oil, onion, bay leaf, marjoram, peppercorns and thyme in large bowl. Add and immerse the lamb racks, spoon the marinade over them; make sure onions and herbs are

d'agneau a la Richelieu. The cheese, with the saiaa, was not a Monterey Jack, or a Wisconsin blue, but a French Brillat-Savarin, a soft triple cream. The dessert was a bavarois plombiere coulis de framboise, which means an egg custard with a whipped almond cream, flavored with a puree of apricots and covered with a raspberry sauce.

The lamb is very fancy in terms of prestige. It was named by Escoffier in honor of Cardinal Armand de Richelieu, who was the chief minister to King Louis XIII in the 17th Century. The Cardinal liked his lamb to be decorated with grilled half tomatoes, scooped out and filled with peas, butter-sauteed mushroom caps filled with diced carrots—and mashed potatoes rolled into little balls about the size of cherries and deep-fried to golden brown. Today, 300 years later, these decorations and garnitures still are called *a la Richelieu*. It looks very handsome on the serving platter, but it is actually all quite easy to prepare at home. Below, I have slightly adapted and simplified the famous Escoffier recipe.

As to the wine served with the lamb in Paris, President Reagan carried with him about 100 of the very best of current California bottles. Here was a chance to show the French the highest standards of our winemakers. With the lamb, they served the 1974 Heitz "Martha's Vineyard" cabernet sauvignon, which, in my personal opinion, is now about the very best of all American red wines. It is complex, delicate, fruity and light, with a distant touch of spice, and it goes wonderfully with lamb. But it is rare, expensive and hard to find. However, there are younger Heitz cabernet sauvignons available in many of the stores, some at quite reasonable cost, made from grapes from "Martha's Vineyard" or the "Nathan Fay Vineyard" or the "Bella Oaks Vineyard," any of which would excellently frame and magnify the lovely taste of the lamb.

Presidential rack of roast lamb a la Richelieu

Four to six servings

2 racks of lamb, 6 chops to each rack, have the butcher cut the chine bone for easy serving of chops

Marinade:

- 1/2 bottle dry white wine
- 1/2 cup top-quality olive oil
- 1 medium yellow onion, peeled, sliced
- 1 whole bay leaf, crumbled
- 1/2 teaspoon dried marjoram, or 2 teaspoons finely chopped fresh leaves
- 8 black peppercorns, coarsely cracked
- 1/2 teaspoon dried thyme, or 2 teaspoons finely chopped fresh leaves

Salt, freshly ground pepper to taste
for the garnitures and decorations:

- 14 tablespoons butter, about
- 6 firm ripe medium-sized tomatoes, halved
- 12 medium-large fresh mushroom caps

at room temperature for about 4 hours. ~~Occasionally~~ respoon the marinade over the meat.

Act two—roast the lamb and saute the garnitures. Heat oven to 450 degrees. Pat lamb racks dry; put on wire rack in roasting pan. Rub lightly with salt and pepper. Put into center of oven; roast at 450 degrees for 20 to 25 minutes, until nicely browned on the outside, while a meat thermometer plunged into center registers 125 degrees.

Meanwhile, prepare the garnitures. If you have a second oven, preheat it to a "keep warm" temperature of 150 degrees. Set in it a large, shallow, wide dish, preferably with a lid. If you don't have a second oven, use a large serving platter and, later, cover the waiting food with foil. Heat 4 tablespoons of butter in saute pan; fry tomatoes in hot butter, cut side down, until limp and slightly collapsed. Turn over; saute on skin side 1 to 2 minutes, while using a firm teaspoon to dig out the juice and pulp from the centers. Then, lift out with spatula; keep warm in the oven.

Add more butter to saute pan, as needed; quickly fry mushrooms until they have given up all their water, have stopped hissing, have absorbed some of the butter and are soft but still chewy. Lift out with spatula; keep warm in the oven, hollow side upwards. Add more butter as needed to pan; saute peas 5 to 7 minutes, until crisp-tender. Spoon into tomato halves. Keep warm.

Saute carrots 7 to 10 minutes, until crisp-tender. Put into mushroom caps. Keep warm. Finally, heat oil in deep fryer to about 375 degrees. Deep-fry potato balls, a few at a time, until dark golden. Drain on paper towel. Keep warm.

When lamb racks are perfectly done, hold on warm platter at room temperature, to ripen and develop flavor, 10 to 15 minutes. This gives you the time to complete the sauce.

Act three—the natural sauce and the service a la Richelieu:

Remove wire rack from roasting pan; put pan on burner. Skim fat from pan juices; heat to merry bubbling and, with a wooden spatula, deglaze pan by firmly scraping bottom all over. Pour pan juices into large saucepan; add stock and Madeira. Boil gently for about 5 minutes, uncovered, stirring often. Finish sauce by, as the French say, *montee au beurre*—remove from heat; vigorously whisk in 6 tablespoons of butter, one slice at a time, waiting until each slice is incorporated before adding the next. Bring sauce to table in hot sauce boat. Now assemble this dramatically showy dish on your handsomest large platter, which should, of course, be hot. In the center, place the 2 lamb racks. Arrange filled tomatoes, filled mushrooms and potatoes around lamb. Garnish with parsley, or watercress. To serve, put a thin layer of sauce onto serving plate, top with 2 chops, surround with some of the garnitures. Certainly, it is a serving fit for an ancient cardinal, or a president.

EXHIBIT "2"

Seven Great Wines

With patience and dedication, a small band of California vintners is mounting a spirited challenge to Europe's best chateaux

By BARBARA ENSRUD



Cabernet grapes ready to be picked at Chappellet Vineyard



A view of Napa Valley from Stag's Leap winery.

Traditionally, the world's greatest wines have been those of Bordeaux, Burgundy, and certain estates along Germany's Rhine and Moselle rivers. California, while long known for its reasonably good wines—most of them from such quality makers as Inglenook, Louis Martini, Wente, Charles Krug, Beaulieu, and Almaden—has produced only a few that could challenge the better Europeans. In recent years, however, a few creative individuals, most of them dedicated amateurs who have given up other

careers to study the wine maker's art, have begun to turn out products that consistently approach the classic greatness of the wines from Bordeaux's top chateaux and Burgundy's most regal estates.

A good deal of skepticism greeted the California contenders at first, but at two by-now celebrated tastings last year, certain of these New World upstarts won out over some of the most illustrious European names. These comparative tastings have had a great impact on America's wine-drinking

public. The blind tastings of white wines from the Chardonnay grape (used for the famed white Burgundies of the Côte-d'Or) and red wines from Cabernet Sauvignon (the leading wine grape of Bordeaux) reaped sensational publicity, primarily because both were conducted in Paris by French experts. In each case the top wine selected from a field of ten was from California.

The French preference for these wines astonished wine lovers everywhere. And demand for the California headliners, with such unfamiliar names

EXHIBIT "3"



with flat-topped Mount Saint Helena (center) and the Silverado Trail at left

as Heitz, Stag's Leap, and Clos du Val, has shot up enormously. Many are now sold out within weeks of appearing on the market. They are talked about, written about, and constantly re-evaluated in comparative tastings both here and abroad. What are some of these American wines? Is all the fuss justified? What makes them great?

Of the fine California wines, many are made in Sonoma, Santa Clara, Monterey, and other points along the central coast, but the majority of the outstanding products come from the

tidy confines of Napa Valley, a strip of land some 35 miles long, a mere 7 at its widest, nestled between parallel mountain ranges north of San Pablo Bay. Napa Valley Cabernets and Chardonnays are the pacesetters among California wines. Although they are by no means the only ones of their stature and excellence, each bears the rather distinctive stamp of the vintner who made it or the plot of earth from which it came. All are becoming increasingly available at the better-stocked wine stores in major cities across the coun-

try. Prices tend to be comparable to better European wines, and the wineries' total output remains relatively small. The largest, Joseph Phelps, makes 25,000 cases a year; the smallest, Mount Veeder, a mere 2,500. That is perhaps a clue to their distinction. As one wine maker puts it, "Staying small helps: the more one has to spread his attention across a broad range of wines, the less time and attention is available for a single great one." The seven wines—four reds and three whites—are described on the following pages.

Flatland Mystery



Heitz pickers in the fields at Martha's Vineyard, in Oakville



You could never convince Travers's neighbor and mentor Joseph Heitz that mountain vineyards make the best wines. His big, fat, juicy wines come from rich, loamy earth, some of it river-bottom land, defying the proposition that grapevines have to suffer to produce great wines. "If you read wine books," says Heitz, "you've got to go off to the hills to make good wine, but I don't believe everything I read. I'm sure if I owned a hillside vineyard I'd say the same thing. But Martha's Vineyard [where Heitz buys some of his best grapes, and which is named, incidentally, for Martha May, the wife of the grower, not for the island off Massachusetts] is on the flat, so I don't worry about it. I just work with what I've got and make good wine out of it." Indisputable. The wines that come from the small plot of vines tucked up against the western hills have made Heitz Cabernet Sauvignon world famous. In comparative tastings they rank consistently with the top growths

of Bordeaux, as do Heitz Chardonnays when tasted against the great white Burgundies.

The 1972 Martha's Vineyard Cabernet is typically rich and fragrant, with a bouquet redolent of mint and a hint of eucalyptus (which does, in fact, grow nearby). Deep purplish in hue, it is still a bit closed, quite tannic but full of fruit, which makes it drinkable now if left to air a bit in the glass.

Joe Heitz can be alternately sardonic, charming, difficult, wittily amusing, impossible, or plain cantan-

kerous. He's a bit cagey about just how he manages to get the extravagantly flavored, aromatic wines that earn him so much praise. Ask him about it and he says, "Oh, I curse a lot, fight with my growers, stay up day and night, make all my employees mad at me." He smiles. "Just care and attention—nothing romantic."

Heitz buys the majority of his grapes from other growers and has an uncanny sense for locating some of the most distinctive Napa Valley vines. Actually, Heitz treats his Cabernet from Martha's Vineyard no differently than he does his other red wines. The extraordinary difference begins with the grapes. A more potent example of it is the 1969 Martha's Vineyard Cabernet, a wine so beautifully balanced, so rich at this stage in its maturity—although still not at its peak—that Heitz sells his remaining bottles for \$35 apiece. Just why this small plot of 15 acres should yield such distinctly precious liquid is one of those phenomena that lend mystery and romance to wine and the enjoyment of it, as inexplicable here as it is for those choice plots that yield great Bordeaux or Burgundy.



Joseph Heitz with his son David

California and France

Tête-à-tête

by Roy Andries de Groot

Mar. —

Here is the Esquire article I mentioned.

A great gift for the man who has tasted everything

mele Bill

Bicentennial 1976 may well go down in wine history as the year American wine makers finally drew level with their European competitors in producing wines of even the greatest and noblest quality. Almost ten years ago, we first asked the question in this magazine, "Is there great wine in California?" We found that there was, but in very small quantities and not yet as great as the greatest of France or Germany. Since then, the quality of the vineyards and the wines has been steadily improving, but quietly, without making any big news.

Then, this summer, with the impact of an explosion, there burst into the U.S. press the story of The Great Paris Tasting. As a publicity stunt, a Parisian liquor store set up a blind tasting of a dozen great California reds and whites against a comparable group of prestige French labels. The nine tasting judges invited to identify and rate these wines were all French and included the man who is just about the top taster of France, Pierre Bréjoux, the Inspector General of the French National Institute of Wine, a professional who spends almost all his time traveling around France, tasting the best wines to see that they meet the legal specifications. Other tasters included a couple of owners of châteaux and domaines in Bordeaux and Burgundy, two editors of wine magazines, two

owners of prestigious Paris restaurants and the wine steward of a third, and a member of a local wine-tasting society.

The conversation around the table was tape-recorded and it seems as if the French experts took the whole affair rather lightly. As the glasses were filled from the carefully covered bottles, one of the judges exclaimed: "Finding these Californians is easy. You don't even have to taste. One sniff is enough. Smell this one. Almost no nose. Nothing in the mouth. Definitely Californian." That one, when the bottle was finally uncovered, turned out to be one of the greatest labels of Burgundy. "This glass," stated another taster with complete conviction, "brings me back to the magnificence of France. It soars. It is entirely out of the ordinary. Certainly a premier grand cru of Bordeaux." That one turned out to be a California Cabernet Sauvignon from the Napa Valley.

When all the wines had been tasted and the separate ratings of each judge had been fed into a mini-computer, it was found that the first two places had been won by California wines—ahead of a Chateau Mouton-Rothschild. Out of the first eleven wines, six were Californians. There was a stunned silence in the room. Several of the judges were so shocked that they refused to give up the notes they had scrawled on the pads in front of them. One Frenchman said, "I feel like a traitor to my country."

He need not have taken it so seriously. In the storm

Roy Andries de Groot writes regularly for Esquire on food and drink.

Photographed by Arky & Barnett

EXHIBIT "4"

aftermath, it is generally agreed in professional circles that this tasting had been very poorly managed. Many of the best wines, from both sides of the Atlantic, had not been included. The twelve chosen California wines were matched by only eight French—a completely inexcusable imbalance. The resultant ratings, according to California wine critic John Dryden Movius, were statistically inaccurate: "These average scores and summed results are virtually meaningless. . . . Beware of unanalyzed averages."

But perhaps the greatest factor encouraging inaccuracy was the circus atmosphere in which the tasting took place. It was in a public patio of a large Paris hotel, in front of television cameras, with the Paris correspondents of U.S. newspapers invited to sit just behind the judges so that they might hear the expected "Gallic witticisms." Tourists passed in and out, gawking at the proceedings. As the noise level rose to a crescendo, one of the judges was heard to mutter, "I wish I were in a private cubicle." Another judge, equally desperate, was heard to say, "We are not used to tasting these American wines." It was hardly the atmosphere for definitive decisions.

My idea for the most dazzling of Christmas wine gifts came to me after hearing this story from Paris. Why not the gift, to a wine-connoisseur friend who already "has everything," of a private Paris tasting at home this Christmas? Why not put together a gift of absolutely the greatest California wines currently available and set it against an equivalent group of the finest from Europe? Then, perhaps as a superb celebration of Christmas Eve, call in all of your wine-connoisseur friends and go to work. All bottle labels must, of course, be neatly covered. The tasters will have before them a glass for each wine, and each glass will be numbered on its foot for identification. The person who pours should know which wine is which, so that the wines may be tasted in pairs of similar types. There should be chunks of bread and a reasonably bland cheese to clear the palate between each tasting. What a way to celebrate the holidays!

If you cannot afford to give fourteen bottles, choose five on each side,

or three, or a single pair. The basic idea works at any budget level.

I began my search for the right bottles by flying to California, spending ten days touring the best of the vineyards and tasting almost two hundred bottles. I found it an extraordinarily inspiring experience. There has been a lot of learned wine writing recently bemoaning the fact that modern mechanization and chemical short-cutting are reducing the complexity and standardizing the quality of wine. In California, among the small, great vineyards, I found just the opposite. I found young men and women deliberately discarding the new mechanized technology and returning to the old methods, the slow ways, the techniques that involve staying up all night watching the temperature of the bubbling liquid, in search of that elusive thing, "the perfect wine."

The technology of wine making has now been so thoroughly disseminated around the world that almost any serious professional can make a sound, clean, very drinkable wine at any level of price and quality. But to make a great wine demands a lot more than science. It is an excursion into the realm of art. The truly great wine maker stamps his own personality onto every one of his wines. During production there are a hundred and one moments of truth when a crucial decision must be made—from the delicate pruning of the vines at the end of winter to selecting the precise moment when the grapes are at their perfect ripeness for the picking, through the crushing, the pressing, the fermentation, the aging in the barrels—decisions that will eventually give the wine its character, its personality, its style. Some of us are now beginning to be able to take a single sip from a glass and say at once, "That was made by. . ." Since I believe it is time that the master wine makers be recognized, I am adding their names—both the Americans and the Europeans—to my list of wines below.

After selecting the Californians for our dazzling gift, I went to Europe for an equivalent time and tasted roughly another two hundred bottles. On this basis, I would choose the following seven pairs of red wines as representative of the supreme current output of both sides

of the Atlantic. (White wines will be dealt with separately in a later report in a forthcoming issue.)

As in the past, I am scoring these wines on a scale of 0-50 as follows: 0-9 Undrinkable; 10-22 Everyday Consumption; 23-26 Good; 27-30 Superior; 31-36 Fine; 37-42 Noble; 43-46 Great; 47-50 Supremely Great.

1. Warren Winiarski's 1973 Stag's Leap California Cabernet Sauvignon, which I rate Great, 45. The grapes were picked almost bunch by bunch at such a perfection of ripeness as to make this one of the best U.S. red wines I have ever tasted. I would pour alongside it, as a worthy French comparison, Pierre Ginestet's 1971 Chateau Margaux, a noble dramatization of the same Cabernet Sauvignon grape as it grows in Bordeaux. It is not possible to match these wines precisely, vintage year for vintage year, because the French wines develop more slowly. For example, a 1973 Margaux would still be much too young. I am deliberately not giving my ratings of the French wines, to avoid any bias in advance of your Christmas tasting.

2. Joe Heitz's 1969 Martha's Vineyard Cabernet Sauvignon, which I rate Noble, 42. This is one of the most complex and harmonious wines ever made in the Napa Valley. I would compare it, sip by sip, to Jean Lagardère's 1970 Chateau La Mission-Haut-Brion from the Graves of Bordeaux, which matches, in some ways, the character of the Heitz.

3. Paul Draper's 1973 Ridge "Montebello" Cabernet Sauvignon, rated Noble, 40. When I tasted it with Paul in San Francisco a few weeks ago, he dared to pour alongside it Raoul Blondin's 1971 Chateau Mouton-Rothschild. It was a dramatic comparison, worth repeating for our Christmas gift.

4. Myron Nightingale's 1973 Beringer "Centennial Cask Selection" Cabernet Sauvignon, in honor of the hundredth anniversary of this fine old Napa vineyard, a deep and rich red, which I rate Noble, 39. Its French partner might be Louis Léveschitz's 1971 Chateau La Tour-Cabernet from the Médoc of Bordeaux.

5. Mary Ann Graf and Andre Tehe-
listcheff's 1972 Simi "Alexander
Valley" Cabernet Sauvignon, a regal
and romantic red; Noble, 37. It
might be poured in conjunction
with a classic, dominant French St-
Emilion such as Thierry Manon-
court's 1970 Château Figeac.

6. It is often said that you cannot
compare a California "imitation" of
a red Burgundy with the real thing,
because the Pinot Noir grape grows
so completely differently on oppo-
site sides of the Atlantic. California
Pinot Noirs have always seemed to
me to be light and relatively thin
compared to their illustrious com-
petitive labels from France. But
now, at last, California wine makers
seem no longer to be trying to imi-
tate Burgundy but are making Pinot
Noirs in their own way to please
themselves. To prove this important
point, I would include in our gift
tasting a bottle of Joe Heitz's 1972
"Napa Valley" Pinot Noir, with all
the bigness of body and smoothness
of velvet you could wish for, rating
Noble, 39. For a fascinating com-

parison, I would set up alongside it
Count Jean le Eault de la Mori-
nière's 1972 Corton, Bonneau du
Martray. This is a shining example
of the glorious fruit and velvet of
Burgundy.

7. I would make the last bottle of
this gift tasting a selection of the
quite extraordinary "late harvest" of
California's unique Zinfandel grape.
Although its vine thrives virtually all
over California, no plant biologist has
ever been able to trace its root
source. Under normal vintage con-
ditions, it often makes a lovely,
fruity, rich red, but in some years
when strong sunshine continues
through October, November and
into December, the wine makers
take a huge risk and leave the
grapes on the vines to develop more
and more natural sugar, while the
skins thicken and begin to shrivel.
When wine is made from these
grapes, it develops a marvelously
soft, rich, almost concentrated fruit
that is California's special contri-
bution to the joys of wine. I would
include a rare bottle of Miljenko

*Yea for
Heitz!*

WHERE YOU CAN BUY THEM

These fourteen bottles would be, to a wine lover, the Christmas gift extraor-
dinaire. Admittedly, it will take some hard work and determination to put such
a present together. The great California wines are made in extremely small
quantities and there are always many connoisseurs in search of them. If you
want to write directly to the wineries, you can get names and addresses by
calling the California Wine Institute in San Francisco. My own limited re-
search has established the fact that some good retail wineshops in some major
cities do carry a goodly number of these rare wines. Here is a list of those
stores and their addresses.—R. A. deG.

Sherry-Lehmann
679 Madison Avenue
New York City-10021

Luria-Colony
1217 Madison Avenue
New York City 10021

Morrell
307 East 53rd Street
New York City 10022

"67"
179 Columbus Avenue
New York City 10023

Gourmet
1118 Madison Avenue
New York City 10021

Forest Hills
108-09 Queens Boulevard
Forest Hills, New York 11375

Sandburg Wines
1525 North Clark Street
Chicago, Illinois 60610

Hoffman
511 18th Street
Denver, Colorado 80202

A. & A.
1621 North Haskell Street
Dallas, Texas 75204

Richard's
2124 South Shepherd
Houston, Texas 77019

Otto's
4138 S.E. Woodstock Boulevard
Portland, Oregon 97202

Vintage Cellars
c/o Olympic Hotel, 4th and Seneca
Seattle, Washington 98101

Martin's
P.O. Box 15106
New Orleans, Louisiana 70175

Walker
111 Market Street
San Francisco, California 94104

Wally's West
10811 West Pico
Los Angeles, California 90064

Genuine Fur Rug

DIRECT FROM TANNER
only \$39.95.

There's nothing like the look and feel of real fur to add that special touch to any room in your house. Our Sultra® rug is soft lamb fur, over two inches deep. In natural, snow white, brown, gold, black and decorator colors. Washable.

APPROX. SIZE: 4 x 2 ft.

GOLDEN STATE SHEEP TANNING CO., INC.
Dept. A 360 Furman Street
Brooklyn, N.Y. 11201.

Credit Card Exp. Date

E/12

- Natural Snow White Brown Gold Black Sultra rugs @ \$39.95 (plus \$1.50 postage). Swatchcard of decorator colors @ \$2.50, which will be deducted from the \$39.95 price.
- Brochure of your sheepskin apparel and other products.
- Check enclosed
- American Express Diners Club BankAmericard Master Charge

Credit Card No. _____

(N.Y. Res. add 8% sales tax. Please allow 4-6 weeks for delivery)

Name _____

Street _____

City _____

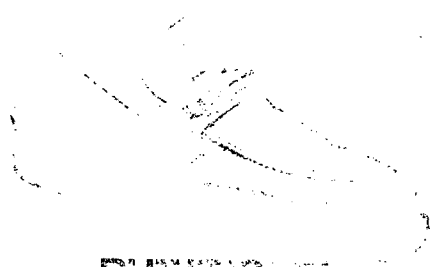
State _____

Zip _____

"Mike" Grgich's 1973 Château Montelena Napa Zinfandel, for which the brilliant wine maker succeeded in preventing the malolactic fermentation in order to magnify the fruitiness of the wine to a rating of Great, 46. The only European wine that could be compared to it is the famous Italian Amarone, for which the grapes are also dried before pressing, but in trays suspended from the ceilings of long, warmed barns rather than on the vine under the autumn sun. I would set alongside the Monhelena Sandro Boscaini's 1968 Amarone Recioto della Valpolicella Masi, one of the memorable examples of this noble Italian wine.

What do we learn from this kind of in-depth comparative tasting of the new wines of America and the old wines of Europe? The fundamental lesson, to me, is that they are in reality so different in ambience and style that there is no absolutely precise comparison to be made. In a discussion of this question the other day over lunch, Augustin Huneus, the brilliant wine technician who runs the worldwide vineyard empire of Seagram's, remarked, "The wine of every region of the world is made primarily to please the consumers of that region and is not necessarily right for other consumers in other parts of the world." The greatest American wines are made by highly individualistic, independent-thinking people primarily to please themselves and a small circle of their admirers. There is no such thing as a "California style." Each wine reflects the person who made it. But in France, the most important factor is the earth, the property, the region. The primary objective of every Burgundy vintner is to make wines that conform to the family characteristics of his district. French drinkers ask of their wines, "Is this a true Bordeaux—does it conform?" The California wine writer Bob Thompson, in his new *The California Wine Book* (which, incidentally, would in itself make an excellent Christmas gift), defines the difference between a great small California vineyard and a great small French château: "California wine is much more the product of a generation of individual men than it is of individual properties. It was [and still is] a function of the frontier." #

THIS LOOKS LIKE
AN ORDINARY SHOE



BUY IT NOW!

This handsome shoe is one of the famous ELEVATORS®, specially designed to make a man look about TWO INCHES TALLER! The man who wears them knows their amazing secret . . . everyone else only knows how much better he looks. Sold by mail and Guaranteed by the ONLY maker of these remarkable shoes. Send for FREE Catalog, showing the wide style selection of ELEVATORS®.

RICHLIEE Shoe Company
1046 Lake St., Brockton, Mass. 02403

Send me FREE catalog of ELEVATORS® shoes, without obligation now or ever.

Name _____

Address _____

City _____ State _____ Zip _____



"Old Republic" Brass Lanterns created with handcrafting techniques that go back 200 years. Authentic Early American Styling in Natural or Colonial-finish brass; wall-mounted, hanging, or post styles. See your Hanco dealer.

HANCO
HADCO PRODUCTS, INC.

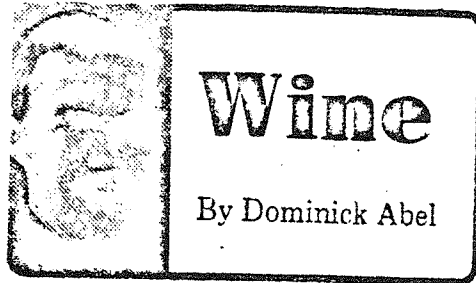
California wines pass taste test with flying colors

I have in the past been accused of a bias toward European wine, particularly French, and I must plead guilty to the charge. Generally speaking, I find that good quality European wines are better than good quality American, and so on, down the quality range. There always are exceptions, especially in the lower price ranges, but in the past there have been few to argue that the best in California is superior to, for example, the best in France.

All of the above makes a recent wine competition held in Paris especially important. In late May, the Academie du Vin, which is run by Stephen Spurrier, an Englishman, held a blind American-French tasting as a contribution to the celebration of the Bicentennial. Six Chardonnays and six Cabernet Sauvignons from California were set against four white Burgundies and four red Bordeaux.

Among the prestigious panel of judges at this event, all French, were the owners of two of the six three-star restaurants in Paris, Taillevent and Le Grand Vefour; the sommelier of a third, La Tour d'Argent; major figures from the wine country — the owner of Chateau Giscours and a director of the Domaine de la Romanee-Conti — and five other experts.

THE JUDGES WERE ASKED to rate the



wines on the basis of color, bouquet, palate and balance. They also were asked to assign a numerical value, up to 20 points per wine, to each wine, for a total of 200 points.

The results speak for themselves. Chardonnay: California's Chateau Montheleua 1973 came in first with 132 points, Chalone Vineyards 1974 third with 121, Spring Mountain 1973 was fourth, Freemark Abbey 1972 sixth, Veedercrest 1972 ninth, and David Bruce 1973 tenth.

The French competition was Meursault-Charmes (1973) (Roulot), second with 126.5; Beaune-Clos des Mouches 1973, fifth; Bataard-Montrachet 1973, seventh; and Puligny-Montrachet 1972, eighth.

The red wine competition was equally embarrassing for the French. The ranking for Cabernet Sauvignons was as follows: Stag's

Leap Wine Cellars 1975 (127.5); Chateau Mouton-Rothschild 1970 (126); Chateau Haut-Brion 1970; Chateau Montrose 1970; Ridge Cabernet Sauvignon "Mountain Range" 1971; Chateau Leoville-Las-Casas 1971; Chateau Mayacamas 1971; Clos du Val 1972; Heitz Cellar "Martha's Vineyard" 1970; Freemark Abbey 1969. Here the Americans came in 1st, 5th, 7th, 8th, 9th and 10th.

IF THE RESULTS OF this tasting were embarrassing to the French experts, as well as difficult for Francophiles to stomach, the egregious misidentification of wines that went on during the tasting was positively humiliating. As Time reported, the experts far too frequently identified the French wine as Californian, and vice versa.

When the fun has subsided — it is always enjoyable to catch experts out — and the dust has settled, what does this tasting mean?

First and foremost, the results mean that the very best California wine is as good as any in the world. This applies especially to Chardonnay. That recognition is something that American winemakers have long been striving for, and their victory is well won.

More than that, however, the tasting may not mean too much, at least to the wine drinker in this country. For a start, the wines that won in France simply are only sporadically available outside California; in Chicago some 80 per cent of the labels are available. Moreover, little if any of the actual vintages competing is now left, though this is no reason not to drink wines of different vintages. The California wines also are, inevitably, expensive, sometimes as much as \$20 a bottle.

The same can be said, of course, of the French wines, but there is a difference: the premium production of the few competing California wineries, plus a few more — Chappellet, for example — comprise the finest of American wineries. There is no real depth of

quality. France can offer, by comparison, quality wine from a far greater number of vineyards. Too, the second-rate in France are far closer to the top than are the second-rate here.

THIS LATER POINT is especially relevant when one considers the Cabernet situation. The judges selected the four fine Bordeaux, and possibly they are the best of their vintages. But there are literally dozens that might well have qualified, some with significant production. From California there are the half a dozen that competed plus a handful more.

In addition, as Frank Prial of the New York Times has pointed out, while no one doubts that the American reds are ready to drink now, though they may well continue to mature for a number of years, no one will suggest that the Chateau Haut-Brion or the Chateau Mouton-Rothschild has even come close to reaching its peak. Shouldn't wine only be judged when it is at its best? And if the organizers had waited those necessary years, would any of the California wines have been around to compete?

Wine enthusiasts will argue these questions for years. For myself, I still go with France; you can take your choice. But we all would be very foolish if we underestimate the development of the wines of California, in exceptional cases, into superb wines, worth every penny of their price.

CHICAGO DAILY-NEWS
7/14/76
An 'ident
brings a

By Margaret Poynter

MORRIE MAGES SPORTS
TENNIS BOUTIQUE

EXHIBIT '5'

WINE TALK

American Wine Labels — What They Tell You and What They Don't

By FRANK J. PRIAL

Unbeknownst to most wine drinkers, there is an important and at times quite bitter battle going on behind the scenes over how to label American wine bottles. And, as is so often the case with these issues, the consumer is the one who is considered the least.

American wine labeling has been a disgrace for many years. We call our worst wine "burgundy," we drink millions of gallons of "chablis" that bears no resemblance to true chablis and we label as "champagne" something that is more akin to Seven-Up.

And we accept docilely the common practice of permitting wines to be bottled that contain barely half of what the label says they do. Thus, under Federal law, a bottle

labeled "cabernet sauvignon" or "zinfandel" or "chardonnay" need contain only 51 percent of wine made from those grapes. The rest can be whatever the winemaker—or his marketing superiors—choose, including the worst junk they can find.

"Permitting" is the operational word in the last paragraph. Wine labeling is supposed to be the responsibility of the Federal Government and, theoretically at least, consumers should have some say in what the Government does.

The wine industry is supposed to be regulated by the Bureau of Alcohol, Tobacco and Firearms, a part of the Treasury Department. The chances of any change in the laws covering the percentage of a certain kind of wine in a bottle are slim at the mo-

ment. But there is a good chance that the location or "appellation" rules will be altered.

The appellation laws are full of holes, and there are powerful forces in the wine industry that would like to make them even weaker. Consider: The appellation "North Coast Counties" on a bottle of California wine has meant traditionally that the wine was made from grapes grown in the three counties north of San Francisco: Napa, Sonoma and Mendocino.

Promotional Arm

Now, the California Wine Institute, the powerful promotional arm of the wine business that is backed mostly by the huge producers such as Gallo, wants to extend the appellation "North

Coast Counties" down to Santa Barbara, which is about 100 miles from Los Angeles.

In all honesty, there are wines made south of San Francisco, particularly in Monterey County that are far better than some of the wines made in the so-called North Coast Counties. But Callaway Vineyards near San Diego makes excellent premium wines, too. Why not extend the "North Coast" to the Mexican border?

Earlier this year, before hearings on the problem were held in California and Washington, the Bureau of Alcohol, Tobacco and Firearms was making noises that sounded as if it wanted to get out of the appellation problem altogether and leave it to the states. In California,

where 80 percent of American wine comes from, that would mean leaving it to the wine institute, which would mean leaving it to the biggest wine producers.

In fact, the Bureau, which outraged consumer groups last winter when it backed away from demanding that the industry list ingredients on wine labels, seems to have stiffened its spine a bit and agreed to continue to oversee appellation labeling.

The Wine Institute's response to that was to suggest an "advisory committee" to help the Bureau in California. The members: four winery members nominated by the institute, two grape growers nominated by their groups and one university oenologist. No consumers.

Many of the smaller, premium wine producers

have taken the whole appellation matter into their own hands. Thus, Ridge Vineyards, tells on its label that the wine is made, for example, from 100 percent zinfandel grapes of the 1971 vintage, all from its Lodi vineyards. It notes on the same label the date the wine was bottled, the amount of alcohol, the total acidity and sugar.

Another Danger

* One of the most famous of all American wines, Heitz Cellars' Martha's Vineyard cabernet sauvignon, is as the label indicates, made entirely from grapes from that particular vineyard—Martha's.

If the appellation laws, weak as they are, are loosened further, there will be nothing to prevent makers and bottlers of cheap wine from imitating the labels of

the premium producers such as Ridge and Heitz. Indeed, there are already winemakers who say they should be permitted to call their wine "Napa" simply because it is a Napa Valley "type" wine.

One of the problems is in defining just where the Napa Valley is. No one has ever really done it, at least not for precise labeling requirements. And what about the new regions within the Napa Valley, such as Carneros? Or the Alexander Valley, which is in Sonoma County, another recognized appellation?

Any new system is going to have to take into account these smaller regions that produce wine with unique characteristics. One of the more interesting proposals has been advanced by Robert W. Benson, an attorney who writes on wine matters for

the journal of the American Bar Association.

Mr. Benson, who has testified at the Bureau of Alcohol, Tobacco and Firearms hearings on the legal aspects of place names, would minimize Government interference permitting any winery to claim an appellation for any area or any size—so long as it stayed within that area and so long as it gave certain quality information on its label, much as Ridge, Heitz and even larger producers such as Sonoma and Sebastiani already do.

"For 40 years," Mr. Benson wrote recently, "the wine consumer has been treated if he had George Orwell's his elbow to advise him that the words on the label do not mean what they say. Now is the historic moment to make wine labels honest

EXHIBIT "6"

Sept. - Oct. 1977

WINE OPINION AND SOCIETY

Les Amis du Vin



... around the country

A Super Bowl Tasting in Canoga Park

by Dan Berger

Sometimes Les Amis du Vin chapters can outdo themselves.

How, for example, is the Canoga Park, Calif. chapter going to improve on its tasting of California wines on Dec. 1? How is it possible to serve wines better than the 13 classics offered that glorious Wednesday evening?

Held in a private banquet room at the elegant Calabasas Inn, the Dec. 1 tasting may form a sounding board off which other future tastings are bounced when wine drinkers gather and reminisce. So exquisite were the tastes and comments of the speakers that those taking notes to do a story on the event were frequently struck with numbness of the hands: this was too good to be true.

The only hard thing to swallow was the cost: \$16 per person. But when the Dec. 1 tasting was announced, the cognoscenti descended like the plague on Dave Breitstein's Duke of Bourbon (LADV affiliate of the Canoga Park Chapter) to pay the fare. The event was sold out within a week—216 hardy souls with a keen interest in the classic wines of California.

So you won't have to read any further to find out what the attraction was, here is a list of the wines selected (by Julian Lieberman, chapter director, and Dave Breitstein) for this fifth anniversary Super Seminar, as it was called, of the Canoga-Northridge chapter of Les Amis du Vin:

Aperitif: 1975 Chalone Pinot Blanc.

Chardonnays: 1973 Heitz Lot Z-32; 1973 Château Montelena; 1974 Heitz Log Z-41; 1974 Freemark Abbey; 1974 Mayacamas; 1974 Chalone.

Cabernet Sauvignons: 1968 Louis Martini Special Selection Lot 2; 1971 Mayacamas; 1971 Ridge, Eisele Vineyard; 1969 Beaulieu Vineyard Private Reserve; 1969 Heitz Martha's Vineyard.

Dessert: 1973 Freemark Abbey Edelwein.

Add to this a plate of three cheeses—brie, roquefort and norvegia—all served with hot, sesame seed covered French bread, and you have an evening to savor. But remember, this was no ordinary tasting, so the representatives of the wineries had to be there.

And they were: Joe Heitz to talk about his three entries; Louis Martini; Jim Barrett, the principal owner in Château Montelena; Mike Richmond, sales and marketing manager for Freemark Abbey;

Bob Travers, winemaker and owner of Mayacamas; Phil Woodward, co-owner of Chalone; and Nate Chroman, the respected wine writer for the *Los Angeles Times* and the man responsible for setting up the wine judgments at the Los Angeles County Fair.

Needless to say, the wines spoke for themselves. Some are completely unavailable commercially (which of course made the seminar all the more appealing to wine buffs, since they could at least taste wine they could not buy). Some



were too high priced to buy much of. But here were wines, a case of each, which had won prizes around the world.

The Montelena 1973 Chardonnay, for example, had won the famed Paris tasting of May 24, 1976. The Chalone Chardonnay had come in third.

To discuss these wines individually does an injustice to all of them. The five cabernets, for example, represent five distinct styles. The chardonnays range from the fruity to the hearty, yet none of them can be called light or delicate.

Barrett, in his remarks about the classic Montelena Chardonnay, said, "You people are the luckiest of all. You are getting a chance to taste some of the greatest white wines that have ever been produced."

And he said Californians were able to do so well in comparative tastings against the French because in France "Macy's doesn't talk to Gimble's. But in California there is a lot of interchange of ideas that does not happen in isolated areas," and his indication was that the French winemakers don't trade secrets the way Californians do.

"Technology is the main reason California has been able to produce these fine wines," said Barrett. "The French have been hoisted on their own petard."

But mention of French wine was only in passing at this event. California was the main attraction, with more attention given to such details as how long the aging process was, what type of oak was used, at what temperature fermentation was done, and how long lived a wine is expected to be.

The wines were generally served in pairs, to speed the serving process, and after the Mayacamas 1971 and Ridge 1971 were served at the same time, Travers delivered the most humorous comment of the evening:

"I'm very sorry to report that I prefer the Ridge wine to ours."

The Ridge, made in that vineyard's traditional heavy-handed style, was rich, dark, woody, heavy, tannic and incredible, for it was ready to drink but would age for many years. But Travers was being perhaps a little generous, since his own offering was a classic in its own right. Complex, rich and fruity, it showed more charisma, if that word can be used to describe wine.

Louis Martini explained that his 1968 Special Selection cabernets were an experiment of sorts. Lot 1 was a 50-50 blend of Cabernet Sauvignon grapes from the Napa and Sonoma counties. Lot 2, that which we tasted, was the same mixture, 50-50 Napa-Sonoma, but with 20 per cent merlot and 10 per cent malbec blended in. (Lot 3 was the same 50-50 blend with 30 per cent merlot and 15 per cent malbec.)

The BV Private Reserve was a lovely, elegant, delightful wine, but unfortunately it was served side-by-side with Joe Heitz' 1969 Martha's Vineyard, of which 12,000

THE MAN BEHIND THE WINE GLASS

Life is a fairy tale: One remembers the beautiful moments and lets the subconscious blur the shades of unpleasant memories. Reminiscences of my childhood and the years of my youth spent in old Transylvania evoke dreams and, on occasion, the fulfillment of those dreams, which still today enrich my life.

Ever since I was a growing lad, I have wanted to write about a particularly fascinating subject, one that held me (at least in those days) spellbound. This unmistakably significant literary work (predestined, I knew, for great success) would have been entitled: *In Praise of Older Women*. And in my heart I harbor only feelings of pride and delight that my fellow Hungarian Stephen Vizinczey beat me to the press with his novel by that same name. Then again, to my title would have been appended the words: *and Popular Wines*. To make clear to you, dear reader, the importance of these two—the love of older women and the drinking of popular wines—and how they can get together in one title, I must take you through my past.

It was no secret that most of the young men in my old town, at least the luckier ones, learned (rather, were tutored) to appreciate the nuances of love and loving from an older woman. Such a woman, with patience, understanding and wonderful timing, guided us through the rocky terrain of first trials and errors and led us, holding our hands warmly, onto the sweet path of lovers' paradise. It was she who saved us from the anxieties and disappointments that sometimes leave scars deep enough to mar, even preclude, the beautiful experiences awaiting us in later years. She taught us the meaning of that indefinable word style, which ultimately comes to include all the complex qualities that hallmark our individuality. At length, when we were ready, she sent us on our way, our tastes refined to those of budding connoisseurs.

As it was with love and older women, so it was with our inexperienced tastebuds and popular wines. How did we wean our early partiality from milk and sweet drinks, sodas and pop to embrace wines? Those underestimated and unpraised popular wines were the ones that opened the doors to the greater enjoyment reserved for us in later years. And if we remove the dark glasses of sophistication from our eyes, we can observe our murky



LEARNING OF WOMEN AND WINE

by Paul Kovi SPHERE Wine Editor

past more clearly and candidly confess that among our first wines were those compromising rosés. Remember the fail-safe rule on a date? When you are uncertain which wine to select with your dinner, order a rosé.

And who could forget those supposedly meaningless sparkling Burgundies? Is there a girl out for a "formal" dinner with dad on her 18th birthday who has not been toasted with a glass of this bubbling red? And can we ignore our debt of gratitude to those soft and slightly sweet Sauternes (who knows from what origin?), the lightly effervescent Lambruscos, the humble cheerful Chiantis (not to be confused with the Chianti Classics), even the Cold Ducks and others too insignificant for us to acknowledge today. To be honest, we must admit that anyone with an uneducated palate facing for the first time the complexity and sudden tannic dryness of a great Bordeaux might well have turned away from wines disappointed forever.

From our first awkward sips and taste trials many of us graduated to the kind and affectionate embrace of a "Blue Nun" (the wine Liebfraumilch, of course) and were infatuated in our formative enological years with her softness and warmth. We enjoyed the security and safety offered us by the assurance of being somewhat "knowledgeable." Therefore, my friends, think of Liebfraumilch as an older lover and cherish the memory of growing up with

such a gentle mistress—one who opened the doors to a greater appreciation of wines and life. Without her guidance you might never have matured into the worldly boulevardier you are today, ready to enjoy the complex but elusive qualities of La Dame Blanche (the white wine from the Haut-Médoc, of course) or the subtle elegance of a Margaux (the Château, that is). And when you held in your hand your first glass of that magnificent Bordeaux, lifted it to the light to scan its crimson rays, sniffed the complexity of its aristocratic bouquet and savored the luscious taste that wrapped your palate in a velvety coat, then and only then did you truly understand the meaning of the words style and class.

And because your appetite for new things had been cultivated and you greeted each day with an open mind, always ready for fresh experiences, one by one there came others to enrich your life. There was that fabulous full-bodied, well-rounded red from Martha's Vineyard (not a native lady of Massachusetts but the best Cabernet Sauvignon produced by that dedicated vintner in California's Napa Valley, Joseph Heitz). Do you remember the sparkling and witty Veuve Clicquot? (She was the young widow of Monsieur Clicquot, the champagne maker. Due to her, champagne was introduced to Russia and became firmly enthroned as the drink of merriment and love.) What a lovely champagne it was for all the lingering evenings you spent gazing into someone's dark eyes and sipping the bubbly.

Sometimes you seemed downright fickle, spending one evening with the ruby red Magdeleine (Château Magdeleine), while the next evening found you in the sweet company of the delicate but firm Domaine du Gaël.

Late in your life you acquired the wisdom to understand the capricious and flirty Château Gloria and the depth to appreciate the subtle complex Château d'Angéhus. By that time, my friend, reality may have paled beside your dreams and memories. Still you were warmed and cheered by the knowledge that one thing remains by time unchanged...

IN VINO VERITAS

Paul Kovi, co-proprietor of the Four Seasons Restaurant in New York, is a recognized authority and lecturer on wines.

EXHIBIT "7"

Sphere - 1977

SPHERE SEPTEMBER 1977

The Great Vintage Wine Book Published 1980
by Michael Broadbent. California Wines 1952-1961

1952**

Moderate.

Louis Martini, Cabernet-Sauvignon. One of the few '52s tasted, and the best. Deep; rich; lovely flavour.
*At the Adamson's, May 1970 ****

1953**

Moderate.

Martin Ray, Cabernet-Sauvignon. The only '53 tasted and an example of this wine maker at his most opulently perverse: deep coloured; an attractive rich nose like Fonseca port; packed with flavour but far too acidic — a level acceptable in old madeira or 1727 hock but not in a fine table wine.
Tasted with Dr and Mrs Rhodes in London, March 1967.

1954**

Ingenook, Cabernet-Sauvignon (Cask Reserve J-3). Similar depth and hue to the 1941; gentle bouquet, touch of vanilla; slightly sweet, medium body, lovely flavour and texture. Some tannin still, but at peak of maturity.
*At Heublein tastings in 1978, May 1979 ****

1955***

Ingenook, Charbono. One of the few '55s tasted. A Bordeaux-type grape unique, I believe, to Ingenook. This was a deeply vinous and attractive wine.
*Tasted only once, in May 1969 ****

Ingenook, Cabernet-Sauvignon. Very attractive in mid-1960s: deep red brown; fragrant nose; dry, tannic. But very mature, woody on the nose and a bit leathery when last tasted.
*At a Heublein tasting, May 1979 **

1956**

Another confusing year, one of the worst ever in Europe, quite good in California.

Beaulieu Vineyards, Cabernet-Sauvignon. Deep coloured; a pronounced Cabernet aroma with the burnt, earthy character I associate with the Napa; on the palate almost Burgundy-like in weight and character.
*Tasted February 1970 ****

1957**

Stonyhill, Chardonnay. I have a particularly soft spot for this winery. Fred McCrae was perhaps the prototype of the visionaries who gave up the lush pastures of business in the eastern states to create vineyards and devote the rest of their lives to making good wine. He was one of the earliest and most successful makers of Chardonnays. His widow, Eleanor, continues the good work. It was one of the first wineries in the Napa that Bob Adamson took me to in 1970, but I had previously tasted his wine in London with the Rhodes's and Adamsons who had brought over the 1963 and 1964 vintages for Harry Waugh and me to taste. The '57 was an amazing wine: golden hued; rich, honeyed bottle-age bouquet; magnificent flavour, rich, characterful, Montrachet-like.
*Dining with the Adamsons after my first Napa tour, May 1970 ******

Beaulieu Vineyards, Cabernet-Sauvignon (Georges de Latour). First noted in 1975. Once quite deep, now settling down to a fine, mature, medium colour; bouquet sweet, complete and contented; medium dry, a touch of ripe mellow sweetness, ideal weight, lovely flavour and balance. Perfect now.
*Last tasted at a remarkable dinner given by Denman Moody at Tony's in Houston, April 1980 ******

Ingenook, Cabernet-Sauvignon. Tasted several times since the late 1960s. Notable for its spicy, piny, aromatic bouquet and marvellous Cabernet flavour. Dry, crisp tannic finish.
*Last tasted May 1979 ******

1959****

Heitz, Martha's Vineyard, Cabernet-Sauvignon. The oldest vintage of Heitz that I have tasted, and also the most recent wine of his noted. A huge wine: opaque; a curious, overblown bouquet; touch of sweetness on the palate, very full bodied, ripe mulberry, yet still very tannic. A cross between Pétrus and Latour.
*An eye-opener for the Europeans at the Gault-Millau tasting in Paris, June 1979 ****

Heitz, Pinot Noir. A beautiful wine, but not burgundy. Even its appearance was rich and velvety; nose a bit unforthcoming — it was then still quite young; slightly sweet, a rich and powerful wine. Excellent, but no resemblance to any Pinot grown on the Côte d'Or.
*Tasted March 1967 ****

Ingenook, Cabernet-Sauvignon. First tasted in 1970 and several times since. Most recently: the standard blend was opaque; nose concentrated and alcoholic, "intensely herbaceous" was Sandy McNally's description; dry, rich, meaty. The selected Cask Reserve J-6 was a beautiful deep garnet red; the nose more fragrant; sweeter on the palate, very fruity. Another 10 to 15 years of development ahead.
*Both last tasted May 1979 *** (*)*

Charles Krug, Cabernet-Sauvignon. Relatively few older Krug Cabernets tasted. Of the 1956, 1957 and 1959, I think the last was the most perfect: fine deep colour, mature rim; a beautiful bouquet, rich, earthy, Graves-like; medium dry, pleasantly full bodied, a really lovely rich wine. Even the highly critically tuned palate of Edmund Penning-Rowell could not fault it.
*At a rather casual Wine Publications working lunch at Christie's, July 1977 ******

1960***

Ingenook, Cabernet-Sauvignon. Opaque; rich; tough, and a bit rough.
*Last tasted May 1979 *(*)*

1961***

In the Napa: dryish spring with 17 dramatically cold nights from March to May. Heavy frost damage (European vine growers will note with sympathy) critically delayed bloom. Rather cold summer; late maturing grapes, small harvest in last part of October.
Beaulieu Vineyards, Cabernet-Sauvignon (Private Reserve). Sugar 21.5°. Medium colour, mature; very fragrant high-toned bouquet; richer than expected and
dry, crisp tannic acid finish.

1965***

Heitz, Chardonnay. The first vintage of a Heitz Chardonnay that I ever tasted. Surprisingly pale after three years in wood; the nose of the first bottle I thought a little oily, but another, later, had a distinct Meursault-like character. To continue the analogy, on the palate it reminded me of a Corton-Charlemagne, dryish, nutty.

*Both bottles tasted in 1967****

Inglenook, Cabernet-Sauvignon. Dry, elegant, very nice.

*Tasted May 1979****

1962**

Beaulieu Vineyards, Beaumont, Pinot Noir. I have tasted several vintages of B.V. Pinot Noir. Many were attractive but none matched the '46. The '62, however, was a typically good one: medium colour; gentle, sweet, roasted nose; medium dryness and fullness of body, soft, rich, lovely flavour. Real burgundy character.

*Tasted March 1967*****

Dr Konstantin Frank, Johannisberg Riesling, Natur Spatlese. (New York State). Of late the wines of California have enjoyed almost all the limelight, throwing New York State wines into the shade. As it happens the first wholly successful Rieslings were made in the east, by Dr Konstantin Frank, a pioneer of true *vitis vinifera* varieties in an area largely dominated by the coarser native American vine species and hybrids. This particular wine was in its way a rare classic. At seven years of age a bright lemon gold; nose slightly too sweet but with a Riesling steeliness of character; distinctly dry, light, very clean and attractive. Excellent quality and style. Tasted with Kathleen Bourke. Next, in 1970, a three star nose and palate, with a lovely nutty finish. Then, after eight years it had deepened to a most attractive buttery yellow; the bouquet had broadened and it opened up in the mouth. A marvellous wine.

*Last tasted June 1978******

1963**

Inglenook, Cabernet-Sauvignon. First tasted in the mid-1970s. Recently I found the regular blend far superior to the Cask Reserve. Deep; intense and fragrant with a touch of iron on nose and palate. Most attractive.

*Last tasted May 1979*****

1964****

In the Napa: frost damage followed by warm summer and beautiful early autumn. Harvest late September, early October.

Beaulieu Vineyards, Cabernet-Sauvignon. Sugar 23.5°. First tasted in 1970: a strapping wine, austere and quite unready. The Private Reserve not very deep, but plummy; nose undeveloped; dry yet rich, with tannin and acidity in 1972. Seven years later the bouquet had developed — rather sweet and jammy; dry and crisp on palate.

*Last tasted at Heublein's, May 1979****

Charles Krug, Cabernet-Sauvignon. Fine deep colour; lovely rich nose; a very fine wine by any standards, rich but dry.

*At Larry Feldman's, Belvedere, May 1979*****

Yet another example of a good vintage in California, had in Northern Europe.

Beaulieu Vineyards, Cabernet-Sauvignon. Lovely in 1970, maturing nicely in 1976. Most recently: deep rich colour; excellent fruit, beautifully developed bouquet; perfect flavour, fruit and balance.

*Last tasted May 1979****(*)*

Heitz, Cabernet-Sauvignon. First tasted when it was just under three years old: powerful aroma of raw black currants; the most Bordeaux-like of California Cabernets, still youthfully acidic. Developing in mid-1970s. At 12 years of age the colour was less deep but very lovely; the nose had developed a recognizably earthy Napa Cabernet character; medium dryness and body, silky, elegant. This is, I feel, the weight and style the best California Cabernets should aim for.

*Last tasted dining with Peter Morrell in New York, May 1977*****

1966****

One of the best dry springs in two decades — total rainfall in the Napa one inch; mellow nights, sunny days. Early October harvest, small crop.

Beaulieu Vineyards, Cabernet-Sauvignon. Sugar 23°, perfectly balanced. At six years of age: medium colour, still immature; muted, earthy, volcanic, Napa Cabernet-Sauvignon aroma; dryish, gentle, nicely balanced wine. Dry finish.

*Tasted twice, in 1972*****

David Bruce, Chardonnay. A buttery yellow colour, bright and appealing; most excellent smoky/oaky Chardonnay nose and flavour — more pronounced, more varietal, than any but the biggest Montrachet or Corton-Charlemagne; medium dryness and body, soft, buttery but firm, with an excellent finish. One of the greatest Chardonnays ever tasted.

*On board the Flying Lady cruising down the Wilmington branch of the Savannah River, Georgia, with Mills B Lane May 1979******

Heitz, Cabernet-Sauvignon. First tasted in 1970. His Cabernet from Martha's Vineyard was showing well two years later: fairly deep colour, beginning to display a little maturity; magnificent bouquet, rich, good fruit, developed that warm wholemeal biscuit bouquet in the glass as fine claret does; dry, fullish body, fine classic flavour, richness, well sustained by tannin and acidity. Showing well at the Montgomery-Scott's (Bob was then special assistant to the American ambassador in London) tasting, June 1972. Then ****(*) Probably beautifully mature now.

Charles Krug, Cabernet-Sauvignon. Fine deep colour, still with an immature purple rim; fragrant, attractive but distinctly Napa Cabernet character (to me a sort of warm volcanic ash earthiness); medium body for a Napa wine, excellent acidity, most attractive flavour and balance.

At lunch with Arthur Formicelli, May 1972. At least now

Schramsberg, Blanc de Blancs. The vast majority of sparkling wines made in California and New York State are just that: sparkling wines. The exception is Schramsberg. Of the several vintages tasted this was the most classic: medium-pale straw yellow, fine even flow of bubbles; excellent bouquet, fresh Pinot; very dry, some body but crisp and with a finish vouchsafed to few wines not, strictly speaking, entitled to be called

Wines

Chicago Sun-Times 18 Mar 1977

Heitz wines: Some great, some average, but none poor

Arnold E. Landsman

It was late Friday when I first met Joe Heitz, and from the vantage point in front of his home I could see the sun beginning to descend behind the Mayacamas Mountains.

I had been warned in advance that I might find him "kind of funny." What I found was a rough-hewn man in his 50s with whitish gray hair crew cut sleeves rolled up, and

rather annoyed at having been intruded on, despite the fact that I had an appointment (for which I was late). But once our conversation was launched, Heitz's frown vanished and our meeting proved to be one of the most interesting of my visit to the Napa Valley.

Joe Heitz comes from Princeton, Ill. In 1944, he was stationed at an air base near Fresno, Calif., and managed to

moonlight at the nearby Italian Swiss Colony winery where he was encouraged to study enology because of his exceptionally fine palate. After obtaining a master's degree at the University of California, Davis, he worked for various wineries and taught a course in enology until he purchased his first winery in 1961. Heitz outgrew the winery by 1964, and he bought a property dating back to 1898, out of produc-

tion, but an ideal site.

This is where the Heitz winery and home are located today, just east of the beautiful Silverado Trail. The winery is known as Heitz Wine Cellars.

Good soil and grapes are important, but so is a winemaker. And Joe Heitz has the gift of not only making fine wine, but of picking the best lots of grapes to purchase. Much of what Heitz makes today is from grapes grown by

growers who encourage a man of Heitz's stature to use their grapes rather than see them amalgamated into the mass-blended product of a large winery. And, though Heitz enjoys making wine, he disdains the idea of growing grapes.

"Vineyards are hard, dirty, grubby work," says Heitz. "Grapes are a necessary evil."

He invited me into his kitchen to taste wines, and I knew that I had been accepted when

he opened a 1969 Cabernet Sauvignon, "Martha's Vineyard." Bottled in September, 1973, the wine was gorgeously deep purple with huge berry aromas, outstanding body and magnificent finish. A powerful wine that will live another 5 or 10 years easily, and which I scored at 18½ points out of a possible 20. If you've never heard of this wine, it's because

Turn to Page 87

Heitz wines: good, bad and average, but none poor

Continued from Page 71
it's quite rare. It sells for \$21, if you can find it.
Did I say \$21 for a Californian wine? Not only is that the price, but a bottle of '68, of

which I was presented as a gift, retails at \$28, (nigh impossible to track down) and is even better than the '69.
When I asked Heitz why his wines were so expensive, he said, "They're good." Why aren't others as expensive? "That's their problem." I was beginning to like him.

\$12.50. Heitz also makes other wines—some rather average (although I've yet to encounter one I felt was really poor)—and I am beginning to think his chardonnays are crowding his cabernets for center stage.

PH
EL: I
Midw

EXHIBIT "7"

WINE TALK

California's Best and Worst Rated by Independent Group

By FRANK J. PRIAL

An organization called Wine Consultants of California has sent along its "Buying Guide to California Wines," which is one of the better books of its type currently available.

According to the introduction, Wine Consultants of California is a "consumer-oriented, independent research organization" with "no financial interest in the production or marketing of any wine."

The book includes tastings of several thousand wines and is organized by wine varieties, which in California means grape varieties: chardonnay, zinfandel, cabernet sauvignon, riesling, etc.

Schoonmaker Scale Used

Each wine is given a numerical rating based on 20 points. In addition, there is a categorical rating based on the so-called Schoonmaker scale. From 18 to 20 points is very great, 16 or 17 is great, 15 is very good, 14 is good, 12 to 13 is fair and 11 and under is poor.

Since so many good California wines never leave that state, many of the wines in the guide are unavailable to Easterners. Others are made in such small quantities that it is tough for even Californians to buy them.

The current volume is the Winter 1975 edition. It includes wines up to and including the 1974 vintage and in some instances, goes back to vintages of the 1950's, if some of those wines are

still available in retail shops.

The first section of the book covers 136 California chardonnays. Nine wines are given the very great standing, but only one gets 19 points: David Bruce's 1971. "Consistently, in blind tastings, it has excelled the 1971 Le Montrachet of Baron Thenard," the guide's evaluation says. "A magnificently full bouquet of ripe fruit and oak leaps from the glass, but it is only a whisper of the complex, rich flavors that excite the palate." (Vintage wine prose, too, one is tempted to add.)

Mr. Bruce, whose wines appear at the better New York stores to be snapped up by connoisseurs, does extremely well in the guide. His 1970, 1973 and 1972 chardonnays all appear in the "very great" category, all with 18 points. All Bruce wines are in the \$13-to-\$15-a-bottle category.

The only other multiple winner in the "very great" chardonnay group is Heitz Wine Cellars. Both the Heitz 1970 and 1973 chardonnays get 18 points.

There are 43 chardonnays in the great category, which leads to the suspicion that the consultants may be overgenerous at times. This group includes one best buy, Wente Brothers 1974 chardonnay, which sells for \$3.75 in California and around \$4 in New York.

The pride of the California vintner has always been the cabernet sauvignon. Accordingly, the guide's editors offer three cabernets that

have been rated 20 out of 20, or "perfect." Two are from Heitz Wine Cellars and, in order of preference, they are the 1970 and 1968 vintages, both from Heitz's Martha's Vineyard (which has no relation to the island).

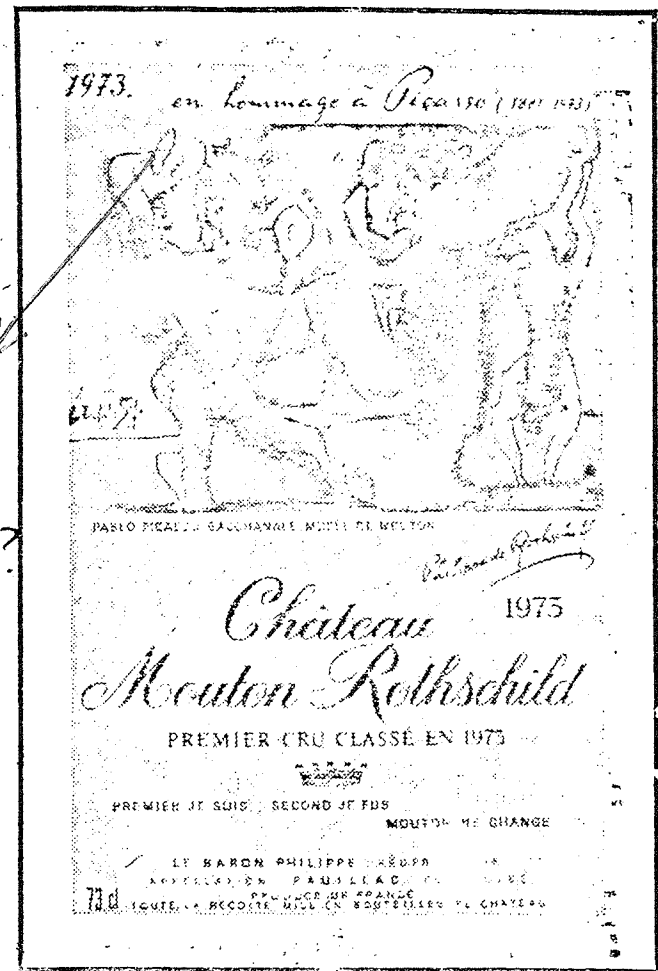
The third "perfect" cabernet is the 1970 Cabernet Bosché from Freemark Abbey. The wine derives its name from Freemark's viticulturist, John Bosché. Here is what the guide says about the Bosché:

"While Martha's Vineyard produces a wine with power and assertiveness like Chateau Latour, the Bosché is floral and seductive, like Chateau Lafite. The fabulous aroma of the 1970 Bosché is a harmonically governed counterpoint with melodies of floral merlot (a softer grape blended in) subordinated to the harmonic scheme of complex cabernet."

Rather more to the point than that Augustan prose is the fact that only 500 cases of the 1970 Martha's Vineyard were made, 748 cases of the 1968, and 400 cases of the Bosché.

There is plenty of time to try to find a bottle, though: The guide urges that none of them be opened until around 1990. The 1970 Martha's Vineyard sells for around \$15; the 1968, a collector's item, goes for around \$30, and the Freemark for around \$15.

The buying guide can be tough at times. Freemark Abbey's 1971 cabernet is rated poor as is Sterling Vineyard's



Mouton Rothschild's label for 1973 vintage, chateau's first as a grand cru, features a Picasso drawing from Mouton's museum.

1970. This is what the guide says about the 1970 Sterling:

"This wine is extremely popular in New York. Perhaps the problems of the city have stimulated a longing for a taste of the Old West. Drinking this wine stimulates impressions of an evening bonfire: smoke per-

meates the aroma and taste. Barbecued cabernet, anyone?"

The Buying Guide to California Wines is available at some bookstores and by mail from Wine Consultants of California, P.O. Box 19062, San Diego, Calif. 92119. The price is \$7.95.

by MICHAEL PAKENHAM



On Wine

And not a one
is on sale here

A fearful amount of chauvinism is spilled over supremacy of wine. The sloshing can only increase as the winemaking art goes on developing strongly in California (and indeed elsewhere, including Italy and Spain, which are different stories). In its simplest manifestation, the puzzle usually poses the question, "Can anyone match the French?" or "Can America hold up its head in international circles?"

All such appeals for general conclusions are, in fact, reflections of emotional strains deeper than judgment of wine. There are, nonetheless, certain standards of excellence in wine, though as with standards for judging people or paintings or sunsets, they are subjective, deeply influenced by habit and experience.

Putting aside those reservations, however, I know few wine fanciers

who, when faced with an unmarked glass of an unidentified wine will not make a judgment. And if you put an experienced group of them together for a well-organized blind tasting, there is a remarkable tendency toward agreement on relative excellence.

Vintage, production-lot and storage variations emphasize that there are no absolutes, and that people who buy wine bottles without first knowing whether they like what is inside are blind slaves to labels.

But if we bear those caveats in mind, there is no harm in attending to reports of the wine superbowl that are forever being run off for various pleasures or profits.

One of the more spectacular of those in recent times was a tasting arranged this spring by a Paris wine merchant who is fascinated by California. Paris, and indeed much of

the rest of France, absolutely swims in wine-tastings. They often tend to cancel each other out, and more often to lean on less-than-dispassionate juries or on inexperienced tasters.

This particular French-American confrontation, however, employed a jury of nine French winefolk of stellar credentials—proprietors and sommeliers of some classically first-rate restaurants, France's two premier restaurant critics, and the like. The tasting was blind—no one knew what was in the glasses. The two classes of wine tasted were Cabernet Sauvignons and Chardonnays; that is, all the wines of each category had been made entirely or predominantly from those two grapes. And those grapes are the historic staples of the great red Bordeaux and the classic white Burgundies.

After all the sniffing and gurgling

was done and individual point scores were added up (California wines are in boldface, French ones in lightface; "Ch." stands for Chateau); here are the results:

Cabernet Sauvignon

1. 1973 Stag's Leap. 2. 1970 Ch. Mouton-Rothschild. 3. 1970 Ch. Haut-Brion. 4. 1970 Ch. Montrose. 5. 1971 Ridge "Monte Bello." 6. 1971 Ch. Leoville-las-Cases. 7. 1971 Mayacamas. 8. 1972 Clos du Val. 9. 1970 Heitz "Martha's Vineyard." 10. 1969 Freemark Abbey.

Chardonnay

1. 1973 Ch. Montelena. 2. 1973 Meursault-Charmes, Domaine Roulot. 3. 1974 Chalona. 4. 1973 Spring Mountain. 5. 1973 Beaune "Clos des Mouches," Drouhin. 6. 1972 Freemark Abbey. 7. 1973 Batard-Montrachet, Ramonet-Prudhon. 8. 1972 Puligny-Montrachet "Les Pucelles,"

Domaine Leflaive. 9. 1972 Veedercrest. 10. 1973 David Bruce.

That does not prove that the best of American wines are better than the best of France's—or the opposite. It does not even suggest that the samples represented the best of either. It simply registers the preferences of a given set of people among a given set of wines on a given day.

But they all are superb wines. With Americans taking both first places and taking three of the top four point totals among the Chardonnays, the test most clearly demonstrates that there is no absolute French monopoly on greatness.

It should go without saying, perhaps, but not without rueful scorn for Pennsylvania's primitive socialized wine and liquor system, that not one—not one—of the 20 wines is listed as available in the state monopoly stores.

Philadelphia Inquirer - Sunday, Aug. 1.

Vintage Wine Cellar

HEITZ WINE CELLAR WINES

JOE HEITZ represents the new breed of outstanding winemakers who make wines for their own consumption as well as for sale. His beautiful Napa Valley winery expresses his personal taste and devotion in producing fine, complex wines. As exclusive retailer, the VINTAGE WINE CELLAR is happy to bring HEITZ'S fine wines to Hawaii for your drinking pleasure.

CABERNET SAUVIGNON MARTHA'S VINEYARD 1972—\$19.50/bottle

Martha's Vineyard is probably the best Cabernet Sauvignon made in the United States and its scarcity is justified in that it consistently tops many first growths of Bordeaux in blind tastings. The 1972 is "a huge mouthful of wine with plenty of tannin." We suggest further aging before enjoying it. Because of the limited quantity, we plan to put all the names of interested buyers into a hat and draw 24 lucky people. Get your name in now as the drawing will take place April 15.

CABERNET SAUVIGNON

LOT MZ-1—\$7.99

For 1971 HEITZ did not separate his 1971 Martha Vineyard wines, but instead used 50% of it as his base for Lot MZ-1. The result is a "pleasant CABERNET of medium distinctiveness, easy to drink and enjoy now, but should live for several years."

ZINFANDEL—\$3.99

Here's an opportunity to try one of HEITZ'S wine at a modest price. It's a wine for numerous occasions which will please nearly everyone.

EASTER SPECIAL

IMPORTED FRENCH CHABAUT CHAMPAGNE

Less \$2.00 Per Bottle

HAWAII'S LARGEST
AND MOST COMPLETE
WINE & LIQUOR STOCK.

3 Convenient Locations
THE VILLAGE MARKET
1249 Wilder Avenue, Makiki
Phone 521-2722

DAVIES PACIFIC CENTER
In the Cellar at 841 Bishop Street
Phone 523-1055

PEARL RIDGE SHOPPING CENTER
Phase II / Phone 487-2577

Handwritten:
Hawaiian
Apr 77

by Alexis Bespaloff

California wine today: how to buy the fine, sought-after bottles

Not long ago, I arranged a blind tasting of fifteen California Cabernet Sauvignon wines and an equal number of fine Bordeaux, including first growths, all from the 1970 and 1971 vintages. Several interested wine professionals participated in this two-day session; and, when we compared our notes, we found that the top eight wines included four from California.

It's no surprise to those who have been following the progress of California wines that their best vines, and especially those made from the Cabernet Sauvignon grape, are very good indeed. The great Bordeaux estates, created in the eighteenth century, were classified as long ago as 1855; but many of the California wineries ranked so highly today did not even exist fifteen years ago, and some produced their first wines only in the last five years. Robert Mondavi, for example, produced his first Cabernet Sauvignon in 1966, Freemark Abbey in 1967, Sterling and Chappellet in 1969, and Clos du Val in 1972.

In 1965, there were only two thousand acres of Cabernet Sauvignon in California; today there are more than twenty-four thousand, which is almost as much as in all of Bordeaux. What's more, thousands of acres have yet to produce their first crop, which suggests that California's best wines have yet to be made.

Although wine drinkers may now take the variety of California Cabernet for granted, as recently as in the late 1950's many wineries found it easier to sell their Cabernet Sauvignon wines as "Claret" than by their varietal name. Just as the great wine châteaux of the Médoc prospered only when, in the nineteenth century, an affluent middle class was prepared to pay a higher price for wines that were of better quality, so the increased plantings of the low-yielding Cabernet Sauvignon became possible only as American consumers recognized that fine wines could be made from this grape and were prepared to pay a premium for the best of them. This also permitted the creation of small wineries that could concentrate

on just a few fine wines.

Although there are now more than eighty wineries marketing Cabernet Sauvignon, at prices from \$1.69 to \$15, the focus of attention has been on those wineries producing limited quantities, often at prices that astonish inexperienced consumers. The main problem for the consumer, however, is not price but quantity. Vineyards such as Mouton-Rothschild, Léoville-Lascases, Lascombes, Latour, and Margaux are capable of producing fifteen- to thirty-five thousand cases of wine a year. By comparison, there were only six thousand cases made of Beaulieu Vineyard Georges de Latour Private Reserve 1970; five thousand of Chappellet 1971; eight hundred of Ridge 1971; and five hundred of Freemark Abbey Cabernet Bosché 1970. It's not difficult to find 1959, 1962, and 1967 Bordeaux; but a 1968 California Cabernet is already a collector's item, some 1970's and 1971's are now displayed in locked cases, and many stores limit their customers to one bottle each of certain of these wines.

Just as connoisseurs of Bordeaux compare the qualities of the various châteaux, so the different styles of Cabernet produced by each California winery provide an endless source of discussion involving the amount of Cabernet in the wine, the amount and kind of wood aging, and the effect of the vintage. Although a wine labeled Cabernet Sauvignon must contain at least 51 percent of that grape, the other 49 percent are at the discretion of the producer. Less expensive Cabernets are often blended with cheaper grapes, but even at this level opinions vary. One winemaker will use Zinfandel, which has a distinct taste of its own; another prefers Carignane, whose neutral taste will not mask the Cabernet style; a third will use Petite Sirah to add color and body to his Cabernet.

Of course, many top wineries pride themselves on using 100 percent of the grape. As it happens, many Bordeaux châteaux also use a proportion of the Merlot grape, which contributes soft-

(Continued on page 80)

CONTINUED FROM PAGE 76

ness and roundness to the more austere qualities of the Cabernet. (In fact, there is twice as much Merlot in Bordeaux as there is Cabernet.) California winemakers have begun to experiment with Merlot, and one result of their interest is that Merlot acreage has jumped, in five years, from three-hundred acres to four thousand. Many winemakers now use some Merlot; and Beaulieu Vineyard, which always has made a 100 percent Cabernet, has just introduced a new wine, Beau Tour, which contains 20 percent Merlot. Simi produced two lots of 1972 Cabernet—the rich and supple Lot Number 2 contained 40 percent Merlot. Other winemakers, such as Robert Mondavi and Paul Draper at Ridge, insist on using only Cabernet to produce what they consider a more classic wine.

Wood is just as controversial a factor in the style of California Cabernets. For years most winemakers aged their red wines in large redwood casks, which softened the wine but added little to its taste. Others, notably André Tchelistcheff and later Robert Mondavi, realized that California Cabernets lacked the complexity and depth of flavor of fine red Bordeaux and therefore began to age their wines in small oak barrels similar to those traditionally used in Bordeaux. Mondavi went so far as to experiment with barrels made from Nevers, Limousin, Yugoslavian, and American oak to discover which one might provide his wines with the most finesse and style. Some winemakers use new oak, which contributes a strong taste of its own; others feel new oak hides the taste of the wine itself and therefore prefer used oak; and some, like Parnucci have tried making Cabernet Sauvignon which is not aged in wood at all.

The third element that affects the quality of individual wines is the vintage. There's no question that the exact quality and style of California's best wines differ from one year to another. In Europe's best regions, the main problem is that the grapes do not fully ripen every year. In California, the grapes almost always ripen; but, since no two summers are alike, the exact character of each vintage varies.

Among recent vintages in Napa—and that is where most of the top Cabernets are coming from right now—1970 and 1974 are the biggest recent years. The 1971's are light, with some notable exceptions; the 1972's were

affected by rain during the harvest, so that perhaps only a third of the wines are successful; and the 1973's are generally good, though not as full as the classic 1970's.

Admittedly, it's difficult enough for the interested consumer to recall the best years for Bordeaux and to remember that they differ from vintages in Burgundy, without also having to learn the best years for California Cabernet. Fortunately, the California enthusiast soon realizes it's individual bottles that really count, since the winemaker seems to be even more important to the success of a vintage in California than in Bordeaux. For example, Freemark Abbey prefers its 1969 to its 1970, as does Chappellet; Parnucci ranks his 1971 above his 1970; and both Chappellet and Clos du Val prefer their 1972 to the 1973.

Where does the wine drinker begin his search for California Cabernet? There are the well-made and dependable Cabernets at \$3.50 to \$5 produced by Beringer, The Christian Brothers Inglenook, Charles Krug, Louis M. Martini, Pedroncelli, and Sebastiana. Parnucci 1971, Simi 1972, Sonoma Vineyard 1973, and Beaulieu Vineyard 1973 are wines with somewhat more character and intensity. Of the wines in limited production, however—those that display the quality and power that California is capable of producing—one must look for such \$8 to \$12 wines as the exceptionally rich Beaulieu Vineyard Georges de Latour Private Reserve 1970; the elegant, intense Chappellet 1971; the rich, tannic, and overpowering 1970 and 1971 Mayacamas; the rich, full-flavored Ridge 1971; the stylish and elegant Freemark Abbey Cabernet Bosché 1970; and the rich and tannic Heitz Martha's Vineyard 1970. (John Bosché and Martha May are two Californians from whose vineyards Freemark Abbey and Heitz make individualized lots of Cabernet Sauvignon.)

It seems to me irrelevant to point out that one can buy lesser Bordeaux châteaux for \$3, or classified châteaux on sale for \$5 to \$8. The California wines are different, exceptional in their own right, and worth the attention of any serious wine drinker. What we don't yet know is how well these wines will age; but those of us who are putting aside the best bottles today can anticipate evaluating mature wines in the years to come. ▽