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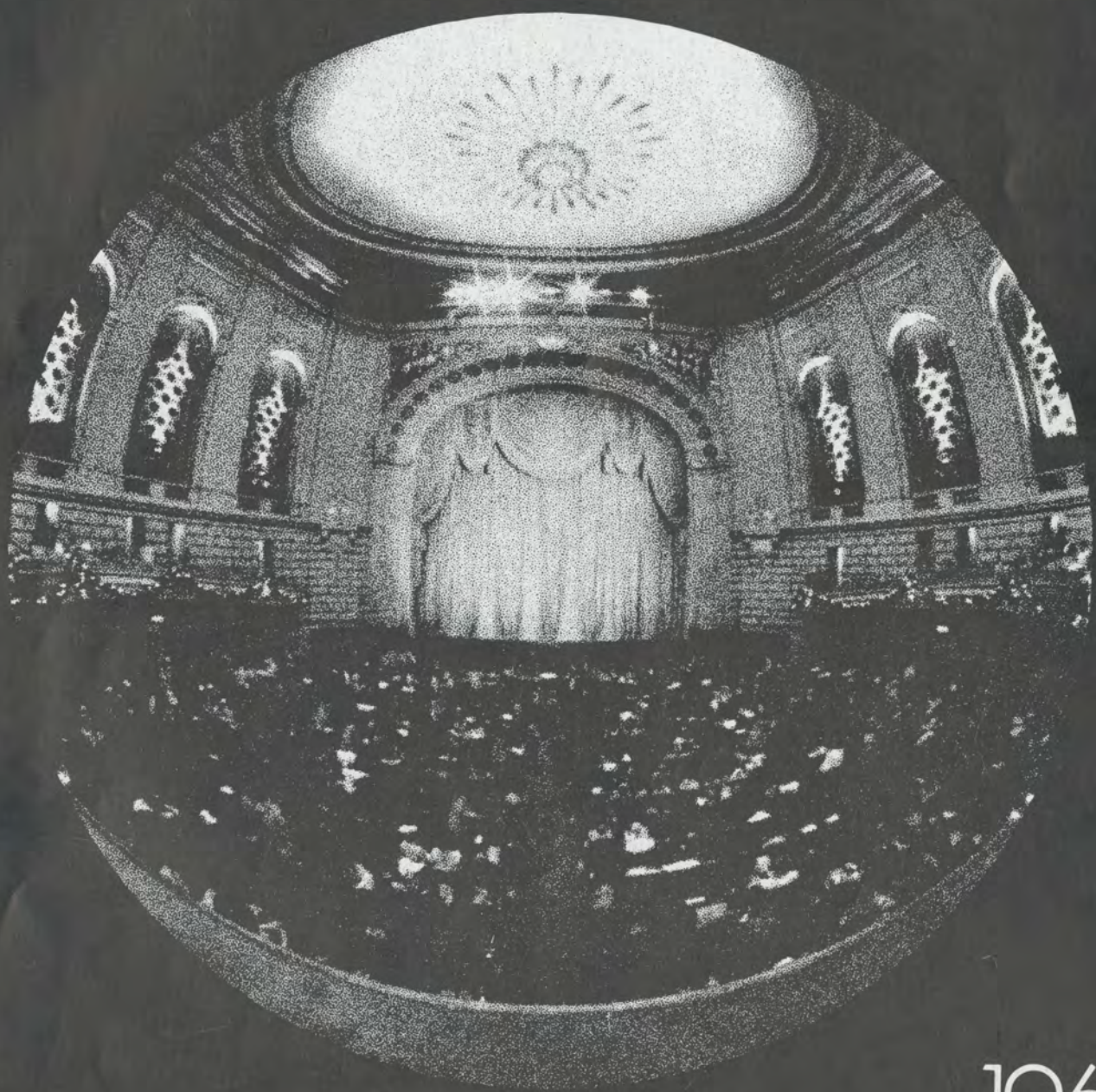
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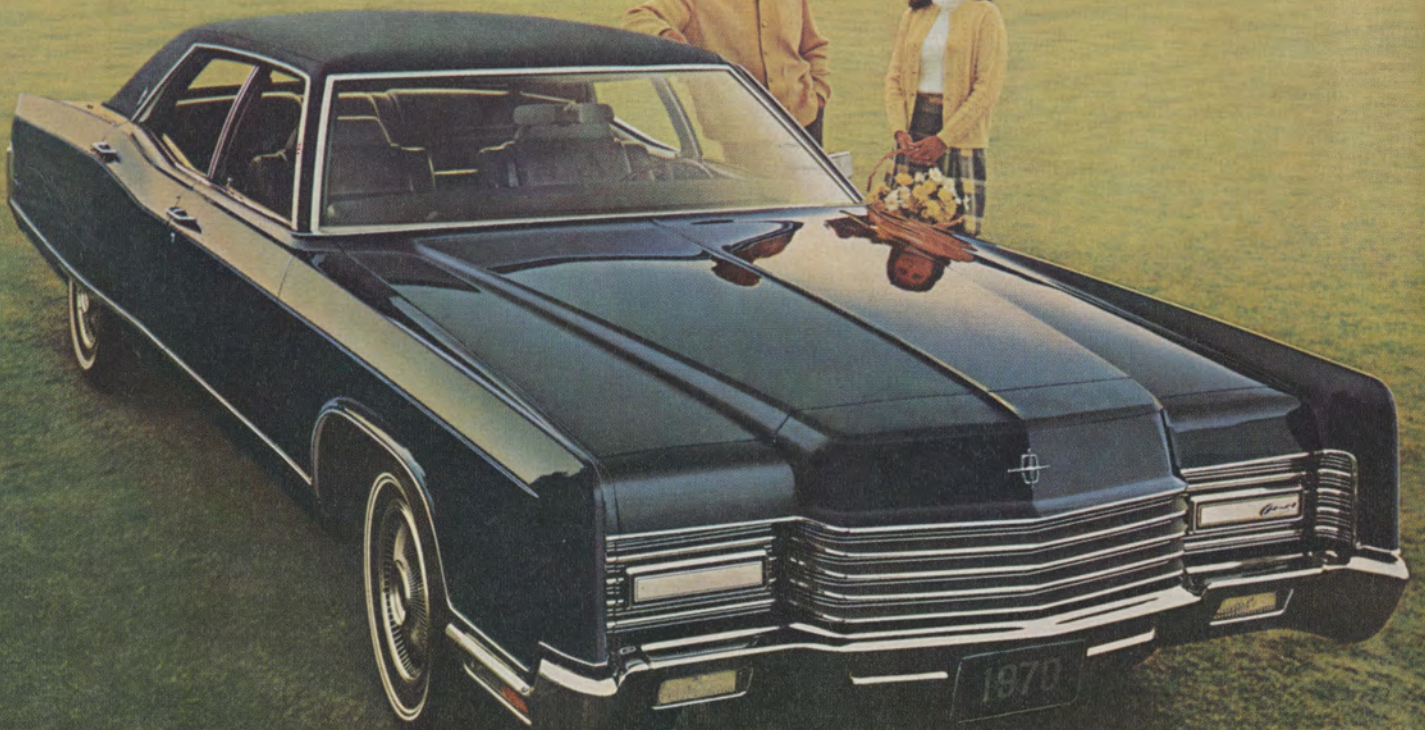
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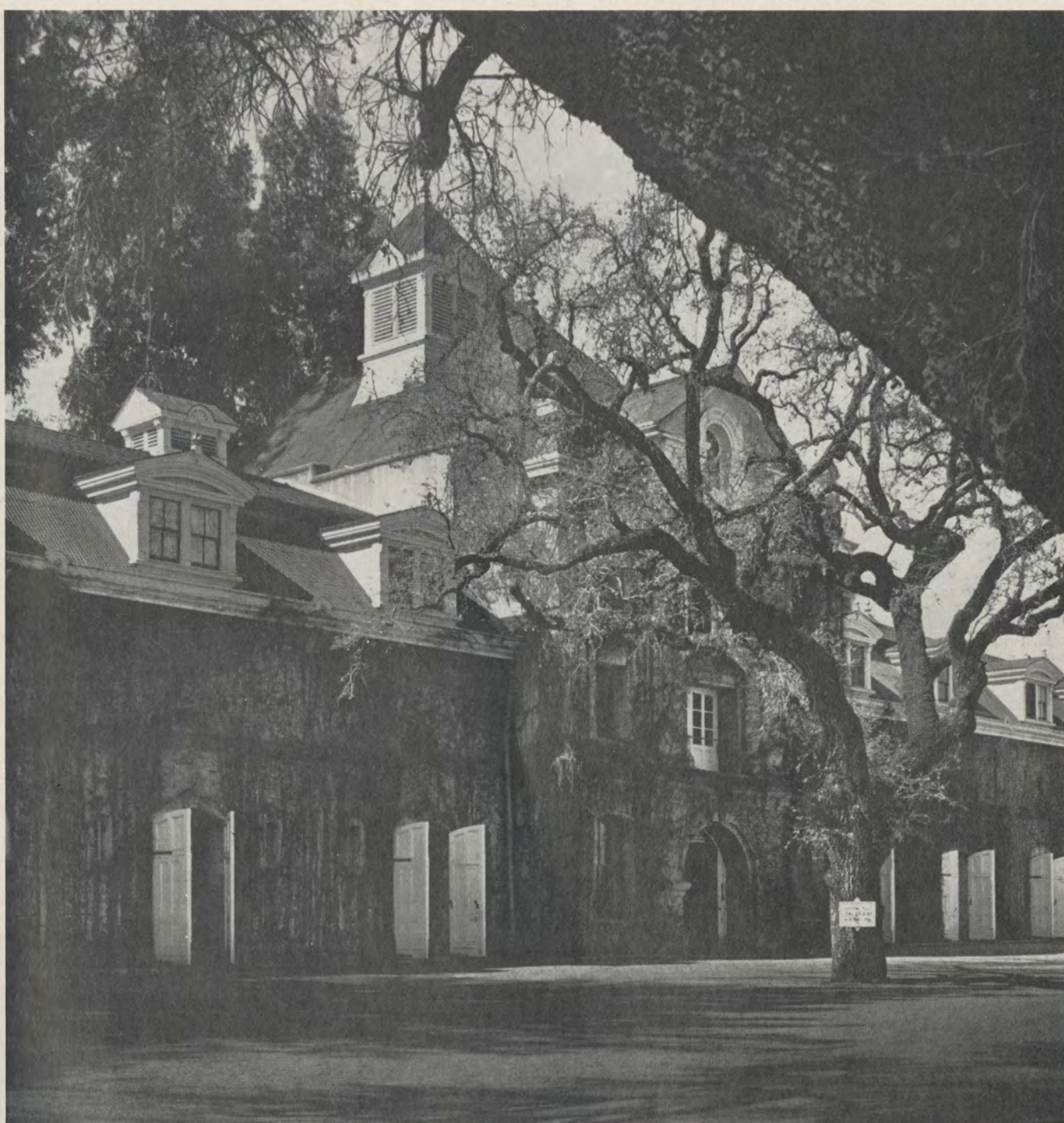
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# PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY  
NOVEMBER 1969 / VOL. 3, NO. 11

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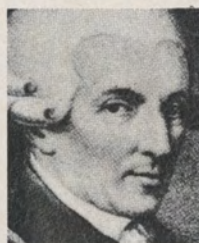
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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres — average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 200,000. All rights reserved, © 1969 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F.: 485 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A.: 1915 Beverly Boulevard, Los Angeles, California 90057. Telephone (213) 386-8791.



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# FRANK MARCUS

## IN CONVERSATION WITH J. C. TREWIN

Frank Marcus is a man of the theatre in more ways than one. In 1948, at age twenty, he founded London's International Theatre Group, which he subsequently served as actor, director and set designer. In 1950, he wrote his first play, *Minuet for Stuffed Birds*, which was followed by translations of works by Austrian and German playwrights and two more original works, *The Man Who Bought A Battlefield* and *The Formation Dancers*, prior to the staging of his *The Killing of Sister George* (1965), which made him an international celebrity. *Sister George* was followed by several original works for television.





Another play for the London stage, *Mrs. Mouse, Are You Within?*, was completed in 1968 — shortly before Mr. Marcus donned yet another hat, that of Drama Critic for London's *Sunday Telegraph*.

J. C. Trewin, an ever-welcome contributor to *Performing Arts*, is the former Literary Editor of the London *Observer* and a past President of the British Critics' Circle.

The following interview, exclusive to *Performing Arts*, took place in London earlier this year and was tape-recorded under the supervision of David Ming-Li Lowe.

**J. C. TREWIN:** Frank Marcus, I think you're one of the very few theatre critics today who combines playwriting with drama criticism. Do you find that it helps in week-by-week criticism to have a playwright's special understanding of technique?

**FRANK MARCUS:** It helps me in one respect: it makes it easier to apportion praise and blame, because of my technical knowledge of what goes on when one puts on a play. But the two activities don't overlap very much; they're really parallel. It is mainly a question of being able to guess with slightly more assurance whether something good in a play is due to a writer, or a director, or an actor.

**JCT:** My friend Horace Horsnell, of *The Observer*, used to say (he wrote a play occasionally) that in leaving the theatre, he would find himself preoccupied with small matters of technique, sometimes to the exclusion of more important considerations. Do you think all the time of the dramatist's technique?

**FM:** Not really, because when I sit down in the theatre, I am just a member of the audience, and I feel a quite primitive emotion — wondering what will happen when the curtain goes up, a sort of insane hope that I'm going to see the most marvelous thing ever. I really feel that when I lose that feeling, then I should stop writing criticism.

**JCT:** Do you feel that in some ways the old excitement of the theatre has been lost?

**FM:** Well, I haven't lost my sense of expectation so far, but I do see an awful lot of plays. I suppose I cover something like 150 different first nights a year. And it's quite possible, after a few years of this, that I might feel it's becoming a stale habit. And then, of course, I must stop writing criticism. The other problem is simply one of time and energy. Will criticism interfere too much with my own creative work? I think it might prevent me from doing the kind of occasional little plays I used to write for television. I don't think it's going to interfere with my full-length plays, because when I'm ready to write one of those, then I concentrate on that anyway.

**JCT:** How frequently did you go to the theatre before you became a full-time critic?  
(continued on next page)



Frank Marcus, left, and J. C. Trewin. Photo by David Ming-Li Lowe



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*"By making it into an explicit sexual scene between two women, the director (of the film) assured a great deal of sensational publicity and very good box office takings. But I'm afraid it's totally at the expense of the play."*

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**FM:** Possibly twice a week. That is, I'd go out about twice a week, but I might have gone to the cinema, which I've stopped doing altogether. Now, when I'm free, I just like to sit at home and even quite enjoy television, the luxury of watching something that I don't have to review and that I'm able to switch off if I don't like it. It's a marvelous feeling of freedom and release.

**JCT:** Do you find — returning to technique—that the lack of construction in the average modern play annoys you?

**FM:** It does sometimes. I feel that writers—especially in their early plays—tend to be very self-indulgent. I admire those craftsmen who are able to produce something which is not only interesting in itself, but has an overall shape.

**JCT:** All your plays have had this in some form, haven't they?

**FM:** I've tried to do that, yes. But then I think this has something to do with detachment. If you are bursting to write a monolog play because something is tormenting you and you've got to get it off your chest, you're far less likely to think of shape. But this possibly is also the reason why I write comedies. Detachment is absolutely essential in comedy writing.

**JCT:** You've concentrated always on comedy. You've not gone beyond it?

**FM:** It's a sort of natural thing. I seem to write comedies; but as soon as I say I write comedies we come up against this problem of definition. I would find it difficult to define comedy, except in Eric Bentley's sense as being the very last alternative to despair. I'm not sure now whether in fact an audience doesn't want an improbable, fantastic conclusion to a play—a sense of shape completed, and an improbable sense of things coming all right at the end. After all, theatre is not real life. Perhaps the sense of having something completed, which you don't have in real life, is the function of art and of the theatre. In *Mrs. Mouse, Are You Within?*, in the last scene, one of the characters comes on dressed up as Father Christmas. I wanted the audience to feel here, for one mad moment, that this was a *real* Father Christmas who would make everything all right. And then, of course, it turns out

that it's only one of the characters dressed up. Yet for just a moment, I felt, wouldn't it be nice to have this character turn into the messenger who reprieves Macheath at the last moment, or the King's messenger at the end of *Tartuffe*, who forgives everybody and makes it come right?

**JCT:** I think I can understand that, and I'm sure an 18th century audience would have been with you all the way. I was thinking, too, of the coincidences at the end of Goldoni's *The Servant of Two Masters*. Would you ever go as far as that?

**FM:** I'd adore to go as far as that, because Molière and Goldoni are my very special heroes.

**JCT:** Are you working on that kind of play now?

**FM:** I'm not really working on a play at the moment, but I feel I might one day write a play which resolves itself in this way. It's something I want to try to do, because it occurs to me that to impose this kind of artificial conclusion can give an aesthetic satisfaction which is part of the most profound enjoyment of a work of art. But whether it's possible to do this in the modern context, I'm not sure. I mean, it does seem rather phony when you see a glib, rather superficial comedy being concluded with a happy ending which really doesn't convince anybody. Wouldn't it be more honest to impose a completely *artificial* happy ending, if one *must* have a happy ending? Like winking at the audience, and saying to them, "Well, look, you know and I know that this isn't real, but wouldn't it be nice if it were?"

**JCT:** I see your point. The average play just stops, doesn't it? One leaves the theatre never feeling that these people can carry any life beyond the stage.

**FM:** Also, you see, people used to get married at the end of a play; then Ibsen exploded that. What else is there, except somebody getting pregnant and saying, "I'm going to have a baby"; then one has this irrational hope that the baby might make everything all right. Beyond that, one can only have the feeling of things going on. It's interesting, in this connection, that a lot of people ask me about the end of *Sister George*. There was

a lot of speculation as to what happened *after* the curtain came down. I was asked by some people whether the audience ought to feel that she rushes off and commits suicide. Good heavens, no! What will happen is that she'll play the Cow in the children's program, and play it well, because she's a professional. It means having gone down one rung on the ladder, and that her next girlfriend will be a little bit seedier and not quite as attractive or quite as young as Childie; and she'll drink just a little bit more gin, and her friends will become slightly more disheveled and slightly less desirable, but she'll go on. I was horrified when people thought that this was a tragic ending.

**JCT:** I was going to ask you how *Sister George* ended in the film version.

**FM:** In the original script I was sent—and of course, I didn't write the film script at all—*Sister George* goes back to the studios at night, where the village of Applecross is being erected, with the church and the cottages and the park, and she destroys it; she tears down the flats and the houses, which would have made quite a dramatic ending to a film. Robert Aldrich [the director] said to me that they tried to do it, but they found it wasn't the right ending; so in the end they've got her sitting there with her three "moos", as in the play. When they came to it they found they had to go back to the original ending, because that was the only logical one.

**JCT:** Very rare, indeed, that a film thinks of its original author in that way.

**FM:** I wouldn't like to go so far as to say they really thought of the original author of the play in other respects, but perhaps we needn't touch on that.

**JCT:** I should love to touch on it. Tell me about it.

**FM:** Well, I must admit that I never saw the play as a film; it never occurred to me that it would make a particularly good one. I'd lived with the play such a long time, I didn't want another year's work on it, so I turned down the offer of writing a screen play. In a sense, when I sold the film rights, I kissed the play good-bye, really ex-



pecting very little, just being confident I'd sold it to somebody of enormous professional competence. But I must say when I went to New York last December to see the film, I was very disappointed.

**JCT:** What went wrong?

**FM:** Well, I think it has lost all its subtlety, its comedy; and the lesbian angle, which was just an incidental passage in the play, has been magnified. One feels that the film has been made by somebody who's been shocked by the lesbian implication, instead of accepting it as just something that is there. So in a sense you have a very melodramatic, overdrawn quality; and the word "lesbian", which was never heard in my play, is uttered several times with a sort of violin accompaniment, and there are pauses for intakes of breath for the audience. . . . Strangely enough, in one scene, which has nothing to do with the original play, the spirit of the play *does* assert itself. This is the scene which they shot at an actual lesbians' club in Chelsea. The members appear as themselves. Now when Mr. Aldrich came to London to shoot this, he was amazed that all the members of this particular club — there must have been about 200 — were *longing* to participate in the film. So you have a scene in which there are a lot of normal — I use this word in the real sense — attractive, youngish women, who dance with each other and stroke each other's hair occasionally, who are neither freakish nor overdrawn nor repellent. They are behaving in a relaxed, natural way. You get the feeling of a charming party, in which everybody's really enjoying himself — or herself — one isn't sure which gender to use in this case. And this scene, oddly enough, has exactly the atmosphere of the play, because there's nothing freakish, though in other respects this atmosphere has been completely lost. There is, as you may know, this notorious lesbian scene which has been inserted gratuitously. This scene has become the talking point and has thoroughly unbalanced the film. It is an explicit scene between the lady from the BBC, Mrs. Mercy, and Childie, and *this* seems to me to be totally untrue to the spirit of the play. You see, in the play the character of the executive from the BBC was a woman who had nothing as natural as an overt physical relationship with anybody else. In her, one felt that all natural inclinations



L. to r.: Eileen Atkins ("Childie"), Beryl Reid ("Sister George") and Margaret Courtenay (Madame Xenia) in the original London stage version of "The Killing of Sister George"

had been perverted into a power complex. That, in fact, she wanted a slave, not a lover. By making it into an explicit sexual scene between two women, the director assured a great deal of sensational publicity and very good box office takings. But I'm afraid it's totally at the expense of the play.

**JCT:** You'd had no inkling of this before you went to the New York showing?

**FM:** Well, I'd read about it. You see, I had been sent a script which seemed to be faithful to the play insofar as the dialogue was concerned. So my first reaction was one of pleasant surprise. In fact, I felt that if I'd written the

screenplay, I wouldn't have been nearly as faithful to the original. I would have felt that every sentence had to be justified in terms of cinema, and I would probably have changed everything. I wrote a comment on this, of several pages, with some constructive criticism, and sent it to the producer, but I think it was totally ignored.

**JCT:** How many of your original London company were in the film of *Sister George*?

**FM:** Only Beryl Reid.

**JCT:** Not Eileen Atkins?

**FM:** No. They had Susannah York playing the part; and of course in a funny



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In their Laurel and Hardy garb at the lesbians' club, Childie (Susannah York) and Sister George (Beryl Reid) greet Mercy Croft (Coral Browne) in the film version of "The Killing of Sister George"

way I really feel that Eileen Atkins was almost the core of the play as I had written it.

**JCT:** Have you always had a hand in the casting of your plays?

**FM:** Very rarely. And I'm not at all confident about my instinct in these matters. Beryl Reid and Eileen Atkins were cast by Michael Codron and Val May, the producer and director. I was so very worried about this; I'd never seen Eileen in anything, and when she came to the audition, because she had read the play quickly and thought it was vaguely lesbian, she came in a kind of sailor suit. And because the character was called Alice, she put an Alice band in her hair just in case. It made such an incongruous impression on me that I couldn't visualize her in the part at all. The others — the producer and director — who had seen her in other parts, thought she would be very good. I was equally worried about Beryl Reid. I only knew her as a music hall comedienne. An extremely good one.

**JCT:** You seem to be the only major British playwright who hasn't yet received any kind of label. One knows what Harold Pinter will do, or Arnold Wesker, or even John Arden. Do you feel that you could give yourself a label?

**FM:** I'd say I was a writer of comedies. But there are a lot of different things I'd like to do. I'd love to write a libretto — if that's the word — to a ballet; I'd like to write a children's play. I

suppose there's no reason why I shouldn't one day write an historical play. These are all challenges which I haven't by any means decided against. I'd like to write a musical once.

**JCT:** I was going to say that I wish you'd write a musical, because so many of the librettos are completely juvenile.

**FM:** I've been offered many, but only when somebody else has already botched them up. Then they come to me and ask me if I want to try to rescue it. This is of no interest to me. A musical is an operation which has to be planned ahead with about five equally important participants working together. I think this is the way it's done in America, and this is probably the reason why the Americans are so much better at it. They get together the composer, lyricist, writer of the book, choreographer, director, stars sometimes, and scenic designer. There's a whole group of people evolving something between them. A planned campaign from the word go, and it might take them a year or even longer. In the end you have something homogeneous, which... I mean, most British musicals really are terrible, aren't they?

**JCT:** Do you find any other specific differences between the American theatre and the British theatre — the kinds of plays being done? Do you think that the off-Broadway play exists, or is that another label?

**FM:** No, I think it does exist. When

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The London Evening Standard drama award of 1965, presented to Frank Marcus for "Sister George"

I was in New York two years ago, I suddenly discovered off-off-Broadway, and it really was a revelation. These were not isolated performances by experimental people; there seemed to be a real movement afoot, with an ideology inspired by Artaud and a sort of Lenin figure in Joseph Chaikin. And the Open Theatre . . . yes, there was something really exciting happening there. One got that enormously vital feeling. I came back to England and wrote about this for the *London Magazine*, and most people didn't believe me. To them American theatre simply meant "Broadway." I predicted then that it would find its way to England quite soon. It came more quickly than I expected. For example, *America Hurrah*, especially the last of the plays, the motel play, had absolutely shattered me in New York, and I think it was similarly effective in London. Our own experimental theatre so far has been very largely American-inspired, even American-directed.

**JCT:** Do you think all the right groups and the right directors have come over, or are there off-Broadway companies you especially want to see here?

**FM:** I'll tell you what the difficulty is. London is not New York, and I don't think we can simulate the kind of fervor which is absolutely genuine in New York. Just in the same way that, not being involved directly in that war, we can't really simulate the Viet Nam passion in England as you can in New York when you're likely to be drafted and sent there. And in the same way,

with the racial problem — this is quite a different matter in New York, and I don't think one can simply flagellate oneself into indignation. If you do, then it looks false and overstated. I would like to see an indigenous British experimental theatre movement dealing with the problems, emotions and passions which are ours and not anybody else's. This, I don't think has yet happened; but it might, because the freedom of the American experimental theatre may infect people here. I believe there is very little genuine indignation in England; compared to other societies, we seem a very tolerant and reasonably balanced society. A lot of our indignation is manufactured.

**JCT:** If we really went off our heads occasionally, do you think that would be a good thing for the theatre?

**FM:** I don't know; you see, the best in English drama has usually been inner-directed. I think we have gone into ourselves, like Osborne and some of the Royal Court playwrights. And these are people who have faced their own predicaments with a great degree of honesty and passion and sometimes indignation. They're more angry with themselves, really, than with outside conditions.

**JCT:** And they continue to show it. They very seldom change their spheres of indignation, do they?

**FM:** Well, I must admit that I am fed up with the sort of typical hero descended from Jimmy Porter. When I go to a theatre nowadays and I'm confronted by a scruffy young man of about 28, who is compulsively loquacious, drinks a lot, is randy, completely self-centered, and somehow meant to be charming to the other characters in the play, I almost want to kill him. This is the type of person I wouldn't tolerate in real life. I find him so self-indulgent and manufactured, and by now totally irrelevant and untrue. I wish we could bury the descendants of Jimmy Porter, once and for all.

**JCT:** I should be with you at the murder and the interment.

**FM:** There's a whole school of actors now, and some very fine ones, who have never played anything except this kind of character. They are sort of prototypes. For example — you will be able to bear me out on this — the typical pre-war hero had also become obsolete and boring by the end of the 30s. Some sensitive young man who was usually slightly queer, had trouble with his mother, was upper middle class, usually an artist, and quite often



killed himself at the final curtain.

**JCT:** Yes, as in the usual play by, say, John Van Druten.

**FM:** There must be a contemporary hero type who could supersede the angry young man. The angry young man is now an angry *middle-aged* man and has become even more self-indulgent and boring.

**JCT:** Do you think that Osborne in his recent plays is perpetuating the angry middle-aged man?

**FM:** I always have mixed feelings about Osborne. I think he is an extraordinarily honest writer. He never shirks anything when he comes to examining himself. At the same time, though I quite often admire the result, I am bored by it. And I find his last two plays — which were performed last year — extremely tired.

**JCT:** *Hotel in Amsterdam* you found tired?

**FM:** I found it pretty middle-aged and tired. And the two things needn't necessarily go together. I responded, perhaps with exaggerated enthusiasm, to the sheer energy and imagination of *Hair*.

**JCT:** There are so many different points of view on *Hair*.

**FM:** Well, I enjoyed it for a lot of reasons. First, it seemed to me extremely exciting to watch. I enjoyed the music. More than anything else, I enjoyed the spirit that seemed to have infected the cast. I felt for once that, as a member of the audience, I was *wanted* by the cast — indeed, *loved* by them. And one is used to being affronted and antagonized; like when Peter Brook stares at one coldly from glassy eyes and makes one feel guilty because one isn't over in Viet Nam being killed. And when people come out and want to hit you and shout at you and hector you. It seems such a tremendous and welcome change to have people rushing off from the stage, who actually will physically embrace you. I haven't recovered from the shock yet. It certainly made a change, because, especially at the Aldwych Theatre of the Royal Shakespeare Company, one is so used to being made to feel that one should be guilty — that one *is* guilty — that one is complacent — that one has no business being affluent enough to pay for one's seats in the theatre.

**JCT:** I must confess that at *Hair* I felt my age; I felt guilty about it. I felt that they were all coming down from the stage saying, "You're 59 and you have no right to be there." And that got under my collar all evening.

(continued on p.16)



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**FM:** You must have sat in the wrong seat, because they came down and said to one critic, "Were we all right?" and he fell for that, and gave them a rave notice. So I think if you'd sat there, in a front stall, and you had some nymphet throwing herself at you and putting confetti over you, you might have been won over.

**JCT:** I think you're right. It's a sad confession. I don't suppose that there will ever be another musical like *Hair*. This is just an outbreak, and we shall go back, presumably, to the normal kind of light musical explosion.

**FM:** It would be a pity if we did. . . . I must say, of the plays and musicals I saw on Broadway recently there wasn't very much that impressed me.

**JCT:** Anything that's likely to come to London?

**FM:** I should think that all the plays I saw are quite likely to come. The one I should like to come was a flop in New York — Joseph Heller's *We Bombed in New Haven*. It seems to me a very original and interesting play. It says something about war which I think is extremely stimulating. There are some good young actors in New York, you know, who've emerged in the last few years. Two years ago, I saw a young man named Dustin Hoffman in a play off-Broadway — it was the Henry Livings play, *Eh!* I thought he was absolutely superb and made friends with him and predicted some great things for him. There he is now, a great star! And Joel Grey, who played the Emcee in *Cabaret* a few years ago and was billed well under the title — well, he really gave one of the great creative performances I've seen in the theatre. And he's now a star. I think there's much more willingness in New York to advance people and give them chances, people who've done well in rather humble circumstances. Off-Broadway directors who've done well are quite often given some big musicals to direct. Young talent is certainly appreciated far more in New York than in London.

**JCT:** Apart from off-Broadway, do you feel that the acting means more than the play at the moment? Is it an actor's theatre in America?

**FM:** It is to some extent. Perhaps they're more naturally extroverts over there. English actors — certainly the actors of the past — used to excel in subtle underplaying, rather than a very physical kind of expression. The best of English physical expressiveness is to be found in ballet, the most controlled





Robert Aldrich, director of the film version of "Sister George"

and disciplined of arts. I think there's always been this feeling of discipline, of control, detachment, and that's perhaps why the English have played comedy so well. We simply haven't got the physical tradition of Italy or France or America.

**JCT:** Who are the American playwrights of the future? Over here we've always heard, over and over again, Arthur Miller, Tennessee Williams, Arthur Miller, and it's time I think that we heard some other names. We don't, do we? Except for Albee, perhaps, and Neil Simon.

**FM:** I think that the new men would be closely connected with the off-off-Broadway theatre — writers like Jean-Claude Van Itallie, who wrote *America Hurrah*, Paul Foster, Rosalyn Drexler, Sam Shepard or any of the other young people working in that setting. It seems to me that the real vitality of the contemporary American theatre will come from there.

**JCT:** Do you think that there'll always be an exchange between the British and American theatres, or will a time come when one — the American theatre, I imagine — outgrows the other and we're left behind?

**FM:** I think America's really the most exciting place artistically. The important thing is that we should not blindly copy what they do. I mean, we share the same language, superficially, but fundamentally there's quite a difference in our cultures. I see the American theatre as providing enormous stimulus and sparking off ideas. But, ultimately, our originality and our specifically indigenous English kind of theatre has to assert itself or we will be left behind. □



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## CRITICAL WORDS



*I find that when I dislike what I see on the stage then I can be vastly amusing, but when I write about something I like, I find I am appallingly dull.*  
— MAX BEERBOHM

*If I had my life to live over, I would do the exact same things I've done, with the possible exception of seeing The Magus.*  
— WOODY ALLEN

*Talent is like a faucet; while it is open, one must write. Inspiration is a farce that poets have invented to give themselves importance.*  
— JEAN ANOUILH

*The whole world is about three drinks behind.*  
— HUMPHREY BOGART

*I know that my works are a credit to this nation, and I dare say they will endure longer than the McCarran Act . . . I have made more friends for American culture than the State Department. Certainly I have made fewer enemies, but that isn't very difficult.*  
— ARTHUR MILLER (on being refused a passport in 1954)

*I only auditioned once in my life and it was ghastly. I broke off my engagement.*  
— TALLULAH BANKHEAD

*They're fancy talkers about themselves, writers. If I had to give young writers advice, I would say don't listen to writers talking about writing or themselves.*  
— LILLIAN HELLMAN

*It's confusing. I've had so many wives and so many children I don't know which house to go to first on Christmas.*  
— MICKEY ROONEY

*I'm always nice to stagehands; they can murder an actor.*  
— JOHN BARRYMORE

*I came into television because the theatre was just paying the bus fares.*  
— PATRICK MCGOOHAN

*In a few years time I'd like to play Lear, when I've put on a bit more weight. Elizabeth says she'll give me some of hers.*  
— RICHARD BURTON

*Actors should be overheard, not listened to, and the audience is fifty percent of the performance.*  
— SHIRLEY BOOTH

*Actors are people who don't know who they are, so they wait for some playwright to write them a personality.*  
— EVAN HUNTER

*After my screen test, the director clapped his hands gleefully and yelled: "She can't talk! She can't act! She's sensational!"*  
— AVA GARDNER

*It's always a mistake for a reviewer to state flatly that something or other represents the lowest point in his theatregoing experience, because he can't know what horrors the immediate future holds for him.*  
— RICHARD WATTS, JR.

*If it weren't for audiences, the drama would be miles ahead of where it is now.*  
— ROBERT BENCHLEY





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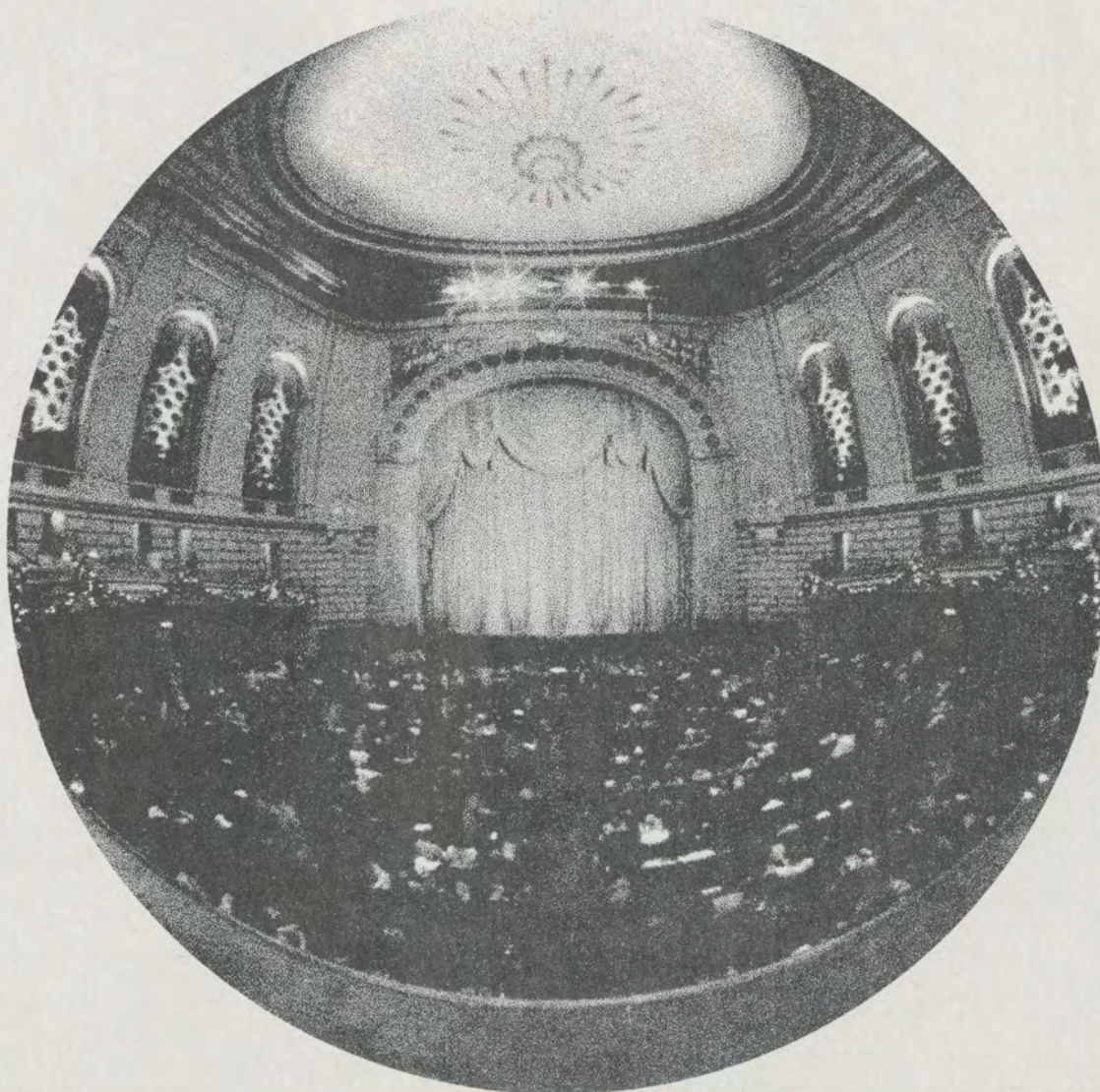


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DEBUSSY	Pelléas et Mélisande
DONIZETTI	L'Elisir d'Amore
JANÁČEK	Jenufa
MOZART	The Magic Flute
PUCCINI	La Bohème
ROSSINI	La Cenerentola
STRAUSS	Ariadne auf Naxos
VERDI	Aida
VERDI	La Forza del Destino
VERDI	La Traviata
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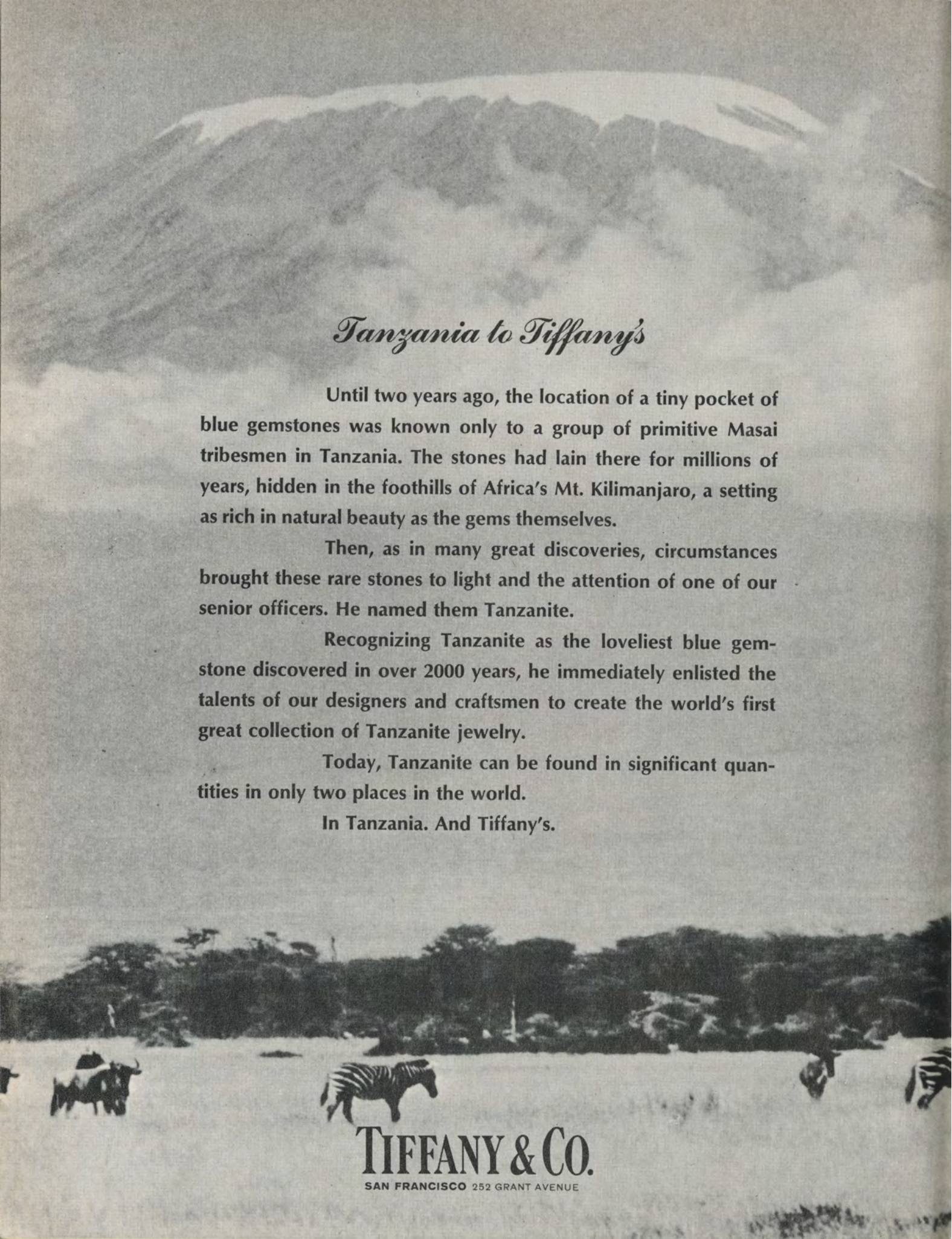
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<i>Chorus Director</i>	Aldo Danieli
<i>Associate Chorus Director</i>	Stefan Minde
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Gianfranco Cauzzi**, Bruce Cohen*, Terry Lusk, Charles Perlee, Michelangelo Veltri**
<i>Boys Chorus Director</i>	Madi Bacon
<i>Librarian</i>	Judith Mosher*
<i>Stage Directors</i>	Anthony Besch*, August Everding**, Matthew Farruggio, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle**
<i>Company Coordinator</i>	Matthew Farruggio
<i>Assistant Stage Director</i>	Fabrizio Melano
<i>Assistant Stage Managers</i>	Virginia Irwin, Jacques Karpo
<i>Choreographer</i>	Nelle Fisher*
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Toni Businger, Thomas L. Colangelo Jr., Robert Darling, George Jenkins, Jean-Pierre Ponnelle, Wolfram Skalicki, Davis L. West
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<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins, Laurence Vincent
<i>Wig and Makeup Department</i>	Richard Stead, Robert Brophy, Laurence Cannon, Lilli Rogers, Rex Rogers, Don Le Page, Charles Mullen, Leslie Sherman
<i>Rehearsal Department</i>	Richard Perry*, Dina Smith*, Susannah Susman
<i>Super Department</i>	Madeline Chase
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<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Davis L. West
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<i>Master Electrician</i>	Rod McLeod
<i>Master of Properties</i>	Perrie Dodson

## Artists/1969

Lucine Amara  
 Sylvia Anderson  
 Teresa Berganza  
 Colette Boky\*  
 Sona Cervena  
 Irene Dalis  
 Cristina Deutekom\*  
 Ludmila Dvorakova\*  
 Reri Grist  
 Gwyneth Jones\*  
 Dorothy Kirsten  
 Margarita Lilova  
 Margery MacKay  
 Sheila Marks  
 Janis Martin  
 Shigemi Matsumoto  
 Ljiljana Molnar-Talajic\*\*  
 Margot Moser\*  
 Sheila Nadler  
 Donna Petersen  
 Jeannette Pilou  
 Margaret Price\*\*  
 Amy Shuard  
 Susanne Stull\*  
 Nancy Tatum\*  
 Margery Tede  
 Felicia Weathers  
 Ara Berberian  
 Carlo Bergonzi\*  
 Heinz Blankenburg  
 Franco Bonisolli\*  
 Pietro Bottazzo  
 Sesto Bruscantini  
 Stuart Burrows  
 Renato Capecchi  
 Guy Chauvet  
 Richard J. Clark  
 Elfego Esparza  
 Geraint Evans  
 James Farrar\*  
 Howard Fried  
 Alan Gilbert\*  
 Clifford Grant  
 Henri Gui\*\*  
 Colin Harvey  
 Edward Herrnkind\*  
 James King\*  
 Peter Lager\*\*  
 Raymond Manton  
 Walter Matthes  
 Franz Mazura  
 Allan Monk  
 Paolo Montarsolo\*  
 Raymond Nilsson  
 Timothy Nolen  
 Norman Paige\*  
 Luciano Pavarotti  
 Glade Peterson  
 Frantz Petri\*\*  
 Ludovic Spiess  
 Evan Thomas\*  
 Jess Thomas  
 Giorgio Tozzi  
 Ragnar Ulfung  
 Jon Vickers  
 David Ward  
 Ingvar Wixell

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\*\*American debut



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## Chorus

Arlene Adams  
Kathy Anderson  
Doris Baltzo  
Josephine Barbano  
Mary Jane Bick\*  
Dorothy Bogart  
Walda Bradley  
Norma Bruzzone  
Louise Corsale  
Peggy Covington  
Carol Denyer  
Giovanna DiTano  
Beverly Finn  
Elizabeth Fiorini  
Ann Graber  
Walda Hasselberg  
Louise Hill  
Ann Lagier  
Jeannine Liagre  
Katherine Metlenko  
Pepi Nenova  
Sheila Newcombe  
Luana Noble  
Neysa Null  
Pauline Pappas  
Ramona Pico  
Carol Pritchett  
Celia Sanders  
Dolores San Miguel

Lola Simi  
Sharon Talbot  
Carolyn Wilson  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig  
  
Winther Andersen\*  
William Bond  
Jan Budzinski  
Joseph Ciampi  
Harry Clark  
Melville Clarke  
Angelo Colbasso  
Harry DeLange  
Robert Eggert  
Stan Gentry  
John L. Glenister  
Valdis Gudrais  
Colin Harvey\*  
Alva Henderson  
Marvin Hilty  
John Hudnall  
Rudy Jungberg  
Otto Kausch  
Conrad Knipfel

Eugene Lawrence\*  
Edward Lovasich  
Kenneth McLaren  
Sebastian Martorano  
Douglas Mayock  
Thomas McEachern  
Henry Metlenko  
Victor Metlenko  
Thomas Miller  
Pierce Murphy  
Eugene Naham  
Carl Noelke  
Charles Pascoe  
Edgar F. Pepka  
William Petersen  
David Robinson  
Al Rodwell  
Robert Romanovsky  
Karl Saarni  
Allen Schmidling  
John Segale  
Conrad Sorenson  
James Stith  
Richard Styles  
Francis Szymkun  
John Talbot  
James Tarantino  
William Tredway  
Jesse Washington

## Boys Chorus

Brooke Aird\*  
Steven A. Anderson  
Bradford Brennan  
Scott Brookie  
Robert Calvert  
Mark Englund  
Linus Eukel

Gregory Formes  
Clifford Hirsch  
Paul Hunt\*  
Gary Johnson  
Leonard Kalm\*  
Brian Knapp  
Gary Levy\*  
Stuart Misfeldt

Christopher Nowak  
Jeremy Renton  
Ted Schoenfeld  
Lindsay Spiller  
Scott Spiller  
Vahan Toolajian  
Henry Wong

## Ballet

Mela Fleming  
Wendy Holt  
Carolyn Houser  
Ellen Kogan  
Judanna Lynn  
Gigi Nachtsheim  
Leila Parello

Allyson Segeler  
Susan Williams

Philip Arrona  
Bruce Bain

Allen Barker  
Don Douthit  
Don Eryck  
William Johnson  
David Ramos  
Edward Rumberger  
John Sullivan

## Auxiliary Ballet

Suzanne Duckworth  
Phoebe Meyers  
Betty Ann Rapine  
Alanna Reed  
Diane Roland

Carmela Sanders  
Catherine Sims  
  
Steffon Coviello  
Jcnathon Hugger

John MacDonald  
Charles Perrier  
Paul Ricci  
Robert Sullivan  
Geoffrey Thomas

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## Orchestra

### 1st violins

Stuart Canin  
Concertmaster  
Zaven Melikian  
Ferdinand F. Claudio  
Ervin Mautner  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
John Wittenberg  
Lennard Petersen  
Ernest Michaelian  
Harry Moulin  
Cicely Edmunds

### 2nd violins

Felix Khuner  
Principal  
George Nagata  
Zelik Kaufman  
Herbert Holtman  
Rose Kovats  
Anne Crowden  
Frederick Koegel  
Gail Denny  
Reina Schivo

### violas

Rolf Persinger  
Principal  
Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Hubert Sorenson  
David Smiley

### cellos

Robert Sayre  
Principal  
Rolf Storseth  
Mary Claudio  
Catherine Mezirka  
Tadeusz Kadzielawa  
Helen Stross  
Eugene Winkler

### basses

Philip Karp  
Principal  
Charles Siani  
Carl Modell  
Donald Prell  
Michael Burr

### flutes

Walter Subke  
Principal  
Lloyd Gowen  
Gary Gray

### piccolo

Lloyd Gowen

### oboes

James Matheson  
Principal  
Raymond Duste  
Eleanor Biondi

### english horn

Raymond Duste

### clarinets

Philip Fath  
Principal  
Frealon N. Bibbins  
Donald Carroll

### bass clarinets

Frealon N. Bibbins  
Donald Carroll

### bassoons

Walter Green  
Principal  
Marilyn Mayor  
Robin Elliott

### contrabassoon

Robin Elliott

### horns

Herman Dorfman  
William Sabatini  
Principals  
James Callahan  
Ralph Hotz  
Jeremy Merrill

### trumpets

Donald Reinberg  
Principal  
Edward Haug  
Chris Bogios

### trumpets

John E. Meredith  
Principal  
Willard Spencer  
John Bischof

### tuba

Wesley Jacobs

### timpani

Roland Kohloff

### percussion

Lloyd Davis  
Peggy Cunningham Luchesi

### harp

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Marcella DeCray

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# REPERTOIRE/1969 SEASON

Opening Night

Tuesday, September 16, 8:30

**LA TRAVIATA** (VERDI)

Pilou, Cervená, Nadler / Bonisoli, Wixell, Esparza, Paige, Gilbert, Clark, Nilsson, Andersen / corps de ballet

Conductor: Patané

Production: Everding

Designer: Businger, West

Choreographer: Fisher

Wednesday, September 17, 8:00

**ARIADNE AUF NAXOS** (STRAUSS)

Dvorakova, Grist, Martin, Marks, Nadler, Matsumoto / J. Thomas, Monk, Matthes, Blankenburg, Paige, Manton, Esparza, Nolen, Gilbert

Conductor: Schuller

Stage Director: G. Hager

Designer: Jenkins

Friday, September 19, 8:00

**LA TRAVIATA** (VERDI)

Same cast as September 16

Saturday, September 20, 8:00

**LA BOHEME** (PUCCINI)

Kirsten, Boky / Pavarotti, Bruscantini, Blankenburg, Berberian, Esparza, Gilbert, Nilsson, Lawrence, Harvey

Conductor: Coppola

Stage Director: Farruggio

Designer: Jenkins

Sunday, September 21, 2:00

**ARIADNE AUF NAXOS** (STRAUSS)

Same cast as September 17 except King instead of J. Thomas

Tuesday, September 23, 8:30

**LA BOHEME** (PUCCINI)

Same cast as September 20

Wednesday, September 24, 8:00

**LA TRAVIATA** (VERDI)

Same cast as September 16

Friday, September 26, 8:30

**ARIADNE AUF NAXOS** (STRAUSS)

Last performance this season

Same cast as September 17 except Boky instead of Grist

Saturday, September 27, 8:00

**FIDELIO** (BEETHOVEN)

Jones, Marks / King, E. Thomas, Mazura, Lagger, Berberian, Nilsson, Clark

Conductor: Ehrling

Production: P. Hager

Designer: Skalicki, West

Sunday, September 28, 2:00

**LA TRAVIATA** (VERDI)

Same cast as September 16

Tuesday, September 30, 8:30

**FIDELIO** (BEETHOVEN)

Same cast as September 27

Wednesday, October 1, 8:00

**LA BOHEME** (PUCCINI)

Same cast as September 20 except Moser instead of Boky and Wixell and Monk instead of Bruscantini and Blankenburg

Friday, October 3, 8:00

**FIDELIO** (Beethoven)

Same cast as September 27

Saturday, October 4, 8:00

**LA TRAVIATA** (VERDI)

Last performance this season

Same cast as September 16

Tuesday, October 7, 8:30

**L'ELISIR D'AMORE** (DONIZETTI)

Grist, Matsumoto / Pavarotti, Wixell, Bruscantini

Conductor: Patané

Production: Mansouri

Designer: Darling

Wednesday, October 8, 8:00

**FIDELIO** (BEETHOVEN)

Last performance of the season

Same cast as September 27

Friday, October 10, 8:00

**L'ELISIR D'AMORE** (DONIZETTI)

Same cast as October 7

Saturday, October 11, 7:00

**GÖTTERDÄMMERUNG** (WAGNER)

Shuard, Martin, Lilova, Anderson, Nadler, Cervená, Marks / J. Thomas, Mazura, Lagger, Esparza

Conductor: Suitner

Production: P. Hager

Designer: Skalicki, West

Sunday, October 12, 2:00

**LA BOHEME** (PUCCINI)

Same cast as September 20 except Moser instead of Boky and Wixell and Monk instead of Bruscantini and Blankenburg

Tuesday, October 14, 7:00

**GÖTTERDÄMMERUNG** (WAGNER)

Same cast as October 11

Wednesday, October 15, 8:00

**L'ELISIR D'AMORE** (DONIZETTI)

Same cast as October 7

Friday, October 17, 7:00

**GÖTTERDÄMMERUNG** (WAGNER)

Same cast as October 11

Saturday, October 18, 8:00

**AIDA** (VERDI)

Jones, Lilova, Marks / Chauvet, Farrar, Berberian, Grant, Nilsson / corps de ballet

Conductor: Perisson

Production: Besch

Designer: Skalicki, West

Choreographer: Fisher

Sunday, October 19, 2:00

**L'ELISIR D'AMORE** (DONIZETTI)

Last performance this season

Same cast as October 7,

Tuesday, October 21, 8:00

**AIDA** (VERDI)

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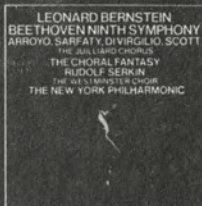
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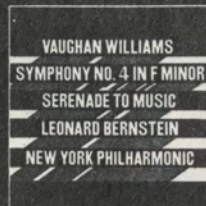
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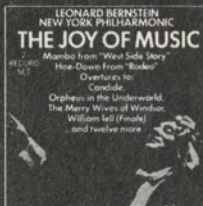


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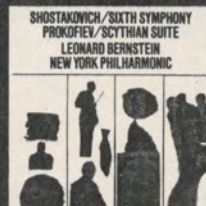


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Wednesday, October 22, 8:00

**THE MAGIC FLUTE (MOZART)**

Price, Deutekom, Matsumoto, Marks, Anderson, Nadler / Burrows, Evans, Ward, Ulfung, Mazura, Nilsson, Monk, Herrnkind, Grant, Levy, Aird, Hunt

Conductor: Mackerras  
Production: P. Hager  
Designer: Businger, West

Friday, October 24, 8:00

**AIDA (VERDI)**

Same cast as October 18

Saturday, October 25, 8:00

**THE MAGIC FLUTE (MOZART)**

Same cast as October 22

Sunday, October 26, 1:30

**GOTTERDAMMERUNG (WAGNER)**

Last performance this season

Same cast as October 11

Tuesday, October 28, 8:00

**THE MAGIC FLUTE (MOZART)**

Same cast as October 22

Wednesday, October 29, 8:00

**AIDA (VERDI)**

Same cast as October 18

Friday, October 31, 8:00

**THE MAGIC FLUTE (MOZART)**

Last Opera House performance this season  
Same cast as October 22 except Lager instead of Ward

Saturday, November 1, 8:00

**LA FORZA DEL DESTINO (VERDI)**

Tatum, Anderson, Nadler / Bergonzi, Wixell, Tozzi, Capecchi, Berberian, Fried, Grant, Clark

Conductor: Patané  
Production: P. Hager  
Designer: Bauer-Ecsy, Colangelo

Tuesday, November 4, 8:00

**LA FORZA DEL DESTINO (VERDI)**

Same cast as November 1

Wednesday, November 5, 8:00

**LA CENERENTOLA (ROSSINI)**

Berganza, Marks, Cervena / Bottazzo, Capecchi, Montarsolo, Grant

Conductor: Mackerras  
Production: Ponnelle  
Designer: Ponnelle, West

Friday, November 7, 8:00

**LA FORZA DEL DESTINO (VERDI)**

Same cast as November 1

Saturday, November 8, 8:00

**LA CENERENTOLA (ROSSINI)**

Same cast as November 5

Sunday, November 9, 2:00

**LA FORZA DEL DESTINO (VERDI)**

Same cast as November 1

Tuesday, November 11, 8:30

**LA CENERENTOLA (ROSSINI)**

Same cast as November 5

Wednesday, November 12, 8:00

**LA FORZA DEL DESTINO (VERDI)**

Last performance this season  
Same cast as November 1

Friday, November 14, 8:00

**PELLEAS ET MELISANDE (DEBUSSY)**

Pilou, Lilova, Moser / Gui, Petri, Tozzi, Clark, Monk

Conductor: Perisson  
Production: P. Hager  
Designer: Skalicki, West

Saturday, November 15, 8:00

**LA BOHEME (PUCCINI)**

Amara, Moser / Spiess, Farrar, Monk, Berberian, Esparza, Gilbert, Nilsson, Lawrence, Harvey

Conductor: Perisson  
Stage Director: Farruggio  
Designer: Jenkins

Sunday, November 16, 2:00

**LA CENERENTOLA (ROSSINI)**

Last performance this season

Same cast as November 5

Tuesday, November 18, 8:30

**PELLEAS ET MELISANDE (DEBUSSY)**

Same cast as November 14

Friday, November 21, 8:00

**JENUFA (JANÁČEK)**

Weathers, Dalis, Cervena, Marks, Petersen, Matsumoto, Stull, Tede, Bick / Peterson, Ulfung, Berberian, Grant

Conductor: Gregor  
Production: P. Hager  
Designer: Bauer-Ecsy, West  
Choreographer: Fisher

Saturday, November 22, 8:00

**PELLEAS ET MELISANDE (DEBUSSY)**

Last performance this season

Same cast as November 14

Tuesday, November 25, 8:30

**JENUFA (JANÁČEK)**

Same cast as November 21

Wednesday, November 26, 8:00

**AIDA (VERDI)**

Same cast as October 18 except Molnar-Talajic and Vickers instead of Jones and Chauvet

Friday, November 28, 8:00

**LA BOHEME (PUCCINI)**

Last performance this season

Same cast as November 15 except Kirsten instead of Amara

Saturday, November 29, 8:00

**JENUFA (JANÁČEK)**

Last performance this season

Same cast as November 21

Sunday, November 30, 2:00

**AIDA (VERDI)**

Final performance of the season  
Same cast as October 18 except Molnar-Talajic and Spiess instead of Jones and Chauvet

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# WESTERN OPERA THEATER

Western Opera Theater (affectionately known around the Opera House as WOT) was created with the assistance of the National Endowment for the Arts as a regional company to take professional operatic productions to areas where opera would otherwise never be seen. With continuing grants from the National Endowment and further help from the California Arts Commission and several private foundations, WOT has now played in nearly 100 communities, large and small, in all parts of California, Arizona, Nevada and Oregon.

Western Opera Theater gives professional young American singers, directors and designers a unique opportunity for full seasons' employment with a repertory opera company without being forced to seek positions with European opera houses. WOT stresses ensemble performance and theatrical values, and the importance of this emphasis is reflected in the number of WOT artists regularly engaged by the San Francisco Opera, Spring Opera and other major companies.

All WOT productions are sung in English, and after student performances, which comprise about half the total each season, members of the casts and backstage crew meet informally with audiences for free-wheeling discussion periods.

In addition to its regular repertoire, which in past seasons has included Puccini's "La Boheme" and "Gianni Schicchi," Mozart's "Cosi Fan Tutte," Rossini's "The Barber of Seville" and Menotti's "The Medium" and "The Old Maid and the Thief," Western Opera Theater last season inaugurated a new program of concert readings of unperformed operas and is now planning periods in residence and workshops at colleges and universities.

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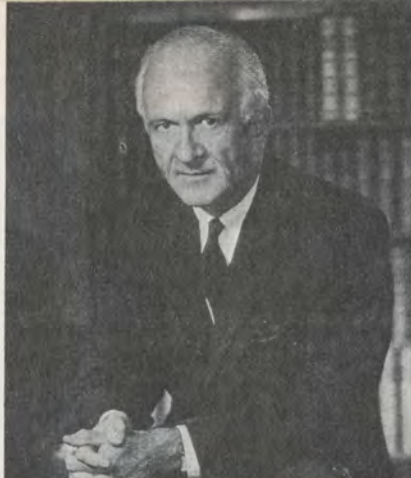
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# SAN FRANCISCO OPERA

For the past forty-six years a minor miracle has taken place every fall when the San Francisco Opera has presented a season of international grand opera of the highest calibre. And this year is no exception. Once again Kurt Herbert Adler and his dedicated staff have coped with the incredible complexities involved, to present an opera season which we believe will be worthy of the Company's traditions and reputation.

The repertoire this year has been chosen with great care to appeal to a wide variety of tastes. New productions of two of the most popular of operas, *La Traviata* and *Aida*, will cast fresh light upon them and reveal new beauties and subtleties in their familiar scores. Some of the most successful productions of recent seasons are returning; the less familiar works in the repertoire will bring additional pleasure to our audience.

One of the traditions we most cherish is that of introducing significant new artists to our audience. This season many prominent singers, conductors and stage directors, both American and foreign, will be making their debuts with the Company. They have become established favorites in international opera centers throughout the world; we believe they will be acclaimed by our audience, too. Another cherished tradition is being upheld through the inclusion on the roster of fine young artists whose talents were discovered by the San Francisco Opera Auditions, and whose abilities have been developed by the Merola Opera Program, Western Opera Theater and Spring Opera.

The continuance of the minor miracle to which I referred requires not only faith and good works but also a great deal of financial support. The inflationary pressures we are all too well aware of are making relentless demands on our financial resources. The proportion of expenses which we can meet through our box office income, while high in comparison with other opera companies, cannot be increased without making the price of tickets prohibitive. It is to our annual Fund Drive that we must look for the finances needed to cover our deficit.

The 1968/69 Fund Drive was the most successful ever. It was ably piloted by Co-Chairmen R. Gwin Follis and Marco F. Hellman. Particular praise should be given to Robert A. Hornby, Assistant to the President, for his success in obtaining a donation of \$100,000 by The Irvine Foundation, and for his indefatigable efforts on many other Opera problems.

We are deeply indebted to the Charles E. Merrill Trust, of which Mr. and Mrs. Robert A. Magowan of San Francisco are trustees, for the generous donation of \$43,000 toward the new production of *La Traviata*. This represents a break-through for us; the first time we have received a private donation for a specific production, a practice that has become increasingly common in the East.

The future course of our Company will be determined by the degree of success achieved by our 1969/70 Fund Drive, now underway. The current drive has got off to a splendid start with a donation of \$50,000 by The Zellerbach Family Fund. We urge every individual friend of the Opera, old and new alike, to give his generous support so that grand opera of the highest quality will flourish in San Francisco for many years to come.

*Prentis Cobb Hale*

PRENTIS COBB HALE  
President, San Francisco Opera Association





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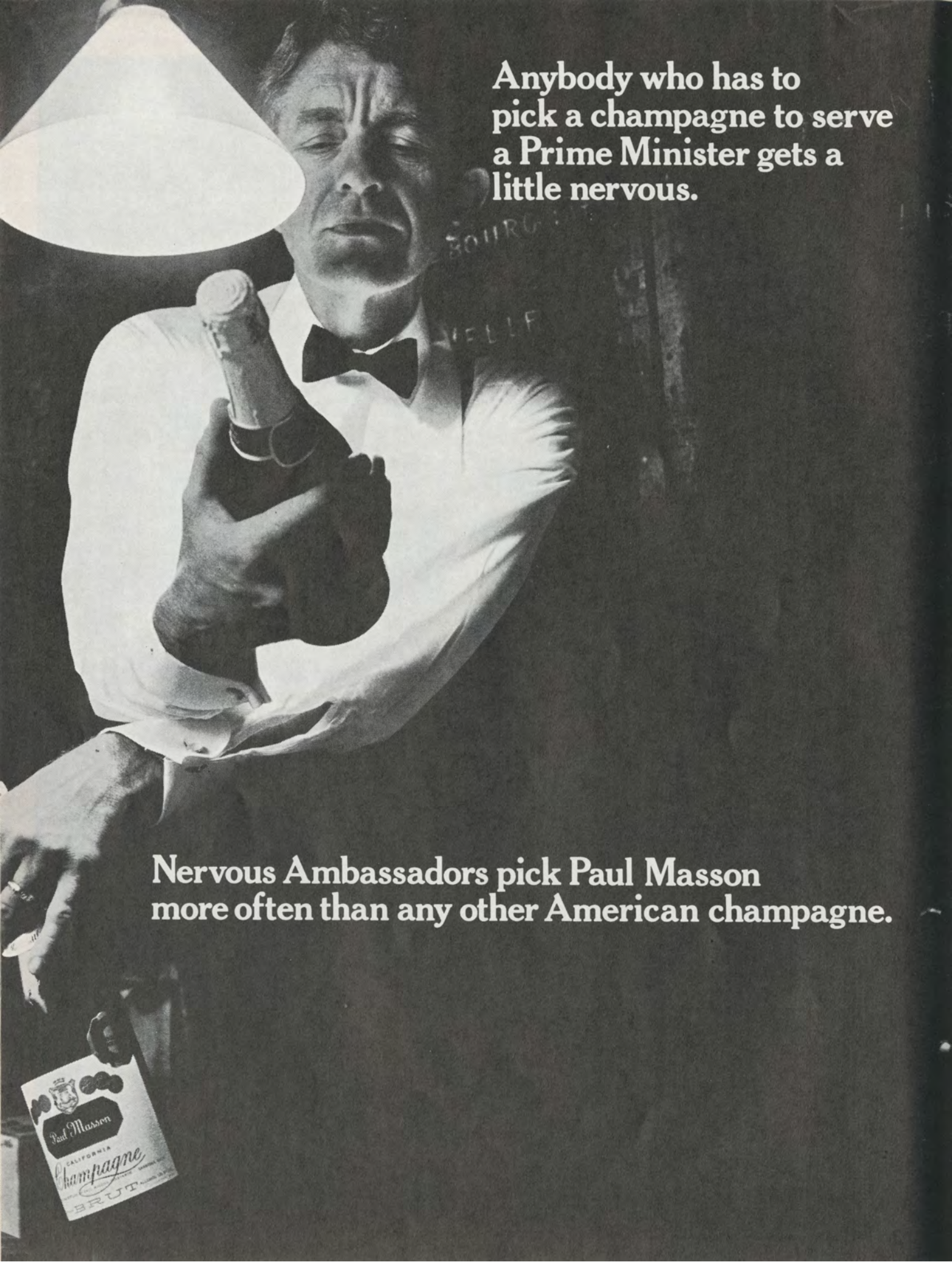


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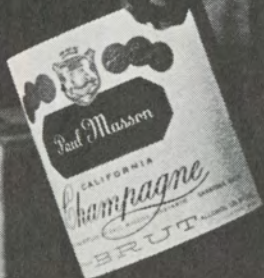
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*Opera in three acts by*  
LÉOS JANÁČEK

*Text by*  
GABRIELE PREISS

*Translation by*  
EDWARD DOWNES and OTAKAR KRAUS

Starenka Buryjovka .....SONA CERVENA  
*Owner of the mill*  
Laca Klemen .....GLADE PETERSON  
*Her step-grandson*  
Steva Buryja .....RAGNAR ULFUNG  
*Her grandson*  
Kostelnicka Buryjovka .....IRENE DALIS  
*Widowed daughter-in-law of Starenka*  
Jenufa .....FELICIA WEATHERS  
*Her adopted daughter*  
Starek .....ARA BERBERIAN  
*Foreman at the mill*  
Rychtar .....CLIFFORD GRANT  
*Mayor of the village*  
Rychtarka .....DONNA PETERSEN  
*His wife*  
Karolka.....SHIGEMI MATSUMOTO  
*Their daughter*  
Pastuchyna .....MARGERY TEDE  
*A maid*  
Barena .....SHEILA MARKS  
*Servant girl in the mill*  
Jano .....SUSANNE STULL\*  
*A shepherd*  
An aunt .....MARY JANE BICK

*Musicians, villagers*  
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\*\* American debut

\* San Francisco Opera debut

**ACT I:** The mill of Starenka Buryjovka, in the autumn

**ACT II:** The house of Kostelnicka Buryjovka, deep in the winter

**ACT III:** The house of Kostelnicka Buryjovka, in the late spring

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## The Story of "Jenufa"

**BACKGROUND:** Jenufa is expecting Steva's child when the opera begins. Steva, who has not yet done his military service, has decided not to marry her if he is drafted. Laca, the older of the two brothers, is also in love with Jenufa.

**ACT I:** Jenufa is awaiting the return of her lover from the draft board. The mill foreman brings the news that Steva was dismissed by the board. Steva arrives and is reproached by Jenufa for his drunkenness. He boastfully retorts that all of the girls chase after him and shows Jenufa a flower given him by one. Kostelnicka tells Steva that he can ask for Jenufa's hand if and when he has abstained from alcohol for a full year. Jenufa begs Steva to marry her soon. Steva, cajoled by his grandmother, goes to take a nap. Laca taunts Jenufa with the flower Steva was given by another girl. He tries to embrace her. Jenufa pushes him away and Laca severely slashes her cheek with the knife he was using.

**ACT II:** Jenufa has secretly given birth to a son. Kostelnicka gives Jenufa a sleeping potion and sends her to bed. Steva enters and Kostelnicka first reproaches him for the neglect of Jenufa and his child and then begs him not to abandon her daughter. Steva explains that he no longer loves Jenufa because of her disfigured face and that he has become engaged to Karolka, the mayor's daughter. Steva leaves when Kostelnicka is distracted by a cry from Jenufa. Laca enters and Kostelnicka tells him the truth about Jenufa's baby, but to encourage him to marry Jenufa pretends that the baby has died. After Laca leaves, she takes the baby out of the house and drowns it. When Jenufa wakes up Kostelnicka tells her that she has been in a fever and that the baby has died. Laca returns and Jenufa accepts his proposal of marriage.

**ACT III:** Jenufa and Laca are about to be married. The villagers gather for the ceremonies. Laca has invited Steva to the wedding and he arrives with Karolka. Suddenly Jano rushes in with the news that a baby's body has been found under the ice in the river. Jenufa reveals that the baby was hers. Kostelnicka admits her guilt and tries to explain her actions. Jenufa forgives her and comforts her as she is led away. Jenufa gives Laca his freedom but he chooses to stay with her.



## An Operatic Surprise

by Speight Jenkins, Jr.

Going to the opera and getting paid to write about it afterwards gives anyone a very different perspective from those who go only for entertainment. While the professional often gets less enthusiastic over many performances that set the novice or the fan wild, he gets even more carried away by an evening that genuinely surprises him. Such an event happened at the Metropolitan Opera House on June 26, 1967, and the evening involved no new star nor brilliant new staging. Instead, the Hamburg State Opera gave Léos Janáček's *Jenufa*, and the thoroughgoing greatness and honesty of the work hit me—and most of the rest of the audience—like a revealed truth. Neither of New York's opera companies have seen fit to present *Jenufa* since, despite all the commotion that night, and San Franciscans are trebly fortunate to have the opera here.

But why should a program note carry a puff for an opera about to be performed? Because unknown operas, particularly those over sixty, have a way of justifying their neglect. They may offer virtuoso opportunities for one or another singer, but they rarely make the popular grade on their musical content. From every aspect, though, *Jenufa* ranks with the masterpieces, and like *Aida* or *La Bohème* can succeed on the strength of its inherent beauty without regard to this or that star.

Its neglect in the United States stems from a variety of reasons, the chief being its language. No Western opera house is really equipped to perform an opera in Czech, and *Jenufa* belongs to Moravia (that portion of Czechoslovakia with Brno as its capital) as completely as the Wagner canon does to Germany. But language barriers, along with other divisions, are breaking down. In 1968, London's Sadler's Wells presented *The Mastersingers* in a new English translation that proved a smash hit and was declared a musical and dramatic success by all the London critics. And the Royal Opera, Covent Garden, pre-

sented *Jenufa* in translation in 1957 and 1968. But *Jenufa* had left Czechoslovakia before. Translated into German in 1918, the opera made a substantial success at the Vienna State Opera, with Maria Jeritza in the title role. With a clear, intelligent translation into English, *Jenufa's* lost Czech should be insignificant.

Musically, the score reflects many influences—Mussorgsky, Verdi, a little Wagner (whose music Janáček did not like), Czech folk music, liturgical patterns—but these similarities are fleeting. The feel of *Jenufa*, recently described by John W. Freeman in *Opera News* as a "later, tragic awareness" of that other familiar Czech opera, Smetana's *Bartered Bride*, reflects only Janáček's personal, intensely individual mind. He wrote the opera over approximately seven years. When asked by his publisher when he began its composition, he replied that his family maid recalled 1896 as the date. The composer went on, "For me, composing was then a matter of stealing time. Being choir master and organist, teacher of music, director of an Organ School, conductor of the Besada Society concerts — my daughter on her death bed — and having to live; it all made composing difficult." Throughout the writing of *Jenufa*, which was the composer's first opera, the sickness of his daughter, Olga, particularly affected Janáček. She developed a weak heart in 1894; when travelling in Russia in 1902 she contracted typhoid fever and never recovered. With her father working constantly on the vocal score of *Jenufa*, Olga gradually weakened and died only twenty days before he finished. She had loved the music, and he dedicated the opera to her.

The finished work captures indelibly the flavor of the curve of speech, which heretofore had best been reproduced in liturgical music. But if opera, or better, the complete artwork, should ideally unite music and theater, the one furthering the other with neither partner superior, then the music sung by the characters should be able quickly to characterize them. Janáček succeeds in this ideal with great simplicity: he makes each of the four major characters in

*Jenufa* sing as his actions and his kind of person demand. In doing so, Janáček discards Wagner's systems that reveal inner states of mind as well as the Italian *bel canto* disinterest in matching word and melody, and he lets the characters express their emotion and ideas in song fraught with as many contradictory feelings and changes of pace as is life itself.

The stepmother, the Kostelnicka, shows many sides of a complex personality. In the first act she speaks for age, authority and propriety when she sternly orders Jenufa to wait a year before she marries Steva. Her vocal line shows little inflection or much consideration of consequences when she grimly orders Steva to straighten up or never have Jenufa. In Act II, after Steva's illegitimate son is born to Jenufa, she begs Steva to accept his responsibility and humbles herself with heartfelt pleading. At the conclusion of her plea, the deep emotion of the phrase "Do I make you weep?", which is echoed by the flute in the orchestra, must only be heard to be felt. Later, when faced with her own lie to Laca—that the baby is dead—she resolves to kill it. Janáček gives her a dramatic scene that outdoes Elektra: it ends in a series of B-natural and high-C sixteenth notes, with no provision for holding. How better can the composer show the Kostelnicka's complete loss of control? And after the murder, two more sides to the old woman: the eerie phrase that ends the second act where she sees fear peeping through the door and the cringing terror in the third act when she hears the crowd cry out about a murdered baby. Her confession, too, shows Janáček's musical skill. After two months of nightmares, it has happened: she has been discovered, and she admits her guilt in a near-parlando of feelinglessness.

Jenufa, always described as pretty, usually sings "pretty" music that makes her seem wiser and older than most young girls. At the beginning she elliptically describes her love for Steva to her grandmother, in a wistful, descending musical line that shows her depth even as her words admit that she has lost her head to



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the boy. Yet her first significant act fails. When Steva comes in drunk, she tries to stop his carousing with a firm calldown. All she shows is her own seriousness, and Steva goes on doing exactly what he wants to do. In the second act she clearly enjoys her baby just as much as her stepmother hates it, and the viola solo accompanying her look at it sleeping adds yet another musical description of motherhood. Her feeling for all living things comes out in the scene that takes place while, unknown to her, her baby is being killed. As a violin traces her high-flown thoughts for her baby, she feels nature and the night all around and movingly asks for her lover to come for her and his baby. Then, with tension ever mounting, she sings a prayer to the Virgin, filled with hope for her son and foreboding for his future. As she finishes, her stepmother, who has just murdered the baby, comes in. Jenufa's musical speech from the time that she hears that her baby is dead until the end comes across as a woman who has known infinite sorrow—noble without being saintly.

Her lover Steva shows himself musically from the beginning to be how Jenufa later describes him—a man with nothing more than a handsome face. His drunken cavorting with the other soldiers characterizes him as very young; his actions with the Kostelnicka show him to be callow, and his musical line, perfect for a tenor with a sheen on his voice, reflects nothing but surface brilliance.

The faithful, solid Laca sounds like Erik in *Der Fliegende Holländer*. To Laca, Jenufa has no reason to love Steva, but unlike Erik, Laca gets to prove his point. He slashes Jenufa's face in Act I when he is frustrated and angry; then, still singing in the same key and with no change in his basic state of mind, Laca calls out Jenufa's name and cries, "What happened? I love you; I love you." He never varies from this posture; in the second act, he asks if he must take Steva's child. He never refuses the baby; it is the Kostelnicka who hears rejection in his tone, and she tells him that the baby is dead.

Janáček snatches these characters

out of air and makes them human, but he doesn't stop with them. He causes the subsidiary people to seem like authentic Moravian peasants—the fresh, dewy sound of Barena, the uncomplicated, rich girl, Karolka, and the dour yet kind old Buryja.

What techniques did Janáček use? He frequently employed melodic repetition to recall a state of mind experienced earlier in the opera, and he had a rare knack for composing "folk" music. That is, he used Moravian rhythms and the rise and fall of traditional forms to make the music sound from the soil itself. Above all, he had a gift for brevity. With no rush—*Jenufa* has no scene like the last few minutes of *Il Trovatore*—Janáček carries his characters through the whole story without an extra note. With the breadth of his tragedy and the emotions he portrays, one could call him a Wagner who knew how to edit.

For like Wagner in the *Ring* and *Tristan und Isolde*, Janáček gave his work a catharsis. And what a catharsis! Never overblown, never understated, he built it carefully and surely with an incredible combination of technique and feeling. The moment begins after the Kostelnicka has confessed the murder, and Jenufa has told her to move away from her. Over a quiet orchestra, Jenufa helps her stepmother up from her knees. Very simply, she tells her that the Saviour will yet show her His face. The music begins to grow and swell while the Kostelnicka grasps the possibility of being forgiven. Then the music quiets down as Jenufa tells Laca to go his own way. When he tells her that he wants to find a better life with her, that is forever tied to her, she accepts him with a mounting vocal line that rises slowly and beautifully to a sustained high B flat. When Jenufa's music subsides, the orchestra continues rising higher and higher, repeating itself and lifting the audience with it. Yet even as the music describes in ever widening circles the nobility and wonder of Laca's and Jenufa's love, it miraculously keeps a human touch — passionate, intense, self-sacrificing and to the final chord fresh and invigorating. □



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September 23  
FIDELIO  
Speaker, Speight Jenkins, Jr.

October 6  
GÖTTERDÄMMERUNG  
Speaker: John Rockwell

November 4  
LA CENERENTOLA  
Speaker: James H. Schwabacher, Jr.

November 14  
JENUFA  
Speaker: Dr. Jan Popper  
Hotel Mark Hopkins  
Peacock Court at 10:30 a.m.  
Public invited free of charge

Presented by Opera ACTION  
South Peninsula

September 23  
FIDELIO

October 7  
GÖTTERDÄMMERUNG

October 21  
LA CENERENTOLA

November 4  
PELLEAS ET MELISANDE

November 18  
JENUFA  
Speaker: Dale Harris  
Castilleja School Chapel  
Palo Alto, at 10:00 a.m.

Presented by the San Jose  
Opera Guild

September 11  
FIDELIO

September 18  
ARIADNE AUF NAXOS

September 25  
LA TRAVIATA

October 2  
GÖTTERDÄMMERUNG

October 9  
LA CENERENTOLA

October 16  
PELLEAS ET MELISANDE

October 23  
JENUFA  
Speaker: Dale Harris  
Old Town Theatre  
Los Gatos, 10:00 a.m.

Presented by Opera ACTION  
Marin County

September 11  
ARIADNE AUF NAXOS  
Speaker: Jess Thomas

September 25  
FIDELIO  
Speaker: Speight Jenkins, Jr.

October 9  
GÖTTERDÄMMERUNG  
Speaker: John Rockwell

October 30  
LA FORZA DEL DESTINO  
Speaker: Dale Harris  
Marin Art and Garden Center  
Ross, 8:15 p.m.

Presented by the Jewish Community Center  
3200 California St., San Francisco

October 6, 8:15 p.m.  
GÖTTERDÄMMERUNG  
Speaker: John Rockwell

November 17, 8:15 p.m.  
JENUFA  
Speaker: Dale Harris

## San Francisco Opera Touring Calendar

November 2, 2:30 p.m.  
Hearst Greek Theater  
Berkeley  
THE MAGIC FLUTE (Mozart)  
In English  
Presented by the University of California

November 23, 7:30 p.m.  
Memorial Auditorium  
Sacramento  
AIDA (Verdi)  
In Italian  
Presented by the Sacramento Opera Guild

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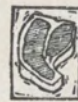
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# DEBUTS



**CARLO BERGONZI** appears for the first time with the San Francisco Opera as Don Alvaro in *La Forza del Destino*, an opera which he has recorded twice and with which he opened the La Scala season in 1965. The tenor was born in Busseto in the province of Parma, also noted as the birthplace of Verdi and Toscanini. Bergonzi displayed an interest in musical matters beginning in early childhood and when he was sixteen years old his teachers at the Arrigo Boito Conservatory in Parma decided he was a baritone. His studies were interrupted by the war and after three years as a prisoner he began his career as a tenor in *Andrea Chenier* at the Teatro Petruzzelli in Bari. Except for short vacations with his wife and two children, Bergonzi has been on the go continually since that time and has sung at every important Italian house, at the Metropolitan, Covent Garden, Vienna and practically every other leading theater in the world.



**ANTHONY BESCH** was born in London and is presently one of the leading stage directors in Great Britain. He trained under Professor Carl Ébert at the Glyndebourne Festival and Dr. Günther Rennert at the Hamburg Staatsoper. During the past fifteen years Besch has staged more than seventy operas, among which the most recent have been *Elektra*, *La Favorita* and Verdi's *Attila* at the Colon in Buenos Aires, Rossini's *Le Comte Ory* at the Monnaie in Brussels, and Cavalli's *L'Ormindo* in Washington, D.C. A year ago he became general director of the Toronto Opera School in Canada.



**COLETTE BOKY** graduated from the Quebec Conservatory of Music in 1962 and promptly went on to win a scholarship award from the province, a grant from the Canada Council, and a prize in the Geneva International Competition. She has sung in Vienna at the Volksoper and in Munich's Cuvillies Theater. Miss Boky made her Metropolitan Opera debut as the Queen of the Night and has been heard there also as Gilda and Rosina.



**FRANCO BONISOLLI** was a ski instructor and mountain guide before turning tenor. He made his debut in 1961 at the Spoleto Festival in *The Love for Three Oranges* and has since advanced through the opera houses of Rome, Naples, Palermo, Venice, Genoa and Bologna to Milan's La Scala, where he sang opposite Beverly Sills and Marilyn Horne this spring in *The Siege of Corinth*. Bonisolli is to be seen in a recent film version of *La Traviata* with Anna Moffo and is scheduled for more films in the near future.



**ANTON COPPOLA'S** most recent appearance on the Opera House podium was for Spring Opera's *La Rondine* in 1968. Previously he conducted here with the touring San Carlo Opera and the national company of *My Fair Lady*. Presently Coppola is on the faculty of the Manhattan School of Music in New York. In addition to operatic work with the New York City Opera, where he led the world premiere of *Lizzie Borden*, he spent four years at Radio City Music Hall and with such Broadway shows as *Silk Stockings*, *The Boy Friend*, *The Most Happy Fella* and *New Faces of 1952 and 1956*.



**CRISTINA DEUTEKOM** in the last two years has made somewhat of a specialty of the role of the Queen of the Night in *The Magic Flute*. She sang it first under Josef Krips in the Vienna Staatsoper in 1967, at the Metropolitan the following season, and is recording it this fall for London Records with the Vienna Philharmonic under George Solti. Earlier this year Miss Deutekom, who is Dutch, was highly acclaimed for her *Puritani* Elvira at the Fenice in Venice and immediately re-engaged to sing *Lucia di Lammermoor* and *Fiordiligi* in *Così fan Tutte* there.



**LUDMILA DVORAKOVA**, a Czech soprano from Prague, has sprung to international prominence within the last four years. In 1965 she made her Bayreuth debut as Gu-

trune in *Götterdämmerung* and has returned there repeatedly including the summer of 1969 for Kundry in *Parsifal*. In 1966 came a first appearance at the Metropolitan as Leonore in *Fidelio* followed by *Isolde*, *Ortrud*, *Senta* and *Chrysothemis*. Also that year was a Covent Garden debut as the *Walküre* Brünnhilde, and again she has been brought back frequently for full Ring cycles. Other successes have been at La Scala, Vienna, Buenos Aires, Berlin and Munich.



**SIXTEN EHRLING** was named music director and conductor of the Detroit Symphony in 1963. Before then, and since 1940, he had been associated with the Royal Opera in his native Sweden, becoming its chief conductor and music director in 1953. During his tenure in Stockholm he led some 2,000 performances of 45 operas and 30 ballets, and he returned to lead the company at Expo '67 in Montreal. Maestro Ehrling guest conducts frequently and had the distinction of leading five of America's principal orchestras in one twelve-month period recently—Cleveland, New York, Philadelphia, Chicago and Boston.



**AUGUST EVERDING** is a theater director who in the last two years has staged five operas, each of which has been tremendously successful. They are *La Traviata* in Munich, *Tristan und Isolde* in Vienna, the world premiere of Humphrey Searle's *Hamlet* in Hamburg, Orff's new *Prometheus* in Munich, and *The Flying Dutchman*. The latter opera opened the 1969 Bayreuth season and was the first work staged there by anyone other than the Wagner brothers in twenty-one years. Everding is a professor of drama at the University of Munich and head of the Kammerspiele there, where he has staged such plays as *Tiny Alice*, *Sweet Bird of Youth*, *Tartuffe*, *St. Joan* and *A Delicate Balance*.



**JAMES FARRAR** has made his career in Europe in recent years. Born in St. Louis, Missouri, he studied in New York, Munich and Milan, made his debut in Oberhausen, Germany, and has been heard in Karlsruhe, Munich, Cologne, Stuttgart, and Berlin. In the United States he toured with the Metropolitan Opera National Company.



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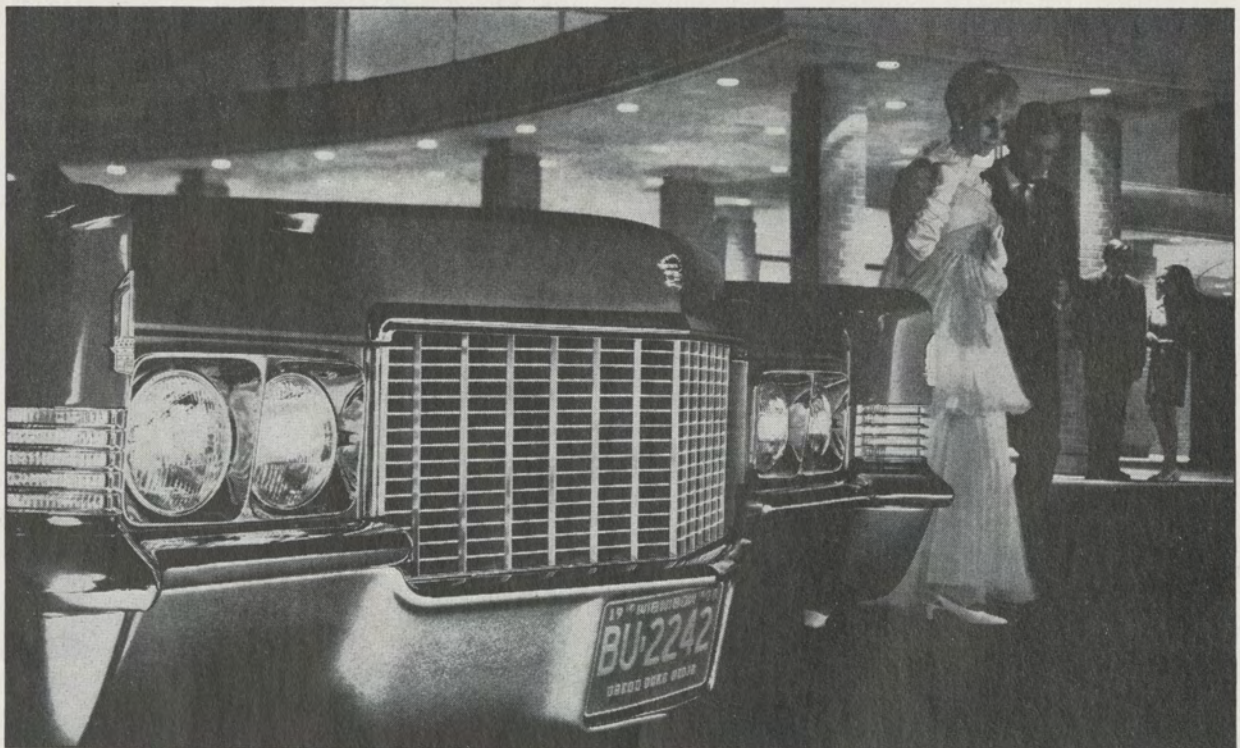


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# DEBUSSY



**NELLE FISHER** studied dancing at the Cornish School in Seattle, where she was "discovered" by Martha Graham who was instrumental in bringing her to New York where Miss Fisher began her career in the Graham Contemporary Dance Company. Her work over a period of thirty years has led Miss Fisher as a dancer from three years at Radio City Music Hall to Broadway shows such as *Can Can* and *On The Town* to more than six hundred television shows. She has choreographed for the Cincinnati Opera, the Vancouver Festival and the Seattle Opera and for the last four years has led the Memphis Civic Ballet.



**ALAN GILBERT** sang for the first time in opera in 1963 following ten years on Broadway in *South Pacific*, *Finian's Rainbow* and *The Most Happy Fella*. He received his musical education at the Juilliard School and the UCLA opera workshop and has appeared with companies throughout the west.



**BOHUMIL GREGOR** for the next three years will be first conductor at the Hamburg Staatsoper and since 1965 has been permanent guest conductor of the Royal Swedish Opera in Stockholm. He was born in Prague, studied there and at the age of nineteen became a double-bass player in the orchestra of the Smetana Theater. Maestro Gregor is acclaimed for his Janacek readings, having conducted all the Czech composer's works in the theater and recorded *The Makropoulos Case* and *From the House of the Dead*. A new recording of *Jenufa* is slated for 1969.



**HENRI GUI** first performed the role of Pelleas in Debussy's *Pelleas et Melisande* in

France in 1959. Since then he has sung it for the new von Karajan production in Vienna, at the Glyndebourne Festival, at La Scala in Milan, for the performance at the Paris Opera-Comique celebrating the centenary of Debussy's birth, and at the Aix en Provence Festival. Most recently he was in a production opposite the Melisande of Jeannette Pilou at Naples' San Carlo last April. Monsieur Gui's repertoire also includes *Lakme*, *Il Barbiere di Siviglia*, *La Boheme*, and *Romeo et Juliette*, which he recorded last year with Franco Corelli and Mirella Freni.



**EDWARD HERRNKIND**, although born in New York, was a resident of San Francisco when he was a semi-finalist in the 1961 San Francisco Opera Auditions. After further study he went to Europe where he has sung in the theaters of Heidelberg, Regensburg, and Lübeck.



**GWYNETH JONES** is Welsh and comes from a village called Pontypool. Before her rise to fame in 1964 she had studied for four years at London's Royal College of Music, at the Chigiana Academy in Siena, and at the International Opera Centre in Zurich. She also sang at the Zurich Opera before joining Covent Garden, where her first success was in the Giulini-Visconti production of *Il Trovatore*. Roles since then have included Senta, Donna Anna, Aida, Octavian, Desdemona and Medea at La Scala, Vienna, Buenos Aires, Rome, Bayreuth and elsewhere. Miss Jones has just recorded a new *Fidelio* album, opposite James King, who sings with her in San Francisco when she makes her debut in this role, and she will repeat *Fidelio* under Leonard Bernstein in a new production at the Vienna Staatsoper marking the Beethoven year in 1970.



**JAMES KING** began his professional career with a performance of Don Jose in *Carmen* in the first Spring Opera of San Francisco season in 1961. Shortly thereafter he won a contest which led to a European engagement and in 1962 he was asked to join the Deutsche Oper in Berlin. Here Karl Boehm heard the young tenor and engaged him for Salzburg and a tour of Japan. King bowed at the Bayreuth Festival in 1965 and

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# DEBUTS

at the Metropolitan in 1966 and now is heard regularly at Vienna and Munich as well. Later this year King will return to the Metropolitan for Bacchus in *Ariadne auf Naxos* (of which he sings only one performance in San Francisco on September 21) and in 1971 he is scheduled for his first Manrico in *Il Trovatore* at Covent Garden.



**PETER LAGGER's** birthplace was Switzerland and he is currently a Swiss citizen, but one of his parents was Russian and the other Italian. Lager himself speaks eight languages fluently, which is undoubtedly a help to him because in his work to date (and he is still a young man) he has already sung in England, Japan, Germany, Monte Carlo, Italy, Brazil, Spain, Austria and Denmark! Lager's operatic repertoire ranges from Boris to Osmin and from Hagen to Kezal. He also gives lieder recitals and is frequently a soloist with orchestras.



**CHARLES MACKERRAS** has been heard only once before in the United States, as conductor with the Hamburg Staatsoper during its special guest engagement at Lincoln Center in New York in the summer of 1967. This was during the time he was first conductor with the Hamburg company, a position which he has now relinquished to become musical director of London's Sadler's Wells Opera. Mackerras has also conducted a number of productions at Covent Garden, the latest of which was a brilliantly acclaimed *Così fan Tutte* last winter. He has made many recordings for RCA, Angel, DGG, Vanguard and other labels, his most recent discs being Handel's *Messiah*, Gluck's *Orfeo*, Donizetti's *Roberto Devereaux* and the Janacek *Sinfonietta*. Mackerras is also a composer and has made recordings of two of his own ballets, *Pineapple Poll* and *The Lady and the Fool*.



**LJILJANA MOLNAR-TALAJIC** comes to the United States from Yugoslavia, where she is

on the roster of the National Opera in Sarajevo. She studied at the Music Academy there and in the past few years has won prizes in international competitions held in Sofia, Munich, Geneva and Tokyo. Until last summer Miss Molnar-Talajic had sung opera only in Russia, Yugoslavia, Czechoslovakia and Bulgaria, but in July she made a very successful debut at the Florence Maggio Musicale as *Aida* under the baton of Zubin Mehta and also sang Leonora in *Il Trovatore* there. In addition to her two "Aida" performances in San Francisco, she will sing the title role in the Verdi opera in Sacramento on November 23.



**PAOLO MONTARSOLO** has won special acclaim in the basso buffo roles of Rossini as witness his most recent engagements, which include *Il Barbiere di Siviglia* in Venice, Salzburg, and at La Scala; *L'Italiana in Algeri* in Genoa; and *La Cenerentola* in Palermo. He is a native of Naples and left that city to go to Milan, where he attended the school run by La Scala. In the United States Montarsolo has already performed in Dallas and Chicago. He has sung for the Italian radio network, Italian television and in all the theaters of that country. The President of the Republic of Italy has decorated him for his artistic services.



**MARGOT MOSER** was the first American to star on Broadway as Eliza Doolittle in *My Fair Lady*. She played the role more than 1,000 times and last summer recreated it in San Francisco for the Civic Light Opera. She trained at the Juilliard School of Music and last year appeared in the Gilbert and Sullivan season of the New York City Opera. In addition to her public performances in San Francisco this season, Miss Moser will sing Adina in five student matinees of *The Elixir of Love*.



**NORMAN PAIGE** follows the pattern of a number of American-born singers who have gone to Europe to gain a foothold in their profession. After four years in Cologne, Germany, and Linz, Austria, Paige returned to tour with the Metropolitan Opera National Company, and has been heard with the local companies of Seattle, Boston, Houston and Shreveport.





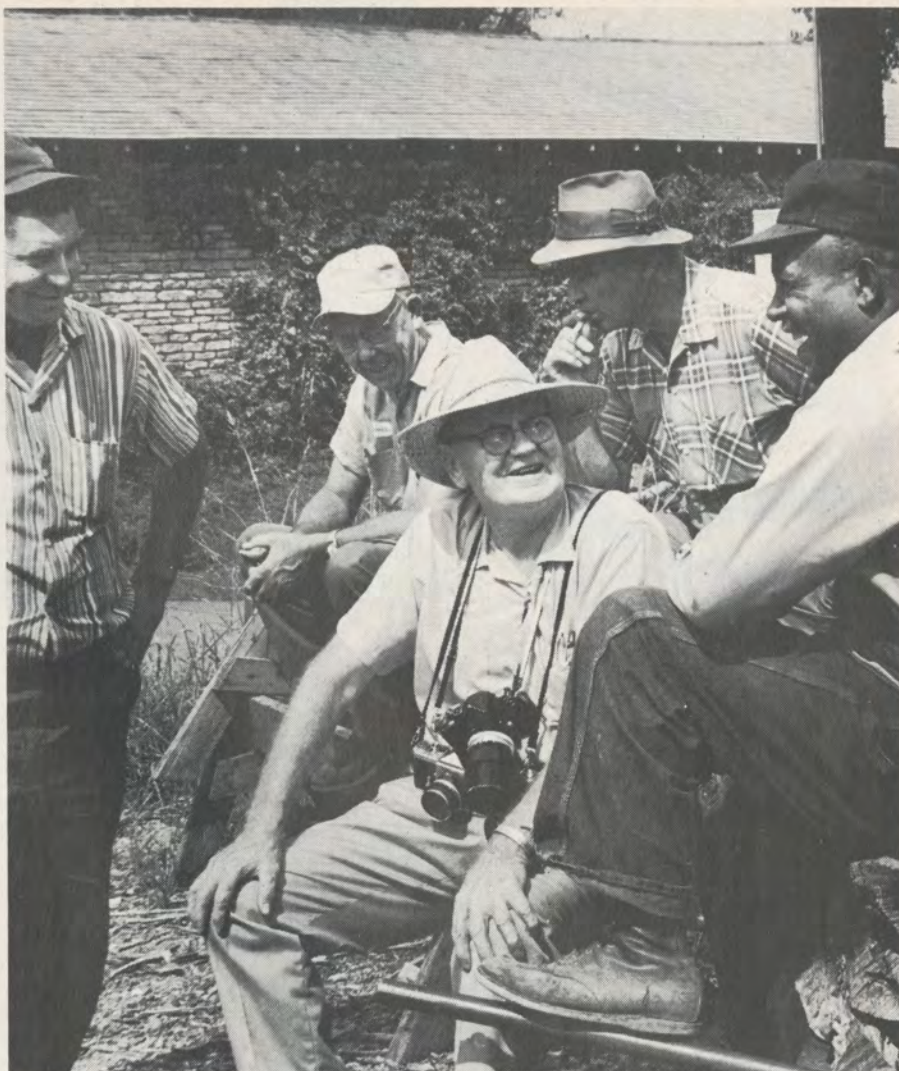
**FRANTZ PETRI** began the study of medicine in Paris, where he was born, but after two years abandoned it to concentrate on vocal work. He obtained his first professional engagement at Mulhouse in 1963. He sings both standard opera such as *Carmen*, *Tosca*, *Les Contes d'Hoffman* and operettas such as *La Belle Helene* and *The Beggar's Opera*. Recently Petri has ventured into the Wagnerian area with Wolfram in *Tannhauser* and a *Rheingold* Wotan.



**JEAN-PIERRE PONNELLE** is a familiar name to San Francisco Opera-goers as the designer for the American premiere here of *Die Frau ohne Schatten* and the American stage premiere of *Carmina Burana*. Now he returns as a stage director as well with *La Cenerentola*. Ponnelle attended the Sorbonne in Paris and studied painting there with Fernand Leger. When he was eighteen years old he designed a ballet and an opera by Hans Werner Henze. Last year Ponnelle designed the production of *Don Carlo*, which opened the La Scala season and both staged and designed *Il Barbiere di Siviglia* for the Salzburg Festival. This year he staged and designed *Così fan Tutte* at Salzburg, *La Clemenza di Tito* in Cologne, and *Il Trovatore* in Nice.



**MARGARET PRICE** is only twenty-seven years old and is already established as one of the most outstanding of the younger sopranos before the European public. This year alone she appears under conductors Klemperer, Boulez, Giulini, Szell, Abbado, Barbirolli, Boehm and Davis. In opera Miss Price was the Marzelline in Covent Garden's *Fidelio* production under Klemperer last spring and she has also been heard in the Royal Opera House as Pamina. Glyndebourne heard her as Constanze in *The Abduction from the Seraglio* in 1968. Prior to coming to San Francisco for her American debut, she will sing in *Falstaff* (Geraint Evans will have the title role) with the Welsh National Opera in Cardiff in a gala production celebrating the investiture of the Prince of Wales.



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**SUSANNE STULL** took part in the 1969 Merola Opera Program and sang in the Paul Masson Vineyard performances of Haydn's *The Man in the Moon*. She is from Reno, Nevada.



**OTMAR SUITNER** was the choice of the late Wieland Wagner to conduct the entire Ring cycle at Bayreuth in 1966. He led *Tannhauser* there in 1964, *Der Fliegende Holländer* in 1965, and the Ring cycle again in 1967. Maestro Suitner comes from Innsbruck, studied at the Salzburg Mozarteum, and was also a pupil of the late Clemens Krauss. He became music director of the Remscheid Opera in 1952, general music director of the Dresden Staatsoper in 1960, and general music director of the Berlin Staatsoper in 1964. Suitner has conducted also at La Scala, Venice, Buenos Aires, and last spring directed another Ring cycle in Stuttgart.



**NANCY TATUM** "floated a ravishing pianissimo, projected a stunning high C and bathed the Verdian line in rich warm tone," according to Los Angeles Times critic Martin Bernheimer following a performance of *Aida* in Pasadena. The young Memphis-born soprano has also sung Senta in *Der Fliegende Holländer* in Vancouver, where she was compared to Nilsson and Rysanek; Adalgisa in *Norma* with the American Opera Society in New York, and *Fidelio* in Cincinnati. The major portion of Miss Tatum's career up to now, however, has been overseas, where she has sung at La Scala, Buenos Aires, Paris, Berlin, Hamburg and Munich. Her repertoire includes Desdemona, Donna Anna, Ariadne and Abigaille in *Nabucco*.



**EVAN THOMAS** makes his major operatic debut in San Francisco although he has performed with the Metropolitan Opera Studio, the North Shore Friends of Opera, and the Turnau Opera Players. New York's City Center has presented him in *My Fair Lady* and *Brigadoon* as well as a Gilbert and Sullivan season. Mr. Thomas spent a summer as an apprentice with the Santa Fe Opera.

# one deux tres vier

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3. That's not your hurdle, but you've just run into another? Your English-speaking visitor doesn't understand your answer to his question, even though it was direct and exact? It's probably his ears. Perhaps they're long attuned to British English, or Australian English, or Irish English, and they find your rapid-fire American English difficult to catch. So repeat your answer, slowly.
4. You have no trouble communicating, you just don't know the place he seeks? Take a moment to glance around. And another to dig into your memory. Chances are you do know a Tourist Information Center, or Travelers Aid, or Chamber of Commerce Office and you could take him there.

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"My dreams are of you."



Lilac.  
"Do you still love me?"



Camellia.  
"I shall love you always."



Gladiolus.  
"You pierce my heart."



Geranium.  
"You are childish."



Anemone.  
"Go away!"



Marigold.  
"What is the matter?"



Jasmine.  
"Our love will be sweet."

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Has anybody ever seen a dramatic critic in the daytime? Of course not. They come out after dark, up to no good.

— P. G. Wodehouse

Whether we have chosen chisel, pen or brush,  
We are but critics, or but half create.

— William Butler Yeats

The good critic is he who narrates the adventures of his soul among masterpieces.

— Henry James

I do not resent criticism, even when, for the sake of emphasis, it parts for the time with reality.

— Sir Winston Churchill

A wise skepticism is the first attribute of a good critic.

— James Russell Lowell

The sheer complexity of writing a play has always dazzled me. In an effort to understand it, I became a critic.

— Kenneth Tynan

A dramatic critic is a newspaper man whose sweetie ran away with an actor.

— Walter Winchell

One doesn't become a critic out of modesty.

— Stanley Kauffmann

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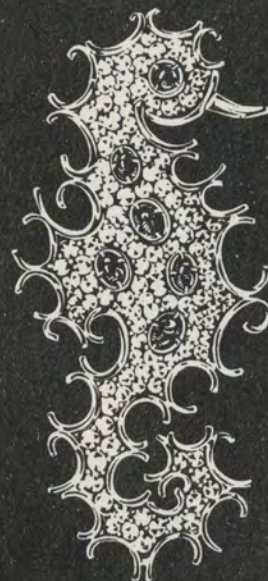


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# CLEOPATRA'S BICYCLE

by BENNY GREEN



**I**N HESKETH PEARSON'S autobiography there occurs the passage which is standard requirement for all theatrical memoirs of the period. Pearson, a totally inexperienced young man whose only qualification for a career as an actor is the obsessional degree to which he is stagestruck, manages to wangle an audition with F. R. Benson, which takes place in a small room at the front of the local theatre:

"...I had the devastating experience of reciting Henry V's speech 'Once more unto the breach...' I shouted the lines in a room where I ought to have chosen 'To be or not to be' and whispered it."

The point of this anecdote is that although unschooled he declaimed Shakespeare to a master of the idiom and got his first engagement. To the present generation of actors, this kind of episode must sound as remote as a Victorian homiletic. Today very many auditions are conducted in rather a different spirit from the one known to those of the Pearson vintage. In a passing acquaintance with people who work in the contemporary theatre I have met actors who, having turned up for an audition with the best Shakespearean or Shavian intentions in the world, have been required to imitate the actions, not of a tiger, but of a triple murderer, a Bolivian prostitute, Franz Liszt in a dodgem car, half an onion, Balzac's ghost, a rose bush and a bag of broken biscuits.

There is, of course, supposed to be Method in this particular kind of madness, the theory being that the ability to improvise makes a more sincere performer, besides giving the jury a better chance to gauge the innate in-

telligence of the actor. Apart from the fact that the idea seems to be based on a particularly idiotic fallacy, which may be worth examining in closer detail, the perplexing thing is that the kind of improvisation expected of actors by so many directors has no relationship to the role the candidate happens to be auditioning for. One sadly bewildered actress told me that on arrival at a mass audition for a place in one of our most renowned companies, specializing at the time in Shakespearean productions, she was asked by the eminent actor conducting the session to simulate the emotions of Cleopatra, Queen of Egypt, at the moment when she first discovers a puncture in the front wheel of her three-speed bicycle while en route to a clandestine appointment with Mark Antony.

At least this episode has a kind of lunatic originality. Usually the improvisations are far less inspired, and several of them seem to involve prostitution in one way or another. Whether this curious fact reveals something significant about the secret desires of young directors nobody can say, but it certainly leads to some extraordinary situations. I knew one actress who tried for a part in a play about Jewish working-class family life. The play was a very homely affair, full of immigrant solecisms and apple strudel. But the actress was asked to portray a prostitute, with the director playing the role of the man she was soliciting. Dire complications arose. The actress had never been a prostitute and the director had evidently never been solicited by one. The scene which followed was pure moonshine, but the joke becomes rather sad when it is remembered that the actress was rejected.

Some years ago one of the most successful and progressive figures in the English theatre ran weekly classes for young actresses and actors interested in the elusive art of improvisation. Perhaps symbolically these classes were conducted on the premises of a jazz club, and as I happened to be a close friend of the owner, it was possible for me to attend as regularly as any of the participants and to observe at close quarters their endearing antics.

Each week the master made his pupils play a new game dedicated to a different aspect of improvisation. One week they all sat round in a circle and contributed a few sentences each to a fictitious tale. The following Monday all the men played women's parts

and vice versa. On a third occasion each performer delivered his own paraphrase of a famous speech from Shakespeare. There was also a long discussion one night about the psychology of the average audience, at which point I, being the only authentic example on the premises of a member of an average audience, and probably the only one who had ever actually paid to get into a theatre, could not resist intervening. But the master of the class, having picked up the idea in the preceding weeks that I was some kind of caretaker, asked me to return to the kitchen and hurry up with the tea.

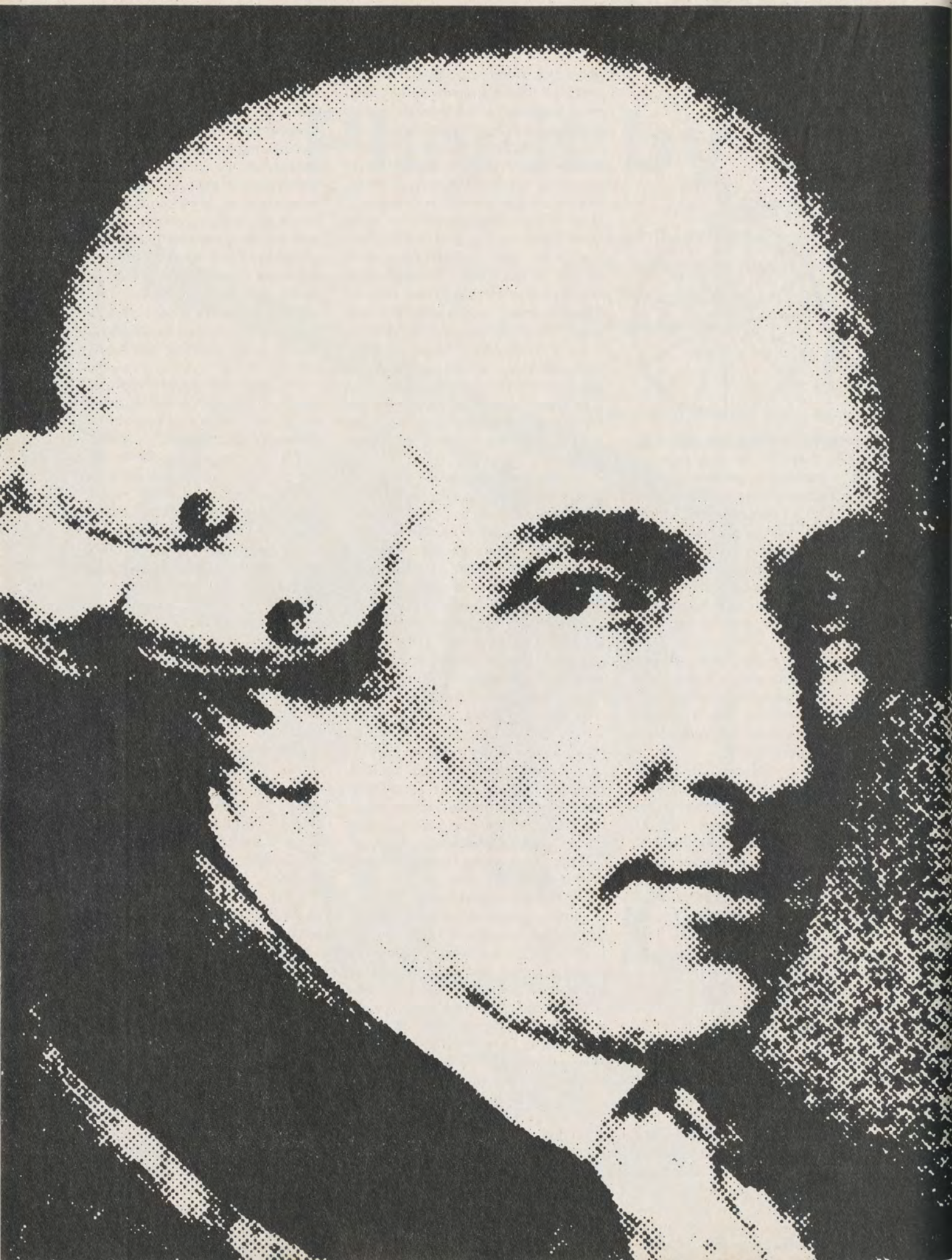
It was this director who arrived one Monday night full of the stupendous discovery that actors and actresses often have bodies as well as faces, and that it might be a good idea for everyone to wear masks, to see whether they could mime various emotions without the help of facial expressions. Apart from the fact that the divorcing of the body from the face in this way is a specious and artificial division, the plan was fraught with more worldly dangers. The master decided to demonstrate the power of the bodily expression by leaving the building, and then making two entrances wearing his mask, one in which he would depict Love and the other Hate. He donned his mask, disappeared up the club steps and left us tremulous with expectancy. The moments ticked by. No masked marvel. After a few minutes I went to look for him. He was half way down the street trying to disengage himself from the attentions of a small group of delighted nightpeople rejoicing in their discovery of a real live madman.

What puzzles the layman most about this business is the assumption by those who ought to know that the actor should be expected to improvise at all. If it is indeed true that the ability to portray the dramatic creations of a playwright implies an equal ability to concoct situation and dialogue, then surely the complementary proposition is equally true, and the most logical way of assessing the quality of a play is to ask the author to play all the parts. Perhaps after all there is a tenuous logic in asking an actor applying for a part in *The Apple Tree* to impersonate a rose bush. □

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*Mr. Green has been a professional jazz musician for the past 20 years and the London Observer's jazz critic since 1958.*







"It is no exaggeration to say that Haydn's late symphonies had more influence on music history than any other orchestral works written in the second half of the eighteenth century."

by H. C. ROBBINS LANDON

CURIOUS as it may seem from the twentieth-century viewpoint, Haydn did not consider himself, towards the middle of the 1770s, as primarily a composer of symphonies. Nor did many of his contemporaries. In an autobiographical sketch, written in 1776, Haydn discusses those works of his which had been most favorably received, and describes three operas, his big *Stabat Mater* and mentions his chamber music. He did not think it worthwhile even to say that he had written over sixty symphonies, many of them very successful, by 1776.

There is reason to believe that Haydn considered symphonies primarily as *pièces d'occasion*. He was much more concerned with operatic reform during this period, and it is quite true that his principal activity at Eszterháza Castle was that of an operatic *Kapellmeister* — not only did he conduct and perform his own works but a great many operas by his contemporaries.

In the early 1780s, Haydn began to write symphonies for the first time in sets of three for foreign publishers. He

had meanwhile achieved a solid European reputation, and astute music publishers in Amsterdam, Berlin, Vienna, Paris and London vied with each other in printing Haydn's latest symphonies and chamber music. Previously he had written quartets only in sets of six, not with an eye to publication in that form, but because he felt that six works as a kind of vague entity would provide him with a unique possibility for displaying the many facets of his brilliance and intellectual virtuosity. Such symphonies as Haydn wrote in the first part of his career were single works, written for a concert at Eszterháza, Eisenstadt, or one of the other Esterházy residences. In 1782, however, he composed three new symphonies (Nos. 76 - 78), which he sold simultaneously to Vienna, Paris and London. In 1783 and 1784, he wrote another set of three (Nos. 79 - 81) which he sold to the same group of cities.

It was also an external circumstance that was responsible for the composition of the six famous "Paris" Symphonies (Nos. 82 - 87), and for their exist-

# HAYDN IN PARIS AND LONDON

London in 1805, looking westward from London Bridge.







WHITE SHOULDERS ATOMIZER *by Bryan*





L. to r.: Luigi Cherubini, the famous Italian composer who settled in Paris and played in the first performances of Haydn's "Paris" Symphonies; Ignaz Pleyel, Haydn's pupil and later his competitor in London. In addition to being one of the more successful composers of his time, Pleyel was a publisher of music and founder of Pleyel et Cie., the distinguished Parisian firm of piano and harpsichord manufacturers; G. B. Viotti, violinist and composer, was a close friend of Haydn's. He was concertmaster of the orchestra which performed Haydn's last three symphonies. Illustrations courtesy Malvisi Archives.

ence we have to thank a remarkable French aristocrat: Claude-François-Marie Rigoley, Comte d'Ogny (1757 - 1790), one of the backers of the celebrated Parisian concert organization, "Le Concert de la Loge Olympique".

Haydn's music was, of course, very popular in France long before the advent of the Loge Olympique; as early as 1764, Haydn's symphonies and quartets began to be printed in Paris, and all during the early 1780s Haydn's symphonies were performed at the various Parisian concerts with unvarying success; numerous publishing houses issued every new symphonic work by Haydn as soon as they could lay hands on a copy.

Thus it was natural that the young Comte d'Ogny, as well as the musicians of the Loge Olympique, should have wanted to commission six symphonies from one of Europe's most popular composers.

Parisian orchestras of the period were much larger than those of the Austrian and German provincial courts; and much larger, too, than Haydn's own modest band at Eszterháza Castle. The orchestra of the Loge Olympique boasted some forty violins and ten double-basses. The concerts were patronized by the nobility, and Marie Antoinette found the B-flat symphony her favorite; the work, No. 85, was immediately named "La Reine".

The first performances of the "Paris" Symphonies appear to have taken place in the season of 1787. The young Luigi Cherubini was among the violinists, and he later described the rapture with which the best musicians in Paris took part in these premieres. The audience and critics were equally enchanted.

It is quite obvious that Haydn wrote

most of these symphonies with the Parisian orchestra — reports of whose size and virtuoso standards must surely have reached his ears — and the French audience in mind. If we turn to the music itself, we see, for example, that the second movement of No. 85 is a set of variations of the old French folk-song, "La gentille et jeune Lisette"; and it is not reading things into the music if we regard the stately *Menuet* (notice the French spelling!) of No. 82 as a tribute to pre-Revolution Parisian elegance: this is a French minuet, one feels!

The "Paris" Symphonies are a remarkable fusion of brilliance, elegance and warmth. The emotional range is the biggest in Haydn's symphonies since the *Sturm und Drang* period ten years earlier: we move from the strange and subdued *Capriccio* of No. 86 to the aggressive, timpani-dominated hardness and excitement of No. 82's opening movement. Students of Haydn will notice the great attention to woodwind in these scores (a tribute to the French orchestra?) which is seen most strikingly in the long wind-band solo at the end of the slow movement in No. 84, but equally beautifully in No. 83's slow movement.

Formally, Haydn's "Paris" Symphonies show the composer at his most expansive and inventive. We would point to two great innovations only: the *Menuet* of No. 86, wherein the tripartite division clearly takes on the formal and psychological attributes of sonata form, and secondly, the brilliant combination of sonata and rondo form in the Finale of No. 85 — this "sonata rondo" is a peculiarly Haydn-esque invention, and one which allows his constantly increasing attention to the development section to flower

within the more restricted channels of the rondo form.

Johann Tost, one of the violinists in the Esterházy band, decided to go to Paris in 1788 and seek his fortune there. He took with him six of Haydn's latest works, the Quartets Opp. 54 and 55, and Symphonies Nos. 88 and 89. It seems that Tost was given the right to publish these works by Haydn, but was rather remiss in sending Haydn the money which Tost soon collected from the French publisher Sieber. And so it came about that Symphonies 88 and 89 were first published and first given a public performance in the French capital.

No. 88 in G is rightfully one of the most famous and beloved of all Haydn's works: in England it is known as "Letter V" (after the Royal Philharmonic Society's old system of cataloging Haydn symphonies by letters of the alphabet rather than numbers) and in Germany "*mit dem Dudelsack*" ("with the bagpipe") because of the bizarre effect of the Trio. The *Allgemeine Musikalische Zeitung*, many years later, referred to the originality of having the trumpets and drums enter only in the second movement — the use of trumpets and drums in slow movements has become (said the newspaper) an everyday occurrence by 1789; but in those days, both Haydn and Mozart (cf. the slow movement of the "Linz" Symphony, K. 425) created a furore with this effect. Of the glorious slow movement Brahms said, "I want my Ninth Symphony to sound like this." The *Finalé* is one of the most intricately contrived, yet brilliant sounding, movements Haydn ever composed: a sonata rondo which is a perfect tribute to the Viennese predilection for combining intel-





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lect and beauty. Notice in the development section how (after returning, rondo-like, to the tonic key) Haydn suddenly launches into a *fortissimo* canon between upper and lower strings which continues, before our fascinated eyes and delighted ears, bar after bar: this is surely one of the great contrapuntal *tours-de-force* of the Viennese classical symphony.

Symphony No. 89, placed beside the glowing strength of No. 88, seems at first glance a rather pale companion. Its autograph is dated 1787, and presumably No. 88 was also written in that year. No. 89 is reserved, cool and of immaculate formal design, rather like the perfectly fashioned German porcelain figurines of that period. It is often said that Haydn opened the door to the eighteenth-century salon and let in the fresh air; no doubt this is true, but for No. 89 he momentarily closed the doors again.

One of Haydn's many patrons was Krafft-Ernst, Prince of Oettingen-Wallerstein, who maintained a famous orchestra in his pretty castle at Wallerstein in South Germany. On February 3, 1788, Haydn writes to the Prince's agent in Vienna, and thanks him for all the compliments which the Prince paid Haydn, but regrets that he has not the time to compose the three new

symphonies which the Prince would like to have. The princely agent continued to urge Haydn to write these three symphonies, however, and circumstances soon enabled the Prince to get the desired works after all.

The circumstances turned out to come from Paris: Since the six "Paris" Symphonies had met with the greatest success, the Concert's sponsor, Count d'Ogny, must have urged Haydn to write three more works for Paris. Haydn, always a clever businessman, decided to satisfy both Prince Krafft-Ernst and Comte d'Ogny; and he wrote the three symphonies in 1788 (Nos. 90 and 91, both preserved in autograph) and 1789 (No. 92), dedicating Nos. 91 and 92 personally to M. le Comte d'Ogny. Having sent off the scores to Paris, where Le Duc subsequently engraved the parts ("Du Répertoire de la Loge Olympique"), Haydn was left without the autograph manuscripts; and thus he was forced to send orchestral parts to Prince Krafft-Ernst. He posted them to the princely agent in Vienna in the middle of October; the Prince objected to not having received the autograph scores, to which Haydn replied, in a letter to the agent, that his eyesight was bad and the scores were almost illegible. He sent a specimen page to prove his point. The Prince also found out that he was not



The Hanover Square Rooms, where Haydn's Symphonies Nos. 93-101 were premiered.



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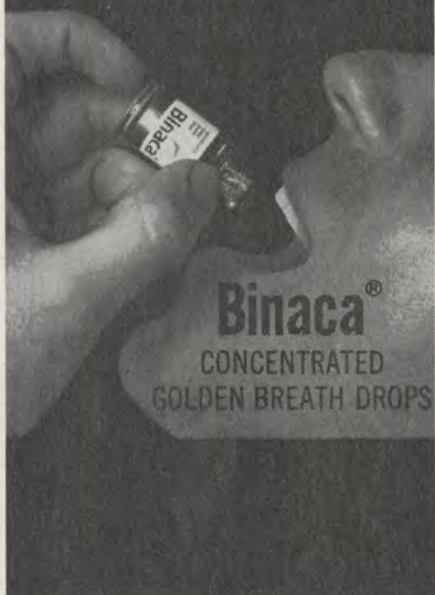
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*Johann Peter Salomon, the violinist-impresario who brought Haydn to London in 1791. Salomon led the orchestra — as concertmaster — in the first performances of Haydn's "London" Symphonies.*

the sole owner of the three works, and maintained that Herr von Kees (a friend and patron of Haydn's) also had copies — which was true. The agent, however, was convinced of Haydn's innocence and seems to have persuaded the Prince that Haydn had acted in good faith. And the Prince, obviously a generous man, asked his agent to write to "Haiden," and order three more symphonies and invite him to come to Wallerstein at the Prince's expense to conduct them. To make this offer more attractive, he sent Haydn a gold snuff-box weighing the value of 34 ducats, with another 50 ducats in cash.

When Prince Nicolaus Esterházy died that year (1790) and Johann Peter Salomon came to Vienna to fetch Haydn to London, the two men travelled via the Oettingen-Wallerstein Court. There was no time, in December of 1790, for a long visit, but a contemporary document from the Wallerstein Archives notes that Haydn promised to return on his way back to Vienna and pay a longer visit. We do not know whether Haydn found the time on his way back; but it is certain that he sent, or perhaps even brought personally, some of his new "London" Symphonies to Wallerstein, and these parts are still preserved in the archives (now at Harburg Castle).

The three symphonies Nos. 90-92 are the last works in the form written before the London journey. Of them, No. 92 (whose name, "The Oxford,"

was given to it when Haydn conducted it at the Sheldonian Theatre on the occasion, in July 1791, of his receiving the degree of Doctor of Music, *honoris causa*) is by far the finest; it seems to sum up, to round off, the enormous number of symphonies Haydn had written up to this point. It is a work written in the high summer of a long and productive life, and its infinitely subtle introduction and poignant slow movement show us more of Haydn's real character than do any of his letters of the period. Together with Nos. 85, 86 and 88, it is one of the few symphonic works of the time worthy to stand beside the last four symphonies of Mozart. No. 90 is distinguished by a number of interesting formal details, for instance the device of uniting the opening slow introduction directly with the ensuing *Allegro assai*. The *Menuet*, like that of No. 82 (also written for Paris) seems to have a particularly stately, French character. The faint suggestion of courtly superficiality present in No. 90 is not echoed in No. 91, which, though the slow sections do not reach the heavenly serenity of No. 92, is a striking work all the same.

The remarkable man who persuaded Haydn to come to London was the violinist and impresario Johann Peter Salomon, who was born at Bonn on February 2, 1745, in a house on the same street as that in which Beethoven was later to live. Following extended concert tours through Europe, Salomon came to London in 1781. After his first appearance the *Morning Herald* wrote: "He does not play in the most graceful style, it must be confessed, but his tone and execution are such as cannot fail to secure him a number of admirers in the musical world." A few years later, in 1785, the famous *Morning Chronicle* had this to say of his playing: "Salomon's solo, though perhaps not excelling in tone, was in the greatest point, in pathetic impression, excelled by no one. Whose violin-playing approaches nearer the human voice? On the whole Salomon is a mannerist, but he has much originality — he is very susceptible — he is a genius." We do not know what Haydn thought of Salomon's playing, but he composed for him a number of delightful solos in his symphonies as well as the beautiful quartets known as Opp. 71 and 74 (in reality a single set of six works). However, one of Haydn's directions has its humorous implications: for the solo violin passage at the end of the Trio in Sym-



phony No. 97, Haydn writes: "Salomon solo, ma piano." Salomon owned a great Stradivarius violin which was previously Arcangelo Corelli's and had the latter's name on it. He was a great eighteenth-century gentleman and dined off exquisite silver. He was also that combination of idealist and businessman which constantly grows rarer. After his death in 1815, Beethoven wrote: "Salomon's death grieves me much, for he was a noble man, and I remember him ever since I was a child."

Haydn visited London twice, in 1791-92, and in 1794-95. During each of these visits he composed six symphonies, Nos. 93-98 for the first, and Nos. 99-104 for the second series of concerts. At the end of 1794 a new group was founded in London, called the Opera Concerts. Whereas Salomon's orchestra consisted of some forty players, the Opera Concerts had a brilliant band of sixty performers, of which the leader was the famous violinist Viotti. It was for this orchestra, without any question the greatest in the world at that time, that Haydn wrote his last three symphonies, Nos. 102-104.

The excellence of the London orchestras had a profound effect on Haydn's style. He was now able to write music of great technical difficulty, e.g. the Finale of Symphony No. 94 ("Surprise"), which is of an orchestral standard that rendered it impossible to perform in such a city as Rome. As these brilliant London Symphonies became circulated on the Continent, the orchestras themselves had to improve their standards in order to perform them at all. Haydn was quite aware of this, and when he sent back to Vienna Symphonies Nos. 95 and 96 he asked that the works be given two full rehearsals — obviously the Viennese orchestras were used to reading Haydn's earlier symphonies more or less at sight; such a thing was no longer possible.

Mozart experts long ago established that his operas presented tremendous technical difficulties when they were performed in provincial German opera houses, and we read in particular that these local orchestras had almost insuperable difficulties with the intonation of the wind instruments. Haydn, an old hand at these technical questions, foresaw such difficulties, and at one point in the slow movement of Symphony No. 102, when there is an enharmonic modulation,

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he took the trouble to write in the autograph across the two bars in question the words (in Haydn's rather fantastic English) "the same tone." When Haydn returned to Austria in 1795, he found that the Esterházy orchestra had no clarinets, so that when he performed Symphony No. 101 he had to remove the clarinet parts for Eisenstadt and rewrite one whole passage in the first movement, giving the clarinet parts to flute and oboes.

We may illustrate the difficulties of communication by one small point: when Haydn went to London, he found that they had trumpets and kettledrums in the key of B flat, something which was evidently very rare on the Continent (there is no symphony by Haydn previous to his London stay, and none at all in the whole of Mozart, with trumpets and kettledrums in that key). Haydn returned to Vienna, carrying with him three major works in B flat, with trumpets and timpani, which he had composed in London: the so-called *Sinfonia Concertante* of Op. 84, Symphony No. 98 and Symphony No. 102, and thus inaugurated a new tradition in this respect throughout central Europe. Haydn himself became so enamoured of the silvery sound of B-flat trumpets that he used them in no less than four of his last six masses, composed between 1796 and 1802; and of course the effect was not lost on Haydn's most brilliant pupil, Ludwig van Beethoven, who incidentally owned the autograph of a great B flat symphony by Haydn (No. 98). To what brilliant use Beethoven put this new orchestral sound can be observed in his Fourth Symphony.

Beethoven's orchestral technique derives far more from Haydn's last symphonies than from Mozart's. Haydn's off-beat accents and his thematic concentration, not to speak of his type of orchestration, were all stylistic elements that formed Beethoven's own early orchestral style. Indeed, it is no exaggeration to say that Haydn's late symphonies, and particularly those composed for London, had more influence on music history than any other orchestral works written in the second half of the eighteenth century. □

*Mr. Landon, a native of Boston who now resides in Italy, is internationally acknowledged as the foremost living expert on the life and works of Haydn. He edited the first complete collection of Haydn's symphonies and is the author of numerous books and articles on Haydn, Mozart and Beethoven.*



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**Sinfonia Concertante in B flat major for Violin, Cello, Oboe, Bassoon and Orchestra.** Soloists; Daniel Barenboim conducting the English Chamber Orchestra. Angel S-36582.

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# STEREO

by JOHN MILDER

**TAPE RECORDERS—I: Part Ten  
of the Performing Arts Guide to  
Stereo Components — How To  
Buy Them, Hook Them Up and,  
Hopefully, Enjoy Them.**



One of those glittering technological generalities that never came true was (and is) the prediction that tape recording would shortly do in the phonograph record. For one thing, with all due apologies to the people who make recorders and tapes, the record has stayed ahead of tape by a healthy margin in the amount of absolute recording quality (and quality per dollar) deliverable to a home listener. (Master tape recordings, from which phonograph records are made, are wonderful, but commercial tape copies for the home have to be several generations removed from the original.) For another, tape is no more the ideal *playback* medium for the home than the record is a recording medium. The thing one should do with a tape recorder is *record* with it first.

All of which is to ease us into the proper mood to discuss the standard (or "open reel") tape recorder and how it fits into a stereo system. Next month, we will cover two newer kinds of tape machines, the cassette and cartridge recorders, which, though not challenging records, tend to be more of a playback device than is the usual kind of recorder.

If you are thinking about buying your first tape machine, you can make life easier from the outset by thinking of the recorder as a kind of camera — and, more precisely, as the audio equivalent of a very esoteric kind of movie camera that also contrives to project. The camera analogy, while obvious enough, is the key to thinking about the level of quality and precision that you really want in a recorder.

To a far greater extent than any other stereo component, a recorder *does* things, and the increase in versatility and in accuracy of function per dollar of cost tends to resemble the situation in photography pretty closely.

Tape recorders sold for use with stereo systems are usually "tape decks" — that is, machines designed strictly for playing through other equipment, with no power amplification or speakers of their own. You can get machines that will play all on their own, either with built-in speakers or with external speakers that you can place where you will, but we will concentrate here on tape decks with the assumption that you can extrapolate as needed to "complete" recorders. If you do that, keep in mind that you generally have to spend about seventy to a hundred dollars more to get the same overall quality in a self-contained machine as in the same manufacturer's basic deck.

If sound quality is your prime concern, there are a couple of key indices to look for in a deck. The first is the presence of three separate magnetic heads: one for erasure, one for recording, and one for playback. There are many "two-head" recorders, which combine recording and playback functions in a single head, but the result of this compromise design tends to be a significant loss in overall recording quality, particularly over years of use. It is almost always worth the small premium (\$30-\$50 in the budget category of recorder) to get the separate head functions.

A seemingly more abstract but critical thing to look for is the presence of some genuine "human engineering." Not to mince words, tape recorders tend to be sloppily designed from a "cybernetic" point of view, often making it almost impossible to realize in practice the excellent recordings the machine *can* make. The only way to research this critical matter is to use the machine that interests you — not just listen to it — in a showroom. Oh, the salesman may not stand still for your recording the entire *Symphonie fantastique*, but he can and should let you get familiar with a recorder in much the same style as his brother in the camera department lets you match the needles, focus, and click.

There may be a startlingly small difference in apparent recording quality between a tape deck in the economy class (\$150-\$200) and the luxury (\$400 and up, way up) category. But the difference, aside from amenities of the



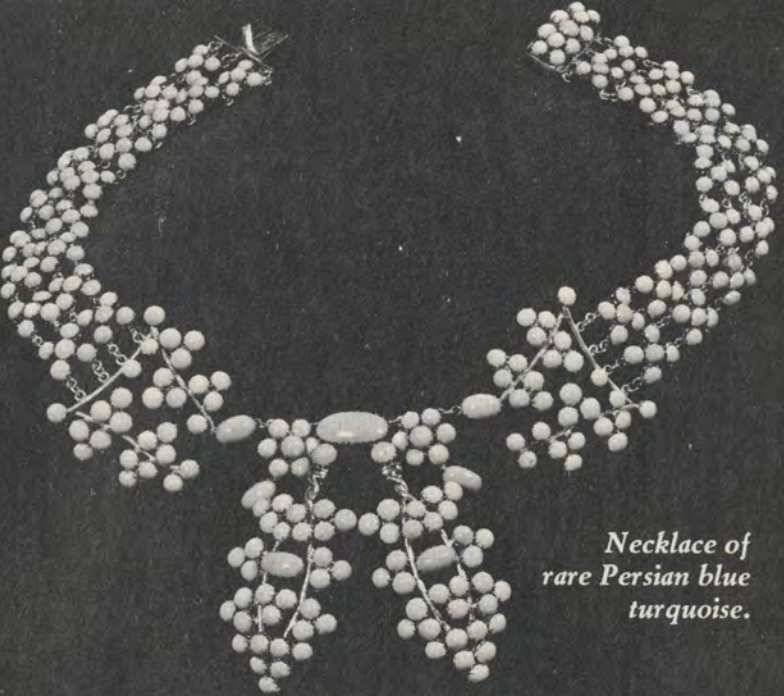
camera order, can become very real after a year or less of healthy use. The simple single-motor tape mechanism isn't up to the kind of demanding day-to-day use that a machine with separate motors for tape drive and the two high-speed (rewinding and fast-forwarding) functions can handle with relative ease. If you are about to do a lot of recording, then, it can pay to invest in ruggedness and to look for a machine that combines it with simplicity of operation.

In the budget category, though, the performance level can be astounding for "average" use — good enough to tape the records and broadcasts that interest you with virtually no loss of audible "sheen." Among the leaders in this category are the Concord 509-D (\$140), Harmon-Kardon TD-3 (\$220), KLH Forty-One (\$230), and two Sony models: the 255 (two heads, \$180) and the 355 (three heads, \$230).

The medium-price category in recorders is a large one, with price differences usually coming down to the presence or absence of features such as sound-on-sound (which can add to or, if you prefer, build on an existing recording), automatic reversing (during recording and playback or, more often, on playback alone), and the addition of a third tape speed (1 7/8 ips) for casual speed recording. There are simply too many models to keep tabs on, but the brands to conjure with include Ampex, Concord, Pana-Sonic, Roberts, Sony, TEAC, and Viking.

In the above-\$400 luxury category, there are many approaches to the notion of ultimate quality. Recorders like the Revox 77 (\$600) and the Crown (several models from \$700 up) concentrate on the emulation of professional studio recorders, providing things like ten-inch tape reels and operation at the studio speed of 15 ips. The KLH Forty, on the other hand, drops the normal recording speed from 7 1/2 ips to 3 3/4 in the interest of longer-play and tape economy, and claims results (for \$650) comparable to 15 ips. And Tandberg chooses to produce as compact and unobtrusive a "living room recorder" as possible in its Model 64X (\$550). What you are after in this category is entirely up to you. Other machines to consider for this kind of expenditure are the Magnecord 1020 (\$570), Sony 666D (\$575) and TEAC A1610 (\$665).

Next month, we'll cover the "new breed" of cassette and cartridge machines. □



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# REVIEWS

by HERBERT GLASS



## OPERA RECORDINGS

**CAVALLI: "L'Ormindo" (1644).** Hanneke van Bork, soprano (Sicle); Isabel Garsicanz, soprano (Nerillo); Anne Howells, mezzo-soprano (Erisbe); John Wakefield, tenor (Ormindo); Hugues Cuénod, tenor (Eric); Peter-Christoph Runge, baritone (Amida); Federico Davià, bass (Ariadeno); others. Raymond Leppard conducting London Philharmonic Orchestra. Argo Stereo ZNF 8-10, three discs, \$17.37.

**MASCAGNI: "L'Amico Fritz" (1891).** Mirella Freni, soprano (Suzel); Vincenzo Sardinero, baritone (David); others. Gianandrea Gavazzeni conducting Chorus and Orchestra of the Royal Opera House, Covent Garden. Angel Stereo SBL-3737, two discs, \$11.58.

**KODALY: "Háry János" (1925).** Erszébet Komlóssy, mezzo-soprano (Orsze); György Melis, baritone (Háry János/Napoleon); Peter Ustinov, narrator; others. Istvan Kertesz conducting Edinburgh Festival Chorus and London Symphony Orchestra. London Stereo OSA 1278, two discs, \$11.58.

It's a safe bet that not more than a handful of readers of these pages has ever seen a staged production of one of the three rarities listed above. In each case, there is understandable reason for the work's neglect. *L'Ormindo* is an exhumation — a work over three centuries old which, to be staged (and recorded) at all, required countless man-hours of research, reconstruction and, rumor has it, some pirating from other Cavalli operas. *L'Amico Fritz's* problems are less involved but possibly more damning: 1. It is not at all like its composer's only popularly-accepted work, *Cavalleria Rusticana*, and 2. Its plot is so lacking in conflict that the opera provides no opportun-

ity for the kind of overt musico-emotional display that sets Italian-opera buffs to cheering. What *Háry János* has going against it is the fact that it is not an opera at all — although I prefer to refer to it as such, for simplicity's sake — but a play with incidental music. The market for Hungarian plays with incidental music is a restricted one, to say the least.

Francesco Cavalli (1602-1676) was Monteverdi's successor as the central creative personality in the first Golden Age of opera. He produced some forty operas during his long career and was, for a time, among the most celebrated musical figures in Europe.

If any single musician has been responsible for the Cavalli revival (a very real thing, to judge from the number of European and American performances of his sacred works and operas in recent years) it is the British baroque scholar-harpsichordist-conductor Raymond Leppard. It is he who prepared the present (and only) performing edition of *L'Ormindo* for the Glyndebourne Festival a few summers ago, and it is the Glyndebourne production that is preserved in this superb recording.

In *L'Ormindo*, as in the edition of Monteverdi's *L'Incoronazione di Poppea* he prepared some years earlier, Leppard has filled out orchestral parts, written embellishments, transposed vocal lines, and realized a marvelously complex and resonant continuo which requires the services of thirteen players! The resultant sound must be ten times as thick as anything heard in the courts and theatres of seventeenth century Italy, but arresting it is — and all the more so for Leppard's tolerance, perhaps even encouragement, of a juicy string vibrato. Whatever one may think of the editor-conductor's modernizations, *L'Ormindo* — in the only form we know it — is a work of beauty and distinction.

The story in brief: Ormindo loves Erisbe who is married to old Ariadeno. Amida is also interested in Erisbe — sufficiently so to have jilted the noble Sicle. Ormindo and Erisbe run off together. Amida and Sicle are reunited. Ariadeno dispatches an assassin to rub out Ormindo and Erisbe, but the would-be hatchet man substitutes a sleeping potion for the lethal dose. The contrite Ariadeno not only unites the young couple in blissful cohabitation but gives them his entire kingdom as well. So much for the wages of sin.

The singing of the generally youthful

cast is on the highest level throughout, with particularly notable accomplishments by sopranos Isabel Garsicanz and Anne Howells (the latter bills herself as a mezzo); excellent too are Davià, who manages to make a sympathetic figure of the King, and the ancient Hugues Cuénod in the drag role of Sicle's conjuring old nurse.

The plot of *L'Amico Fritz* is so uncomplicated as to be downright anti-operatic. The protagonists are Fritz, a young, wealthy and confirmed bachelor; Suzel, a pretty young village maiden; and a garrulous, meddling, matchmaking rabbi (!) named David. You can guess the happy denouement ten minutes, at most, after the first-act curtain rises.

*Fritz* was a success at its premiere in 1891. But after making the rounds of European opera houses, to generally good receptions—its most ardent champion in the German-speaking world was none other than Gustav Mahler—the work slipped into oblivion, with only one number, the so-called "Cherry Duet," surviving the work's initial success. There's better music in it, e.g., Suzel's entrance aria, *Son pochi fiori*, and Fritz's last-act Romanza, *O amore, o bella luce*.

It's a low-keyed opera, requiring the utmost in tasteful professionalism from its executants. This the present recording — the first in stereo — provides in abundance. Freni is in fine voice and her portrayal is sufficiently womanly not to be cloying; Sardinero, a young Spanish baritone, has a warmly lyrical, expertly handled voice, and there is sufficiently bluntness in his characterization to keep the old rabbi from becoming a bore. But the real center of attraction is Pavarotti, whose singing is irresistibly lovely — ringing, yet unforced, exquisitely modulated in volume and coloration. And his Fritz is a believable and likable chap. Gavazzeni's affectionate conducting makes it clear that Mascagni was a perceptive and highly skilled orchestrator, something the vocal thud and blunder of Cav frequently obscures.

*Háry János* is known to most of us through the orchestral suite drawn from it by the composer. The mu-





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sic of *Háry* — some of it original, much of it arrangements of traditional melodies and lyrics — is full to the brim with catchy tunes and pungent rhythms and harmonies; all of it is orchestrated with stupendous imaginativeness.

Now to the problem. How do you show non-Hungarian listeners that there's more to *Háry* than just the twenty-odd minute orchestral suite? London has been at pains to find a workable solution, but they have laid a two-ton egg in the process. Producer Erik Smith has come up with the idea of presenting *all* the music contained in the opera and in a dramatic context, that is, the music as an integral part of the story of *Háry János*, a lovable village braggart and tippler who regales the boys at the bar with tall tales about his military and amatory exploits. Smith assigns much of the explanatory material to a narrator, which is not a bad idea. But he also has this narrator act out the parts of the characters in the story. Just one man, mind you, taking on about ten roles. The acted material is, we are led to believe, translated into English from the original libretto; the narration was written by Mr. Smith for the occasion. The gentleman who handles all the speaking parts is Peter Ustinov, whom we all know to be a bright, witty, multi-talented gentleman. But in *Háry* his efforts wind up being the worst things they could possibly be: precious and tedious. "Get on with the music, damn you," I yelled at my innocent stereo outfit less than a third of the way through the production. OK, Ustinov is good at accents and vocal caricatures—dotty old Austrian empresses, Hungarian braggarts, Russian soldiers, Corsican soldier-emperors (guess who!), etc. But what ultimately emerges here is the large ego of Peter Ustinov. The story and Kodály's music are too frequently forced to take a

back seat.

Still, there is much to enjoy, for the musical part of the proceedings is in excellent hands. The leadership of Kertesz, the playing of the London Symphony, the singing of the Edinburgh Festival Chorus and John Leach's cymbalom solos are persuasively idiomatic and superbly recorded. And, happily, Kodály had a good deal of marvelous *Háry János* left over after he had made that orchestral suite. One number *not* in the suite that literally had me out of my listening chair conducting, marching and singing was the "Song of the Hussar," a thrilling rabble-rouser for baritone (*Háry*), men's chorus and orchestra in the *verbunkos* (recruiting-song) style which plays such a prominent role in the history of Hungarian music. Another revelation was the finale, in which vocal soloists and chorus recall past moments in the opera and present some exquisite new melodies as well. Beautiful, too, is the duet "Between the Danube and Tisza" (*Háry* and his girlfriend, Orsze) which appears in the orchestral suite as No. 3. It is enchanting either way, but the voices lend it even greater poignancy.

The solo voices are really not very good, by our standards. Komlóssy and Melis — who do most of the work — bear out my long-held belief that pitch is more a matter of personal opinion in Hungary than in most European countries. The lead singers have large, wobbly, laboriously produced voices, but plenty of the right kind of spirit.

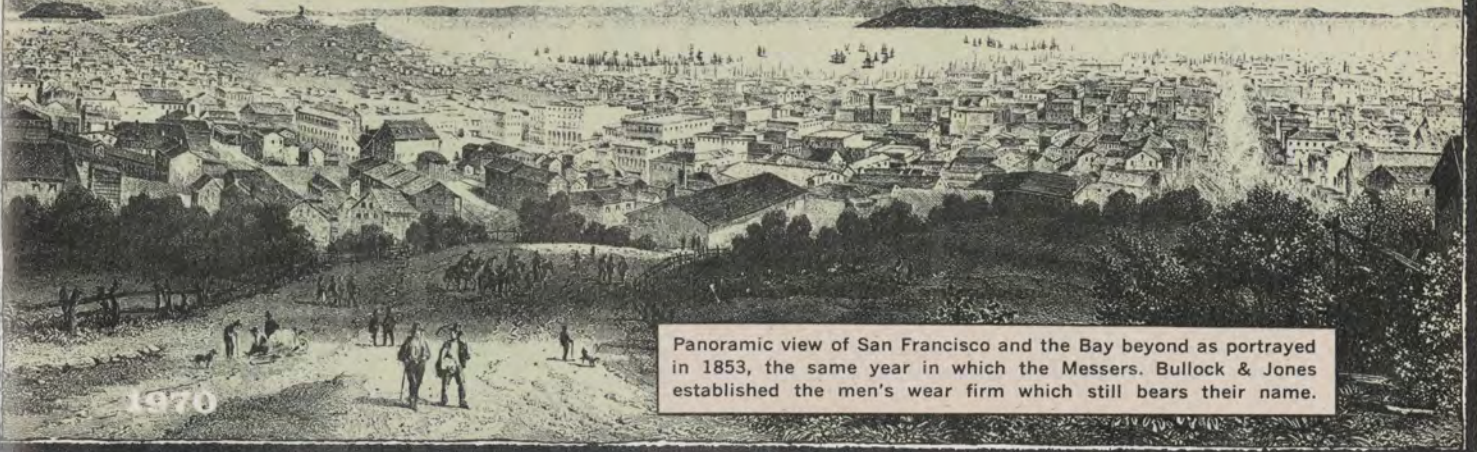
London might consider chopping this set down to a single disc, with a minimum of narration, no "acting," and only the fully-developed musical numbers. Pending that eventuality, pick up a copy of London CS-6417, in which Kertesz leads the LSO in the standard orchestral suite, two of Orsze's arias (sung by Olga Szönyi) and Kodály's *Galanta Dances*. □





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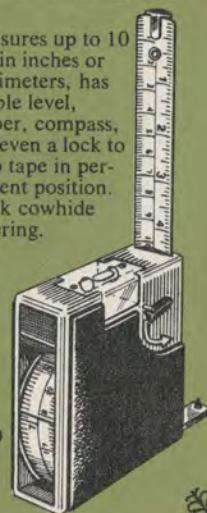
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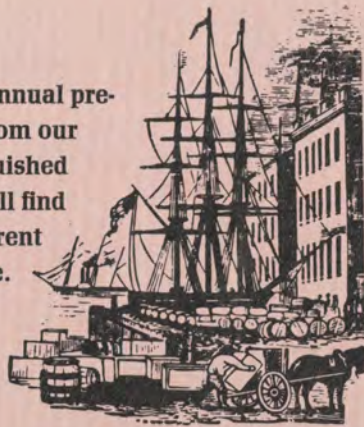
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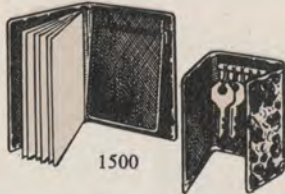
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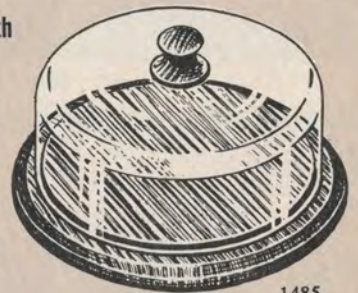


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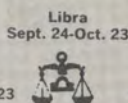
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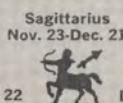
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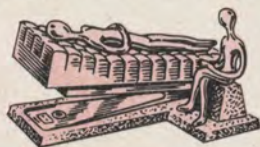


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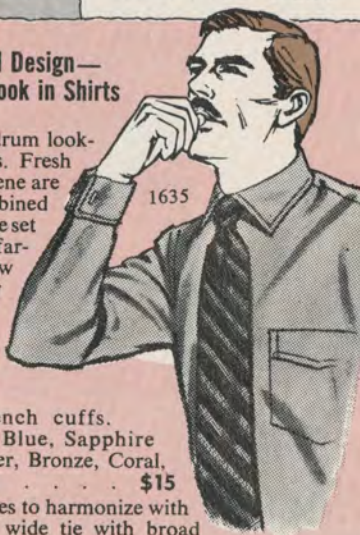
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that's the New Look in Shirts

Gone is the humdrum look-alikeness in shirts. Fresh and new on the scene are bright colors combined with collars that are set higher and spread farther. A totally new and very, very masculine look. Handsomely tailored in fine broadcloth with welted breast pocket and French cuffs. Colors: French Blue, Sapphire Blue, Green, Silver, Bronze, Coral, Gold or Charcoal . . . \$15

By Bronzini—stripes to harmonize with the shirt—a new wide tie with broad throat to make large knot . . . \$6.50



1635



1535

**Seaproofed Squaman Coat** has an outer shell of wind and water repellent Seacloth, a proven blend of Dacron and Pima cotton in a poplin weave. Orlon pile collar and lining with slash pockets and leather sport buttons. Putty color in Regulars or Longs, \$70

**MIGHTY-MAC.**  
*Handsome Outerwear*  
that's Warm, Dry, and Built to Last



1536

**Mighty-Mac's Bigman Coat** is a man made shearling of Dacron and Orlon—it's completely washable for easy care. Double breasted with sport buttons and slash pockets. Off White color. Sizes 38 to 44. \$100



1538

**The Genuine Suede Carlman Coat** is truly Mighty-Mac's most elegant accomplishment. It's masterfully tailored and styled in a double breasted model with chest and back yoke, leather buttons, slash pockets, Orlon pile collar, lapels, and lining and side vents. Above-the-knee length in genuine Fawn color suede. Regulars 40 to 46. \$175

**The Fingertip Clifman** is a handsome coat of genuine butterskin leather—so smooth, so soft. With Orlon pile lining, collar, and lapels. Front and back yokes, side vents, slash pockets. Bronze color in Regulars, 38-46. \$165

1539



1540

**The Zestman** is handsome in its simplicity. Medium wale cotton corduroy with Orlon pile collar and lining. In New Bronze tone. Regulars or Longs, 38 to 46. \$70



1541

**The Norfman**—a traditional coat inspired by the legendary Duke of Norfolk. Wide Wale all cotton corduroy styled with combination saddle-n-patch pockets, removable belt, chest and back straps, and sport buttons. Has an orlon pile sewed-in lining to provide terrific warmth. New Bronze color in Regulars or Longs. \$80



1542

Pelt-Belt for Golf, Boating, etc.

Buckles on as a belt, zips open into a protective parka. Never in way, always available when needed. Zephyr light nylon in Brass, Navy, Red, Beige, Green, or Yellow. S,M,L, X-L . . . \$30

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Fine Clothing, Furnishings, Hats, Shoes & Accessories

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1473

### Pedometer for Joggers & Walkers

A Hoffritz precision instrument to measure the exact distance you've covered—makes walking or jogging all the more fun. Adjusts easily to your own pace, resets in seconds for new measure. Complete with full instructions . . . **\$8.50**



1560

### For the Man on the Run — Our New Jog Suit

Created expressly for the man who takes his jogging seriously. A very sensibly designed two-piece suit to our way of thinking (and jogging). Made of a proven blend of Polyester and Acrilan in Blue knit weave—completely machine washable and quick dryable for easy care.

Has full length zipper opening from neck to waist, with drawstring hood and elasticized waist and cuffs. Trousers have elasticized waist and ankles. Contrasting Red stripe trim on pocket, zipper track, and leg seams. Sizes: Small, Medium, Large, or Extra-Large. **\$22.50**



1491



From the Wilds of Africa and Asia:

Ferocious Wide-Jawed Beasts to Hold a Pin, Swallow an Ash, or Proffer a Mint



Carefully molded and realistically colored, these unusual ceramic heads are made in Italy of pure Majolica, the finest natural clay. Head size about 6 to 7 inches overall. Choice of Striped Zebra, Spotted Leopard, or Tiger. Each, **\$10**

The Best from Britain:

## Aquascutum

The Travelord for year round wear—top quality cotton gabardine with all wool zip-out liner to change with the weather. Classic split sleeve model with Bal collar, slash pockets. In Olive-Tan or Black. Regulars, Longs, or Shorts. **\$85**



1546



1563

### Here's the Parade of Duffy Men

Look what Mr. Duffy's done—he's created his own little world of busy men out of nuts-n-bolts, bearings, wire, springs and sheer imagination! These little fellows will delight anyone—they'll be great conversation pieces, bit-o-whimsy ornaments, appreciated gifts. Counter clockwise:

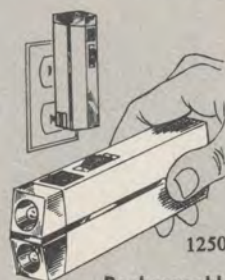
- Napoleon . . . . . \$15
- The Mad Golfer . . . \$10
- The Cyclist . . . . . \$15
- The Putter . . . . . \$10
- The Reader . . . . . \$15
- The Skin Diver . . . \$15
- The Pianist . . . . . \$25



1533

### Home Chef's Set

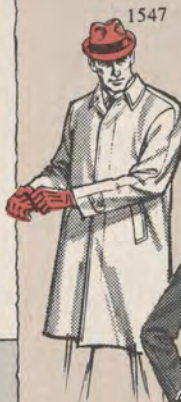
Five of the best knives in the world! Solingen stainless steel blades and hardwood handles specially treated so they won't split or chip. Everything from paring to French cook . . . **\$50**



1250

### Rechargeable Double Beam Light

A superior flashlight in a prize winning design. Has white or red light, is easily rechargeable, no batteries required. Easy to hold. Fits into pocket, purse or glove compartment . . . . **\$6**



1547

The British York is tailored in a very superior Cotton Gabardine that is permanently water repellent. In classic split shoulder model with fly front and slash pockets. Oyster or Navy in Regulars, Longs, or Shorts. **\$60**



1548

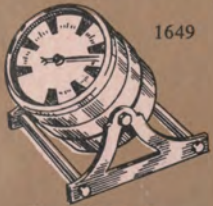
The Authentic Trench Coat as only Aquascutum of London can make it! Tailored from finest, of tan cotton twill gabardine and styled with real military dash—epaulets, canteen rings, chest latch, full back yoke, thru and thru slash pockets, sleeve straps, and of course the traditional double breasted front. Permanently water and stain repellent thanks to exclusive Aqua-5 treatment. Fine silk lining. In Regulars, Longs, or Shorts. **\$110**

The Sussex is Pure Silk—a most luxurious dress raincoat for day or evening wear. It's permanently water repellent, light in weight, a pleasure to wear. Classic fly front model with full lining and slash pockets. In Navy Silk. Regulars, Longs or Shorts. **\$135**



1549





1649

**Brass Table Top Thermometers**

Precision instruments made in France to record accurately the room temperature. Brass finish in choice of two designs. Intriguing ornaments in home or office. Searchlight . . . \$7  
Napoleon "pill box" with hinged lid . . \$6.50



1650



1564

1565

**Now — the New Look in House Slippers**

Slightly squared off toe, strap-n-buckle trim, and mellow toned paisley lining—that's the newest slipper look. Buttery soft brown deerskin leather with padded soft sole—feels like walking on air! Slip-On Mule . . . \$13  
Heel Slipper . . . \$14

**Fleece House Boot**

Natural color deerskin with nylon fleece lining—pulls on, kicks off in a second. Great for after the hunt, skiing, or whenever a man yearns to be warm and comfortable. House boot . . \$20



1566

MAIL ORDER BLANK Please Cut Along This Line



**BUSINESS REPLY MAIL**  
FIRST CLASS PERMIT No. 8198  
San Francisco, Calif.

**BULLOCK & JONES**

340 Post Street  
San Francisco, California  
94108

Postage  
Will Be Paid  
by  
Addressee

No  
Postage Stamp  
Necessary  
If Mailed in the  
United States

Please Fold Along This Line

**MAIL ORDER BLANK**

For Prompt Filling of Your Mail Order:

1. Cut along dotted line at Top and Left.
2. Enter your selections on the reverse side of this form.
3. Fold back on line above.
4. Staple or Scotch Tape closed at Large Arrow below and drop in mail.

No Postage Necessary

Staple or Scotch Tape  
Closed at this Point

MAIL ORDER BLANK Please Cut Along This Line



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Staple or Scotch Tape  
Closed at this Point







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## LONDON FOG Designs for Men with Things to Do or Places to Go

### The GOLF for Putters & Putterers:

Lightweight jacket with self yoke lining. The fabric Calibre Cloth —blends 65% Dacron with 35% Cotton. Completely wash-n-wear, water and stain repellent. Two button convertible collar, zipper front, and shirred elastic waist band. In Mist Green, Tan, or Navy, **\$22.50**



1511

### The DANTON with Zip-Out Wool Liner

combines London Fog's popular and proven Calibre Cloth (65% Dacron, 35% Cotton) in the outer shell with a Zip-Out liner of plush 80% Alpaca, 20% Mohair. Split shoulder style with fly front. In Olive or Black. Regulars, Longs, or Shorts, **\$67.50**



### The SAXON is Completely Wash-n-Wear

Natural shoulder style setter with raglan sleeves, fly front, and slash thru pockets. The fabric is an ideal blend of 65% Dacron Polyester with 35% Cotton. Finished with plaid all cotton lining. In British Tan or Black. Regulars, Longs, Extra-Longs, or Shorts, **\$47.50**



1477

### Clever Paper Crimper

This beats staples, clips or pins! Handsome device for home or office that neatly crimps paper together by the push of a lever. Never needs re-fills, will last forever. Papers can be separated if desired, then crimped together again. Made in Italy . . . . . **\$13.50**

### Indoor Garden Tool Set

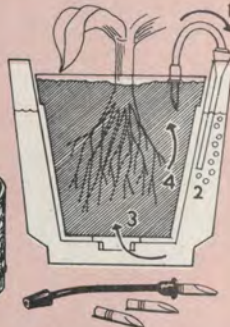
An elegantly designed garden tool set to delight every flower pot gardener. Spade, pick, and rake are brass plated, have genuine rosewood handles, and fit into rosewood stand . . . **\$10**



1626



1523



### The PLANTENDER with Automatic System to Let Plants Water Themselves Accurately

Whether you're home or not supplies water for house plants as required, accurately, effortlessly, without overwater or underwatering. (1) As moisture content of soil drops below proper level, air penetrates the sensor. (2) Air travels thru tube and decreases vacuum in water reservoir. (3) Reduced vacuum allows required amount of water to flow from base into soil. (4) When correct soil moisture is reached, air no longer enters the sensor and water flow is stopped. Attractive burl walnut exterior finish. Complete with interchangeable sensors for dry, moist or wet soil and full instructions. 6-Inch Diameter Tender . . **\$7** 8-Inch Tender . . **\$8**



1493

### Thermos Pitchers

Just the thing for bar, office, bedside table, summer cottage, etc. Keep hot beverages hot, cold beverages cold for hours. One quart capacity. Choice of gleaming chrome or simulated wood finish . . . . . **\$20**



### Memo Print Call and Recall Telephone Index Pad

This has to be the best phone side idea yet! Memo print has plastic stylus and "magic slate" acetate cover so you can write a note—when no longer needed just pull down the bar to erase, and start fresh with a new note. Lid lifts up to reveal calendar and indexed leaves on which names and phone numbers can be entered. Makes a unique accessory that will be used wherever there's a phone. Trimmed in black cowhide with saddle stitched edge. About 5½ by 6 by 1½ inches. **\$15**

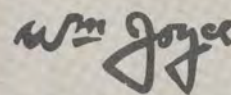
1506



1507

### Magnifying Glass in Case

A 3½-power aid to easier reading of phone book, dictionary, other fine print. Elegantly encased in black cowhide with gold leather edges. The glass has 4-inch diameter — is large enough to cover big area. A very useful addition to office, study, phone table, or night stand . . . . . **\$17.50**



### SPORTIBLES Color Co-ordinated Casual Footwear

Here's a Smart new line of year 'round slip-ons for leisure time wear. Their crepe heel and outsole make them surefooted and always comfortable.



Antiqued Grain Leather in Gold Tone, \$21



Ivy Grained Bootlet with Strap, \$21



Antiqued Grain 3-Eyelet Shoe in Gold Tone, \$21



Antiqued Grain Slip-on in Gold, \$21 in Tan or Olive Suede, \$20



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1332



## World Famous Butane Table and Desk Lighters



Consul lighters are best sellers in 45 countries of the world because of their superior design, workmanship, and trouble free operation.

The green Dragon with bronze patina . . . **\$35**  
Black Enamel with gold plated trim . . . **\$27.95**  
Genuine Green Onyx with Chrome trim **\$35**

### BERT PALEY Sets the Pace:



1643



**Brushed Suede Norfolk Jacket** styled in the classic manner of the Duke of Norfolk with chest and back yoke, belt and body straps, and slash pockets. Has genuine horn buttons and a zip-out all wool lining that changes as fast as the weather. In Brown suede. Regulars 38 thru 44, **\$135**



1411

### Genuine Basque Beret

Our own import—fine all wool beret with leather band. Great for convertibles, hiking, boating, etc. In Black, Red, Navy, Dark Brown, or Green. Sizes: 6 7/8 thru 7 3/4 . . . . . **\$5**

1644



**Paley's Shaped Walking Coat** is a double breasted model with new broader collar and lapels, half belt in back with inverted center pleat, flap pockets, and leather buttons. The fabric is a genuine Shetland in a diagonal weave—has just the right amount of loft to give it a rugged look. In Gray or Olive-Tan. Regulars or Longs, **\$85**

1645



**Brushed Pigskin Jacket**—a completely new look in leather outerwear—the result of special tanning and finishing of top grade pigskin. Cut in a traditional leisure jacket model with four-button front, laydown lapels, and slash pockets. Full lined and trimmed with wooden sport buttons. In Sand only. Regulars or Longs, **\$125**



1475

### Shoe Horn and Back Scratcher

Best idea yet! Genuine horn shoe horn and back scratcher in the shape of a hand have been combined on opposite ends of a bamboo shaft. Brass spring in the middle for maximum flexibility. Great way to slip into shoes or get at that persistent itch. 25 inches overall. **\$10**



1559

### Galloping Mustangs on Fine Glassware

We've broadened our selection of popular galloping mustang glasses to include coaster-ash trays as well as a table ash tray, hiballs, and old fashioned. The mustang design is exquisitely etched by a unique group of handicapped persons specially trained for this delicate work. You will marvel at their artistry, and want a complete bar set. Set of 4 Hiballs . . . . . **\$16**  
Set of 4 Old Fashioneds . . . . . **\$16**  
Set of 4 Coaster-Ash trays . . . . . **\$12**  
Table Ashtray . . . . . **\$6.50**

1646



**The Paley Shirt** is cut with shirt style collar, button cuffs, and in-or-out square shirt tails. In Medium, Large, or Extra-Large. The height of luxury in your choice of:

**Cashmere** in Natural, French Blue, or Vicuna shade, **\$85**

**Natural Chamois**—a buttery soft brushed leather, **\$90**

1647



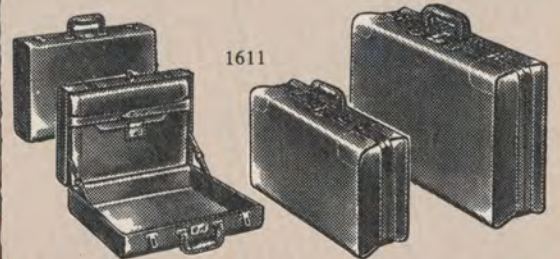
**Genuine Donegal Tweed** that wears, and wears, and wears! In the classic Norfolk look with a zip-out all wool liner that can change with the temperature. Styled with chest and back yoke, belt and body straps, slash pockets, and leather buttons. In Gray or Brown Donegal. Regulars or Longs, **\$100**



1628

### For Men Only: Handy Home Hair Dryer

Now he can give a professional home set to his razor cut just like his barber does. Very well made with instant heat. Bet She'll borrow to dry her nails or get a quick touch-up dry after swim or shower. With travel case . . . . . **\$16.50**



1611

### Pamper the Man (or Yourself): Travel with the World's Finest Luggage

A magnificent gift, an indulgent purchase for yourself. Irish Hand Leather luggage by Atlas—beyond any doubt, leathercraft's finest achievement. Imagine the choicest quality of full top grain steerhide, hand worked and tanned naturally—nothing has been used to remove or cover the range markings that are the recognized signature of quality and individuality. Here is leather luggage that is elegant, yet remarkably durable—age and use mellow and further enhance its natural beauty. Superbly crafted with solid leather handles, satin brass hardware—combination locks, and Irish linen linings. Four Suiter Case . . . **\$185** Three-Suiter . . . **\$170**  
Atlas Air Carry-on Companion Case . . . . . **\$150**  
Large Attache with full leather lining and convenient envelope style lift out Document Case . . . . . **\$180**  
Small Attache with washable lining . . . . . **\$ 90**



**Genuine Shearling Jackets—  
Wonderfully Warm and Comfortable**

Modern tanning methods give this rugged leather a rich color and plush fur, yet leave it in its natural state. The shearling is a pace-setter with timeless appeal.

**The Marlboro Coat** (at right) is suburban length with button thru front, saddle pockets, and chest and back yokes. In Natural or Light Brown genuine shearling. Sizes 38 to 46 . . . . . **\$175**



1521



1520

**The New Bonanza Jacket** (at left) is hip length with a zipper front and turn up collar that really seals out the wind. Warm slash pockets. In natural color genuine shearling. Regulars or Longs. Sizes 38 to 46 . . . . . **\$125**

1558



**Garment Bag  
of Genuine Cowhide**

Really handsome and very practical as a piece of luggage. Its made of genuine Black Cowhide and lined with red satin. Full length zipper down one side to make a quick, easy job of packing or unpacking.

Carries up to three suits—the leather breathes, so that suits arrive unwrinkled, even after several days of traveling. Carry it right on the plane, pack it in your car trunk—it goes wherever you go. Makes a gift any traveler will use again and again. **\$100**



1494

**Bone China  
Mustache Cup**



Just the thing for Grandpop or Granddad (these days only Dad is clean shaven). A fine quality English bone china by Hammersley. Attractively decorated in colorful pheasant design. Mustache shield protects the manly growth from coffee stains. Giant 12-ounce capacity. Cup-and-Saucer . . **\$12.50**

**Genuine  
Shearling Gloves**

Perfect for driving or any outdoor cold weather use. Handmade in Malta of 100% Pure Wool Shearling in natural color with hand sewn seams. Give him a pair and he'll think of you warmly . . . . . **\$20**



1543

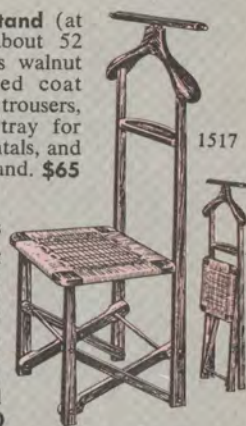
**Two Fine Valets  
to Keep Him Neat & Organized**

Worthwhile additions to his dressing room that will help him keep his wardrobe in top-notch shape — and maybe even eliminate the need to pickup after him. Two handsome models:



1516

**Brass Valet Stand** (at left) stands about 52 inches tall, has walnut finished shaped coat rest, bars for trousers, tie, and belt, tray for jewelry, incidentals, and a good solid stand. **\$65**



1517

**Valet Chair** (at right) is the best we've ever seen. Exceptionally well made of selected hardwood finished in walnut. Hangs coat on back, trousers across top, belt and tie on rods, and accessories fit in tray. Woven cord seat lifts up, legs fold for compact storage. . . **\$30**

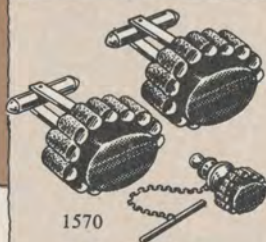


1557

**Fine Handkerchiefs  
Are Always Appreciated by Every Man**

**Initialed Irish Linen Handkerchiefs** make a very personal gift. These are pure linen, have hand rolled edges and hand embroidered initials. All initials except I, O, Q, U, V, X, Y or Z. In your choice of Script Initial shaded in Gray (left) or All White Block Initial in Diamond (center). Box of three Initialed Handkerchiefs (state Script or Block) . . . . . **\$7.50**

**Pure Linen with Classic Corded Border** (right). Here's a handkerchief of exceptionally fine quality. Hand rolled edges, corded border. Box of 3 . . **\$10.50**



1570

**Christian Dior  
Cuff Links & Tack**

The hand of the master is tastefully reflected in these new cuff links and tack finished in 14K gold plate and set with semi-precious gem tiger eye. Jewelry that any man would welcome and cherish forever. Three-piece set . . . . . **\$30**

**Automatic  
Leave-a-Light**

Electronic eye automatically turns on a light at dusk, off at dawn to guard your home when you're away, discourage prowlers, prevent vandalism. No installation necessary—just plug it in . . . . . **\$7.50**



1483

**For the Well Dressed Host:**

**Velveteen Host Coat  
Tailored Like a Fine Suit**

Let any man don this jacket and a pair of dress trousers and he'll be dressed just as elegantly as his lady when entertaining guests for cocktails or dinner. The fabric is a superior all cotton velveteen that tailors beautifully and always shows its magnificent sheen. Classic model with center vent and trimmed with satin on lapels and pockets.

Contrasting full lining so that it always hangs perfectly. In Red, Moss Green, or Gold. Regulars, Longs, Shorts, **\$110**

**Dress Trousers:** Lightweight worsted in Black with satin stripe, **\$30**



1528

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1490

### In Four Sizes: Cattle Baron Carving Boards

Deep tone carving boards of solid oak are "headed off" with the head of a bull, exquisitely executed in metal with a mellow antiqued pewter finish. They're great assets at cocktails, buffet or dinner parties.

**Giant Carving Board** is ideal for roasts, sliced meats, etc. Measures 22 by 14 inches. **\$30**

**Sausage Platter** for French bread, salami, cheeses, etc. With knife, 5 by 22 inches. **\$12.50**

**Steak Plank** is grooved to catch juices. Does well with chops, fish, etc. 10 by 19 inches. **\$15**

**Small Carving Board** with knife to serve a million serving needs. 8 by 15 inches. **\$12.50**



1479

### Wall Barometer

Know what the weather is going to be before it gets here. Accurate precision made German barometer. Dial has 3-inch diameter, trimmed in brass and black leather. **\$16**

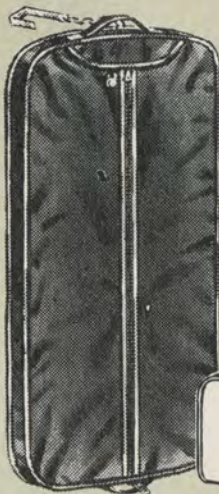


1529

## Trend Fashions It

The **Airy Cardigan** with its saddle shoulder is fully fashioned to fit perfectly, feel great, and retain its shape. Knit of new exclusive Trenpaca, the 100% Virgin Wool bouclé that's machine washable and dryable. In Marine Blue, Pine Green, Coffee Brown, Garnet, or Honey, **\$22.50**

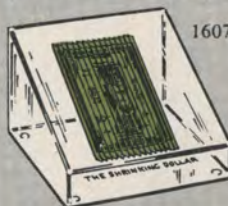
**Striped Polo Shirt** you see peeking thru is a fully fashioned short raglan sleeve pullover, has a fashioned point collar with a button in the back. In Garnet-n-Black, Pine-n-Yellow, Navy-n-Marine, or Coffee-n-Yellow, **\$14**



1602

### Easy-to-Carry Jet Age Clothes Carrier

Carry it aboard your jet flight, hang it in the closet, reach your destination with clothes ready to wear and wrinkle-free. Made by Lark of 100% Nylon in charcoal color — resists soil, is easy to clean, has superior strength, light weight. Center zipper for easy access, key lock for security. Folds for easy carrying. Complete with three hangers. Men's Suit length or Ladies Dress length. **\$19.50**



1607

### Sign of the Times— a Shrinking Dollar

Need we be reminded or brought face to face with reality? A truly unique ornament for desk or end table—a real, live U.S. dollar bill has been accordion folded and "frozen" in lucite to suggest the shrinking value of our currency. A fine gift for anyone who likes money. **\$8.50**

1401



### The Best Folding Umbrella in the World! For Traveling, in the Car, in an Attache Case

Wonderfully compact umbrella with automatic push button opener. Easy to open: just expand telescopic shaft, push button and poof—it's open. Easy to close: release top spring, pull ribs back to handle, telescope in, and return to carrying case. So sturdy, it will stand up to any full size umbrella and prove stronger than most. Measures a mere 18 inches overall when folded, packs into almost any space or compartment. Open, it's regulation size. Ostrich grained handle and carrying case. Black nylon covering. **\$25**

## Weatherogue

Fashions Weather Coats with  
International Flair  
For Men with International Taste

1550



The **PENNA Feather-Weight** must be the lightest raincoat ever—weighs a mere 24 ounces. Shell is Dacron-Cotton Strato-Cloth. Split shoulder style with fly front and net yoke lining. Excellent performer in the heaviest rain. In Tan or Navy. Regulars, Longs, or Shorts. **\$50**



1551

The **BERN with Zip-Out Liner** is loaded with flair and good looks. The outer shell is unique Everest Cloth, a 2-ply blend of Dacron and Worsted that has a great hand, wears well, and always looks crisp. Exclusive no-side-seam construction with convertible lay down collar, slash pockets, split shoulder, and zip-out liner of all wool. In Tan or Navy. Regulars Longs, or Shorts. **\$95**

The **GRANT Boasts Dash** with its smart continental low thigh length. Made of machine washable Ranger Cloth that blends 65% Dacron with 35% Cotton. Fashionable cape back, removable epaulets, deep side vents, lay down collar, slash pockets, full lining. Ivory, Black, or Vicuna. Regulars or Longs. **\$47.50**



1553

The **ACTION-JACK** with its new swing-wing shoulder (set-in front, raglan back) is ideal for all active wear. Has zipper front, inverted back pleat, adjustable side straps, and a full tattersall lining. The shell is proven Dacron-and-Cotton—completely washable. In Putty, Lemon, Ice Blue, Navy, Lovat, or Ivory. **\$25**



**I ZOD**  
OF LONDON

**Good Fitting  
Quality Wash Slacks  
for Easy-Care, Wash-n-Wear**

**Wonder Cord by Izod of London** is a fabulous new slack tailored in an all new 100% Dacron Polyester stretch fabric woven in a diagonal weave — it expands, contracts with every move, never binds, always comfortable. Beltless style with western style straight top pockets. Light Blue, Navy, Oatmeal, or Brown. Regulars only . . . . . **\$32.50**

**Austin Hill Twill** — a proven fabric that blends Rayon and Polyester to make a superior slack that is as becoming to wear as it is comfortable. Belt loop waist with quarter top pockets. In White, Camel, or Light Blue. Regulars only . . . . . **\$25**

**Palm Beach Pro-Slack** — a favorite of ours for many a season. Tailored of washable Bataya cloth—has the look of linen. Self belt in front, plain waist in back. With quarter top pockets. In Maize, Medium Blue, or Green. Regulars or Longs . . . **\$20**



**AUSTIN HILL**

Pro-Slak by  
**Palm Beach**

1583

**Old Glory  
in Miniature**

A handsome desk top replica in silk complete with fifty stars, thirteen stripes, and gold fringe — flies from polished brass standard.

Flag is attached to elastic cord, can actually be raised, lowered, or kept at half mast. **\$7.50**



1486



1474

**Perpetual  
Dice Calendar**

Here's a calendar you've never seen before! Large plastic dice ingeniously numbered so that they can form any date in the year. The names of the months change easily too as required. One white and one gray dice rest in black plastic base. About 4 by 4 by 3 inches. . . . . **\$5**

**Fine Haircutting & Styling**—specialties in our famous Barber Shop. Phone 392-4243 for appointment or if you prefer, please drop in. Manicurist and Bootblack. Alan Barnes, Mgr.



1633

**Rainfair  
Travel Raincoat**

A distinctively superior raincoat of 100% Dacron Polyester. Completely waterproof — a hand washing cleans it. Classic raglan style. Regulars, Longs Shorts, or Extra-Longs, 36 to 48. With travel pouch . . . . . **\$17.50**



1497

**Watch TV or Read  
While you relax in Bed in Comfort!**

No longer need you sit eyeball to eyeball with a TV screen. Now you can see and read in comfort while reclining. Our new Wide-Vision Specs with prismatic lenses work like a periscope to reflect your TV screen or printed page. Lenses magnify to almost double normal size. Ideal for bed-ridden. Precision made of sturdy light plastic. Frames adjust for men or women. Carrying case included . . . . . **\$10**



**M11: Kid lined soft sole  
Calfskin Mule in Black,  
Brown, or Blue, \$16.50**



**M15: McAfee's famous Air Travel  
Mule-and-Case in Black  
Persian Lambskin, \$16.50**

**The World's Finest Slippers by  
Alan McAfee of London**



**M12: Handsewn Sealskin  
Moccasin slipper or casual  
shoe in Black or Brown, \$17.50**



**M16: Soft sole Mule with neat  
stitched design on vamp  
in Brown Calfskin, \$17.50**



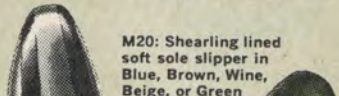
**M17: Two tone Red-and-Black Patent  
leather Mule, \$21**



**M18: Faile lined Velvet Pump in Black,  
Burgundy, or Blue, \$15**



**M13: Kid lined soft sole Grecian  
style slipper in Black or  
Blue Calfskin, \$17.50**



**M20: Shearling lined  
soft sole slipper in  
Blue, Brown, Wine,  
Beige, or Green  
Suede, 16.50**



**M19: Two-toned  
Red-and-Black or Beige-and-Brown  
slipper with squared off  
toe and soft sole, \$15**

**M14: McAfee's classic hard sole  
Opera Slipper in Black, Blue,  
or Wine Calfskin, \$20**

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A Bullock & Jones Specialty:

## Slacks that Flatter Because They Fit

**Sans-A-Belt Slacks** with elastic waist band that slims, trims, flexes with every move. 100% Worsted in Medium Gray, Charcoal, Black, Dark Blue, Brown, or Olive. Regulars or Longs. **\$30**

**Famous British DAKS** in ever popular beltless model with adjustable side strap to fit perfectly, always hang properly. 100% British worsted in Oxford or Medium Gray, Gold, Olive, Regulars or Longs . . . **\$40**  
DAKS Houndstooth Checks or Twill Weaves **\$42.50**

**Made in Italy—Swagger Slacks** in beltless model with straight top pocket. In Checks, Plaids, or Window Panes. Brown or Gray. Regulars or Longs . . . **\$45**

**Handelsman Slacks** by California's master tailor. Smooth middleweight worsted in classic plain front model for wear with belt. In Medium or Dark Gray, Black, Dark Blue, Olive or Whisky Brown. Lightweight Worsted, **\$45** or Imported Reverse Twist . . . **\$50**

**Tiffany Hand Finished Slacks**—among the finest. Choice of (1) Closely woven worsted hopsack in Black, Medium, or Dark Gray, (2) Fox English Flannel in Light, Medium, or Dark Gray, Olive, or Brown or (3) Reverse Twist in Medium or Dark Gray, Olive, or Brown. Regulars or Longs . . . **\$55**

**Oxford Slacks**—the world's most lavishly tailored for the man with the taste as well as the means to wear the best. Worsted English Twill in Brown, Black, or Gray. Regulars or Longs . . . **\$90**

1601



1505

## Travel Radio and Alarm Clock

Lets the weary traveler wake-up to music! Six-transistor radio has remarkable tone, is combined with a reliable windup clock with luminous hands and numerals. Alarm setting automatically triggers radio. Black alligator grained case . . . **\$37.50**



1530

## Novel Paperweights from Italy

Handsome little weights that will add a touch of elegance to any desk. Antiqued world globe in mellow colors . . . **\$5**  
Signs of the Zodiac on simulated leather . . . **\$12**

## Cuff Links and Tie Tacks in All Twelve Signs of the Zodiac

A very personal gift to any horoscope devotee—and they're said to bring a bit of luck to anyone who wears them (and who couldn't use a bit of that?) This unique collection has been executed in three dimensional design and then heavily gold plated and florentined with contrasting polished highlights. We've illustrated Sagittarius (Dec. 22-Jan. 20) just about half actual size. Just send us his birth date and month and we'll send the proper Zodiac. Hand-somely packed in Royal Satin gift box lined with velvet. Cuff links and tie tack. **\$20**



1578



1501

## Magnificent Reproductions of Antique English Tankards

Keepsakes for the men in your life! The very finest quality Sheffield Pewter by Cromwell of England. Each tankard has lustrous polished finish and glass bottom. Choice of four styles: Fish Handle Tankard **\$11**  
Fox Handle Tank. **\$12.50**  
Classic Handle . . . **\$11**  
With Whistle-for-a-refill in the Handle . . . **\$12.50**

## Renauld's Spectaculars with Orama IV Lenses



**\$13.50**  
With Case

1580



**\$15**  
With Case

1581



**\$18.50**  
With Case

1582

Approved by every major airline in the world. Four times more resistant to fracture than ophthalmic lenses of crown glass. Better visa ability, less distortion. Renauld's Orama IV sunglasses are lighter than glass, more comfortable to wear and better looking.

**Classic Wrap-Around** (top) with chrome steel frame. Comfortable, distortion free. With adjustable paddle temple. Gray, Green, or Bronze. **\$13.50**

**Chairman of the Board** (middle) has fine Italian frame in the classic look. In Black, Tobacco Brown, or Tortoise tone frame. **\$15**

**The Mach I or II** (bottom) with its sportsman-aviator style has exciting avant-garde dash. 18K gold filled flexible frame in Gray, Green, or Bronze. **\$18.50**

## The "Skinny Rib" Choker Shirt That's S-T-R-E-T-C-H Knit to Move When You Move

1591

This great body-pull sweater, affectionately known as the "Skinny Rib" or "Cling Thing" continues at the top of our popularity parade for the third season. Reason? Because it moves so perfectly with the contemporary fashion beat.

Natural. Unadorned. Never loses its shape because it takes its shape from the wearer. Stretch knit of 100% Zephyr Wool in one size to fit everyone. In White-with-Royal or White-with-Red, **\$16.50**



1653

## Viscount Manicure Set

The kind a man likes! Black leather case with gold plated instruments: finger nail and toe nail nippers, file, all purpose tool, scissors. . . **\$17.50**





Black or Brown Calf Slip-On with Square Toe, \$47.50  
Sizes AA thru E



Square Toe Boot in Black or Brown Calf, \$50  
Sizes AA thru E in Our Stock

*J&M*

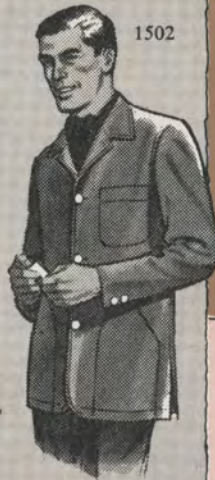
**If You're Willing to Buckle Down  
TRY US FOR SIZE**

Hard to Fit? These fashionable new shoes head our current best seller list. We offer them in 74 different sizes from 6 to 13, fittings from AA thru E—all from our regular store stock. Bigger or smaller sizes are available from factory stock. Ten other styles are also available in a comparable range of sizes. That's the kind of superior selection and fitting service Bullock & Jones gives with Johnston & Murphy.



**For The Present Perfect Give Him A Relaxer Jacket!**

He'll wear it indoors or out, for relaxing around the house, watching TV, reading in bed, or just plain loafing. Tailored in medium weight wool flannel with button front, three patch pockets, and side vents. In Navy, Red, French Blue, or Vicuna. Sizes: S, M, L, or X-L. **\$23.50**



1502



**Forecast the Weather Electronically at Home**

This unusual instrument puts a complete weather station in your home, permits you to predict rain, storm fronts, and changing weather easily, quickly. From outdoors a roof transmitter electronically transmits wind speed and direction to indoor console which also records temperature, humidity, and barometric pressure—tells at a glance the five key weather factors. Quality meters are adjustable, have jewel bearings and gold dials with brass rims. Walnut finished console is 16 by 5 by 2 inches. Complete with instructions . . . **\$169**

1527



1476

**Travel Mirror**

This just has to be the most compact mirror for the traveling man we've ever seen. When folded, the leather case measures a mere 4 by 4 by 1/2 inches—small enough to tuck in any toiletry kit. Has both regular and magnifying mirrors. Case is padded black calf. . . . . **\$7**



1648

**Shaving Brushes by Rooney of England**

Finest quality shaded badger hair, hand selected for length, locked into rubber for life. Pure Badger Hair Shaving Brush . . . . . **\$15**  
Best Quality Badger Shaving Brushes . . **\$18**  
Super Badger Hair Shaving Brush . . . **\$23**

**Royal Cashmere Sweaters—Fit for A Prince  
A Magnificent Gift, A Treasure for Yourself**

From the deepest regions of the distant Orient comes prized Cashmere Wool to Scotland where it is spun into fleecy 2-ply yarn, then knitted into the softest, most luxurious fully fashioned sweaters you can imagine. Choice of four classic styles:



1587

**Cashmere Polo Shirt** with full fashioned collar has long sleeves and placket front. In Natural, Maize, Navy, Black, Brick, Scarlet, or Olive. 38 thru 46, **\$38.50**



1588

**Traditional Cardigan** with long sleeves, raglan shoulders, six-button front, and two side pockets. A very basic sweater style that should be an essential part of every man's wardrobe. In Medium Gray, Charcoal, Light Blue, Char-Blue, Natural, Lovat, or Black. 38 to 46, **\$45**

1589

**Classic V-Neck Pullover** with raglan shoulder and long sleeves is the sweater style with timeless appeal. Every man can use several colors in this style to contrast or harmonize with his various slacks. In Natural, Maize, Medium Gray, Cranberry, Light Blue, Char-Blue, Navy, Vicuna, or Black. 38 thru 46, **\$38.50**

1590

**Sleeveless Slipover** is perfect with short or long sleeve shirt, adds extra warmth when worn under sportcoat. Light Blue, Navy, White, Maize, Black, Natural, or Black. Medium, Large, or X-Large, **\$27.50**



**I**f you have not found all of your needs within this catalog, and cannot visit our store, we urge you to phone or write for prompt attention to your requests. We are always happy to gift wrap and ship your selections anywhere in the world.

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LEWIS & THOS. SALTZ Washington, D. C.





1603

*Hathaway*  
LOCLANA



1604

**A Sinfully Luxurious Sport Shirting from Switzerland**

Experts say Locklana is the most extraordinary fine shirting development since the 16th Century when the Welsh invented flannel — and we're inclined to agree. Locklana feels like cashmere, wears like wool, and washes like cotton. Locklana is a perfect blend of wool and cotton, never fades, resists shrinking, and should wear and wear. Your choice of solids or checks. In S, M, L, or X-L.

**Solids** (top left) in Tan, Medium Green, or Medium Blue . . . . . \$20

**Neat Check** (top right) in Tan, Green, or Blue on White ground . . . . . \$22

**Tattersall** (middle) in tones of Tan, Green, or Blue on White ground \$22

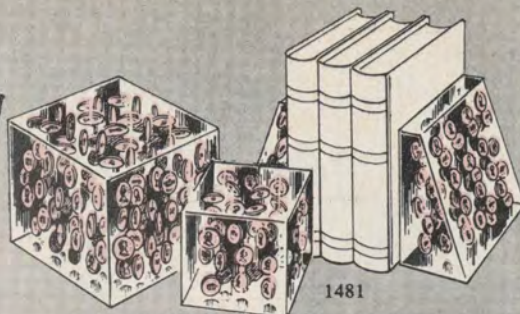
**White Window Pane** (bottom) on Ground of Tan, Green, or Blue . \$22



1605



1606



1481

**Just Look What You Can Buy with Pennies!**

Shiny new pennies, dozens of them, have been "frozen" forever in solid clear lucite to create unique paperweights, ornaments or bookends. Great for bankers, money lenders, anyone that's fond of money.

- 10-Penny Paperweight, 2 by 2 by 2 inches . . . . . \$6
- 25-Penny Paperweight, 3 x 3 x 3 inches . . . . . \$15
- 75-Penny Paperweight, 4 by 4 by 4 inches . . . . . \$30
- Giant 100-Penny Ornament, 5 inch cube . . . . . \$37.50
- Pair of Book Ends with 64 pennies, 4½ in. high \$30



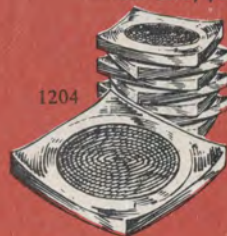
1571

**Carving Blocks of Italian Marble**

Create an appetizing setting for your favorite cheese, hors d'ouvres. Solid marble block on legs complete with Sheffield pistol grip knife. Small block 2 by 5 by 5 inches . . . . . \$10  
Large block 2 by 8 by 8 inches . . . . . \$20

**At Last—Coasters that Won't Stick to The Glass**

Sooner or later it had to happen. Somebody's made good looking coasters that won't stick to the glass, won't rock on the table. Choose Green marbled or Tortoise plastic frame with contrasting no-stick center coils. **Set of 8, \$5**



1204



**Little Beasties of French Crystal Make Delightful Ash Trays**

Intriguing conversation pieces, useful ash trays, delightful ornaments. Made of French crystal. Make great extra gifts.

- The Wise Owl . . . \$8
- The Dachshund . . \$10
- Faithful Elephant . \$6
- The Duckling . . \$6.50
- The Brave Bull . . \$9



1630

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Nothing in our business can take the place of Quality. By dedicating ourselves wholly to this principle we have won the friendship and repeated patronage of countless well dressed men. If you are a stranger to our store, we cordially invite your inspection. Visitors are always welcome for we delight in showing our world renowned wares.

*Bullock & Jones*







## for people going places

The special place is San Francisco  
Old Crow makes it a little more special.

The clang of the Powell Street Cable Car. Majestic Golden Gate Bridge. And at the end of the day San Francisco's number one Bourbon: Crow. It doesn't come any better. The place or the Bourbon. Crow's classic bouquet and modern smoothness mixes so deliciously with anything, it makes any time and any place a little more special.

# Old Crow

Taste made it the world's most popular Bourbon.



for  
home

for  
travel



Latest U.S. Government figures  
show Silva Thins lowest in tar and nicotine  
of all 100's. Lower than most Kings.  
Yet better taste.



**Silva Thin**  
the one that's in

