

La Traviata
(The Fallen Woman)

1969

Friday, September 19, 1969 8:00 PM
Wednesday, September 24, 1969 8:00 PM
Sunday, September 28, 1969 2:00 PM
Saturday, October 4, 1969 8:00 PM

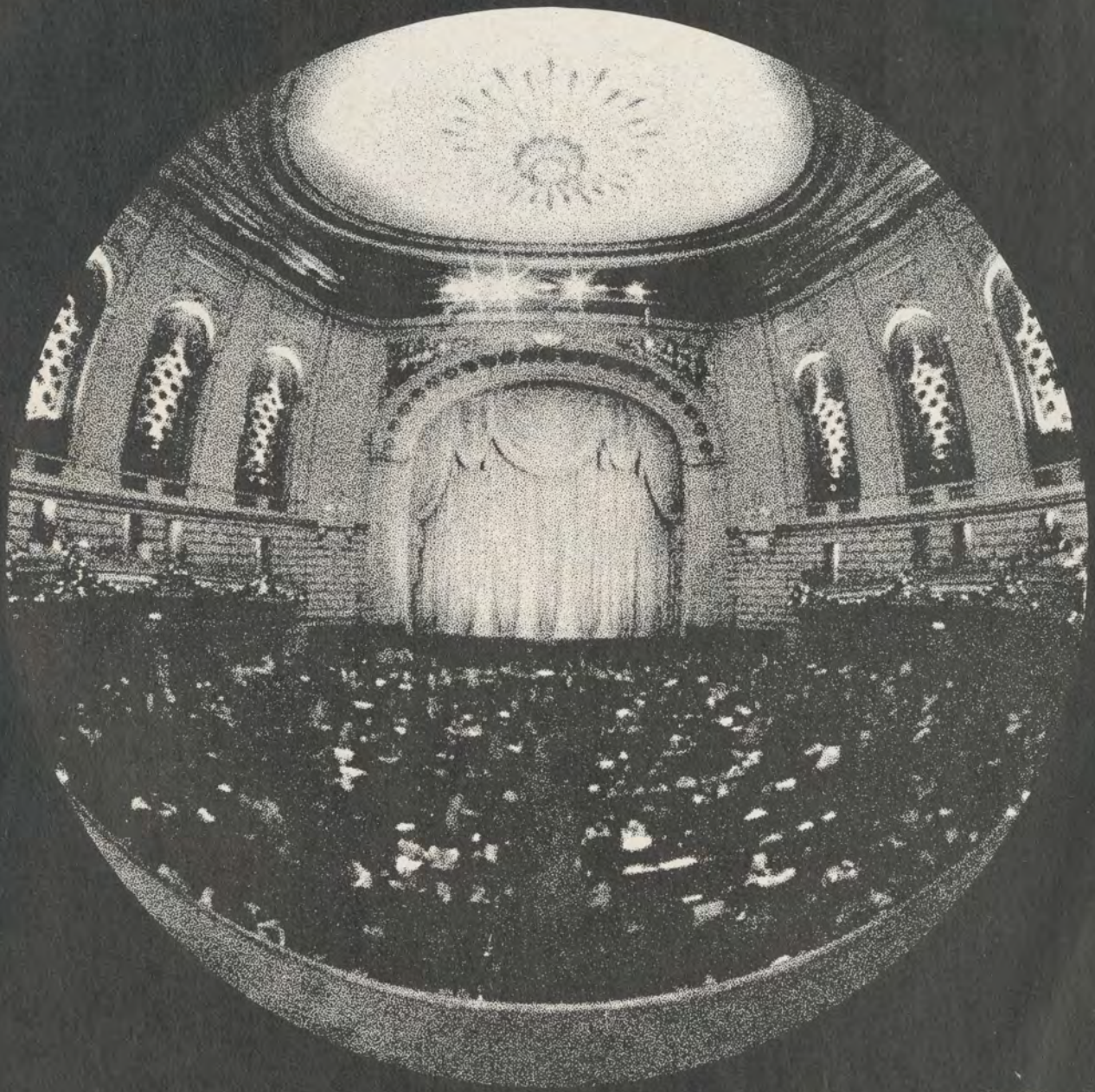
SFO_PUB_01_SFO_1969_13

Publications Collection

San Francisco Opera Archives

PERFORMING ARTS

SAN FRANCISCO OPERA



1969

Goodbye, Old Paint



Anti-Establish Mint
Hulla Blue
Original Cinnamon
Freudian Gilt
Thanks Vermillion

FORD MAVERICK

When you make a maverick car, you paint it maverick colors. Bright, bold colors with names to match. And Maverick gives you much more. You get an economy car that rivals the imports in price—and tops them in power, performance, and room.

Maverick's 105 horses lets you get up to 70-mph turnpike speeds in a hurry. Yet Maverick's gas mileage is what you might expect in an import.

Maverick's wheelbase is 8 inches shorter than a '69 Falcon, and its turning circle is even smaller than VW.

Inside, cheerful interiors and 9-in. more shoulder room in the front seat than a VW. In back, a *real* trunk (10.4 cu. ft.).

Maverick is designed to be easy to service. Parts and service are handled by over 6,000 Ford Dealers. So say farewell to old paint. Say hello to Maverick, the first car of the '70s . . . at 1960 prices.



MAVERICK



During intermission
try a subversive
BLACK RUSSIAN cocktail
...guaranteed to undermine
the darkest mood.

“Kahlúa, anyone?”

Kahlúa, everyone! There's remarkable unanimity in the way people everywhere cherish the exotic flavor of Kahlúa.

It's the most popular, largest selling coffee liqueur in the whole wide world. Because it tastes so great straight. And in marvelous mixed drinks. And because it lends a gourmet flair to dozens of dinner delicacies and desserts.

All of this is the subject of a wise, witty and wonderful Recipe Book which we suggest you send for. Thousands already have. In fact, if it weren't free it would be a best seller. Just like Kahlúa.

KAHLÚA 53 Proof
Coffee Liqueur from Sunny Mexico

JULES BERMAN & ASSOC., 116 NO. ROBERTSON BLVD., LOS ANGELES, CALIF.



This authentic Pre-Columbian figure is from the famed Kahlúa collection of authentic Pre-Columbian figures.

*"Natural beauty?
As far as I'm concerned
there's no such thing.
More likely, a few well-
disguised beauty secrets
that simply look natural."*

GEMINESSE BEAUTY REPORT: CELEBRATED UNKNOWNNS

Even the most fabulous faces
need more than mere make-up.
(Although they won't always admit it.)

The secret of many discerning women:
an extraordinary group of beautifiers
that have been travelling incognito
long enough. Here are the private
perfectionists that make the dazzling
difference in make-up. Now for some
well-deserved name-dropping.



Mrs. Bradford Dillman

GEMINESSE TREATMENTS

THROAT CREAM

To coax your throat contour to youthful firmness. Because you massage in the gloriously rich emollients and moisturizers that never leave a sticky after-film, you actually get the benefits of muscle-firming exercise.



FACIAL MASK

No pull... no sting... a gentle, see-through mask that moisturizes as it firms. Leaving your skin tightened, not taut.



FACIAL FIRM UP LOTION

Wear it under make-up or at night to give a temporary lift to sagging contours... help ease away lines, wrinkles and puffiness in short order. Used properly on a long-term basis, it can result in a visibly firmer, younger-looking face and throat.



THERMAL MOISTURIZING FACIAL

The very first home facial that turns on the heat! Sumptuous puffs of creamy moisturizers, oils and conditioners delivered piping hot from an aerosol dispenser. To rally a tired complexion with uncommon speed... as though you just had a nap, sauna and massage.



"My very favorite is Thermal Moisturizing Facial. It's the most glorious bit of therapy this side of a spa"

GEMINESSE FOR EYES

EYE MAKE-UP FIXATIVE

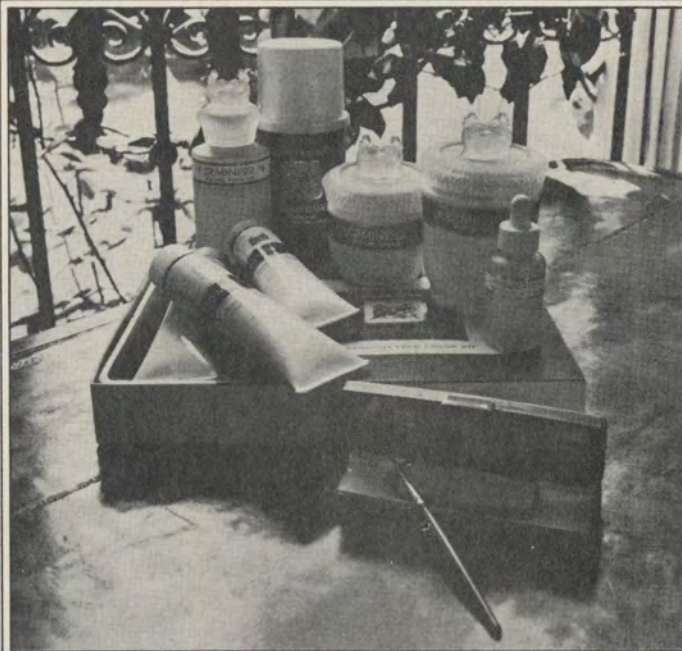
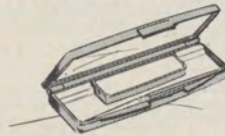
Just a drop of this unique moisturized formula makes cake eye-liner or cake mascara creamier... glide on easier... stay put longer. Adds just the extra cling that dry, crepey lids and dry lashes need.



GEMINESSE MAKE-UPS

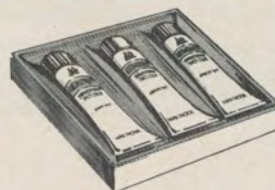
COVER-UP CREAM

A face-saving essential if there ever was one. No mere highlight or camouflage but a rich, moist, skin-tinted cream that sweeps on with its own little brush. To cover tell-tale shadows. To fill in deep hollows and blend away the tiniest lines.



TRANSPARENT FACE COLOR KIT

Be a quick change artist. Just a hint of tint in this versatile trio of see-through gels. To change your skin tone with devastating innocence. To match your complexion to your clothes, your mood, or the moment.



Most complexions need a little special consideration. Just a soupçon of extra care to coax make-up to magnificence. And that's what the Celebrated Unknowns are all about. Quiet little helpers that operate strictly undercover. Each is a specialist in its own way. Each works its particular magic then vanishes without a trace.

The moisture-rich treatments, for example, leave your skin noticeably smoother. With a radiance usually reserved for the very young.

Or the make-up. Covering a blemish or changing your skin tone is all handled with the utmost delicacy.

These are the Celebrated Unknowns. Beautiful benefactors for your complexion to focus on now. Just between you and your mirror, don't you think you should visit the Geminesse counter at your favorite department store soon and discover them for yourself?



GEMINESSE
MAX FACTOR

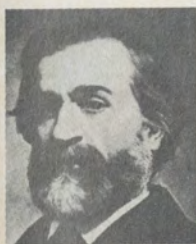


N°5
CHANEL

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
SEPTEMBER 1969 / VOL. 3 NO. 9

contents



a decade in the life of verdi 8
by William Weaver

theatre talk 14

the program 17



on stage in san francisco 56

performing arts/stereo 59
by John Milder

performing arts/reviews: books on theatre 61
by Digby Diehl



the mechanics of illusion 64
by Lewis Segal

identities of mr. and miss x revealed !!! 70

MICHAEL CLIFTON
publisher

MICHEL PISANI
associate publisher

HERBERT GLASS
editor

BERNARD ROTONDO
art director

GILMAN KRAFT
president

GEORGE KORSEN
treasurer

PERFORMING ARTS, 485 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931. This monthly magazine is the San Francisco edition of PLAYBILL, *The Magazine for Theatregoers* since 1884. Other editions of PLAYBILL appear in New York, Chicago, Philadelphia, Boston, Washington, D.C., Atlanta, Cleveland, St. Louis, Dallas, Los Angeles, and in Great Britain. PERFORMING ARTS is printed by Pisani Printing Company, San Francisco. / All rights reserved, © 1969 by PERFORMING ARTS. Reproduction from this magazine is prohibited.



NOB HILL RESTAURANT

THE OVERTURE

BEFORE THE OPERA HOUSE...
DINNER IS SPECIAL AT THE
NOB HILL RESTAURANT...
A FITTING PRELUDE TO
A FESTIVE EVENING

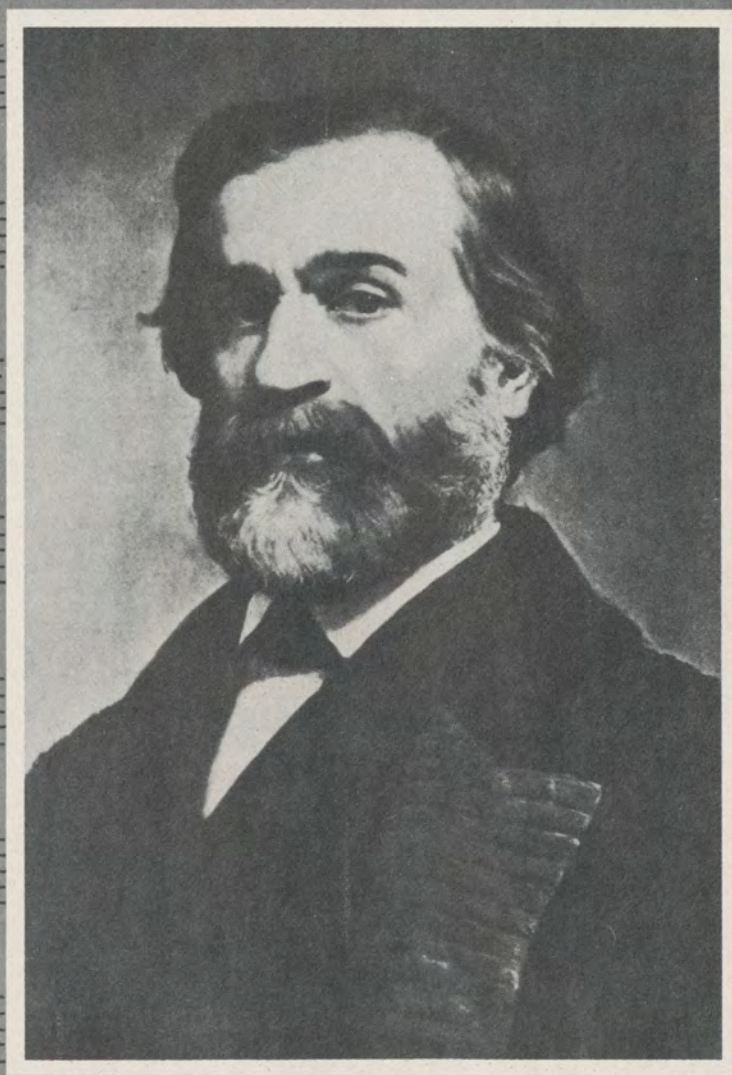
THE ENCORE

THE EVENING'S LAST HURRAH...
INTIMATE AFTER-SHOW SUPPER
...DANCING.
A SMILE IN YOUR SLEEP

Hotel Mark Hopkins

NUMBER ONE NOB HILL
A Loew's Hotel
Preston Robert Tisch, President

A Decade in the Life of Verdi



by WILLIAM WEAVER

1871-1881, years marked by marital — and extramarital — as well as professional problems, the period of "Aida" and the "Manzoni Requiem"

WHEN LA SCALA in Milan announced its program for the 1870-71 season, there was no opera by Verdi included in the list. This absence was remarkable because since 1842, the year of *Nabucco*, with the sole exception of one season, La Scala had performed at least one Verdi opera — and often three or four — every year. But the Milanese public of 1871 was treated instead to a very mixed bag: *Don Giovanni*, *Lucrezia Borgia*, *The Barber*, *Faust*, *Norma*, *L'Africaine* and two fairly recent works, Franco Faccio's *Hamlet* (first performed at Genoa in 1865) and *Il Guarany* by Carlos Gomes, which had had a highly successful Scala premiere the previous season. The novelty for 1871 was *Elisabetta d'Ungheria* by one Jules Beer; it did not survive its disastrous opening night.

The program illustrates the musical taste of the time, and the lack of a Verdi opera takes on a symbolic significance, even if he was present again at La Scala the following season, which opened with *La forza del destino* and included the triumphant Italian premiere of *Aida* only six weeks after its first performance in Cairo. Though the year 1871, which culminated in that exciting, internationally-heralded first *Aida*, should have been a satisfying one for Verdi, it actually marked the beginning of a difficult, largely unhappy and crucial time in the composer's life. In that year he was fifty-eight, no longer the vigorous young lion who had swept all before him, and not yet the Grand Old Man he was to become in the 1880s.

Verdi's letters — of which hundreds have now been published — are rarely personal and almost never introspective, but those of the 1871-1881 decade are especially curt. And they are often pessimistic and bitter. Privately, Verdi's life was poisoned by unhappiness at home, by his wife's suffering and jealousy because of his love — which may or may not have existed — for Teresa Stolz, the first Italian *Aida* and the first soprano of the *Requiem*. It was a time, too, when Verdi was estranged from old friends and had a drawn-out quarrel with Ricordi, his publisher. Professionally, the situation was still more complex; and, again, a musical event of the 1871 season has a symbolic force.

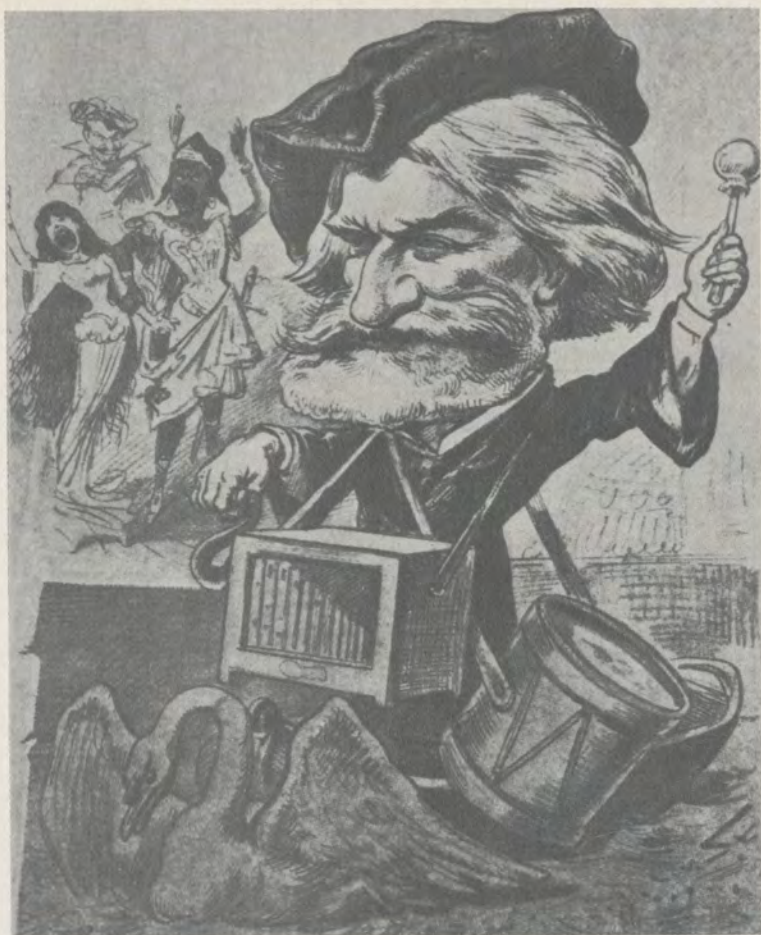
On the night of November 1, 1871, at the Teatro Comunale in Bologna, Wagner's *Lohengrin* was given, in an atmosphere of electric excitement and

to great acclaim. Though the opera was almost a quarter-century old and could no longer be considered a revolutionary work, its production in Italy was revolutionary. It was the first time a Wagner opera had crossed the Alps; the thin end of the wedge had been driven firmly home. What's more, the conductor of that *Lohengrin* was Verdi's one-time friend Angelo Mariani, former lover of Teresa Stolz and now, in Verdi's eyes, the arch-enemy. Wagner's Italian publisher was the firm of Lucca, arch-enemy of Ricordi and publisher also of another Verdian enemy of the past: Meyerbeer.

Lohengrin was given in Italian, of course, and the translator was Arrigo Boito, who as a very young man had furnished Verdi with a text for his *Inno delle nazioni* (1862), but who, a year later, with an occasional poem, *All' arte italiana*, in honor of his friend Franco Faccio, aroused Verdi's wrath. Its description of the decadent state of Italian music and its eulogy of the rising generation were clearly an affront to Verdi, who continued to refer to the poem in letters for some years afterwards. In 1871, the wound still rankled. Wagner himself, after the Bologna success, poured salt into the wound by sending Mariani a photograph with dedication and by writing, for publication, a "Letter to an Italian Friend" which augured a future union between "the genius of Italy and the genius of Germany." The "Italian friend" was Boito, who dutifully translated the letter for an Italian magazine.

The story of Verdi's attendance at one of the Bologna *Lohengrin* performances has been told before, but remains important. Though he tried to keep his presence a secret, he was spotted on the train by some Milanese music-lovers; he then ran into Mariani on the platform (and rebuffed him) and — thanks to a crass maneuver of Ricordi's local agent — he was given a long, loud ovation during an intermission in the theatre. Singers and orchestra, pardonably unnerved, were not at their best that evening, and Verdi's score of *Lohengrin* — still preserved — is scrawled over with stern comments. Still, he could not dismiss *Lohengrin*.

And the situation worsened when, after the first Italian performances of *Aida*, some critics suggested that Verdi had been infected by the malignant disease of *wagnerismo*. Another rankling wound, to which he referred much later in a letter to Ricordi:



A typical 1870s German view of Verdi, depicting him as a vulgar Italian street musician riding the crest of Wagnerism. Wagner is represented by the Swan from "Lohengrin", the first of his operas to cross the Alps into Italy. After the La Scala premiere of "Aida" — represented by the two singing figures at top left — some Italian critics accused Verdi of being nothing more than a Wagner imitator.



Stefano Gobatti, whose opera "I goti" brought about one of the freak incidents of Italian 19th Century operatic history

"You speak to me of results achieved!!!!!! What results? . . . I'll tell you. After having been away from La Scala for 25 years, I achieved boeing after the first act of *Forza del destino*. After *Aida*, an infinite amount of idle chatter: that I was no longer the Verdi of *Ballo* (that *Ballo* which was booed when first given at La Scala); that it was terrible if you didn't stay until the fourth act . . . that I didn't know how to write for singers; that the only tolerable things were in the second and fourth acts (nothing in the third) and that, after all, I was an imitator of Wagner!!! A fine result after 25 years of my career to end up an Imitator!!!!"

This accusation may have inspired the special pains Verdi took with the subsequent Italian productions of *Aida*; and perhaps for the same reason he personally took the opera to Paris, where it was enthusiastically received. Perhaps these same criticisms were responsible for the String Quartet which Verdi wrote in Naples in 1873, as if to show the younger generation that he

could compete with the Germans on their own ground, and which he would not allow to be performed publicly in Italy until after it had been heard — and appreciated — in Paris, Cologne and Vienna.

If these accusations acted, in one way, as a stimulus, they also dampened Verdi's creative impulses, and his letters are full of his determination to stop composing. It is quite possible that if Alessandro Manzoni hadn't died on May 22, 1873, and if he hadn't been one of the few men whom Verdi worshiped, *Aida* would have been the composer's last major work.

But even before Verdi had finished the Manzoni *Messa da Requiem*, he was subjected to another irritation. In that fatal 1873, the ever-enterprising Teatro Comunale of Bologna was the scene of one of the freak events of Italian 19th-century operatic history. In the autumn of that year, a young man of twenty-one showed up at the theatre with the manuscript of an opera, *I goti* ("The Goths"), and — giving some money to the management — came to an agreement with them about its production. The unknown composer was named Stefano Gobatti, and his opera was soon to become a national *cause célèbre*, because the Teatro Comunale tried to go back on the bargain. As a local newspaper told the story:

"The population soon took the part of Gobatti, who seemed the victim of injustice and powerful hatreds. It was the talk of the town, and the sad story circulated: this young composer, who had come to Bologna after stripping himself of everything he had, with torn shoes, only the shirt on his back and a threadbare jacket of black corduroy, supporting hunger and hardships of every kind to collect the six thousand lire that the management had demanded, and now he was lost, without hope, on the street . . ."

Finally, at the very end of the season, *I goti* was staged, and the eminent Bolognese critic Enrico Panzacchi wrote: "We can register the triumph of *I goti*. I have written the word *triumph* because the dictionary does not give me a more effective word to describe the outcome of the evening. The *fifty-one* curtain calls the composer had are nothing compared with the rest . . . Old opera-goers can scarcely recall similar enthusiasm . . ."

The frenzied reception of *I goti* offered journalists another occasion for taking digs at Verdi, who unburdened

himself to his friends on the subject of Gobatti. The opera went the rounds of the Italian theatres, and when it came to Genoa, Verdi and his wife went to hear it. The composer's comment was summed up in these words: "the most monstrous musical abortion ever composed." And his wife, no doubt echoing Verdi's thoughts, wrote to a friend: "Don't speak to me of *I goti!* That is another disappointment and mortification. The success that its *partisans* wanted to make of that opera is a wicked deed and a collective lie. I had heard so much about it that I wanted to go to a performance. I almost had an attack of nerves and I left the theatre more than ever firm in my new belief: *not to believe in anything.*"

I goti vanished soon after its initial run. In 1875, Gobatti had a fiasco with an opera called *Luce*, and in 1881, an even worse failure — in Bologna, too — with *Cordelia*.

Another rising composer in those years was Amilcare Ponchielli, for whom Verdi had a bit more respect. In 1872, a revised version of his first opera, based on Manzoni's *I promessi sposi*, had a success at Milan's Teatro Dal Verme; but Verdi called it "a pastiche of two periods, in which the music is always older than the period in which it was written. Therefore, no *initiative*, no *individuality.*" Grudgingly, he admitted: "But it's an opera written by a man who knows music."

In 1874, Verdi conducted the first performances of his *Messa da Requiem* in Milan. The reception was enthusiastic, but not absolutely unclouded. Hans von Bülow, who was in Milan at the time, wrote a spiteful article for the *Allgemeine Zeitung*, which was promptly translated into Italian:

"The second event of the season," Bülow wrote, "will be the performance, tomorrow, of Verdi's *Requiem* in the church of San Marco, turned into a theatre, and directed — exceptionally — by the composer, Senator Verdi. With this Mass, the omnipotent architect of Italian artistic taste hopes to sweep away the final remains of Rossini's immortality, which gets in his way. His latest opera, in churchly dress, will be entrusted — after the fictional compliment to the poet's memory—for three evenings to world admiration, after which a troupe of tame soloists will journey to Paris, the esthetic Rome of the Italians. A quick, stolen glance at this new emanation of *Il trovatore* and *La traviata* has deprived

Beautiful antique Oriental seed pearl rope, a necklace with drops of sapphire beads and tassels of pearls with gold tops set in rubies and diamonds



HOUSE OF JADE

519 GRANT AVENUE *Philip Klein* ESTABLISHED 1895

The House of Jade's only San Francisco store



The singular champagne
for two

ALMADEN
California
BLANC DE BLANCS
Champagne

Produced and Bottled by
ALMADEN VINEYARDS - LOS GATOS, CALIFORNIA

Wherever in the world
you're going...
you'll enjoy your stay
better at one of the

3 Worlds of Holiday Inns



road-side
expressway

metropolitan
centers

exotic
resorts

Taittinger

Comtes de Champagne
Blanc de Blancs.

Incomparable.



FROM FRANCE.
BY KOBRAND



Arrigo Boito, to whom Verdi was once antagonistic, later collaborated with him on such masterpieces as "Otello" and "Falstaff"

us of any wish to attend this Festival."

Verdi's reaction, in a letter to Giulio Ricordi, was typical:

"To tell the truth, if these Germans are so insolent, the fault is chiefly our own. When they come to Italy, we so swell their natural vainglory with our raving, with our enthusiasm, with our unreasoning epithets, that they naturally must believe that we can't breathe or see the light unless they bring us their sun . . ."

All during this period, Verdi's letters indicate that he has no intention of writing another opera. In March, 1876, he wrote to his friend Arrivabene:

"What is this talk of my composing again? Listen, my dear Arrivabene, I don't want to make a pronouncement, but it is very unlikely that I will compose any more . . ."

And the musical events around him, in those days, hardly offered any encouragement. A few years later, the great success at La Scala was Massenet's *Roi de Lahore*. The French composer came to Milan for the event and was given a banquet attended by the mayor. One newspaper — which Verdi quotes in a letter, with grim satisfaction — said: "In the year 1879 a foreign composer came here and a dinner was given him with the Prefect and the Mayor. In 1872, a certain Verdi came in person to stage *Aida* and he wasn't even offered a glass of water..."

But there was, still, a strong pro-Verdi current, even among journalists. A few weeks after Massenet's Milanese reception, the critic Filippo Filippi wrote an article summing up the musical situation in Italy. After commenting on the prevalence of foreign operas in Italian theatres, he said: "we are surely not lacking in composers who could sustain with honor and good fortune this foreign competition, leaving aside our greatest star, Giuseppe Verdi, who shines alone and spreads his light throughout the world. We have many young composers of talent . . . and in some, such as Boito, the spark of genius has been struck..."

And he then expressed his hopes for the future: "Let us wish success for the new operas of Ponchielli, Boito, Marchetti, Gomes, let Verdi write at least one more, and Italy — while still taking cognizance of foreign works — will not need them to keep her theatre going, as at present."

In the summer of 1879, a national disaster brought Verdi back to Milan and back to the podium. After terrible floods had caused vast damage in Italy, Verdi agreed to conduct a benefit performance of the *Requiem*, for which Teresa Stolz and Maria Waldmann (the first mezzo-soprano of the Mass) came out of retirement. It was, expectably, a great occasion, and after the performance was over, the orchestra of La Scala, conducted by Faccio, gave Verdi a concert-serenade under his window at the Grand Hotel de Milan. Enchanted, the composer lingered in Milan longer than he had planned, and when he was back at his country house, he wrote: "It seems a dream that I was for twelve days in Milan and that, for a moment, I became an artist again . . ."

Prophetic words, for during those twelve days, the wily Giulio Ricordi arranged for Verdi to meet Boito and, according to a carefully-laid, pre-arranged plan, discuss the possibility of an *Otello* with a libretto by the younger composer-poet. After the meeting, Boito's past sins, his unfortunate poem *All'arte italiana* were forgotten. Faccio — Boito's childhood friend and fellow-rebel — had long since gained Verdi's admiration. Even the despised Gobatti had written the composer and the letter was received kindly. There was peace, too, in the Verdi household. Giuseppina Verdi had got over her jealousy and was now friendly with la Stolz, towards whom Verdi had now adopted a kind



Teresa Stolz, Verdi's supposed paramour during the period under discussion. "Did they or didn't they?" is a question that has never been satisfactorily answered.

of paternal, slightly joking attitude. In 1880, at a moving ceremony at La Scala, Verdi was made an honorary citizen of Milan, and on the afternoon of that day two new, small works of his — settings of the *Pater Noster* and the *Ave Maria* — were performed to universal praise. In 1881, his youthful *Ernani* was revived at La Scala and hailed. Its cast included Francesco Tamagno, the future Otello, and Victor Maurel, the future Iago and Falstaff.

And in that same 1881, his new collaboration with Boito, a revision of *Simon Boccanegra* — a kind of trial balloon for their *Otello*, already begun — was given at La Scala. Filippi's article in *La Perseveranza* began: "Triumph . . ." and went on to say: "The special quality of last night's success lies in its seriousness, in its durability, and the succeeding performances will prove it. The Scala audience did not bow down before an idol, it didn't applaud blindly; it applauded when the melodies fascinated it and the singular power of the music drama penetrated its heart. . ."

A few months later, despite the composer's grumbling, a statue of Verdi was placed in the foyer of La Scala, along with the statues of Rossini, Donizetti and Bellini. He had survived the decade of doubt and melancholy; he had found a new librettist and a new creative energy. The great, final phase of his life had begun. □

Mr. Weaver, a native of Virginia who has resided in Italy for many years, is a contributor to the pages of *High Fidelity*, *Opera News* and *Opera* (London) and is frequently heard on the Metropolitan Opera's Saturday broadcast intermission features. His article "Opera Then, or, The Pitfalls of Nostalgia" appeared in the April, 1969, edition of *Performing Arts*.

**THE
IRON HORSE
RESTAURANT**

. . . invites you to enjoy cocktails and a leisurely gourmet dinner before the theatre in the "Old San Francisco" tradition.



San Francisco's most sophisticated address
19 Maiden Lane
362-8133

FIAT

AUTO ITALIANA

727 Van Ness Avenue
San Francisco
Telephone 673-4896



Our best show may put you to sleep.

Curtain raiser: a velvet takeoff. Next, a magnificent First Class 8-course, 1200-mile "Royal Service" banquet a la "cart," with cocktails, wines and liqueurs. Then, relax and take a catnap. Two on the aisle? Call Delta or your Travel Agent.





A STAR IS BORN

When you choose
your gown
from an unbelievable
selection of
the most exquisite
imported and domestic
fabrics at Britex.
Four floors
and twenty-five highly
trained consultants
await you
to help you select
a fabric to make you
a shining star.

BRITEX
FABRICS
FABRICS
FABRICS
FABRICS

146 GEARY STREET, SAN FRANCISCO

THEATRE TALK

In a studio canteen, I always get better service when I am playing an emperor than when I am playing a member of the proletariat. — PETER USTINOV

Wit is like caviar; it should be savored in small elegant proportions, and not spread about like marmalade.

— NOEL COWARD

Let's face it, actors are paid more than they're worth. Producers are idiots for paying what we ask. — JAMES GARNER

Actors live in a cocoon of praise. They never meet the people who don't like them.

— ROBERT MORLEY

I was an actress before I entered television.

— DIANA RIGG

I will praise any man that will praise me.

— SHAKESPEARE

The lines of a showgirl's palm may foretell her future, but only the lines of her figure can make it come true.

— JULES PODELL

I'm temperamentally unsuited for films. I don't like the hours — far too early in the morning. At the time they want me for filming, I'm probably biting a fingernail or drinking my first cup of coffee, not in the least wanting to plunge straight into some love scene.

— PETER O'TOOLE

I'd rather play a wicked woman than any other part . . . Evil people may leave a bitter taste in your mouth, but you never forget them. And that's the aim of any actress — never to be forgotten.

— BETTE DAVIS

A play has two authors, the playwright and the actor.

— ERIC BENTLEY

I drink moderately. In fact, I keep a case of Moderately in my dressing room.

— DEAN MARTIN

I'm amazed at how many people imagine that anyone Cockney born can play a Cockney on the screen. Rubbish! That's like saying that anyone who's had a bath can be a plumber!

— MICHAEL CAINE

Other performers are dreaming about getting a star on their dressing room door. I'm still trying to get a door.

— HENNY YOUNGMAN

When an actor is bad, applause makes him worse.

— JULES RENARD

In summer, actors sit around and spend the money they didn't make in winter.

— HARRY HERSHFIELD

To play a character you have to go on on the first day and — bang! — you have to have it. You can't develop it slowly.

— ALAN ARKIN

The secret of playwriting can be given in two maxims: stick to the point and, whenever you can, cut.

— SOMERSET MAUGHAM

I'm often tempted to declare that the staging of even a greater number of bad plays might prove a boon; more good ones might turn up.

— HAROLD CLURMAN

At first I went into show business as a producer for the sole reason of meeting pretty girls.

— BILLY ROSE

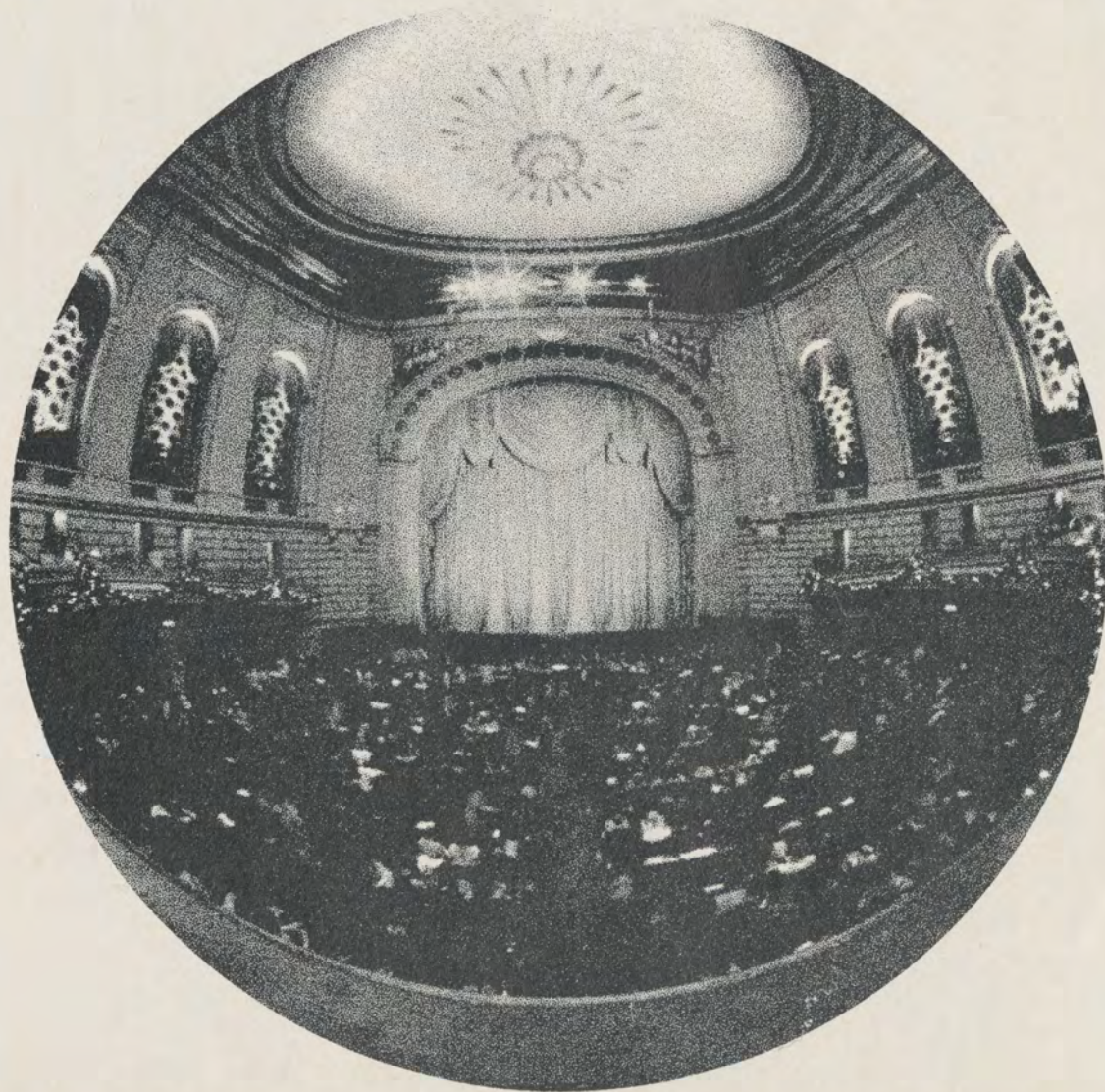
REPRINTED FROM THE NEW YORK AND LONDON EDITIONS OF PLAYBILL MAGAZINE.

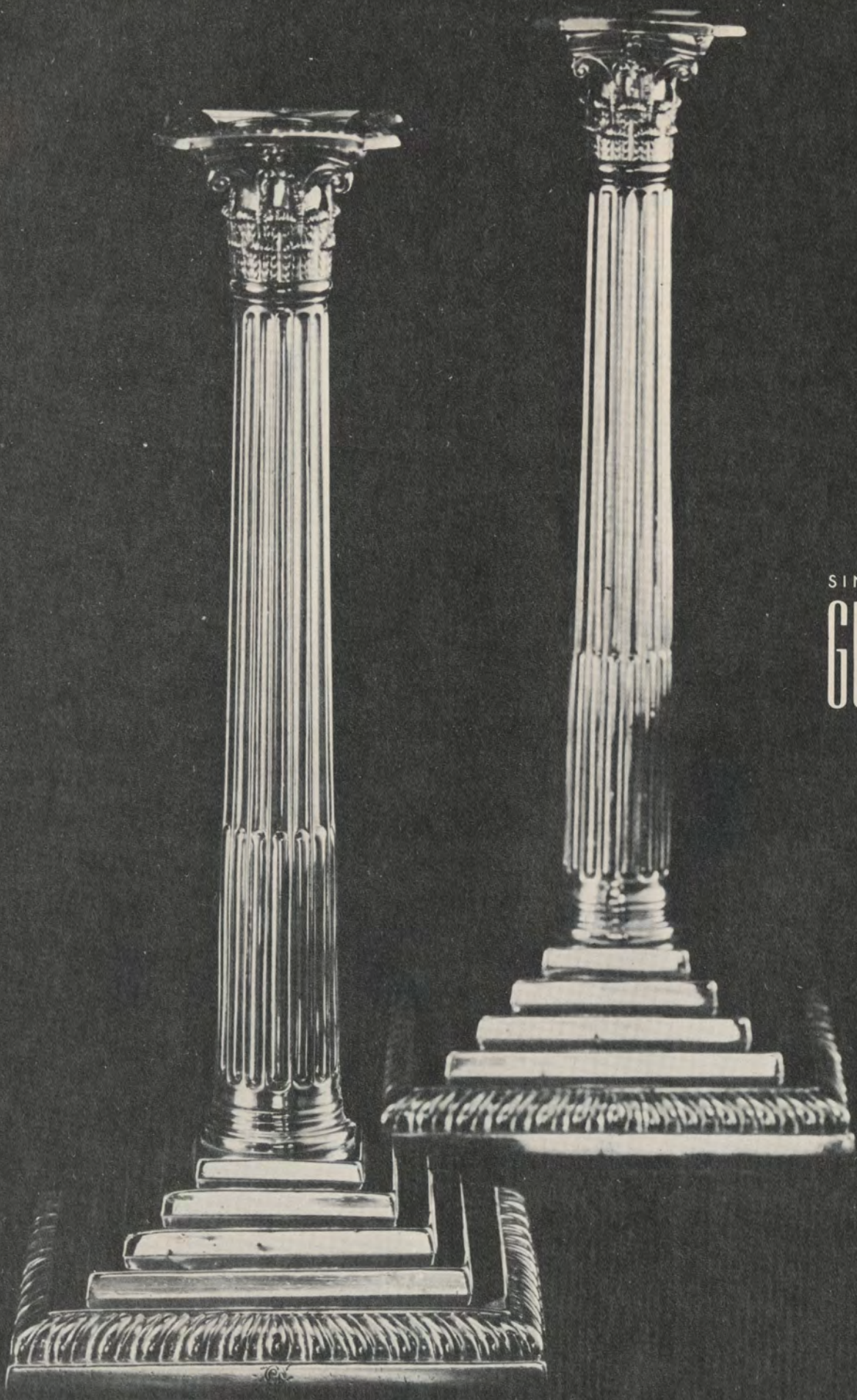
SAN FRANCISCO OPERA

Kurt Herbert Adler, *General Director*
Howard K. Skinner, *Manager*

FORTY-SEVENTH ANNUAL SEASON
Sept. 16 - November 30, 1969
WAR MEMORIAL OPERA HOUSE

BEETHOVEN	Fidelio
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
WAGNER	Götterdämmerung





SINCE 1861
GUMP'S

Corinthian candlesticks, London 1770; Maker: William Abdy; 12 $\frac{1}{2}$ " high.



KURT HERBERT ADLER
General Director



shreve's

SAN FRANCISCO OPERA

Officers

ROBERT WATT MILLER
Chairman of the Board

PRENTIS COBB HALE
President

ROBERT A. HORNBY
Assistant to the President

R. GWIN FOLLIS
RICHARD K. MILLER
Vice Presidents

MARCO F. HELLMAN
Treasurer

ROBERT C. HARRIS
Secretary

Board of Directors

MRS. JOSEPH L. ALIOTO
ERNEST ARBUCKLE
PHILIP S. BOONE
ARTHUR MERRILL BROWN, JR.
JOHN M. BRYAN
MRS. HARRY CAMP, JR.
EDWARD W. CARTER
MRS. MARQUIS CHILDS
RICHARD COOLEY
MRS. JOSEPH D. CUNEO
REID W. DENNIS
MRS. DEWEY DONNELL
MRS. LENNART G. ERICKSON
R. GWIN FOLLIS
EDWARD H. GAUER
ROBERT GERDES
GEORGE B. GILLSON
PRENTIS COBB HALE
RICHARD C. HAM
MRS. RICHARD C. HAM
MRS. LAWRENCE W. HARRIS
ROBERT C. HARRIS
MARCO F. HELLMAN
ROBERT A. HORNBY
MRS. THOMAS CARR HOWE
FRED G. HUDSON, M.D.
JAQUELIN H. HUME
EDWARD D. KEIL
CHARLES H. KENDRICK
ROGER D. LAPHAM, JR.
ROBERT C. LEEFELDT

MRS. DAVIES LEWIS
GEORGE S. LIVERMORE
MRS. CARL LIVINGSTON
MRS. DAN E. LONDON
JOHN A. McCONE
ROBERT A. MAGOWAN
WILLIAM C. MATTHEWS
JOHN METCALF
WILSON MEYER
AIME MICHAUD
OTTO N. MILLER
RICHARD K. MILLER
ROBERT WATT MILLER
ERNST OPHULS
RUDOLPH A. PETERSON
MRS. LOUIS A. PETRI
MRS. STANLEY POWELL
MRS. WILLIAM ROTH
A. E. SBARBORO
JAMES H. SCHWABACHER, JR.
MRS. LOUIS SLOSS
RALPH J. A. STERN
HENRY F. TRIONE
MRS. NION R. TUCKER
BROOKS WALKER, JR.
MRS. RICHARD C. WALKER
MRS. EDMOND C. WARD
WHITNEY WARREN
MRS. PAUL L. WATTIS
ALEJANDRO ZAFFARONI, Ph.D.
HAROLD L. ZELLERBACH

Administration

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

Staff

ANN FARRIS
Administrative Assistant

RICHARD RODZINSKI
Artistic Assistant

MATTHEW FARRUGGIO
Company Coordinator

HERBERT SCHOLDER
Promotion and Development

PATRICK BLAKE
Publicity Director

MARGARET NORTON
Publicity Associate

D. M. AZINOFF
Comptroller

EVELYN CROCKETT
Executive Assistant

JOHN OLSEN
Accountant

PETER BOTTO
Season Tickets

GEORGE URIBE
Box Office Treasurer

ARTHUR BENTLEY

OLIVIA BURTON

MURIEL COOK

BETTY CROUSE

PEGGY DUNLAP

MARILYN MERCUR

CARMA SCOTT

EUGENIA SHILAFF

VIKKI STANDING
Office Staff

CAROLYN MASON JONES

MARGARET NORTON

PETE PETERS

MARVIN ROTH

DENNIS GALLOWAY
Official Photographers

FOOTE, CONE & BELDING
Advertising Design

Eau de Lanvin



the toilet water that reflects the beauty of its perfume.

ARPEGE by Lanvin

SAN FRANCISCO OPERA

Company/1969

<i>Conductors</i>	Anton Coppola*, Sixten Ehrling*, Bohumil Gregor**, Charles Mackerras*, Giuseppe Patané, Jean Perisson, Gunther Schuller, Otmar Suitner**
<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
<i>Costumers</i>	Goldstein & Company
<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
<i>Production Coordinator</i>	John Priest
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Davis L. West
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan Van Perre
<i>Technical Assistant</i>	Anthony Straiges

TECHNICAL STAFF FOR WAR MEMORIAL OPERA HOUSE

<i>Master Carpenter</i>	Thomas Salyer
<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
 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 Bonisoli*
 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 Lagger**
 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
 roster subject to revision

*San Francisco Opera debut

**American debut

chintown's
most imitated
RESTAURANT



The ultimate
in Cantonese
cuisine and
dignified
Oriental decor



chintown, yukon 2-2388

Please don't
linger in
the lobby.

A friend is
waiting for you
in the bar.



Kentucky straight Bourbon whiskies. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Louisville & Frankfort, Ky.

SAN FRANCISCO OPERA

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 MacLaren
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
Robert Sullivan

Auxiliary Ballet

Suzanne Duckworth
Phoebe Meyers
Betty Ann Rapine
Alanna Reed

Carmela Sanders
Catherine Sim

Steffon Coviello
Jonathon Hugger

John MacDonald
Charles Perrier
Paul Ricci
Robert D. Sullivan
Geoffrey Thomas

*Also appearing in solo roles

Best continuing performance in a supporting role



When you're
looking for
certified
service

Look up to



UNION  n



It might as well be Spring.

That's how you feel in the autumn at Incline. And rightly so.

Because a leaf falling at Incline symbolizes the beginning of things. Ski wax and snowball fights and a sweeping view of Tahoe as you schuss down the mountain. And at Ski Incline there's fresh snow almost every winter's day, thanks to nature and our snow machine.

True, autumn isn't winter yet. It's too cold to water-ski, too warm

to snow ski. You have to content yourself with early morning walks in the woods and log fires in the evening and horseback riding through the Sierras. A little brisk tennis at the Raquet Club, golf beneath the pines, maybe an evening at The Chataux.

If you visit Incline just once, you'll never forget it. And if you build a mountain home and live here for years, you'll never get used to the beauty.

It's a vast natural amphitheater on

Tahoe's unspoiled North Shore. And our greatest responsibility is to keep it unspoiled. To see that whatever man adds to Incline is worthy of what was here to begin with.

Incline is invigorating activity and refreshing calm, wilderness and sophistication, four seasons a year.

An evergreen reminder of what nature and man can do for one another.



SAN FRANCISCO OPERA

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

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

trombones

John E. Meredith
Principal
Willard Spencer
John Bischof

tuba

Wesley Jacobs

timpani

Roland Kohloff

percussion

Lloyd Davis
Peggy Cunningham Luchesi

harp

Anne Adams
Marcella DeCray

librarian

Alma Haug

personnel manager

Thomas Heimberg

The Baldwin is the official piano of
the San Francisco Opera




First name for the martini

For more
martini pleasure—
call the martini
by its first name.



BEEFEATER®
FROM ENGLAND BY KOBRAND, NY • 94 PROOF
TRIPLE DISTILLED • 100% GRAIN NEUTRAL SPIRITS

Another fine product of Kayser  Roth



Want to put on a happy face?

Put on Supp-hose® Pantyhose.




She's just researched the chemical industry and picked one firm as a growth stock for her portfolio.

She can concentrate on the important things in life—because Bank of America is looking out for her interests. The investments held in trust for her receive constant attention from our professional analysts. And all recommendations for her portfolio are reviewed by a committee of top bank officers.

Looking after her investments is just one of our responsibilities. Our Trust Department experts take care of her real estate holdings, too. Later, we'll counsel with her about a college education, a new

car, and her monthly allowance. Until she comes of age, we'll meet our obligations in helping her make the right decisions.

This same blend of financial impartiality and personal interest is given to all our Trust clients. Could you benefit from it? Talk to your local Bank of America branch manager, or stop in at any of our District Trust Offices.

BANK OF AMERICA 
TRUST DEPARTMENT

BANK OF AMERICA NATIONAL TRUST AND SAVINGS ASSOCIATION • MEMBER F.D.I.C.

REPERTOIRE/1969 SEASON

Opening Night

Tuesday, September 16, 8:30

LA TRAVIATA (VERDI)

Pilou, Cervena, Nadler / Bonisolli, 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, Cervena, 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)

Same cast as October 18

(Continued on page 31)

Scandinavia goes straight to your heart.

SAS goes straight to Scandinavia.

Fly with us to the welcome that awaits you in Denmark, Norway, Sweden. SAS offers more direct flights to Scandinavia than anyone. And within Europe, SAS serves more cities than any other transatlantic or transpolar airline. For reservations see your travel agent, or call SAS.



Scandinavia—you'll love us for it.

SAS
SCANDINAVIAN AIRLINES

J&B
rare scotch

Pours More
Pleasure



J&B is a product of the two-centuries-old house of Justerini & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great.

PENNIES MORE IN COST
WORLDS APART IN QUALITY

86 Proof Blended Scotch Whisky • The Paddington Corp., N. Y. 20



If you pay the price of a Napa Valley wine, make sure you get one made from Napa Valley grapes.

That's right.

A wine can be bottled in one place, made in another, from grapes grown in a third.

And if one of those places happens to be Napa Valley, some people think they're getting a Napa Valley wine.

That's why Inglenook wines are "Estate Bottled."

Estate bottling guarantees that every last grape was grown in Inglenook's own vineyards.

That the entire wine making process took place in Inglenook's own winery.

That you're not getting anyone else's grapes.

The other guarantee you get is the

vintage date. It means that the wine is fully matured.

That it has been aged, racked and inspected until it's worthy of Inglenook's 89-year heritage.

The way to buy a great bottle of wine is to look for the words "Estate Bottled."

Right above the word "Inglenook."

REPERTOIRE/1969 SEASON

Wednesday, October 22, 8

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

AIDA (VERDI)

Same cast as October 18

Saturday, October 25, 8

THE MAGIC FLUTE (MOZART)

Same cast as October 22

Sunday, October 26, 1:30

GÖTTERDÄMMERUNG (WAGNER)

Last performance this season
Same cast as October 11

Tuesday, October 28, 8

THE MAGIC FLUTE (MOZART)

Same cast as October 22

Wednesday, October 29, 8

AIDA (VERDI)

Same cast as October 18

Friday, October 31, 8

THE MAGIC FLUTE (MOZART)

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

Saturday, November 1, 8

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

LA FORZA DEL DESTINO (VERDI)

Same cast as November 1

Wednesday, November 5, 8

LA CENERENTOLA (ROSSINI)

Berganza, Marks, Cervena / Bottazzo, Capecchi, Montarsolo, Grant
Conductor: Mackerras
Production: Ponnelle
Designer: Ponnelle, West

Friday, November 7, 8

LA FORZA DEL DESTINO (VERDI)

Same cast as November 1

Saturday, November 8, 8

LA CENERENTOLA (ROSSINI)

Same cast as November 5

Sunday, November 9, 2

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

LA FORZA DEL DESTINO (VERDI)

Last performance this season
Same cast as November 1

Friday, November 14, 8

PELLEAS ET MELISANDE (DEBUSSY)

Pilou, Lilova, Moser / Gui, Petri, Tozzi, Clark, Monk
Conductor: Perisson
Production: P. Hager
Designer: Skalicki, West

Saturday, November 15, 8

LA BOHEME (PUCCINI)

Amara, Moser / Spiess, Farrar, Monk, Berberian, Esparza, Gilbert, Nilsson, Lawrence, Harvey
Conductor: Perisson
Director: Farruggio
Designer: Jenkins

Sunday, November 16, 2

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

JENUFA (JÁNAČEK)

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

PELLEAS ET MELISANDE (DEBUSSY)

Last performance this season
Same cast as November 14

Tuesday, November 25, 8:30

JENUFA (JÁNAČEK)

Same cast as November 21

Wednesday, November 26, 8

AIDA (VERDI)

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

Friday, November 28, 8

LA BOHEME (PUCCINI)

Last performance this season
Same cast as November 15 except Kirsten instead of Amara

Saturday, November 29, 8

JENUFA (JÁNAČEK)

Last performance this season
Same cast as November 21

Sunday, November 30, 2

AIDA (VERDI)

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

AT THE CANNERY



The BEN JONSON

A LAWRY'S ASSOCIATED RESTAURANT

Enjoy hearty food and grog in the atmosphere and actual rooms of the 17th century.

Informal lunch in "The Mermaid" . . . Dinner in the Elizabethan Dining Rooms becomes an experience long remembered.

(415) 776-4433

After theatre...
after coffee enjoy

Bénédictine

La Grande Liqueur Française



86 proof

Think of it as opportunity money.



Let's say a sudden opportunity comes your way and you want to take advantage of it. Only problem is, your checking account balance isn't big enough to handle it.

That's where our Check Reserve Account comes in. It's an account that lets you write yourself a loan.

It works this way: once your application is approved, we set up

credit for you (up to \$5000). When you want to use any of this money, you just write one of your regular Crocker-Citizens checks. And the full amount of the check is automatically covered.

Wouldn't it be a good idea to see us soon for a Check Reserve application?

After all, if a bank isn't good

for helping you make the most of a good opportunity, what's it good for?

**Crocker-Citizens
is good for
extra-helpful
checking accounts**

Crocker-Citizens is good for everything.

WESTERN OPERA THEATER

The musical and dramatic excitement of opera you are enjoying tonight will travel throughout the West in the coming year with Western Opera Theater, the touring and educational subsidiary of the San Francisco Opera.

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 "Così 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.

WESTERN OPERA THEATER
War Memorial Opera House
San Francisco, California 94102
(415) 861-4074

WAR MEMORIAL OPERA HOUSE

(owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial)

TRUSTEES

Fred Campagnoli
President
Gregory A. Harrison
Vice President
Philip S. Boone
Richard P. Cooley
Mrs. Joseph D. Cuneo
George T. Davis
Prentis Cobb Hale

Sam K. Harrison
Moses Lasky
Wilson Meyer
Mrs. Madeleine H. Russell
Joseph J. Allen
Managing Director
Donald J. Michalske
*Executive Secretary and
Assistant Managing Director*

NO TAPE RECORDERS OR CAMERAS PERMITTED IN THEATRE

Libretti, opera calendars and opera glasses in foyer

Buffet service in basement promenade, dress circle and box tier on mezzanine floor during all performances

For lost and found information inquire at check room no. 3
John Galindo, head usher.

For further information call 621-6600, 9:00 - 4:00 p.m. Monday through Friday.

PATRONS ATTENTION PLEASE!

Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

DISTILLED, BOTTLED AND SEALED IN LONDON • 91.5 PROOF 100% GRAIN NEUTRAL SPIRITS • IMPORTED BY MOHR INTERNATIONAL LTD., N.Y.

Imported from England

Masquers
English
Vodka



For the unmistakable
vodka martini.



an IRISH coffee
IS AWAITING you
at the BUENA VISTA

a superb
resort
hotel in
the heart
of
Los Angeles!



In Los Angeles, only The Ambassador Hotel is nestled in 27 acres of superb landscaping. Only here will you find a resort hotel in the very center of Wilshire Center, the city's fashion and business heart.

We've just spent \$3-Million refurbishing this exquisite hotel. So you can be sure of modern convenience and service.

When you choose a hotel in Los Angeles, make The Ambassador your first resort.

The Ambassador

Home of the World-Famous COCOANUT GROVE

3400 Wilshire Blvd., Los Angeles, Calif.
(213) 387-7011 90005

CALL OR WRITE FOR RESERVATIONS
OR SEE YOUR TRAVEL AGENT



Cluny
Scotch...
good
show,
bottled
in
Scotland

Premium Quality Blended Scotch Whisky,

86.8 Proof—Scottish & Newcastle Importers Co., New York, N.Y.



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

VERDI

La Traviata

A DAZZLING NEW RECORDING

PILAR LORENGAR GIACOMO ARAGALL DIETRICH FISCHER-DIESKAU

LORIN MAAZEL DEUTSCHE OPER, BERLIN

Maazel's spectacular Berlin production recorded with
vivid performance-like realism and a brilliant cast on two LPs

OSA-1279



Available at all Bay Area stores including:

Discount Records — San Francisco, Berkeley, Menlo Park, San Jose

Sea of Records — San Francisco

Sherman Clay — San Francisco

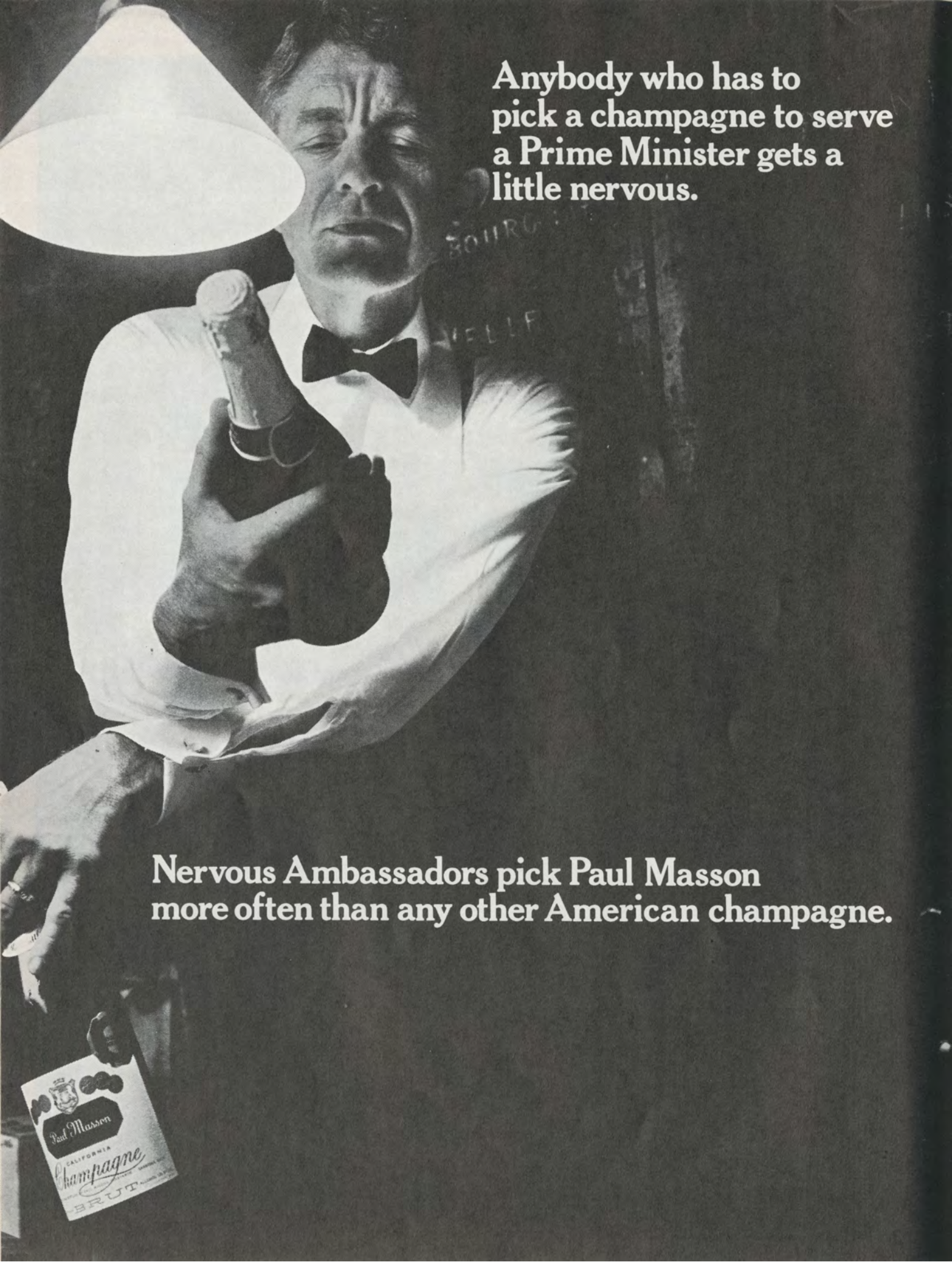
Music Box — San Francisco

Town & Country Music Centers — Palo Alto, San Mateo

LONDON
RECORDS[®]

The Royal Family of Opera

Photo: Harry Croner



Anybody who has to
pick a champagne to serve
a Prime Minister gets a
little nervous.

Nervous Ambassadors pick Paul Masson
more often than any other American champagne.



FRIDAY EVENING, SEPTEMBER 19, 1969, AT 8:00
WEDNESDAY EVENING, SEPTEMBER 24, 1969 AT 8:00
SUNDAY AFTERNOON, SEPTEMBER 28, 1969, AT 2:00
SATURDAY EVENING, OCTOBER 4, 1969, AT 8:00

NEW PRODUCTION

LA TRAVIATA

(IN ITALIAN)

Conductor
GIUSEPPE PATANE

Production
AUGUST EVERDING

Designers
TONI BUSINGER
DAVIS L. WEST

Chorus director
ALDO DANIELI

Choreographer
NELLE FISHER

Costumes designed by
TONI BUSINGER

Executed by
GOLDSTEIN & CO.

Opera in four acts by
GIUSEPPE VERDI

Text by
FRANCESCO MARIA PIAVE

<i>Violetta Valery</i>	JEANNETTE PILOU
<i>Doctor Grenvil</i>	RICHARD J. CLARK
<i>Marquis d'Obigny</i>	ALAN GILBERT
<i>Flora</i>	SONA CERVENA
<i>Baron Douphol</i>	ELFEGO ESPARZA
<i>Gastone</i>	NORMAN PAIGE
<i>Alfredo Germont</i>	FRANCO BONISOLLI
<i>Annina</i>	SHEILA NADLER
<i>Giuseppe</i>	RAYMOND NILSSON
<i>Giorgio Germont</i>	INGVAR WIXELL
<i>Majordomo</i>	WINTHER ANDERSEN
<i>Friends of Violetta and Flora</i>	
<i>Solo Dancers</i>	WILLIAM JOHNSON JUDANNA LYNN
<i>Corps de ballet</i>	

THE ACTION TAKES PLACE IN PARIS AND ENVIRONS IN THE
MID-NINETEENTH CENTURY.

ACT I VIOLETTA'S HOUSE

ACT II A VILLA NEAR PARIS

ACT III FLORA'S HOUSE

ACT IV A RENTED ROOM IN PARIS

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress

Performance length approximately three hours

WE GRATEFULLY ACKNOWLEDGE THE GENEROUS DONATION BY THE CHARLES E. MERRILL TRUST TOWARD THIS NEW PRODUCTION OF "LA TRAVIATA".

EXPERIENCE
1970!

SAN
FRANCISCO
OPERA
CALENDAR
1970

64 PAGES
\$3.50

The Story of "La Traviata"

ACT I

At a party in the salon of Violetta's house in Paris, Alfredo, who has come with friends, is introduced to the hostess whose charm and beauty have enchanted him. As the evening progresses, the guests withdraw into an adjoining room to dance. Violetta, suffering from the early stages of consumption, is seized by a severe coughing spell and remains behind. Alfredo stays with her, expressing first his concern and then his love, which deeply affects Violetta. After the guests have left, she reflects on this new love that has entered her life and is torn by its impact on her.

ACT II

Violetta has forsaken her former life and friends and is living happily with Alfredo in a small country house near Paris. Alfredo is upset when he learns from Annina that Violetta has been selling her jewelry to help pay their expenses and goes to Paris to get some money with which to repay her. Germont, Alfredo's father, arrives to persuade Violetta that she must abandon Alfredo if she truly loves him. Their liaison is not only damaging his son's career but has also jeopardized his daughter's forthcoming marriage. Left alone, Violetta writes a note of farewell to Alfredo, but her lover returns before she has finished. She hides the letter and conceals her true feelings from him. Alfredo tells her that he has heard that his father is coming to visit them, and on the pretext that the two men should be left alone, Violetta leaves. She sends the letter back to Alfredo by messenger. When Germont returns, he finds his son in despair and vainly tries to console him without revealing his part in Violetta's departure.

ACT III

Alfredo returns to Paris in search of Violetta and finds her with her new companion, Baron Douphol, at a ball given by Violetta's friend, Flora. Alfredo, who has been winning heavily at the gambling table, challenges Douphol to a game and adds still further to his winnings. Soon the guests go to supper and Violetta, desperately fearing a duel between the two men, begs Alfredo to leave the party. He bitterly accuses her of faithlessness, which, remembering her promise to Germont, she does not deny. Alfredo calls the guests back and denounces her before them all, throwing his winnings at her feet and proclaiming his debt to her paid in full. Germont, looking for his son, arrives in time to witness this scene. He alone is aware of the tragic background of what has happened but for the sake of his son and daughter, cannot reveal it.

ACT IV

Violetta has been confined to bed by the ravages of consumption and, despite her doctor's reassurances, knows she has only a short time to live. She is cheered by a letter of apology from Germont, who hopes to undo the damage he has done and writes that Alfredo is returning to ask her forgiveness. But Violetta fears it will be too late. Alfredo rushes in and in the joy of reunion, they plan to leave Paris for the country. Her recovery is only temporary however, and as Germont and the doctor arrive, Violetta dies in Alfredo's arms.

Verdi's "La Traviata"

by John Rockwell

It is impossible, today, for a production of *La Traviata* to recapture the shock value of the original. Verdi's opera, and the novel and play of Alexander Dumas, *filis*, upon which it is based, was the 1850's equivalent of Wilde and Strauss' *Salome*, or of *Oh! Calcutta!* today.

La Traviata is "middle period" Verdi, immediately following *Rigoletto* and *Il Trovatore* in the sequence of his works. The opera was first performed in Venice in March of 1853, although it was not until a revival in the same city in May of 1854, with superior singers, that it was successful. It was from this second production that its triumphal progression to every operatic stage of the world began. At first it was, really, more of a *succès de scandale*, and it was only gradually that the work attained its present reputation as a classic.

Today, in fact, the scandals of yesteryear seem pretty tame. In *La Traviata* we have a courtesan on the stage. She is seen in her sinful surroundings, she falls for a young man from the country, she is forced to give him up. No doubt, the key scene for an audience of the opera in the 1850's came when Violetta is confronted by her lover's father, and *herself* recognizes the "impossibility" of continuing her love affair. Today this all seems rather hard to believe. Were it not for Verdi's obviously sympathetic music it would be almost irresistible today not to treat Germont *pere*, at least in his opening scene, as an insufferable prig, insensitive and overbearing. But Dumas, Piave (the librettist) and Verdi clearly meant us to see him as an honest and reasonable representative of the established moral and social order. He is "wrong", but he is well-mean-

ing and he is no doubt correct that Alfredo's love affair, no matter how sincere and in itself honorable, would compromise his daughter's marriage.

Unfortunately—at least from the point of view of our empathizing with the *Traviata* drama — times have changed. Even several decades ago Verdi's British biographer, Francis Toye, could remark that "doubtless a certain section of society nowadays would rather welcome her as an interesting addition to the family." Of course society as a whole, today, has not been "liberated" in any ultimate sense. But a contemporary American audience, infused as it must be with egalitarian ideals and a liberalism which tends to absolve individual guilt and to shift the blame, if any, to the environment, would be unlikely to reject Violetta quite so quickly. If Spencer Tracy and Katharine Hepburn can get over the shock of Sidney Poitier coming to dinner, then surely Germont *pere* could accept an obviously nearly moribund tubercular courtesan.

The drama of *La Traviata* is anachronistic in another way. In the nineteenth century, from the English romantics to Thomas Mann's *Magic Mountain*, tuberculosis was the fashionable disease. The mystique of the consumptive, and especially the consumptive heroine, exerted a seemingly irresistible fascination for the literature audiences of the period. Today—particularly if the soprano isn't too hefty—we feel vaguely sorry that that nice girl Violetta has to get sick and die, coughing discreetly between the phrases of her arias. But we can never recapture the romantic fascination with the ghostly beauty of the consumptive, given to feverish exultations and, it was said, to a strange,

and fatal, susceptibility to the spiritual, the occult, and the erotic. (Every age has its mystic sickness: the grim horror of cancer, when seen against the frenzied agony of the middle ages' bubonic plague or the diseased ethereality of tuberculosis, tells us something rather unpleasant about our own time.)

All of this would make little difference—and does make little difference—to those who don't care much for the drama in opera. In a work like *Il Trovatore*, where the problems of believability and dramatic causation in the libretto approach the absurd, it is perhaps best to play the thing for nothing more than stylistically eclectic spectacle and gorgeous vocalism. And *La Traviata*, too, is most often seen today, especially in this country, as a mindless star-vehicle, with physically inappropriate singers, clumsy and ill-conceived choral movement, sloppy musical preparation, thoughtless set and costume design, extraneous ballet, and worst of all, non-existent staging, the principals moving about with only their none-to-reliable common sense and dim memories of past (and similar) *Traviata* productions to guide them.

But opera is an art form which works best as a fusion of drama and music: *dramma per musica*. *La Traviata* still retains the core of viable drama, and any production which succeeds in revealing that core will move us more than one which does not. If—as it in fact often does—the opera can still make an effect in the typical sloppy production, it is a tribute to the primordial appeal of melodrama and to the beauty and

(Continued next page)

SAN FRANCISCO OPERA

ACTION

MRS. GEORGE DICKSON CLARK, JR.

MRS. LENNART G. ERICKSON

Chairmen Emeritus

MRS. JAMES E. HOWELL

General Chairman

MRS. HARRY CAMP, JR.

Public Relations

MRS. REUBEN STUTCH

Secretary

MRS. BALDHARD G. FALK

Distribution

AREA CHAPTERS

MRS. DAVID WISNOM

MRS. ROBERT HILL

North Peninsula

MRS. ROBERT VAN VLECK ANDERSON

South Peninsula

MRS. EDMOND C. WARD

Marin

MRS. BERNICE DUNN

Napa

MRS. DEWEY DONNELL

Sonoma

MRS. JOHN LOH

Pacifica

MRS. THIERRY THYS

MRS. GEORGE PACINI

MRS. THOMAS PEAKE

East Bay

Opera House Museum

Open free-of-charge during all performances in the south foyer, box level. A completely new exhibit of photographs, costumes, scenic designs, programs and other memorabilia connected with opera in San Francisco both past and present.

The collection includes material in the possession of the San Francisco Opera and on loan from the California Historical Society, the Society of California Pioneers and private individuals. It has been prepared for exhibition through the cooperation of the display department of Joseph Magnin's under the supervision of David Crocker.

The Museum is sponsored by the Board of Trustees of the War Memorial, with Ralph J. A. Stern as curator. Mrs. Madeleine Haas Russell also represents the Board. Donations of interesting and valuable historical material are gratefully received. Persons wishing to contribute items should contact Herbert Scholder at 861-4008.

aptness of Verdi's music. But the real dramatic appeal of the piece, now, centers about the character of the heroine. What has happened to the *Traviata* drama is that, for us, it has become internalized. Instead of the outward dilemmas of Love vs. Morality, Pleasure vs. Duty, these tensions remain, but they serve now to enrich the psychological complexity of Violetta's character.

Any work of art, in order to survive shifts of fashion from generation to generation, must be able to appeal on a variety of complementary levels. Shakespeare fell from popular and critical fashion in the sixteenth century, but he has been esteemed through all the tortured shifts of style and taste from early in the romantic period of today. He has appealed as heroic drama, as stylistically exquisite poetry, as psychological realism. To each age, to each successive fashion, he has had something to offer.

La Traviata retains its viability as drama today because, although we can no longer empathize with its outer dilemmas, we can still see them as internal tensions. We are, today, infinitely more "liberated" than one hundred years ago. Guilt is no longer very fashionable, and the stern morality of the past is downright scorned. But as the outer bonds slip off, the inner strictures become stronger. Every person, be he puritan or libertine, has his inner limits, limits beyond which he will not go. If the outer, societally established codes are vague, the inner demands can become all the more severe.

The most fascinating scene in *La Traviata* for modern audiences—apart from its musical brilliance—is Violetta's at the end of the first act. It is here that her ideal of love as hedonistic freedom, her pursuit of love as pleasure, are juxtaposed against and overcome by love as responsibility.

Violetta (unlike her apparently genuinely amoral and coldly passionate prototype, Marie Duplessis) has never been entirely comfortable with her life as a courtesan. She has enjoyed it, regrets leaving it for Alfredo, misses her friends while in the coun-

try, but is never at any time entirely free from a kind of atavistic guilt. Presumably during her illness which immediately precedes the opening of *La Traviata* she has had time, à la Thomas Mann, to fantasize about true love. Thus she is ripe for Alfredo, and for a guilt-ridden return to childhood codes. What is, still, viable in Dumas' play—and thus in Piave's faithful libretto—is the telling picture of Violetta, of her emotional, passionate oscillations between joy and tragedy, love and self-hatred, pleasure and duty. It's real.

Yet it hasn't been quite real enough to save the novel or the play, Verdi's music has immortalized *La Traviata* not simply because it is pretty, or dramatically effective—not in spite of a dated libretto. Music in opera works like the id in a Freudian model of the psyche. While the ego—the words and the drama—alert us to the *idea* of the play, it is the music which more than anything else infuses these ideas with palpable emotional veracity.

Verdi's music is not only in itself "beautiful", but it is dramatic in the strongest sense of the word, in that it fills out Violetta's character in the most convincing and moving way. Perhaps Verdi himself, intuitively as an artist, knew from the very beginning what would last in the *Traviata* drama. For there is no doubt that the greatest music in the score is Violetta's music, the music which depicts her relationship to Alfredo and to the partying in Paris, and above all that which portrays her own inner struggles. Conversely in the confrontations between the heroine and the outwardly-personified moral order—between Violetta and Germont *pere*, or between Violetta and Alfredo and Flora's and in the subsequent ensemble—the music loses that last degree of conviction, and falls back upon stock formulae. It is still beautiful, but it is *melodramma per musica*.

For us, today, the story of *La Traviata* may indeed seem like flatulent melodrama. But there is an inner drama, and it was Verdi's genius to transform that central reality into art.

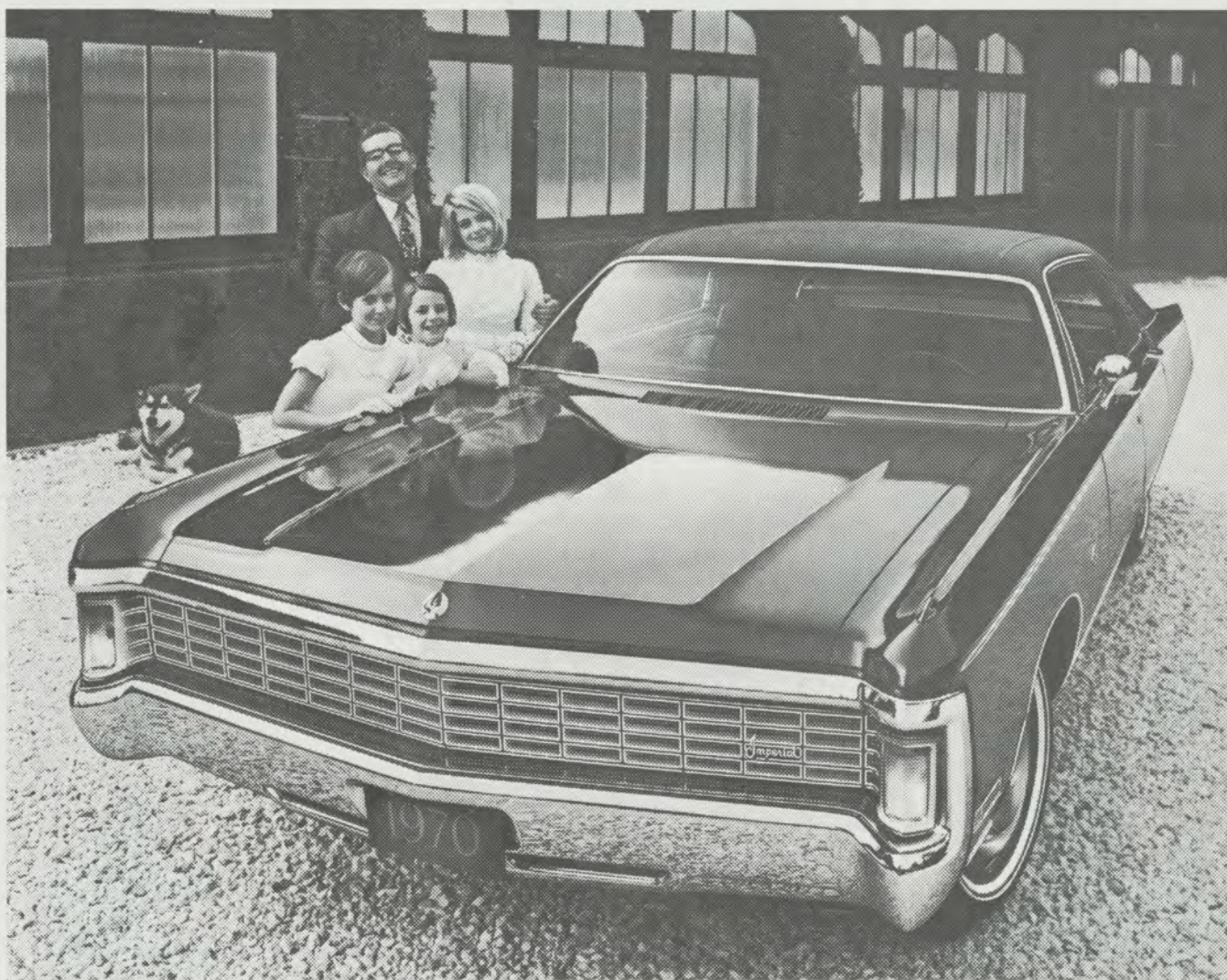
Roberts  Gaffney

272 Post Street



From our Fabulous Collection of One-of-a-Kind Furs for the Individual Woman.

Announcing the 1970 Imperial. The new choice.



Imperial LeBaron Four-Door Hardtop

That the 1970 Imperial is the longest American luxury car is simply proven by measurement. Being the largest luxury car

value is harder to prove. The new Imperial is the sum of a huge 440 4-bbl. V8 engine, torsion-bar suspension, Sound Isolation System, spaciousness

and reputation. Driving it will tell you more. The choice awaits you now. At your Imperial Dealer's.

AUTHORIZED DEALERS  **CHRYSLER**
MOTORS CORPORATION

Make your choice here.

SPECIAL EVENTS

Opera Previews

Presented by the Junior League
of San Francisco, Inc.

September 12
LA TRAVIATA
Speaker: Alexander Fried

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

THE SAN FRANCISCO
OPERA GUILD
PRESENTS

FOL DE ROL BALL
A SPACE ODYSSEY

Thursday, October 23, 1969
Civic Auditorium — 9 p.m.

Seats from \$2.00 to \$6.00 available
Sherman Clay and Opera Box Offices

TINTA CREAM PORT

A rare dessert wine
from the cellars of
The Christian Brothers



The delicate Tinta Madeira grape is used in the most famed wines of Portugal but it is not widely planted in California. The area around where we make our sweet wines is one of the few spots where the Tinta Madeira is grown.



About nine years ago, we began to set aside some of the wines from the Tinta Madeira grapes to create a unique California Port.



Since then, I have personally supervised its progress—giving each lot its own number. The long years in oak casks have been kind to the wine, bestowing on it an exquisite mellowness. The first bottling is now ready. We have given it the name Tinta Cream Port. The cask number is on each bottle.



I believe you will find Tinta Cream a true classic Port of character and distinction; a wine with the finesse that can come only with long aging. It is deep red in color; creamy smooth, luscious, yet not too sweet; a wine to be sipped at the end of a meal with fruits, cheeses or cake, or to be opened when your best friends drop in.



Tinta Cream Port will only be available in limited amounts. It is priced about \$3.00 a bottle. Should your wine merchant fail to have it, you may write to me personally.

Brother Timothy F.S.C.

Brother Timothy, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California

Worldwide Distributors: Fromm and Sichel, Inc.,
San Francisco, California

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 Ebert 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*. Boniselli 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.



If she's
tenderly,
tantalizingly
flushed
like a woman
who has
just been
told she's
all woman . . .

and
if her lips
are the
rapturous
color
of a
five-minute
kiss . . .

then she's
probably
wearing new
Autumnglints
transparent
Gel-Rouge
and
Lipglints
color-matched
in Indian Orange,
Pinkberries,
Plumgranate,
Peppertint
by

Germaine Monteil

PHOTOGRAPH BY NORMAN NISHIMURA



TANZANIA TO TIFFANY'S

Nature yields a new gem stone to the world.
 Tanzanite, named by Tiffany for the country of origin,
 the loveliest blue gem stone discovered in over 2,000 years.

TIFFANY & Co.
 SAN FRANCISCO 252 GRANT AVENUE

DEBUTS



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

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



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

GRAND

GRAND

OPENING

The new Schneider Bros. is open. The finest, largest furrier in the West. An entire floor at 251 Post Street filled with new fur fashions. Plus—a very special place for the great young look. Coat prices from \$600—all good values because they carry The name.



Schneider Bros.

TWO FIFTY ONE POST STREET

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.

Fourth Annual

GRAND OPERA TOUR OF EUROPE



For the First Time

Including EASTERN EUROPE
And choice of two departures
April 25 and October 21, 1970

You are cordially invited to join us for performances in:

- LONDON
- PRAGUE
- BUDAPEST
- MOSCOW
- LENINGRAD
- VIENNA

You will also view May Day and October Revolution parades in Moscow. City sight-seeing in Eastern Europe, Lipizzaner horses in Vienna, etc.

\$1,295.00* FROM SAN FRANCISCO

*Based on GIT fare requiring 15 persons traveling together.



Lufthansa
German Airlines

LUFTHANSA GERMAN AIRLINES
291 GEARY STREET
SAN FRANCISCO, CALIF. 94102

GENTLEMEN:
PLEASE SEND ME FURTHER INFORMATION ON YOUR GRAND OPERA TOUR OF EUROPE.

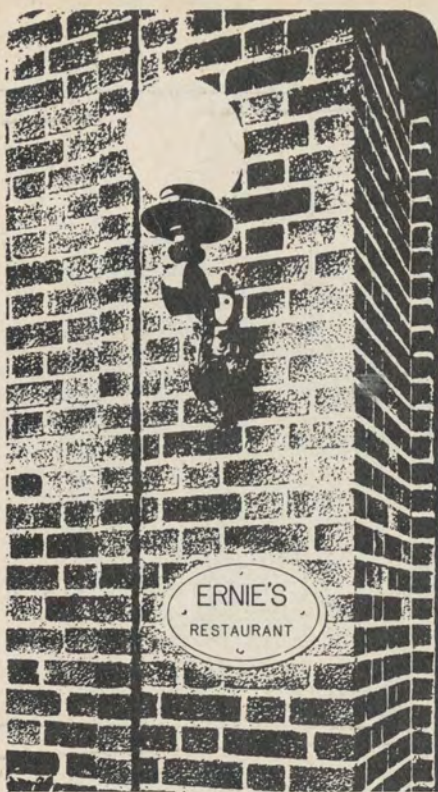
MR. MRS. MISS

NAME _____

ADDRESS _____

CITY _____ STATE _____

PHONE _____



ELEGANT DINING
San Francisco • 397-5969



For a client-pleasing business lunch
Try lobster tails and Tonga Punch;
Business and pleasure neatly mix
Polynesian style at...

TRADER VIC'S.

20 COSMO PLACE • 776-2232

DEBUTS



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.



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 Abigail 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 Friends. 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.

Announcing the first altogether new Lincoln Continental in nearly a decade.

For 1970, America's most distinguished motorcar introduces a new measure of room and luxury. The new Lincoln Continental is unusual among luxury cars; the rear seat is as roomy as the front seat. The ride is smoother and more substantial because the wheelbase is longer and the stance is wider. Power front disc brakes are standard. And you may wish to consider Sure-Track, the remarkable new

computer-controlled anti-skid braking system. Flow-Thru, a new ventilation system, circulates fresh air through the car even with the windows closed. Yet for all its advances, Lincoln retains the uniquely individual qualities that have always distinguished Lincoln Continental from all other luxury cars. For 1970, the altogether new Lincoln Continental is, as always, every inch a Continental.

WR/LMD



LINCOLN · MERCURY



**If you can taste the
difference, spend the
extra seven bucks.**



Eighty Proof: Lejon Champagne Cellars, San Francisco

SAN FRANCISCO OPERA GUILD

Executive Committee

MRS. EDWARD GRIFFITH *Chairman*
MRS. ALAN H. NICHOLS *First Vice-Chairman*
MRS. DONALD FISHER *Second Vice-Chairman*
MRS. W. ROBERT PHILLIPS *Secretary*
MRS. FREDERICK O. KOENIG *Treasurer*
MRS. PAUL W. McCOMISH *Liaison*

Members-at-large

MRS. BARNABY CONRAD
MRS. JOHN J. GARDINER, JR.
MRS. RICHARD C. HAM
MRS. ROBERT C. HARRIS
MRS. JOHN S. LOGAN
MRS. ANDREW W. SIMPSON, III

Opera Guild Student Matinees

Friday, November 7, at 1:30
Wednesday, November 12, at 1:30
Wednesday, November 19, at 1:30
Monday, November 24, at 1:30
Tuesday, November 25, at 1:30

THE ELIXIR OF LOVE (in English) Donizetti

MARGOT MOSER STUART BURROWS ALLAN MONK
ELFEGO ESPARZA SHIGEMI MATSUMOTO

Chorus Corps de ballet

Conductor STEFAN MINDE

Director LOTFI MANSOURI

Staging FABRIZIO MELANO

Chorus Director ALDO DANIELI

Designer (Sets and Costumes) ROBERT DARLING

Choreographer NELLE FISHER

TICKET INFORMATION

San Francisco Opera — Symphony Box Offices

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, 626-8345
10 a.m. to 6 p.m. on non-performance weekdays;
10 a.m. to performance time on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for the remainder of the season may be purchased at this time.

SHERMAN CLAY & CO.: Kearny at Sutter, 397-0717
9:30 a.m. to 5:30 p.m. weekdays and Saturdays

DAHL'S

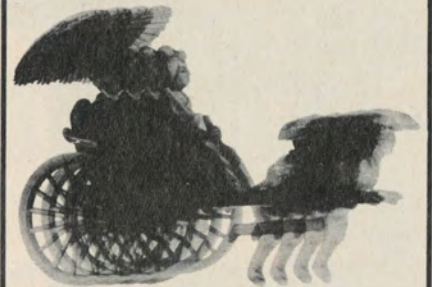


DAHL'S



DAHL'S

instead of a museum
for fine international
objects of art visit
279 o'farrell
san francisco
353-A grand
oakland



We have parking for 800 cars
or 1600 rickshaws

We also have Sumo Flips,
Karate Chops, Sumurai
Groggs and a Japanese res-
taurant that specializes in
Kansas City steaks. Not to
mention lots of live music
and entertainment you can
enjoy with your shoes off.
All of which means that
The Miyako, San Fran-
cisco's newest hotel — lo-
cated in the Japanese Cul-
tural and Trade Center, is
a nice place for an unusual
evening. Next time you're
looking for an unusual eve-
ning, come on out.

MIYAKO HOTEL
Post and Laguna, San Francisco
WESTERN INTERNATIONAL HOTELS
Telephone: 922-3200
Owned by Kintetsu Enterprises Co. of America.

SAN FRANCISCO OPERA FUND DRIVE

The generosity of the major contributors to the 1968/69 Fund Drive, listed below, is sincerely appreciated. Space does not allow us to list the many hundreds of persons whose contributions were less than \$500.00. Without their assistance grand opera as we know it in San Francisco could not continue.

\$5,000 and Over — Patron

The Adolph's Foundation
Mrs. Walter H. Bentley
The Bothin Helping Fund
Mr.* & Mrs. Starr Bruce
Crown Zellerbach Foundation
Edward H. Gauer
Lauder Greenway
Prentis Cobb Hale
Mrs. Lucie King Harris
Mr. & Mrs. Marco F. Hellman
Jay Holmes
Marion Huntington
The Irvine Foundation
The William G. Irwin Charity Foundation
Mr. and Mrs. Edgar F. Kaiser
Mr. & Mrs. Robert Watt Miller
Robert M. Moore
The Roscoe & Margaret Oakes Foundation
Pacific Gas & Electric Co.
Spelman Prentice
Retail Dry Good Association of San Francisco
San Francisco Clearing House Association
Standard Oil Company
Whitney Warren
Alejandro Zaffaroni, Ph.D.

\$1,000 to \$4,999 — Benefactor

San Francisco Opera ACTION
(South Peninsula Chapter)
Ampex Foundation
Mrs. G. Grace Benoist
Arnhold & S. Bleichroeder, Inc.
Bechtel Foundation
Mr. & Mrs. K. K. Bechtel
Mr. & Mrs. Joseph Blumenfeld
Blyth & Co., Inc.
Mr. & Mrs. John M. Bryan
Carleton F. Bryan
Mrs. Edith E. Bundy
*Mrs. George T. Cameron
Mrs. Henry Cartan
Coldwell, Banker & Co.
Consolidated Freightways Foundation
Malcolm Cravens Foundation
Ralph K. Davies
Del Monte Fremont Foundation
Reid W. Dennis
Di Giorgio Corporation
Mr. and Mrs. Dewey Donnell
Mr. & Mrs. Lennart G. Erickson
Fibreboard Foundation
Mr. & Mrs. Charles D. Field
Mrs. Herbert Fleishhacker, Jr.
Mortimer Fleishhacker, Jr.
Foremost - McKesson Foundation
The Fund American Foundation
Mr. & Mrs. Walter A. Haas
Newton J. Hale
Mr. & Mrs. Richard C. Ham
Mrs. Edward T. Harrison
Mrs. Lawrence W. Harris

Mr. & Mrs. Harry Hastings
Hearst Foundation
Mrs. Edward H. Heller
I. W. Hellman
Mrs. Griffith Henshaw
Jerome Hill
Mr. & Mrs. Robert A. Hornby
Mr. & Mrs. Jack H. How
Jaquelin H. Hume
Walter S. Johnson
Mrs. Emma Eccles Jones
Kaiser Industries Corp.
Charles Kendrick
Mr. & Mrs. Daniel E. Koshland
Mrs. Jesse Koshland
Dr. Mary H. Layman
Mrs. Claude Lazard
Levi Strauss Foundation
Edmund W. Littlefield
Mrs. John M. Logan
Mrs. Merl McHenry
McKinsey & Co., Inc.
Cyril Magnin
Mr. & Mrs. Robert A. Magowan
Marsh & McLennan, Inc. of Calif.
Mr. & Mrs. John R. Metcalf
Mr. & Mrs. Kenneth Monteagle
Morrison, Foerster, Holloway, Clinton
& Clark
Mr. & Mrs. Peter Morrison
Mrs. Dorothy Spreckels Munn
The Pacific Telephone & Telegraph Co.
Pacific Lighting Corporation
Mr. & Mrs. Louis A. Petri
Mrs. Stanley Powell
Mr. & Mrs. Cornelius Rathborne, III
James D. Robertson
Mrs. Madeleine H. Russell
Alfred B. Saroni, Jr.
Mr. & Mrs. Alfred E. Sbarboro
Mrs. Robert H. Scanlon
James H. Schwabacher, Jr.
Mrs. James H. Schwabacher
Shell Companies Foundation
The Stauffer Chemical Co. Foundation
*Tallant Tubbs
Transamerica Corporation
Henry F. Trione
Union Oil Co. of California Foundation
United States Steel Foundation, Inc.
Utah Construction & Mining Co.
T. B. Walker Foundation Inc.
Mr. & Mrs. Paul L. Wattis
Rev. & Mrs. John J. Weaver
Mrs. Mae M. Whitaker
Mr.* & Mrs. Dean Witter
Mrs. J. D. Zellerbach
The Zellerbach Family Fund
Harold & Doris Zellerbach Fund

\$500.00 to \$999.00 — Donor

American Potato Company
Basic Vegetable Products, Inc.
Alfred X. Baxter



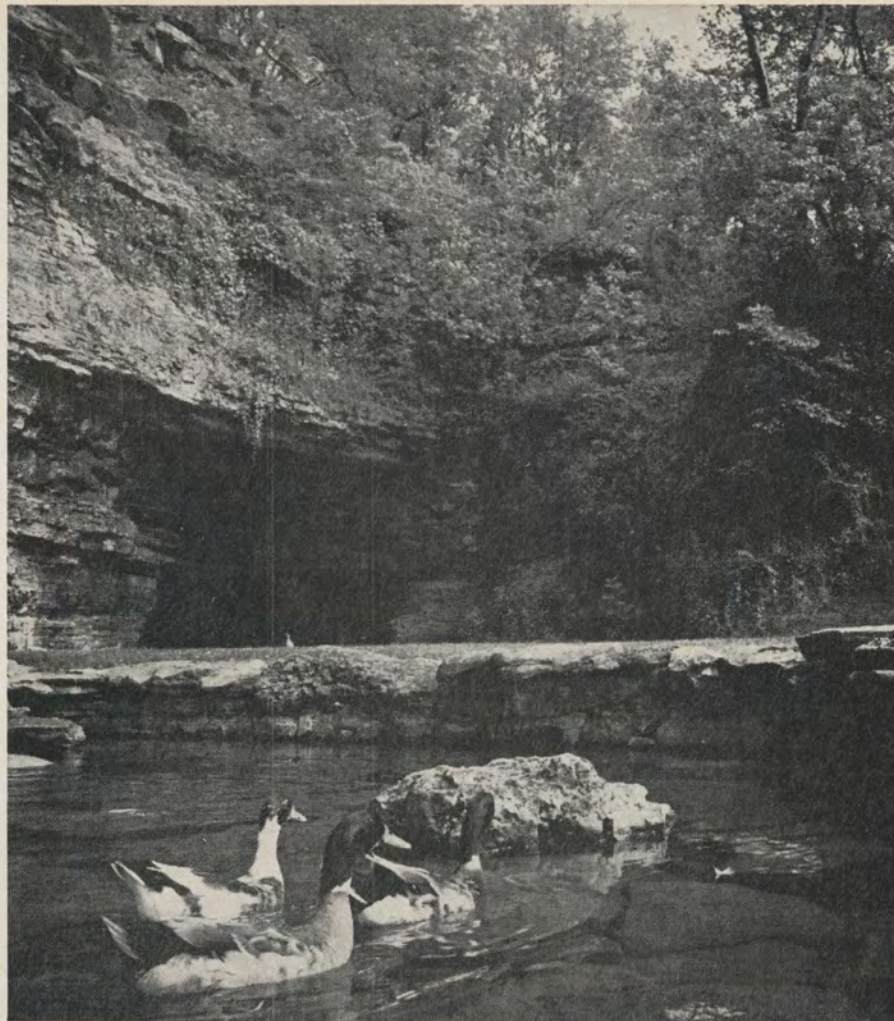
*Our
original
brooch
of
finest
emeralds
and
diamonds.*



323 SUTTER STREET
SAN FRANCISCO, CALIFORNIA 94108
THOMAS M. DYE • ANTON VAN SON

Mrs. Charles R. Blyth
 Mrs. James Bodrero
 John L. Bradley
 Mrs. J. B. Cella
 John B. Cella II
 Mr. & Mrs. Oswald E. Cooper
 Thomas B. Crowley
 Del Monte Properties Company
 V. Garrett Dodds
 Mr. & Mrs. Bruce Dohrmann
 Mrs. F. A. Dorn
 Sidney M. Ehrman
 Mr. & Mrs. Milton H. Esberg, Jr.
 Mrs. Alexander Field
 R. Gwin Follis
 Mrs. Spencer Grant, Jr.
 Mrs. Crescent Porter Hale
 Mrs. Lucia A. Halsey
 Mrs. Charles L. Harney
 Mr. & Mrs. Robert C. Harris
 Mrs. Frederick J. Hellman
 Honig-Cooper & Harrington
 *Osgood Hooker
 Mrs. Thomas Carr Howe
 Mr. & Mrs. William N. L. Hutchinson, Jr
 Industrial Indemnity Company
 Mr. & Mrs. George F. Jewett, Jr.
 Mr. & Mrs. John R. Kiely
 Kohlenberg Cadillac, Inc.
 Mr. & Mrs. J. W. Komes
 Mrs. Charles B. Kuhn
 Lakeside Foundation
 Mr. & Mrs. Vernon N. Lambertson
 Mrs. Roger D. Lapham
 Roger D. Lapham, Jr.
 Leonardt Foundation
 Mr. & Mrs. Dan E. London
 Mrs. J. W. Mailliard, Jr.
 Victor L. Marcus
 The Atholl McBean Foundation
 Melville & Louise Marx Fund
 Mr. & Mrs. Wilson Meyer
 Mr. & Mrs. Arch Monson, Jr.
 Dr. & Mrs. Charles Noble, Jr.
 Mr. & Mrs. Thomas A. Peake
 Mrs. T. S. Petersen
 Price Waterhouse & Co.
 Dr. & Mrs. Alan J. Rosenberg
 The Theodore Rosenberg Charitable
 Foundation
 Mrs. William P. Roth
 Mrs. Maud Schroll
 Mr. & Mrs. F. C. Shank
 Mr. & Mrs. Walter H. Shorenstein
 Mr. & Mrs. Roy L. Shurtleff
 Stecher-Traung-Schmidt Corporation
 Stone & Webster Securities Corporation
 The Louise A. and Walter H. Sullivan
 Foundation
 Mr. & Mrs. Augustus Taylor, Jr.
 Tiffany & Co.
 Mrs. Donald B. Tressidder
 William Volker & Company
 Brooks Walker, Jr.
 Whitaker & Baxter
 Williams & Burrows, Inc.

*Deceased



JACK DANIEL'S CAVE SPRING used to be a hideout for all kinds of scoundrels. We're glad things have since quieted down in that area.

In the early 1800s, robbers ran at will in Moore County, hiding their loot and themselves in large caves like ours. But for the last century or so, there's been nothing coming out of ours but the pure limestone water we need for making Jack Daniel's. And that's to everybody's good. For the folks who live in Moore County. And especially for all those who enjoy the sippin' quality this water helps give our whiskey.



CHARCOAL
MELLOWED



DROP



BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE © 1969, Jack Daniel Distillery, Lem Motlow, Prop., Inc.
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

In
Your
Pocket

INSTANT
BREATH
PROTECTION
ALL DAY!

Binaca

Binaca

CONCENTRATED GOLDEN BREATH DROPS

Design
in
Diamonds

from
San Francisco's
fine
jeweler.
The Pin,
\$2750.

since 1890
362-2885

our new address
210 POST STREET
Suite 602

Constant J. Auger

GUARANTOR MEMBERS

The San Francisco Opera Association gratefully acknowledges the generous and devoted support of its orchestra, grand tier and box subscribers to the Regular Series, all of them Guarantors as listed below:

Mr & Mrs. William R. Abbott, Jr.
Mr. & Mrs. C. Robert Adams
Mrs. Carl E. Ahlberg
Mrs. Alexander Albert
Mayor and Mrs. Joseph L. Alioto
Mr. & Mrs. Joseph Michael Alioto
Mr. & Mrs. Ernest O. Anders
Mr. & Mrs. Samuel D. Archibald
Val Arnold
Mrs. Henry Arrighi
Athenian School
Mr. & Mrs. Victor K. Atkins
Dr. & Mrs. William H. Ayres
Mr. & Mrs. Walter M. Baird
Wakefield Baker, Jr.
Mr. & Mrs. Philip Bancroft, Jr.
Dr. & Mrs. Shirley Harold Baron
Mr. & Mrs. Irving Bartel
Mr. & Mrs. Bradford G. Baruh
Mr. & Mrs. Alfred X. Baxter
Mrs. William Bayless
Mr. & Mrs. Stephen D. Bechtel
Spencer S. Beman, III
Mr. & Mrs. Ernest A. Benesch
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mrs. Whitney Bentley
Mrs. Dikran M. Berberian
Dr. & Mrs. Adolphus A. Berger
Mr. & Mrs. Eugene M. Berger
Rose Biagini—Furs
Mrs. Newton Bissinger
Mr. & Mrs. Paul A. Bissinger
Clement James Blaha
Robert T. Blazejack
Mr. & Mrs. Fred Bloch
Mr. & Mrs. Robert Blum
Mr. & Mrs. Joseph Blumenfeld
Mrs. Charles Blyth
Mrs. Walter Whitney Boardman
Dr. & Mrs. Alfred Kurt Bochner
Mrs. James Bodrero
Mr. & Mrs. Philip S. Boone
Mr. & Mrs. D. Power Boothe, Jr.
Mrs. Mitchell Bourquin
George McNear Bowles
Mr. & Mrs. Henry M. Bowles
Miss Louise A. Boyd
Mr. & Mrs. Stanley Brady
Mr. & Mrs. John Norton Breeden
Mr. & Mrs. Thomas E. Brewer
Mr. & Mrs. Ernest R. Bridgewater
Dr. & Mrs. Mark J. Brockbank
Mrs. John Brooke
John F. Brooke, Jr.
Mr. & Mrs. Valentine Brookes
Mr. & Mrs. Arthur M. Brown, Jr.
Mrs. Ralph Browne
Mr. & Mrs. Walter J. Browne
Mrs. E. E. Brownell
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Richard I. Buckwalter
Mrs. Bernard O. Burch
Mr. & Mrs. Donald B. Burger
Mr. & Mrs. Sumner Burrows
Mr. & Mrs. Edgar L. Buttner
Mr. & Mrs. Jurek Byczkowski
Mr. & Mrs. Robert W. Cahill
Mrs. Edwin Callan
Mrs. H. O. Camm
Mr. & Mrs. Harry F. Camp
Mrs. John Donald Campbell
Mrs. Lewis G. Carpenter
Mr. & Mrs. Francis Carroll
Mr. & Mrs. Henry Cartan
Mr. & Mrs. William Cavalier, Jr.
Dr. & Mrs. Philip A. Cavelti
John B. Cella, II
Mr. & Mrs. Selah Chamberlain, Jr.
Mr. & Mrs. H. Stephen Chase
Mrs. Dunya Chemenko-Lit
Mrs. Arnold C. Childhouse
Mrs. Marquis W. Childs
Mrs. Charles H. Christin
Jack Coffman Cobb
Persis H. Coleman
Mrs. D. Stephen Coney
Mrs. Philip Conley
Miss Mary R. Conlin
Mr. & Mrs. Ransom Cook
Mr. & Mrs. R. P. Cooley
Dr. C. E. Cooper
Mr. & Mrs. O. E. Cooper
Miss Alice B. Copeland
Mr. & Mrs. Alexander S. Coplin
Mr. & Mrs. Malcolm Cravens
Herbert Samuel Crocker
Mr. & Mrs. Edward P. Crossan
Miss Patricia Ann Crowley
Mr. & Mrs. Thomas B. Crowley
Mrs. Leon Cuenin
Mrs. Edith Parks Cunningham
Robert E. Curl
Mr. & Mrs. Thomas Dahl
Countess Lillian Remillard Dandini

Mr. & Mrs. Jay A. Darwin
Mr. & Mrs. Forrest Davidson
D. Douglas Davies
Mr. Ralph K. Davies
Marion McEachern Dawson
Mr. & Mrs. Douglas N. Day
Mrs. Genevieve de Dampierre
Richard de Latour
Mr. & Mrs. Walter Alfred de Martini
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Robert Egan Dettner
Mr. & Mrs. Kenneth Joseph Detwiler
Mr. & Mrs. Daniel H. Dibert
Mr. & Mrs. William Diederich
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Bruce Dohrmann
Mr. & Mrs. Dewey Donnell
Mrs. F. A. Dom
Dr. Michael Dumas
Mrs. James Durkin
James E. Durkin
Mrs. Cavalier Durney
Thomas R. Dwyer
Mr. & Mrs. George Carter Dyer
Mr. & Mrs. Frederick J. Early
Mr. & Mrs. Marriner R. Eccles
Mr. & Mrs. Philip S. Ehrlich
Alexis L. Ehrman, Jr.
Sidney M. Ehrman
Mr. & Mrs. Jack L. Elander
John E. Eldridge, M.D.
Arthur D. Ellis
Miss Olive English
W. L. Erdbrink, M.D.
Mr. & Mrs. Lennart G. Erickson
Richard Ernst
Mr. & Mrs. Milton H. Esberg, Jr.
Jeremy Ets-Hokin
Louis Ets-Hokin
Mrs. Inez P. Ettelson
Mr. & Mrs. Lee Ettelson
Mrs. Albert John Evers
Mr. & Mrs. Charles B. Farrow
Mr. & Mrs. M. J. Felciano
Mr. & Mrs. Alfred Fellner
Mr. & Mrs. Bernard Feshbach
Mrs. Peter J. Feykert
Miss Anne Fibush
Mr. & Mrs. Charles D. Field
George Hopper Fitch
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. Benjamin Follett
Mr. & Mrs. R. Gwin Follis
Dr. & Mrs. John Douglas Forbes
Mr. & Mrs. James D. Forward, Jr.
Allen B. Freitag, M.D.
Mr. & Mrs. Frank H. Fries
Mrs. Donald E. Fritts
Mr. Arthur J. Fritz
Mr. & Mrs. Alfred Fromm
Salvatore C. J. Fusco
Mr. & Mrs. A. R. Gallaway, Jr.
Mr. & Mrs. Nicholas Gannam
Mr. & Mrs. John J. Gardiner, Jr.
Mrs. L. Henry Garland
Richard Garretson
Mr. & Mrs. Edward H. Gauer
Dr. & Mrs. John R. Geary
Kathryn Gehrels
Frank Gerbode, M.D.
Mrs. L. M. Giannini
William Gin
Mr. & Mrs. T. S. Glide, Jr.
Mrs. Maurice L. Goldman
Mrs. Rose Goldstein
Mr. & Mrs. Ralph P. Gomez
Mr. & Mrs. Stanley W. Good, Jr.
Mr. & Mrs. Reeve Gould
Mrs. Chalmers Graham
Harold Graves
Dr. & Mrs. Gerald H. Gray
Mrs. Aloma Grazzini
Mr. & Mrs. Philip Green
Robert Clarke Green
Mr. & Mrs. Stuart N. Greenberg
Mr. & Mrs. Allen Griffin
Mr. & Mrs. Edward M. Griffith
Mr. & Mrs. Walter A. Haas
Mr. C. Nelson Hackett
Mrs. Crescent Porter Hale
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. Marshal Hale
Mr. & Mrs. Newton J. Hale
Mr. & Mrs. Randolph Hale
David W. Hall
Mrs. Lucia Anderson Halsey
Dr. & Mrs. Bert Halter
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward M. Hamilton
Dr. & Mrs. John Morgan Hamren
George F. Hansen
Keith D. Haralson
Mrs. Charles Leonard Harney
Dr. & Mrs. David O. Harrington
Mrs. L. W. Harris
Dr. M. Robert Harris
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Theodore Harris
Mrs. Edward T. Harrison
Gregory A. Harrison
Mrs. Henry H. Hart
Mrs. I. P. Hartman
Mrs. June S. Haseltine
Mr. & Mrs. Harry Hastings
Evelyn G. Haydock
Horace Osgood Hayes
Mrs. Easton G. Hecker

Mr. & Mrs. Archie Hefner
 Mrs. Walter D. Heller
 Mrs. Frederick J. Hellman
 Mr. & Mrs. Marco F. Hellman
 Mrs. Robert B. Henderson
 Mrs. Griffith Henshaw
 Mr. & Mrs. William G. Henshaw
 Mr. & Mrs. John S. Hensill
 Mrs. Thomas Mayne Reid Herron
 Mr. & Mrs. Whalen Hickey
 Mr. & Mrs. Donald E. Hietter
 Mr. & Mrs. Henry Hill
 Mr. & Mrs. W. R. Hilligoss
 Mr. & Mrs. Leslie W. Hills
 Mr. & Mrs. Reuben W. Hills, III
 Mrs. Barrett G. Hines
 Mr. & Mrs. Lois L. Hirschhorn
 Mr. & Mrs. Charles S. Hobbs
 Mr. & Mrs. Jay Holmes
 Mr. & Mrs. Douglas G. Holt
 Mr. & Mrs. William Knox Holt
 Mr. & Mrs. Louis Honig
 Mrs. L. Arundel Hopkins
 Mr. & Mrs. Jack H. How
 Mr. & Mrs. Thomas Carr Howe
 Mrs. Walter L. Huber
 F. G. Hudson, M.D.
 Joseph J. Hughes
 Blair E. Hulbert
 Mr. & Mrs. Jaquelin H. Hume
 E. N. W. Hunter
 Miss M. Huntington
 Mr. & Mrs. Wm. N. L. Hutchinson, Jr.
 Dr. & Mrs. J. Hyman
 Mrs. S. Nicholas Jacobs
 Mr. & Mrs. Bernard Jaffe
 S. Perry Jenkins
 Mr. & Mrs. Rollin Jensen
 Mrs. John Jerome
 Harold I. Johnson
 Jon B. Johnson
 Mr. & Mrs. Walter S. Johnson
 Mr. & Mrs. Allen Hughes Jones
 Mrs. Em Eccles Jones
 Mr. & Mrs. Robert Metcalf Jones
 Mrs. Kenyon Joyce
 Mr. & Mrs. Edgar M. Kahn
 Mrs. Samuel Kahn
 Mr. & Mrs. Edgar F. Kaiser
 Mr. & Mrs. Paul B. Kelly
 Mr. & Mrs. Charles Kendrick
 Mrs. Gerald D. Kennedy
 Mrs. William Kent, Jr.
 Mr. & Mrs. John R. Kiely
 Dr. & Mrs. Don King
 Mr. & Mrs. Francis R. Kirkham
 Mrs. Philip Klein
 Senator & Mrs. William F. Knowland
 Mr. & Mrs. Gorham B. Knowles
 Dr. Robert T. A. Knudsen
 Mr. & Mrs. Theodore A. Kolb
 Miss Elsa Korb
 Mr. & Mrs. Daniel E. Koshland
 Mrs. Jesse Koshland
 Mr. & Mrs. Robert J. Koshland
 Dr. & Mrs. Richard Kunin
 Mr. & Mrs. Vernon N. Lambertsen
 Mrs. Sterry Lamson
 Mr. & Mrs. William Brooke Land
 Shirle A. Lange
 Mr. Roger D. Lapham, Jr.
 Francis P. Larkin
 Mitchell L. Lathrop
 Mr. Robert Lauter
 Dr. Hal Leader, Jr.
 Mr. & Mrs. Robert Christian Leefeldt
 Mr. & Mrs. Kenneth Leitch
 Mrs. John A. Lesoine
 Mrs. Estelle F. Levine
 Dr. Max P. Levine
 Mrs. Jesse W. Lilienthal
 Mrs. Philip N. Lilienthal
 Mr. & Mrs. Henry P. Lilly
 Mr. & Mrs. Reint Lingeman
 Mr. & Mrs. Edmund W. Littlefield
 George S. Livermore
 Mr. & Mrs. Carl Livingston
 Mr. & Mrs. Lawrence Livingston
 Mr. & Mrs. John S. Logan
 Mr. & Mrs. Daniel Edwin London
 Mrs. Gordon Lovegrove
 Mr. & Mrs. R. Eugene Lovelady
 James J. Ludwig
 Louis R. Lurie
 Mrs. James W. McAllister
 Mr. & Mrs. Elliot McAllister
 Mr. & Mrs. Ernest O. McCormick
 Mr. & Mrs. Garret McEnerney, II
 Mrs. Felix S. McGinnis
 Mrs. Merl McHenry
 James A. McKellar
 J. R. McMicking
 Dr. & Mrs. William Marcus McMillan
 Nora McMurray
 The Family of Mr. & Mrs. George P. McNear
 Mr. & Mrs. Carlos J. Maas
 Mr. & Mrs. Graeme K. MacDonald
 Mr. & Mrs. Dent W. MacDonough
 Mr. & Mrs. John B. Mackinlay
 Peter Macris
 Mr. & Mrs. Marshall Madison
 Cyril Magnin
 Mr. & Mrs. Robert A. Magowan
 Mrs. J. W. Mailliard, Jr.
 Mrs. Alan Mandell
 Mr. & Mrs. Victor L. Marcus
 Mr. & Mrs. Francis N. Marshall

F3: Monk Strap-n-Buckle in
 Antique Tan or Black Smooth Calf, \$31



F4: Grained Calf with Strap-
 n-Buckle in Char-Tan
 or Black, \$32



F2: Grained Calf
 Wing-Tip in Black
 or Char-Tan,
 \$32



FREEMAN FREE-FLEX®

Unbelievably soft and supple because Freeman pre-breaks in shoes without using *your* feet. No stiffness, no pinching. Only Freeman gives you this kind of instant new shoe comfort. Enjoy one of these great Freeman high fashion Slip-Ons—all in Free-Flex.

Bullock & Jones

San Francisco's World Famous Quality Store for Men

340 Post Street on Union Square, San Francisco Area 415. 392-4243

Is Yamaha the very best piano for you?

See the beautiful models. Inspect the craftsmanship. Try the key action. Hear the brilliant tone. Discover the professional quality. Find out about the family prices, the warranty and unique Service Bond. Learn why Yamaha sells more than twice as many pianos as anyone else in the world. Then decide for yourself.



YAMAHA INTERNATIONAL CORPORATION
 157 Geary St., San Francisco
 (next to City of Paris • Telephone 392-8376)

french elegance
in dining
L'ETOILE
pre-theatre dinners
closed Sunday

1075 CALIFORNIA
PHONE
PR 1-1529

The San Francisco Conservatory of Music

Milton Salkind, Director



BACHELOR OF MUSIC DEGREE, ARTIST DIPLOMA, ORCHESTRA, OPERA THEATER, ARTISTS ENSEMBLE. Faculty includes: Stuart Canin, violin; Adolf Baller, piano; Robert Weede, voice; Ivan Tcherepnin, composition, principals of the San Francisco Symphony Orchestra. For Brochure, write: Dept. C, The San Francisco Conservatory of Music, 1201 Ortega Street, San Francisco, CA 94122.

Mrs. Lewis Marsten
Roger M. Martin
Melville Marx
Mr. & Mrs. George D. Mason
Mr. Charles E. Mather
Joe Mathis
Mr. & Mrs. Albert C. Mattei
Mr. & Mrs. Paul Mattes
Mr. & Mrs. William C. Matthews
Mr. & Mrs. R. B. Mattson
Mr. & Mrs. William Donald Maus, Jr.
Fred Maxwell
Mr. & Mrs. Edgar N. Meakin
Mr. & Mrs. Allen E. Meier
Mr. & Mrs. William Wallace Mein
Mr. & Mrs. Edwin J. Mejia
Mrs. Gregor C. Merrill
Robert R. Messick
Mr. Julian J. Meyer
Mr. & Mrs. Otto E. Meyer
Mr. & Mrs. Wilson Meyer
Aimé Michaud
Mr. & Mrs. Van Vissing Midgley
Mr. & Mrs. Arjay Miller
Mrs. Hugh G. Miller
Mr. & Mrs. Otto N. Miller
Mrs. Paul A. Miller
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. Robert Watt Miller
Mrs. Edward Morgan Mills
J. F. Minnis, Jr.
Mrs. Vivienne Moller
Mr. & Mrs. Arch Monson, Jr.
Mr. & Mrs. Kenneth Monteagle
Mr. & Mrs. Paige Monteagle
Mr. & Mrs. E. Geoffrey Montgomery
Mrs. Joseph A. Moore
Mr. & Mrs. Joseph A. Moore, Jr.
Dr. & Mrs. H. C. Murphree
Jane Murray
Dr. & Mrs. A. C. Musladin
Helen E. Myers

Ed Nagel
Kelvin Neil
Dr. & Mrs. Thomas S. Nelsen
Florence E. Neppert
Dr. & Mrs. Charles A. Noble, Jr.
William H. Noble

Mr. & Mrs. Ernest L. Offen
Mr. & Mrs. Jon Older
Mrs. A. Leslie Oliver
Mr. & Mrs. William L. Oliver
Mrs. Alfred J. Olmo
Dr. & Mrs. A. C. Olshen
Oscar E. Olson
Mr. & Mrs. William H. Orrick, Jr.
Mr. & Mrs. M. Lester O'Shea

Mr. & Mrs. John R. Page
Mr. & Mrs. Sherrill A. Parsons
Dr. Frank R. Passantino
Mary Frances Patterson
Mr. & Mrs. Fred Pavlow
Robin Peat

Mrs. Williamson Pell, Jr.
Peter A. Pender
Mr. & Mrs. Louis A. Petri
Mr. Jefferson E. Peyser
Herman Phleger
William S. Picher
Raymond K. Pierce
Mr. & Mrs. Milton Pilhasby
Mike Pisani
Mr. & Mrs. Harold D. Pischel
Mr. & Mrs. George A. Pope, Jr.
J. Lemoine Porter
Mrs. Stanley Powell
Spelman Prentice
Mr. & Mrs. Donald N. Pritzker
Mr. & Mrs. John Baird Quigley
Mildred J. Quinby

Mr. & Mrs. Richard H. Rasmussen
Mr. & Mrs. J. C. Rathborne, III
Mr. & Mrs. Donald N. Ravitch
Mr. & Mrs. Barrie S. Regan
Robert S. Reis

Mr. & Mrs. Irwin Roberts
James D. Robertson
Roy B. Robinette
Mr. & Mrs. Henry Wells Robinson
Mr. & Mrs. Ralph J. Roesling
Dr. & Mrs. Ernest Rogers
Mr. & Mrs. John G. Rogers
Mrs. Nathan Rogers, Sr.
Dr. Charles Rolle
Mr. & Mrs. Robert A. Roos, Jr.
Mrs. Hugh Rose
Mr. & Mrs. Ralph S. Rose
Theodore T. Rosenberg
Mr. & Mrs. Arnold Rosing
Miss Elayne Rossi
Mrs. William P. Roth
Mrs. Madeleine H. Russell

Mrs. C. R. St. Aubyn
Dr. & Mrs. John J. Sampson
Mr. & Mrs. Robert Samson
Ruth Sanderson
Mr. & Mrs. Charles R. Sargent
Mr. & Mrs. A. B. Saroni, Jr.
Louis Saroni, II
Mr. & Mrs. Guido Saveri
Dr. William Sawyer
Mrs. Robert H. Scanlon
Mrs. Walter Schilling
Mr. & Mrs. George B. Schirmer
Kay Schmulowitz



If you heard that Crown Royal is only sold in Canada you heard ancient history. Today you can buy this luxurious whisky practically anywhere in the States. Of course such a superior whisky has got to be priced higher than ordinary whisky. But a trip to the corner has got to be cheaper than a trip to the border.

Seagram's Crown Royal is now conveniently located in America.

McGUIRE®

Ulrich Edward R. Schreyer
Lawrence A. Schultz
Mr. & Mrs. Jacob Gould Schurman, III
Mr. & Mrs. Karl F. Schuster
Mrs. James H. Schwabacher
Dr. & Mrs. Martin J. Seid
Eunice B. J. Senderman
Mrs. A. Setrakian
Mr. & Mrs. F. C. Shank
Mr. & Mrs. Robert Shannon
Dr. A. Jess Shenson
Dr. Ben Shenson
Mrs. Louis Shenson
Walter H. Shorenstein
Mr. & Mrs. Roy L. Shurtleff
Dr. Myron S. Silverman
Professor & Mrs. George P. Simonds
Mrs. Ray Simonds
Mr. & Mrs. John L. Simpson
Mr. & Mrs. Edgar Sinton
Mr. & Mrs. Frank H. Sloss
Mrs. Louis Sloss
Mr. & Mrs. Richard L. Sloss
Mrs. Ferdinand Smith
Russell G. Smith
Mrs. Rosemarie Snell
Mrs. Harold Snodgrass
Dr. & Mrs. Joseph C. Solomon
Mr. & Mrs. G. Willard Somers
Muriel McKeivitt Sonné
Mrs. T. A. Soong
Mr. & Mrs. Huntley Soyster
Mr. & Mrs. Leslie E. Spelman
Mrs. Eleanor F. Spilker
Lloyd Staley
Mr. & Mrs. Kenneth M. Stamp
Mr. & Mrs. Eric M. Stanford
Mr. & Mrs. Robert Stanton
Mr. & Mrs. Shorb Steele
Mr. & Mrs. Louis P. Steller
Mr. & Mrs. Ralph J. A. Stern
Mr. & Mrs. Kneeland E. Stone
Mr. & Mrs. Norman C. Stone
Dwight V. Strong
Mr. & Mrs. Barry Stubbs
Arthur Sullivan
Mrs. Walter H. Sullivan, Sr.
Bert Orrell Summers
Mrs. Alfred Sutro
Mrs. Thomas Sutton
Benjamin H. Swig
Richard Switzer
Mrs. Forrest Tancer
Mrs. Michael Tanzer
Mr. & Mrs. Augustus Taylor, Jr.
Mr. & Mrs. Marvel Taylor
Mr. & Mrs. Milton W. Terrill
Mr. & Mrs. Earl A. Terzian
Harrison Thomson
Mr. & Mrs. John M. Thorpe
Mr. Charles Alma Tice
Mrs. H. K. Tiedemann
Mr. & Mrs. Edward G. Tilton
Mr. & Mrs. F. J. Thomas Tilton
Mr. & Mrs. Cyril Tobin
Mr. & Mrs. Roland Tognazzini
Mr. & Mrs. Alfred T. Tomlinson
Miss Carol Tomlinson
Edward N. Townsend
Mrs. Nion Tucker
Mrs. Grover Turnbow
Dr. & Mrs. John R. Upton
Mrs. Jerome Vigdor
Mr. & Mrs. Daniel Volkmann, Jr.
Mr. & Mrs. Alexander von Hafften
Mr. & Mrs. George Wagner
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.
Mrs. Willis Walker
Dr. & Mrs. C. Allen Wall
Mr. & Mrs. Edward Bennett Wallis
Mr. & Mrs. Edwin H. Walter
Whitney Warren
Mr. & Mrs. Harwood Warriner
Mr. & Mrs. Paul Watts
Dr. & Mrs. Malcolm S. M. Watts
Mr. & Mrs. Edward P. Wells
Mr. & Mrs. Louis F. Weyand
Mr. & Mrs. Palmer Wheaton
Mrs. Clem Whitaker
Mr. & Mrs. Clem Whitaker, Jr.
Mrs. Lyndon C. Whitaker
Mr. & Mrs. Edward Banker White
Mr. & Mrs. George B. White
Mrs. George M. Wihr
Mrs. Brayton Wilbur
Mr. & Mrs. Thomas J. Williams
Mr. & Mrs. William H. Williams
Glenn E. Willoughby, M.D.
E. Forbes Wilson
Mrs. Dean Witter
Mr. & Mrs. Jean C. Witter
Dr. & Mrs. Bert Wolfsohn
Mrs. Casimir Jackson Wood
Marvin Wood
Mr. & Mrs. Richard J. Woods
Mrs. Theodore Wores
Mr. & Mrs. Edward M. Wright
Mr. & Mrs. J. Perry Yates
Dr. & Mrs. D. A. Youngdahl
Dr. Alejandro Zaffaroni
Mr. & Mrs. Harold L. Zellerbach
Mrs. J. D. Zellerbach
Thomas C. Zimmerman
Mr. & Mrs. Peter M. Zuber
Mr. & Mrs. John Stephen Zuckerman

San Francisco

Other Showrooms:

Los Angeles

New York

Chicago

Boston

Atlanta

Miami

St. Louis

Dallas

Seattle



BOX HOLDERS

Regular Subscription Series

- A**
General Director & Mrs. Kurt Herbert Adler
- B**
Mrs. Mitchell Bourquin
Mr. & Mrs. Edward H. Gauer
Mr. & Mrs. Jaquelin H. Hume
- C**
Mr. & Mrs. Richard P. Cooley
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Ernest O. McCormick
Mrs. Paul A. Miller
- D**
Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Thomas Carr Howe
Mr. & Mrs. Carl Livingston
- E**
Mr. & Mrs. James S. Bodrero
Mr. & Mrs. Harry Hastings
Mr. & Mrs. Daniel Edwin London
Mr. & Mrs. Robert A. Roos, Jr.
- F**
Mr. & Mrs. Robert Watt Miller
- G**
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. Otto N. Miller
Mr. & Mrs. G. Willard Somers
Mr. & Mrs. Brooks Walker
- H**
Mayor & Mrs. Joseph L. Alioto
Mr. & Mrs. John Norton Breeden
Mrs. Felix McGinnis
- J**
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Bruce Dohrmann
Mr. & Mrs. Marco F. Hellman
- K**
Mr. & Mrs. Edgar F. Kaiser
- L**
Mrs. G. Grace Benoist
Mr. & Mrs. Henry Cartan
Mrs. Nion Tucker
- M**
Mr. & Mrs. Mortimer Fleishhacker, Jr.
Mrs. Eleanor F. Spilker
- N**
Mrs. Charles R. Blyth
- O**
Mr. Roger D. Lapham, Jr.
Mr. & Mrs. Kenneth Monteagle
- Mr. & Mrs. E. Geoffrey Montgomery
Mr. & Mrs. George A. Pope, Jr.
- P**
Mr. James J. Ludwig
Mr. & Mrs. Carlos J. Maas
Mrs. J. D. Zellerbach
- Q**
Mr. Sidney M. Ehrman
Mrs. Frederick J. Hellman
Mr. & Mrs. Robert A. Magowan
Mr. Spelman Prentice
- R**
Senator & Mrs. William F. Knowland
Mr. & Mrs. J. Cornelius Rathborne, III
- S**
Mr. & Mrs. Walter A. Haas
Mr. & Mrs. Daniel E. Koshland
Mr. & Mrs. Robert J. Koshland
Mrs. Louis Sloss
- T**
Mr. & Mrs. William Cavalier, Jr.
Mrs. Cavalier Durney
Mrs. Griffith Henshaw
Mr. & Mrs. William G. Henshaw
Mr. & Mrs. Robert Christian Leefeldt
Mr. & Mrs. Brooks Walker, Jr.
- U**
Mr. & Mrs. Malcolm Cravens
Mrs. Charles Leonard Harney
Mr. & Mrs. Paul Wattis
- V**
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Jay Holmes
Mr. & Mrs. John S. Logan
- W**
Mr. & Mrs. Selah Chamberlain, Jr.
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. Augustus Taylor, Jr.
- X**
Mr. & Mrs. Louis A. Petri
Mr. & Mrs. John Stephan Zuckerman
- Y**
Mr. & Mrs. Graeme K. MacDonald
Mr. & Mrs. Joseph G. Moore
Mr. & Mrs. William Wallace Mein, Jr.
Mr. & Mrs. Roland Tognazzini
- Z**
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Clem Whitaker, Jr.
Mrs. Crescent Porter Hale



Special date...going formal, and the tux doesn't fit! Gotterdammerung indeed! You should have rented from Roos/Atkins ...You can depend on Roos/Atkins formalwear. Always in your perfect size; impeccably fresh; the most current designs by famous After Six. Next special occasion, rent from Roos/Atkins.

ROOS/ATKINS

43 Stores in the West

"SAN FRANCISCO OPERA - 1969"

James H. Schwabacher, Jr., the distinguished tenor and commentator, will interview the leading artists of the 1969 San Francisco Opera season and preview the upcoming operas following the Boston Pops broadcast on Tuesday evenings at about 9:30 on KKHI AM and FM.

Leading singers, conductors and stage directors will visit the KKHI studios during the Opera Company's 47th season and share with you their hopes, ideas and personal stories of the world of opera.

Interviews will often include major themes of the operas being discussed as well as recordings by the particular artist appearing on the program. Get to know your Opera Company. Tune in to KKHI for "San Francisco Opera — 1969."

In Part One of this short treatise on loudspeakers, I covered the various price categories at which speakers tend to be sold, and what you can expect (and *should* expect) for a given amount of money. But I reserved comment on the highest price category, which extends all the way from under \$200 to more than \$2000. That's quite a span for one category, especially when the other speaker categories go in increments of about forty or fifty dollars, and it's obviously worth some discussion.

But the reason I've saved it for separate treatment is not that I think it's the category in which most readers of this series will or should do their buying. It's just that a discussion of what people pay for, or think they are paying for, in this category probably provides the best way to talk about the things to listen for in a good speaker in *any* price range.

To recap for a moment, the things that tend to cost money for objective reasons in a speaker are bass coverage and power-handling capability. It costs more, for instance, as a speaker maker attempts to provide the same amount of bass at the same maximum distortion level at successively greater power levels. It also costs more to extend the bass range downward (toward the very lowest region occupied by things like thirty-two-foot organ pipes) at the same distortion level for roughly the same listening level. What this means is that a good \$50 speaker and a good \$150 speaker should sound very much alike on most music at reasonable volume levels in an average room. The \$150 animal will reveal some subtleties that the cheaper one won't, but their overall *character* should be very much the same up to the point when you decide you want to shake the room with bass drum or pipe organ.

You can determine where your own demands lie on the scale of such things by finding a record with portentous bass content (*real* bass, not the electric-organ variety, which is thick but puny) and listening to it on various categories of speaker. Or if money isn't enough of a concern to complicate the choice, you can simply buy your way out of the problem with a pair of the \$150 systems.

What you *shouldn't* do, however, is assume that the kind of increments you can hear between speakers in the under-\$200 class will continue in the above-\$200 range. What you pay for in *good* speakers in the luxury class

STEREO

by JOHN MILDER

LOUDSPEAKERS—II □ Part Eight of the Performing Arts Guide to Stereo Components — How to Buy Them, Hook Them Up and, Hopefully, Enjoy Them.



are super-subtleties, including the kind of high-frequency response that provides the last whisker of definition of the sound of musical instruments.

Now to the sorest point in the audio component industry. There are probably more *bad* speakers in the above-\$200 category than in all of the categories below it. This strange situation survives from the days when the best speakers were none too good, and when a generation of audiophiles — some of whom now sell audio equipment for a living — got used to paying increasing amounts of money not for successively better quality in *any* objective sense but for an increasingly larger-than-life quality that implied that reproduced music could somehow be better than the original. Many of the speakers that provided this kind of philosophy are still around, and new ones appear every so often. Lots of people, after all, would like to improve on reality.

Assuming that you don't, remember that what you will be paying for in a "best" speaker is subtlety and detail, not some sudden spectacular revealed truth. (That kind of revelation does occur once in a while, with just the right kind of recording in just the right kind of living room, and it doesn't necessarily require a "best" speaker.)

Before we go further, two quick disclaimers. First, I don't believe that there is a single standard of truth to which all speakers must adhere with only minor differences. There are "effects" that, if you like them, are perfectly legitimate, including the relatively popular one these days of pro-

viding indirect, reflected sound that gives the illusion of a very large sound source. And second, my statement about "bad" expensive speakers makes it necessary to say that the speakers I will mention for your consideration are obviously subjective choices of mine, and omissions don't necessarily fall in the "bad" category.

To my mind, the leading candidates in the wide field are, in impeccably alphabetical order, the Acoustic Research AR-3A (\$250), Audio Dynamics ADC-18A (\$300), Bose 901 (\$476 the pair), Electro-Voice Patrician (\$1095), Fisher XP-15B (\$270), Janszen Z-960 (\$295), KLH Model Twelve (\$275), James B. Lansing Olympus (\$675) and Ranger-Paragon (\$2400), Rectilinear III (\$280), and Tannoy GRF (\$580).

Other than price, there are utilitarian differences between the speakers mentioned. The Bose and JBL Ranger-Paragon, for instance, are indirect radiators, and the latter is a unique horizontal cabinet design that takes up six feet of a living room wall. The AR-3A is the only "bookshelf" unit mentioned (although its weight often dictates floor placement). And the Bose and the KLH Twelve provide an unusual range of electronic adjustment to suit acoustic conditions and listening preferences.

Two highly specialized speakers, the Acoustech X and the KLH Model Nine, also deserve a special mention. Both are electrostatic speakers, and both are sold only in stereo pairs, (the KLH for \$1140, the Acoustech for \$1690 including matching built-in power amplifiers). The electrostatic (whose principle there isn't room to explain here) has peculiar virtues and limitations. Its diaphragm has more built-in accuracy of motion than a conventional speaker's, but that accuracy obtains only over a short distance of motion. So electrostatic speakers must be built up to very large size to produce the range and sound level of a conventional speaker (both the Acoustech and KLH are six feet tall), and even then there's a limit to how loud you can really play them. They are, then, for someone whose penchant for accurate reproduction doesn't extend to producing a symphonic sound level in a very big living room.

The penalty of any "best" speaker is that you hear more of the noise and distortion still present in much program material. But with the best recordings, they are indeed something to hear. □

Wall Street
In San Francisco!
STOCK MARKET
OBSERVER
MON-FRI
7:00 AM-12:30 PM



sidney mobell
Designers and Creators
of Fine Jewelry

2 Geary, San Francisco

A NOTE IS A NOTE IS A NOTE
by Nicolas Slonimsky

The famous conductor Arthur Nikisch was criticized in the German press for not supporting the cause of modern German music. "This is not true," Nikisch observed. "I am performing a double service for modern German composers, by playing the works of some and by not playing the works of others."

PPP

Rachmaninoff played his Second Piano Concerto during one of his American tours. An enthusiastic lady admirer made her way into the green room after the concert to shake his hand. "It was wonderful, wonderful!" she gushed. "Tell me, who is your arranger?" "Madam," Rachmaninoff replied, "In Russia we composers are so poor that we have to write our own music."

PPP

In the opera *Mignon*, the tenor is supposed to save the soprano from a conflagration. The Italian tenor Giuseppe Anselmi, who was slender, found himself in a predicament when, at a performance in La Scala in Milan, he vainly tried to tackle the heroine who possessed enormous avoirdupois. "Make it in two trips!", someone shouted from the gallery.

PPP

Nineteenth-century music critics, at least some of them, were astonishingly venal. Meyerbeer hit upon an ingenious scheme of bribing the Paris critics. In advance of the production of his opera *Dinorah*, he sent copies of the published vocal score to the Paris music critics with the following identical messages: "There are six important places in my opera which merit your attention, and I have marked them with special notes." The notes were 1000-franc notes, inserted in each score. Meyerbeer got enthusiastic reviews, but *Dinorah* was a failure with the public.

PPP

Moritz Rosenthal, the famous piano virtuoso, boasted that he could identify any work by Chopin from only two bars. A witty friend put him to the test: he sat down at the piano and for three seconds played nothing. Rosenthal was nonplussed and, suspecting a joke, gave up. The answer was: two bars of rest in rapid $\frac{3}{4}$ time from Chopin's *Scherzo in B flat minor*.

You don't
just rent a car.
You rent
a company.



Renting you a good, clean Ford
is just where we begin.

REVIEWS

by DIGBY DIEHL



BOOKS ON THEATRE

What Is Theatre?

by Eric Bentley
Atheneum. \$4.95 (paperback)

Theatre Notebook: 1947-1967

by Jan Kott
Doubleday. \$5.95

These two collections of essays and reviews, culled from almost exactly the same period (Bentley's collection ranges over the years 1944-1967) reveal much about two kinds of critical sensibility, as well as offering some significant glimpses into recent theatrical history. Bentley is consistently analytic, demanding and academically precise in his evaluations. Dealing with the Broadway scene, which he covered as critic for *The New Republic* from 1952 to 1956, these writings generate an intellectual fire which exists apart from the productions he discusses. Kott, by comparison, is generous, descriptive and broadly speculative in his critical approach. Although he has been teaching at Yale and at the University of California at Berkeley for the past two years, all of these writings deal with productions abroad, half of the book being specifically concerned with Polish drama.

As author of *Shakespeare, Our Contemporary*, Kott provoked American interest in the intriguing relationship between the comi-tragic despair of characters such as King Lear and similar emotional expressions in the Thea-

tre of the Absurd. Focusing on Samuel Beckett and at the same time illuminating a technique used by Peter Brook in his Royal Shakespeare Company production of *Lear*, Kott offered a compelling, although much-disputed viewpoint about Shakespeare's existentialism and its analogous value in the modern world. This present volume, portions of which appeared for the first time in English in the pages of *Performing Arts*, is less cosmic — fragmented by the exigencies of journalism — yet his best insights about theatre come from that same method of perceiving particular dramatic actions in contemporary philosophical contexts.

For example, Kott's first essay, "A Genealogy of Contemporary Polish Drama," is based on the premise that "Theatre, particularly in Poland, particularly since the war, has been something of a litmus paper. It has reflected politics, fashion, snobbery, literary discussion, desire for change." Pointing out that Alfred Jarry's Dadaist play *Ubu Roi* is set in Poland, Kott evokes the significance of a 1956 student production of this play in Warsaw, the year of the "Glorious Polish October" and the Hungarian Revolution. The nonsensical mockery of Jarry's dialogue became a form of political provocation — in that context, a contemporary protest. As part of the performance, a girl was to have undressed to the music of the Polish anthem. Kott notes wryly, "In Poland, even a striptease act may have ideological overtones."

More seriously, he suggests that it is the nightmare world of Kafka which has dominated the modern dramatic scene in Poland, citing contemporary playwrights such as Slawomir Mrozek and Witold Gombrowicz. He describes *The Shoemakers*, a play by S. I. Witkiewicz, a "catastrophist" who wrote under the pen name Witkacy: "In Witkacy's theatre, corpses get up and continue conversations, and suicides jumping out of windows come back through the front door. The real topic of his cruel and absurd grotesque is the agony and decay of the first quarter of the twentieth century." Kott's descriptions of the philosophical networks which connect Polish drama to a range of ideas from *Troilus and Cressida* to LSD are tantalizing in scope. They are perhaps all the more tantalizing since few readers will be familiar with the tongue-twisting names of Polish playwrights.

Disconcertingly, Kott is the soul of caution when discussing Polish productions of material more familiar to American readers such as Dürrenmatt's *The Visit*, Sophocles' *Oedipus* or Brecht's *Arturo Ui*. Typical of these blander performances is his non-review of Arthur Miller's *The Crucible* which deals almost exclusively with a naive notion of the Devil as some extension of far-Right political thought. It provides a provocative, but misleading essay — and a concrete example which must raise doubts about his judgements concerning Polish drama.

One suspects that Kott is addicted to at least one critical vice: a super-subjectivity which seizes upon one aspect of a theatrical production and distorts the reader's understanding of the whole.

Kott's 140 pages devoted to the Polish theatre seem remiss in one other, more significant matter: Jerzy Grotowski's Polish Laboratory Theatre, which has been presenting, since 1959, some of the most radically experimental theatre to be seen anywhere, is not even mentioned. According to Richard Schechner's *Drama Review*, Grotowski's edicts, such as "If an actor's not in pain he's not doing anything constructive," may be cornerstones of tomorrow's theatre. Although his controversial techniques are well known in Europe, American audiences have had only the opportunity of one ETV show to witness Grotowski's conception of theatre. That Kott has failed to discuss the most important theatre group in Poland is incomprehensible.

The most readable half of Kott's book is not properly theatre criticism at all; rather, it is a personal travelogue through the intellectual landscape of Europe (and briefly, China). Like the George Plimpton of Poland, Kott takes us on visits with Alberto Moravia in Italy, a romp with Brendan Behan's brother in Edinburgh, and chats with Eugène Ionesco in Paris. Kott's "1962 Italian Journal" is a delightfully evocative series of sketches and observations.

Finally, in his last essay, "Theatre and Literature," Kott returns to his supposed critical function with a consideration of "theatricalism" in contemporary drama. He offers us the choice between an abstract theatre of artificial conventions and a theatre of literal action:

One might ask which theatre is the most truthful. To my mind the answer could be the circus: a circus in which genuine lions

Will your piano be up to it?

Prélude.



Rachmaninoff's Prelude in C# minor is one of the most popular (yet most poorly played) pieces of piano literature ever written. One reason it's so tough is that it's so demanding. Not only on the pianist, but on the instrument.

To make this music come alive, the piano must give, give, give. It must respond immediately to whatever is asked of it. It must whisper. Shout. And do everything in-between.

A Baldwin can. A Baldwin will.

Its tone is unmatched. Clear. Definitive. Its action is instant. Responsive. Sensitive. The Baldwin is also very tough. It will last a lifetime... and then some. If you're considering the purchase of a new piano, consider the music pictured above.

In the next day or so, gather up some of your favorite music: stop and spend an hour or so with a new Baldwin.

We believe we make the finest pianos in the world.

Try one and see if you don't agree.



Baldwin

310 Sutter Street
San Francisco, California 94108
781-8500

devour genuine Christians. We can now start measuring the gradations of theatrical illusion. Genuine lions and genuine Christians, but now the lions only pretend to devour the Christians; false lions and genuine Christians; and finally false lions and false Christians, that is to say, *Androcles and the Lion* by George Bernard Shaw.

Kott suggests the scene in *Lear* where Gloucester wants to throw himself over the cliffs of Dover and ends up pantomiming this act. Kott points out that this could only have relevance in a theatrical setting: "This kind of parable can be realized only on the stage; in narrative fiction it has no meaning. Gloucester's jump is both imaginary and concrete, meaningful and meaningless." Here, we return to a kind of speculative critical insight that is Kott at his best.

By comparison, Bentley bristles with specific arguments and viewpoints in *What Is Theatre?*, generally ignoring the theoretical questions which he has raised in such previous volumes as *The Theatre of Commitment* and *The Life of the Drama*. Unlike Kott, he is not a plot-teller, but rather one who chooses to seize some point of debate, expresses it in the context of the production being reviewed, and proceeds to defend it as the crux of the play. The unsparing results of this critical methodology give the reader a cumulative concept of Bentley's critical standards and a composite answer to his title question, "What is theatre?"

The manner in which Bentley frames his obligations as a critic in the first essay, "Professional Playgoing," differentiates him from his gentler colleague, Kott:

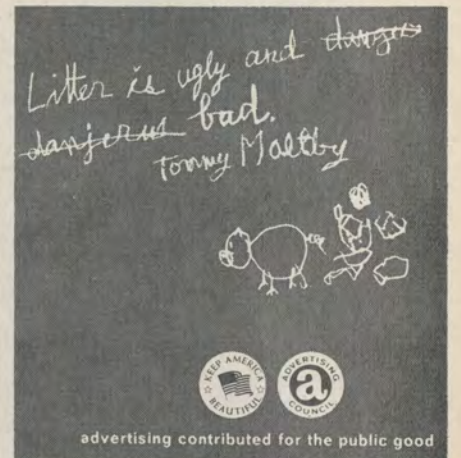
The critic is uncompromising, not because he regards himself as infallible, nor even because he feels very sure of himself, but because it is his job to be so. It is true, he enjoys this job; he enjoys a fight; his writing embodies his zest for living. Yet he doesn't enjoy all of the job. The constant infliction of pain is a burden to him, the price he has to pay for the right to practice his profession. For the journalist-critic, the only alternative to a sharp tongue is a mealy mouth.

Examine, for instance, the review of *The Crucible* which Bentley entitles, "The Innocence of Arthur Miller." Bentley first points out that the theatre needs more plays that are critical, engagé commentaries on the state of the nation. "The appearance of one such play by an author, like Mr. Miller, who is neither an infant, a fool, or a swin-

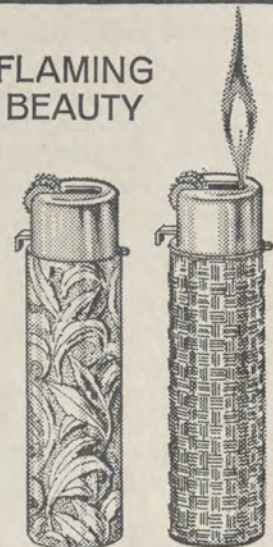


THE PAVILION

Lunch • Dinner • Cocktails • Sunday Brunch
2400 POLK AT UNION • ORDWAY 3-5344



FLAMING BEAUTY



Tubular butane lighter with adjustable flame control. Never refill it. When the fluid is gone, slip in an inexpensive replacement unit. Choice of golden toned floral or basketweave design. By Napier, 3" tall. \$5

Barra

of Italy

245 Post Street 392-6470
Sheraton Palace • The Cannery • Jack Tar

bler, is enough to bring tears to the eyes," Bentley writes. And then he moves directly to the conceptual weakness of the play and its origins in the mentality of the unreconstructed liberal. It is the essential unreality of the assumptions in the play that Bentley attacks: "In Hebrew mythology, innocence was lost at the very beginning of things; in liberal, especially American liberal, folklore, it has not been lost yet; Arthur Miller is the playwright of American liberal folklore."

No chauvinist, Bentley applies the harshest critical standards to American playwrights such as O'Neill, Williams, Inge, and Miller — standards that are sometimes too harsh. It is his contention that the first-rate American playwrights are usually second-rate Europeans, and that they share a "cult of immaturity." Bentley remains consistent in this thesis right up to his 1964 essay, "Touch of the Adolescent," occasioned by Arthur Miller's *After The Fall*.

The Teen-Ager (an American invention) is the current culture hero, and the archetypal dramatic situation of the culture is the adolescent misfit who is cutting loose a bit and is sorry for himself a whole lot. . . . What else can be said of Arthur Miller's actual stage presentation of himself and Miss Monroe? What *After The Fall* really shows is the adolescent male discovering sex: at first it is absolutely yummy, but a little later on girls turn out to be awful bitches, and one needs to let the world know it — loudly.

In reading through the broad spectrum of dramatic events featured in Bentley's 104 articles, one receives some of the immediacy, the journalistic bounce, that these productions had years ago, as distinguished from the retrospective chronology granted us in other, duller histories of American theatre.

Ultimately, books such as *What Is Theatre?* (and to a lesser extent, Kott's *Theatre Notebook*) give us a sense of perspective and critical balance which we must bring to contemporary theatre experiences. They are full of historical lessons worth reviving and remembering. Most significantly, a collection such as Bentley's book serves to remind us that "theatrical excellence" is not merely a term invented for the wanton misuse of ebullient critics and advertising agencies; rather, it is an idea of drama distilled from our theatrical tradition, an idea which could stand redefining by the critics of today. □

Imported, Prepared and Bottled by AUSTIN, NICHOLS & CO., INC., New York—New York—48 Proof

Swing with Beautiful Campari

Campari—the Aperitif.
Straight or mixed, or in any of the recipes from the gold booklet on the bottle. Campari swings.....

Wage Peace

NATO isn't the only reason why there's been 20 years of unbroken peace—in what used to be a troubled part of the world. But it's a big reason.
NATO has worked—is working. Let's build on it.

**If NATO wasn't here,
maybe we wouldn't be here either.**

For information write The Atlantic Council, 1616 H St. N.W., Washington, D.C. 20006.

"...the theatre has little to fear from the mass media — and even less from technology."

The Mechanics of Illusion

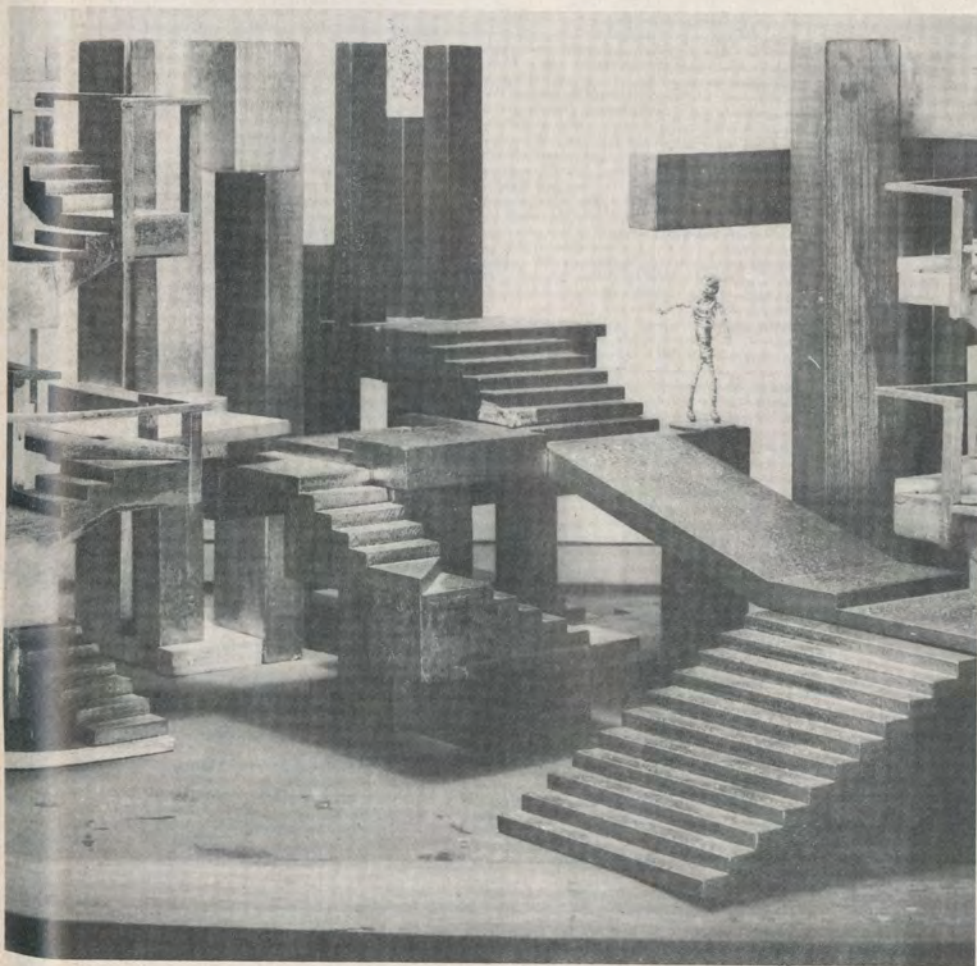
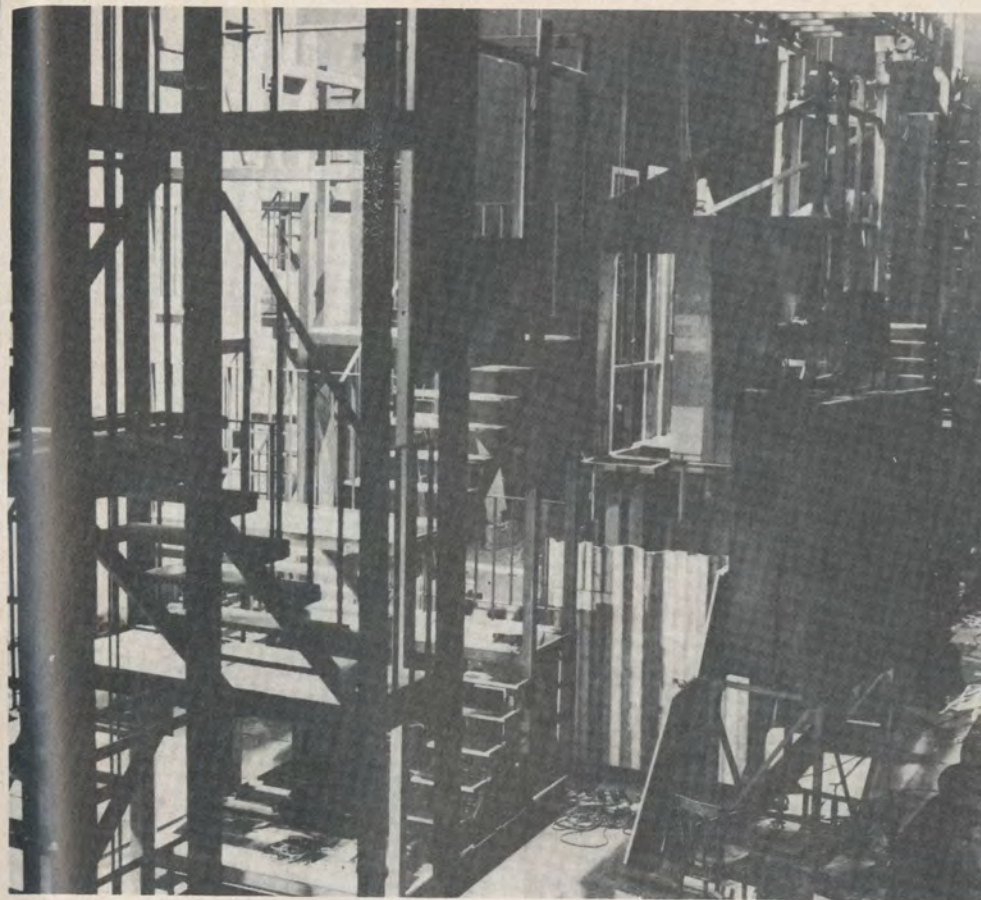
by LEWIS SEGAL



Mary Martin riding her horse down a treadmill in the Civic Light Opera's 1957 "Annie Get Your Gun" — "kinetic excitement more intense than a thousand celluloid buffalo stampedes"



Center Theatre Group's recent production of the George Bernard Shaw-Christopher Isherwood "The Adventures of the Black Girl in Her Search for God" made striking use of projections



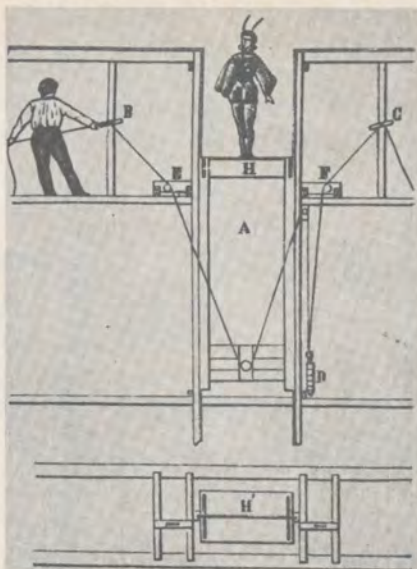
Mechanical settings by Sean Kenny for "The Four Musketeers" (top) and "Blasted" which, according to critic Kenneth Tynan, converge "menacingly on any performer who threatens to hog the lime-light; and whenever the human element looks like its gaining control, they collapse on it in a mass of flaming timber"

"AESTHETICS and technology," as the saying goes, "don't mix." And in the theatre they are considered an exceptionally volatile combination. After all, by continually raiding the drama library, don't the mass media rob the legitimate stage of its legitimacy? And don't the fluidity of the cinema and the immediacy of television contribute to making the fabulous invalid a terminal patient? The stage's salvation will not come from any fancy technical gimmicks but through "two planks and a passion." Right?

Not quite. For it has become increasingly evident that, by appropriating the audience for manufactured realism, the mass media have forced the theatre to become theatrical again. Moreover, if new inventions and techniques give the theatre a quasi-cinematic fluidity, they also restore to it its function as a source of amazement, poetry and even magic. And it is here that, despite the competition, the stage is supreme.

Whenever Hollywood gets hold of a Broadway hit, it paradoxically invests considerable resources purely for de-theatricalization. In the recent *Finian's Rainbow*, for example, half the musical numbers were shot in a multitude of locales. But despite the exertions of cast and crew, the result seemed less alive than any perfunctory performance in front of a painted backdrop. Yet a literal photographic transcription would have seemed hopelessly stogy and even more tepid. Unfortunately, without the crucial aliveness or corporeality of the stage, film adaptations rarely have a satisfying effect. With this quality of presence, however, the most obvious devices and techniques generate delight and wonder.

A treadmill is hardly a miraculous invention. Yet when Mary Martin galloped a horse down one during the Los Angeles and San Francisco Civic Light Opera's 1957 *Annie Get Your Gun*, the kinetic excitement proved more intense than a thousand celluloid buffalo stampedes. Similarly, when in the Royal Shakespeare Company's *Dr. Faustus*, Mephistopheles spit and the floor suddenly discharged a few sparks, the shock seemed greater than could be generated by the most fiery film volcano. Finally, a single gunshot in a play will cause people to jump when documentary telecasts of mass violence leave them unmoved. So, propaganda aside, the theatre has little to fear from the mass media — and



Top to bottom; an early-19th C. illustration of a trapdoor mechanism, an illusion-creating device in constant theatrical use for over 2000 years; a more recent development, moving pattern projections, is favored in today's operatic presentations, in this case a Bayreuth Festival "Parsifal"; another ancient device for creating illusions, the mirror, is here employed to make the six cast members of the New York production of "Dames at Sea" look like the hordes who populated Busby Berkeley dance sequences in 1930s films.

even less from technology.

After belatedly renouncing realism, the legitimate stage had to tighten its belt a bit — particularly in the area of spectacle. However, vestiges of its old opulence remain in ballet, opera and, to a lesser extent, musical comedy. But even here, the closer a staging gets to capturing a real or even imaginary environment with the finality of a photograph, the more incompatible it becomes with any conceptual lyricism. As anyone can testify who ever endured a Gothic *Lohengrin* or Stonehenge *King Lear*, the theatre cannot successfully render in literal terms conceptual elements which should remain only suggested or symbolized. And technology must not go beyond providing a springboard for the audience's imagination, for theatre is most powerful when most metaphoric. In other words, Cleopatra's death gains nothing from the presence of a wriggling rubber asp. Indeed, besides the inevitable attention-smashing squeals of audience disgust, such a staging irrevocably changes Shakespeare's concept from high tragedy (with the unseen asp personified as a baby "that sucks the nurse asleep") to a historical illustration of the lethal consequences of snakebite.

From the beginning, drama has been a ritualized re-enactment for which special effects were created with special equipment. In fact, the oldest surviving critical term, *deus ex machina*, originated with the "god out of the machine" who frequently dropped in on Greek tragedies to alter their outcomes. (Today it describes an unexpected and often coincidental event or character through which a plot is neatly resolved.) The Greeks also invented the trapdoor mechanism and the *periaktoi*, three-sided scenery which could be rotated for a swift change of view — much like modern billboard advertisements.

Not only didn't the Romans improve upon previous technical developments but, like alchemists in reverse, they took the poetry of Greek drama and transformed it into the most debased sort of spectacle. And the most characteristic Roman theatrical form wasn't drama at all but those violent pre-Christian era "happenings" in the Colosseum. (No wonder the Church banned the theatre as soon as it gained sufficient power!)

Dormant until the Renaissance, stage mechanics suddenly burst into prominence with the allegorical tri-

umphs or masques. For these court entertainments, elaborate perspectives were devised that had to vanish in the twinkling of an eye or, at least, provide for the appearance of airborne and aquatic displays. Transformation scenes were particularly popular and no less a personage than Leonardo da Vinci was employed to develop a revolving stage unit that changed from a rocky hillside to a classical interior for *Il Paradiso* in 1490. Even the comparatively austere outdoor theatres (Shakespeare's Globe, for example) were equipped with trapdoor machinery and some sort of crane by which characters could be lowered from the roof. (See *Cymbeline*, V, 4, where "Jupiter descends in thunder and lightning sitting upon an eagle. He throws a thunderbolt. The ghosts fall on their knees.")

Although the solidity and detail of Renaissance settings are undeniably impressive, the manner in which they attempt to cram all the world into a single space — through infinite vistas, raked floors, etc. — takes them beyond any representational considerations. In fact, the demands for frequent scenery changes soon forced designers to adopt a linear stylization which, more than ever, affirmed the theatre as the temple of artifice. The popularity of sliding flats mounted on rails (developed by Buontalenti in 1585) increasingly limited stage settings to a series of two-dimensional painted surfaces arranged symmetrically to frame the action.

Counterweight systems were devised at this time to raise flats to the ceiling or lower them through slits in the floor; pulleys and windlasses were invented to move scenery across the stage and into the wings; fireworks and colored smoke further enhanced the illusion created by all these devices. Yet, except for the special mechanical units (clouds being a frequent choice), scenery became standardized in a wing-and-backdrop system which persisted in some form down to the Victorian era.

Technical improvements through the end of the eighteenth century were, for the most part, restricted to modifications of earlier ideas. New, quieter equipment was developed, lighting greatly improved both in brightness and safety, and — early in the nineteenth century — the moving diorama (an unrolling panoramic landscape used for a travelling sequence) was invented. Some time later, the



ACT's mounting of Aleksei Arbuzov's "The Promise" is another of many current productions making extensive use of rear projections

scrim (a solid-appearing painted gauze drop which "disappears" when illuminated from behind) came into prominence. Opera design takes its dominant graphic style from this period, although machines developed for its special effects (Ansaldo's famous rotating water cylinders, for example) are usually discarded in favor of simpler solutions.

Parallel with the development of photography, stage design became more lifelike and three-dimensional — if no less elaborate. The change from gas to electric light, the development of the box set and the proliferation of playwrights intent on exposing the ills of society all served to create a demand for increasingly realistic stagecraft. As early as 1900, producer David Belasco was famous for his authentic settings — some near-facsimiles of actual places — and unusually atmospheric lighting. (Puccini's opera of the Belasco-John Luther Long *Madam Butterfly* sets aside considerable time for the sunset-sunrise light show from the original play.) The proximity of the European theatre to new movements in art and literature made the situation there less constricting than in the United States; nevertheless, the boxed-off, picture-frame stage with its realistic contents virtually monopolized the spoken drama until the mass media reached technological maturity.

Summing up the situation, designer Nicola Benois (associated with Milan's La Scala Opera since the 1930s) recently concluded that, except for new sources of energy (such as electric motors), and a wider range of materials (plastics, synthetic fabrics, etc.), technology in the theatre still leans heavily on classical prototypes:

"It is now possible to mould scenery, instead of constructing it out of wood and cardboard, with the advantage of obtaining large masses which weigh next to nothing. Mention ought also to be made of the ever-growing use of projections, which make it possible to reproduce original sketches on very large areas and which replace, with their fade-out possibilities, the clumsy transformation scenes associated with painted flats.

"Still today, however, the basic tools of the modern stage designer are the 'periacts' (revolving stages), the flies, the trapdoors, the cylinders for waves, the sliding flats, and the other 'machines' of more or less recent date which will probably continue to be a source of that delight and amazement which for centuries has been purveyed to humanity by the theatre."

Although Benois' homage to the past is valid enough, the application of technology to theatre practice is now making possible scenic effects which even a decade ago would have required a prohibitive expenditure of manpower. For example, at the *Lido de Paris* in Las Vegas, a city with a concentration of superbly equipped stages, both an ice rink and a swimming pool are stored under the audience area. Push the appropriate button and they travel on tracks to an elevator unit which raises them to stage level. This system may represent a fusion of the old sliding flat and trapdoor concepts, but it functions without their inherent limitations of scope and efficiency. Other variations on Buontalenti's 1585 invention include mechanized wagon stages — common in German opera houses — and the scenic treadmill, used at the Mark Taper Forum in Los Angeles for Center

"Stu" Adams

invites you to enjoy dining in the famous old San Francisco tradition

NO FINER FOOD ANYWHERE

LUNCHEON • DINNER

Bardelli's

STUART ADAMS
Mgr. Owner
LOUIS MEYER
Co-Owner

243 O'FARRELL • near Powell • YU 2-0243



NO ONE! BUT NO ONE! SERVES
BETTER IRISH COFFEE THAN
TOMMY'S JOYNT
GEARY AT VAN NESS • OPEN EVERY DAY



MUSICAL COMEDY

Fantasticks

6th SMASH YEAR

GHIRARDELLI SQUARE

Fri. 8:30 • Sat. 8:00 & 10:30

Tickets and Information Call 434-1008
900 NORTH POINT STREET

SUEHIRO
RESTAURANT



THE FLAVOR OF JAPAN
Japanese Cultural & Trade Center
1737 Post Street, San Francisco
Phone: 922-6400

SAN FRANCISCO CIVIC LIGHT OPERA

FINAL EVENT OF THE 32ND ANNUAL SEASON

OPENING TUESDAY
OCTOBER 28



**CURRAN
THEATRE**

*World Premiere
of a colorful
new musical!*

JOHN CULLUM

as Columbus

JEAN FENN

as Isabella

in

MEREDITH WILLSON'S

Romantic Speculation



also starring

CHITA RIVERA

as Beatriz

7 WEEKS ONLY

Eves: Mon. thru Sat. 8:30 • Mats: Wed. & Sat. 2:30

TICKETS GO ON SALE

OCTOBER 13

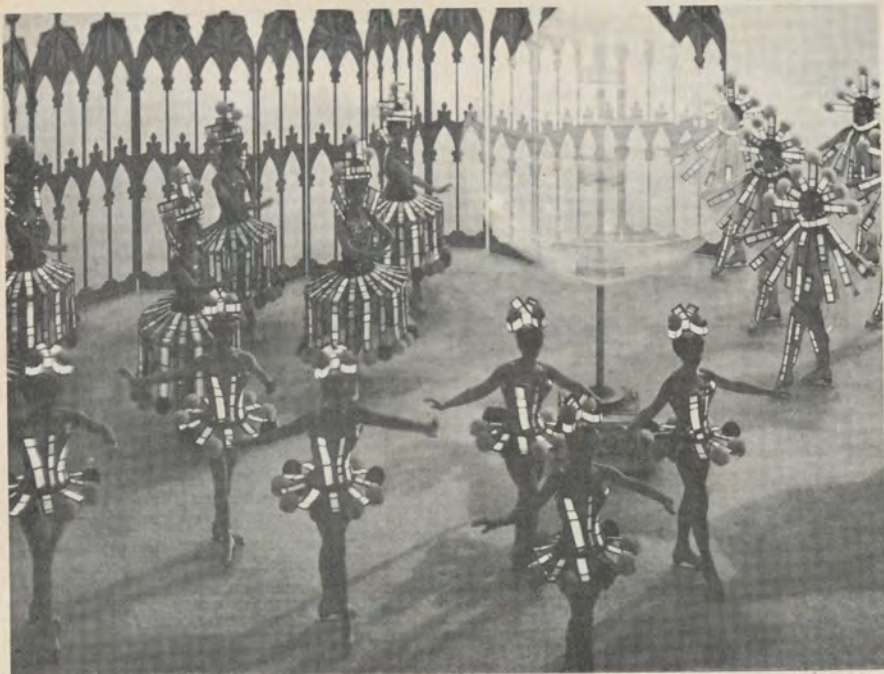
at Civic Light Opera Box Office
414 Geary Street (across from Curran)
Phone: 673-1050

Theatre Group's recent production of Feydeau's *Chemin de Fer*.

Benois mentions the use of projections as a substitute for painted flats, but lately they have been employed for far more unusual purposes. Instead of only scenery slides, *The Sorrows of Frederick* (another Los Angeles CTG production) incorporated wide-screen motion pictures. Czechoslovakia's Magic Lantern Company combined actors and action both live and on film in a mixed media, multi-screen staging of astonishing inventiveness. And as anyone who attends rock concerts can verify, projectors now enlarge not only photographs, but objects and moving colored liquids as well. The potential effects and combinations are endless.

Besides improving in control and efficiency, stage lighting has gained from technological advances in other fields. From photography came the strobe, a high intensity light that can be set for flashes of a predetermined length and frequency. Director Gower Champion used them recently to create a flickering "old time movie" effect in another Feydeau farce, *A Flea In Her Ear*, for San Francisco's ACT company. And Jerome Robbins deployed them brilliantly for a simulated time-lapse sequence in *Gypsy*. Phosphorescent paint and ultraviolet light have also been employed for special effects — although with less conspicuous success than other techniques. Nor has closed circuit television yet been given much creative consideration. The Royal Shakespeare Company's *US* attempted something in this direction, but had to abandon the idea due to technical difficulties. And while many theatres and opera houses now coordinate separated personnel via TV monitors, the only direct benefit for the spectator is that, in some places, he can see the whole show without ever leaving the bar.

If no aspect of theatre practice has remained untouched by technology, none has gained so spectacularly as sound. Not only has the development of high fidelity recording, particularly on tape, made thunder sheets and other acoustic devices unnecessary, but it is now common for even the smallest regional theatres to maintain permanent libraries of sound effects. Moreover, stage microphones can both increase the audibility of a performance and contribute to it creatively as well. An actor's voice can now be recorded in performance and automatically played back, with added rever-



The Shipstads & Johnson "Ice Follies" employ a technique called "tape light" whereby the performers themselves, with lighting strips attached to their bodies, create illuminated stage patterns

beration, a fraction of a second later — thus for the first time making an actual, controllable echo effect possible in the theatre. And the continuing development of electrified musical instruments and even music synthesizers promises an almost limitless potential for sonic invention.

The most exciting technological discovery of the last decade — not yet applied to stagecraft — is called holography, and it may eventually revolutionize set design. A hologram is an image recorded by a laser beam on a special plate. When played back (for which a laser is also necessary) the image not only appears in three dimensions — without any viewing glasses — but remains natural and undistorted across a wide angle of vision. In other words, as a spectator walks from left to right in front of it, the visual relationship between the hologram and himself changes no differently than if he were looking at the original object.

Besides the anticipated applications to film and television, holography may soon make it possible to store elaborate three-dimensional scenic effects the way theatres now collect sound and music tapes. By that time, a potential stage designer will need an electronics degree besides the engineering background almost mandatory today. Yet the best results will still be produced by men like Sean Kenny (known in America primarily for *Oliver*) who place their entire technological exper-

tise at the service of an imaginative concept. Kenny's work sometimes seems more impressive than the mediocre productions making use of it; so if his scenery steals the show, the crime is hardly more than petty theft.

In 1962, Kenny designed the set for Lionel Bart's *Blitz!* (a musical version of the bombing of London!). Critic Kenneth Tynan's review of the production (reprinted in *Right and Left*) crystallizes both the impact and danger of current theatre technology:

"In *Blitz!* there are distinct signs that the sets are taking over. They swoop down on the actors and snatch them aloft; four motor-driven towers prowl the stage, converging menacingly on any performer who threatens to hog the limelight; and whenever the human element looks like it's gaining control, they collapse on it in a mass of flaming timber. In short, they let the cast know who's boss. They are magnificent, and they are war: who (they tacitly enquire) needs Lionel Bart? I have a fearful premonition of the next show Mr. Kenny designs. As soon as the curtain rises, the sets will advance in a phalanx on the audience and summarily expel it from the theatre. After that, the next step is clear: Mr. Kenny will invent sets that applaud." □

Mr. Segal is a California-based writer on the arts whose articles frequently appear in the Los Angeles Times and Free Press and in FM & Fine Arts. His "Artaud, O'Horgan and Total Theatre" was published earlier this year in *Performing Arts*.



Mushrooms.

This week's perfect martini secret. Marinate button mushrooms in vermouth and use the perfect martini gin, of course. **Seagram's. The perfect martini gin.**

SEAGRAM DISTILLERS COMPANY, NEW YORK CITY.
90 PROOF DISTILLED DRY GIN. DISTILLED FROM AMERICAN GRAIN



Furs labeled to show country of origin

71 STONESTOWN MALL - 564-4100

(next to Sherman Clay box office)



illi-
the
gallery
of
beautiful
things
217
sutter



The French Restaurant Without Compromise
776-3600 San Francisco

Old Zurich

SWISS RESTAURANT

Our Specialties

Cheese and Beef Fondues
Dinners Nightly except Monday

605 Post St. near Taylor • 885-5540
One Block from the Geary Street Theatres

Don't Fight It!



Yellow Cab It! 626-2345



IDENTITIES OF MR. & MISS X REVEALED!!!

Responses to our first annual Help the Editor Quiz, which appeared in the July *Performing Arts*, were gratifyingly numerous, often funny and occasionally correct. Among the *incorrect* guesses as to the identities of Mr. and Miss X in the Busby Berkeley dance sequence from *Varsity Show* were the following names: Ethel Merman, Johnny Davis, Anna May Wong, Mabel Lake, Florence Lake, Veronica Lake, Greta Garble (!), Dick Haymes, Bob Hope (there *is* a resemblance), Buddy Ebsen, Bobby Epstein (Buddy Ebsen?), Sunny O'Dea, Janet Blair, Emma Dunn, Walter Catlett, and Anne Miller.

Mr. X is, in fact, dancer Lee Dixon; Miss X is singing comedienne Mabel Todd. Both, I am informed by Donald O. Yerger of West Covina, were Warner Brothers contract players of the 1930s.

Many who responded to my query were able to identify one or the other performer, but only the following sharp-eyed film buffs were able to identify *both*: Edward Mecca Graham, Vernon Harbin, Mrs. David Kohler, and Anita Weber, all of Los Angeles; Mrs. Jay Fletcher and Peter Horn, both of San Francisco; Mrs. James C. White of Gardena; Harry K. Chalfant of Pasadena; Walton E. Kabler of Northridge; Robert Willard of Altadena; Jack Warren of Fresno; A. Simonini of New York City; Diana Rose of Council Bluffs, Iowa; and the aforementioned Mr. Yerger.

To all who responded, my deepest thanks. And to those whose responses were 100% correct goes the first prize: the satisfaction of knowing you were 100% correct. —H.G.

We can prove it's worth the extra money.

Old Taylor is not the only premium-priced Bourbon in America. But it does happen to be the *top-selling* premium-priced Bourbon in America.

There are about six different reasons for that. Before you pay an extra sou for Old Taylor, you should know what they are.



1. Old Taylor was created by an authentic genius. Col. Edmund H. Taylor, Jr. was easily the foremost Bourbon distiller in the late 1800's. Old Taylor is his crowning achievement. There's only one Old Taylor, simply because there was only one Colonel.



2. People (droves of them!) tried to copy Old Taylor. Finally, in 1909, an angry Col. Taylor changed the color of his label to a distinctive yellow, and printed a warning to would-be imitators where they couldn't miss it. *That* took care of that!

THIS YELLOW LABEL IS IN EXCLUSIVE AND CONCLUSIVE USE



3. If you think you're paying a kingly price because we distill in a castle, you're mistaken. We make Old Taylor here *not* because it's a castle, but because it's near the delicious limestone spring the Colonel discovered in 1887. We still draw our water from it. And nobody else gets close to it!



4. Old Taylor is a signed original. Another step the Colonel took to foil those would-be imitators. (He also went to Congress and got them to pass the Bottled-in-Bond Act—but that's another story.)



5. The three words above are not a swinging slogan. But Col. Taylor put them there, and we haven't changed them any more than we've changed his Bourbon.

We still use the same costly small grains, still tend our mash as lovingly, still do everything just as he did it. Who are we to contradict a genius?

6. Taste it.

Old Taylor. What the label can't tell you, the flavor can.

KENTUCKY STRAIGHT BOURBON WHISKEY. 86 PROOF. THE OLD TAYLOR DISTILLERY CO., FRANKFORT & LOUISVILLE, KY.

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

