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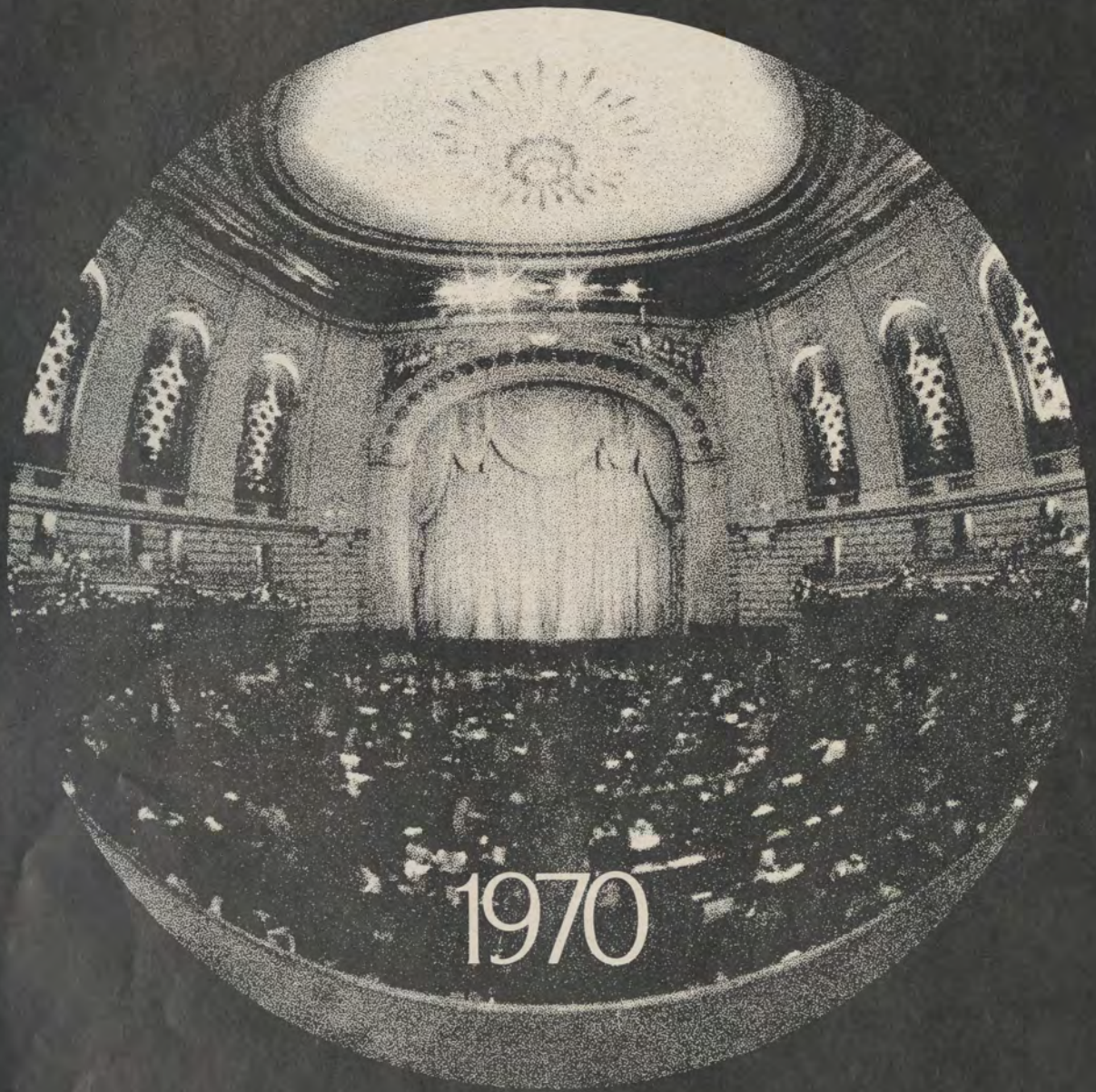
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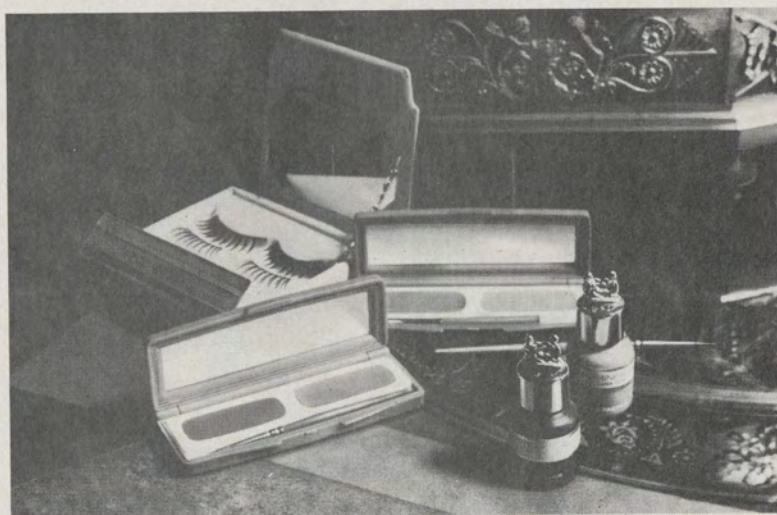
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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
OCTOBER 1970 / VOL. 4 NO. 10

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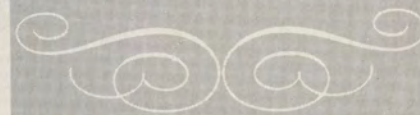
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N°5
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"There is only one Frank Sullivan," P.G. Wodehouse once observed. "I could do with a dozen. To my mind—and it is not a mind to be sneezed at—he is America's finest humorist." Sullivan was born in 1892 in Saratoga Springs, New York, where he has lived for virtually his entire life. His writing career started shortly after World War I on the New York Herald and continued with the New York World. But his greatest fame resulted from his contributions to The New Yorker which began with the magazine's inception. The following essay,* considered to be a Sullivan classic, first appeared in The New Yorker and is included in the recently published collection Frank Sullivan Through the Looking Glass (Doubleday).



The Forgotten Bach

by FRANK SULLIVAN

THE YEAR 1950, the two-hundredth anniversary of the death of Johann Sebastian Bach, 1685-1750, was justly made an occasion to do honor not only to him but to his illustrious relatives, Johann Christian Bach, Johann Michael Bach, Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Gottfried Bernhard Bach, Johann Christian Friedrich Bach, Wilhelm Friedrich Ernst Bach, and the many other scions of that great dynasty without which the world today would be just about toccata-less.

Yet how much does the average music-lover really know about the Bachs? Is there a hint of lip service in our current tributes to them? Does anyone, for instance, know about Johann Wolfgang Hermann Bach, the Bach the Bachs would like to forget, and, indeed, have forgotten? I shall

not be thanked in some quarters for bringing his name up, yet he deserves mention; he was unique in the annals of the family. First, however, a word about that family.

Johann Sebastian, the principal in the present celebration, was, of course, the composer of *The Well-Tempered Clavier*. Johann Sebastian was the brother of Johann Christoph, 1671-1721. Johann Christoph is not to be confused with Johann Christoph Friedrich Bach, 1732-1795, or with Johann Christian Bach, 1735-1782. Johann Christoph was the Ohrdruf Bach, and composed many motets, sarabands, and preludes for the clavier. This Johann Christoph was the grandson of Christoph the Weimar Bach, 1613-1661, and the grandnephew of Johann the Erfurt Bach, 1604-1673. There was also a Johann Christoph Bach, 1642-1703, who was the brother of Johann Michael Bach, 1648-1694. Johann Michael was known as the Eisenach Bach.

No, that's not right. It was Johann Christoph who was the Eisenach Bach. Johann Michael was the Gehren Bach. He was the father-in-law of Johann Sebastian Bach and a nephew of Christoph the Weimar Bach, who was the grandfather of Johann Sebastian and the great-grandfather of Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Charles Thomas Bach, Johann Friedrich Christian Bach — I mean Johann Christian Friedrich Bach — no, I mean Johann Christoph Friedrich Bach. Johann Christoph Bach, the son of Heinrich the Arnstadt Bach, 1615-1692, was the father of Johann Nikolaus Bach, of Jena, 1669-1753. Johann Nikolaus was the nephew of the Johann Michael Bach, of Gehren, who was father-in-law to Johann Sebastian Bach. Thus, Johann Sebastian was a cousin to his own wife. That is, his first wife. He was no kin to his second wife.

(continued on next page)

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So much for the family background. Though it has never been mentioned until now, I have reason to believe that Johann Wolfgang Hermann Bach, the Forgotten Bach, was one of the many sons of Johann Sebastian Bach, and therefore a great-great-great-grandson of Veit Bach, born circa 1555, who is generally recognized as the founder of the family. Veit Bach played the zither. He had a son named Hans, who was the first Bach to become a professional musician. It seems a far cry from a zither to the Bach oratorio as we know it, and it seems even a farther cry from the Doric simplicity of names like Veit and Hans to the somewhat rococo mazes of Johann Christoph Friedrich and Carl Philipp Emanuel. Yet in accumulating all this nomenclature the Bachs were really only trying to help. As they multiplied, it became increasingly difficult for non-Bach Germans—what there were of them—to tell one Bach from another. (Johann Sebastian alone had twenty children. Well, not quite alone—seven with the help of his first wife and thirteen by courtesy of his second.) The Bachs thought to reduce the confusion by adding more names to each oncoming Bach, but since the names they added were usually Johann or Christoph or Christian or, if they were really in the groove, Friedrich, the result was confusion worse confounded.

At last, the music-loving but baffled Germans gave up trying to identify them by their names and tried associating each with the town where he was court organist.

This plan sounded fine on paper, for there were Bachs at Ohrdruf, Erfurt, Arnstadt, Potsdam, Jena, Bückeburg; in fact, there was scarcely a whistle stop, or organ stop, in Germany that did not have its own Bach. So what happened? When the Germans called Wilhelm Friedemann the Dresden Bach, because he was organist at Dresden, he moved to Halle. When they called Carl Philipp Emanuel the Berlin Bach, because he was court organist at Berlin, he moved to Hamburg. When they called Johann Christoph the Milan Bach, he went to London to teach Queen Charlotte music, if possible. Did they do this to tease? We cannot know. But it was Johann Sebastian Bach who most effectively upset the plan to tell the Bachs apart by tying them up with cities, for he played at one time or another in Arnstadt, Mühlhausen, Weimar, Cöthen, Lüneburg, Leipzig, (continued on p. 52)



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(continued from p. 10)

Weissenfels, and Potsdam. Had I been an eighteenth-century German, I should have been tempted to call him just plain Jack Bach.

So much for the family background. But first a word as to why the Bachs all lived in different cities. Well, they had to. They couldn't all play the organ in the same place at the same time. It was too dangerous to life and limb. They tried it once at a family reunion in Dresden, and the vibrations were so powerful, that Dresden china was shattered for blocks around, and the Bachs themselves proved as subject to the laws of physics as the bric-à-brac. A member of the family named Philipp Philipp Philipp Bach, known as the Philipp Bach, was found unconscious in the buttery after the joint family recital. A powerful arpeggio from a toccata had caught him above the left ear, charred his wig, traveled down his waistcoat, ripping it open, melted the gold watch and seals in his smallclothes, ripped the buckles off his shoes, and knocked him out before jumping the length of the chamber to shatter a two-gallon crock filled with buttermilk, which it instantly turned into several pounds of a highly palatable cheese. After that incident, the Bachs gave each other a fairly wide berth.

So much for the family background. Now for a few revelations about Johann Wolfgang Hermann Bach, the Forgotten Bach. By the time a young Bach was two, he had usually toddled instinctively to the well-tempered clavier (a self-respecting Bach wouldn't give an ill-tempered clavier house-room) and started work on his first motet. When Johann Wolfgang Hermann Bach got to be two and a half without even an *aria da capo* to his credit, his father grew concerned. One day, he inveigled Johann to the w.-t. clavier, played a saraband, and asked Johann what it was. The boy did not know. Not only did not know but seemed bored. Not only couldn't tell a saraband but was just as ignorant about fugues, fantasias, preludes, capriccios, and Masses in any key, a *cappella* or otherwise. In some alarm, his father had the boy's hearing tested. It was perfect. He was just tone-deaf — the first male Bach in the history of the clan to be so, unless you consider old Veit, who played the zither, automatically suspect. (I specify male Bachs because the Bachs did not require their women to be musical; "*Kinder, Kuchen, und keine Kantaten*" was the good old German motto for

the Bach *Hausfrauen*.)

Naturally, after the scandalous discovery Johann Wolfgang Hermann Bach's position in the family left a good deal to be desired. In fact, he became a kind of male Cinderella, and would soon have become hopelessly mired in inferiority feelings had not his Aunt Sophie taken pity on him and adopted him when he was five. Like most German women of the time, Aunt Sophie, who was one of the famous Froelich triplets of Lübeck, had married a Bach. At the time of her marriage, she had been fond of music, but after the marriage her husband composed fifty-two oratorios. Aunt Sophie used to say it was at about the thirty-ninth that her interest in music began to flag. Her heart went out to poor little Johann, who couldn't tell one note from another.

Tone-deaf or not, Johann Wolfgang Hermann Bach has left his mark on music. Aunt Sophie kept a diary and engaged in a voluminous correspondence. Her children and grandchildren did likewise. All these documents were carefully preserved, and were found in 1945 in an abandoned salt mine near Munich by a nephew of mine, Lieutenant Sacheverell, O'Sullivan, of the Army of Occupation. He entrusted these papers to my care, as a scholar of some repute. It is possible that this priceless literary and musical find should not be mentioned in the same breath with the Boswell Papers unearthed by Colonel Ralph Isham, but it certainly deserves to be mentioned in, let us say, the next breath but one.

From the Salt Mine Papers, I have already established some data that may make musical history. I find that, like all Bachs, Johann Wolfgang Hermann Bach had twenty children. These children and their children scattered, in time, to many lands. One letter establishes that a grandson of Johann Wolfgang Hermann Bach, named John Herman bbach-ffranchott, of Twickenham, England, was the first person to cry "Bravo!" at the end of a musical performance, a happy custom that has been popular ever since, not only among bona-fide music-lovers but with concertgoers who are not quite sure what the concert was about and wish to chuck a bluff. Another grandson, Giovanni Federico de Bacco, lived in Rome and was arrested there in 1831 for applauding at the wrong place during a performance of *Le Nozze di Figaro*. A great-grandson was publicly snubbed by Wagner at Bay-

reuth in 1876 for asking the composer when he was planning to write the second act of *Das Rheingold*.

One of Johann Wolfgang Hermann Bach's daughters, Ertrud, married a man from Mecklenburg-Strelitz, who was also tone-deaf, and among their descendants no fewer than twenty-two off-key Wagnerian tenors have been counted. More will undoubtedly come to light as my examination of the Salt Mine Papers proceeds.

Gretchen, another daughter, came to America at the end of the nineteenth century and married later into a prominent American family named Jukes, and many of her descendants, all, like herself, tone-deaf, have distinguished themselves musically in this country. A great-grandson, Hans Christoph Jukes, invented the box of that name and composed a series of preludes for it, called *The Well-Tempered Juke Box*, on a theme suggested by Dinah Shore. Several of Gretchen's descendants are successful music commentators on the radio, and a round dozen of the more popular disc jockeys owe their success to the talent inherited from the tone-deaf matriarch. Others of that branch have had an important hand in the spread of modern music — I mean the really *modern* modern music — and it is claimed that one of Gretchen's daughters was the first person in the United States to rustle a program throughout an entire concert. I find no verification of this in the Salt Mine Papers, however, and until I do that title must remain with Miss Thoughtful Pumpelly, who rustled the first program on record through a concert in Boston in 1851. Emerson has described the incident in an indignant letter to Carlyle.

The foregoing is only the merest outline of what this remarkable, though unrecognized, branch of the Bachs has accomplished in music. I shall tell the whole story in detail and without pulling any punches in my forthcoming biography, *The Forgotten Bach*, to be published either 8vo or 4to in 1954, all of it based on the Salt Mine Papers my nephew unearthed.

I know my name will be anathema to all except the most advanced music circles for this attempt to do belated justice to the memory of Johann Wolfgang Hermann Bach, but I like to think that old Johann Sebastian himself would be proud to know that his tone-deaf son had turned out rather like the ugly duckling. □

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As the curtain goes up on our 1970 season, we of the San Francisco Opera feel a great void. Robert Watt Miller is no longer with us.

We have missed him sorely during the pre-season stage and orchestra rehearsals of which he was such a familiar part for so many years. He used to come into the house and sit in the middle section of the empty main floor, often with a vocal score from his large library, which he would examine to see if there had been any changes in cuts or text. Frequently he walked towards the back of the auditorium to the stage director's desk to give highly valued criticism and comments.

On performance nights he arrived as much as one hour before curtain time, first making a trip to the box office to check on ticket sales, then going backstage to look at the setup and converse with technical personnel. If an organ was placed in the wings, he would almost always sit down and play several passages, the "Largo" by Handel being his favorite selection.

During performances his seat was at the back of Box F, subscribed for by him at all times. He had a very keen eye; whenever he rushed backstage, everyone knew he had noticed something wrong with the scenery or lighting before anyone else had.

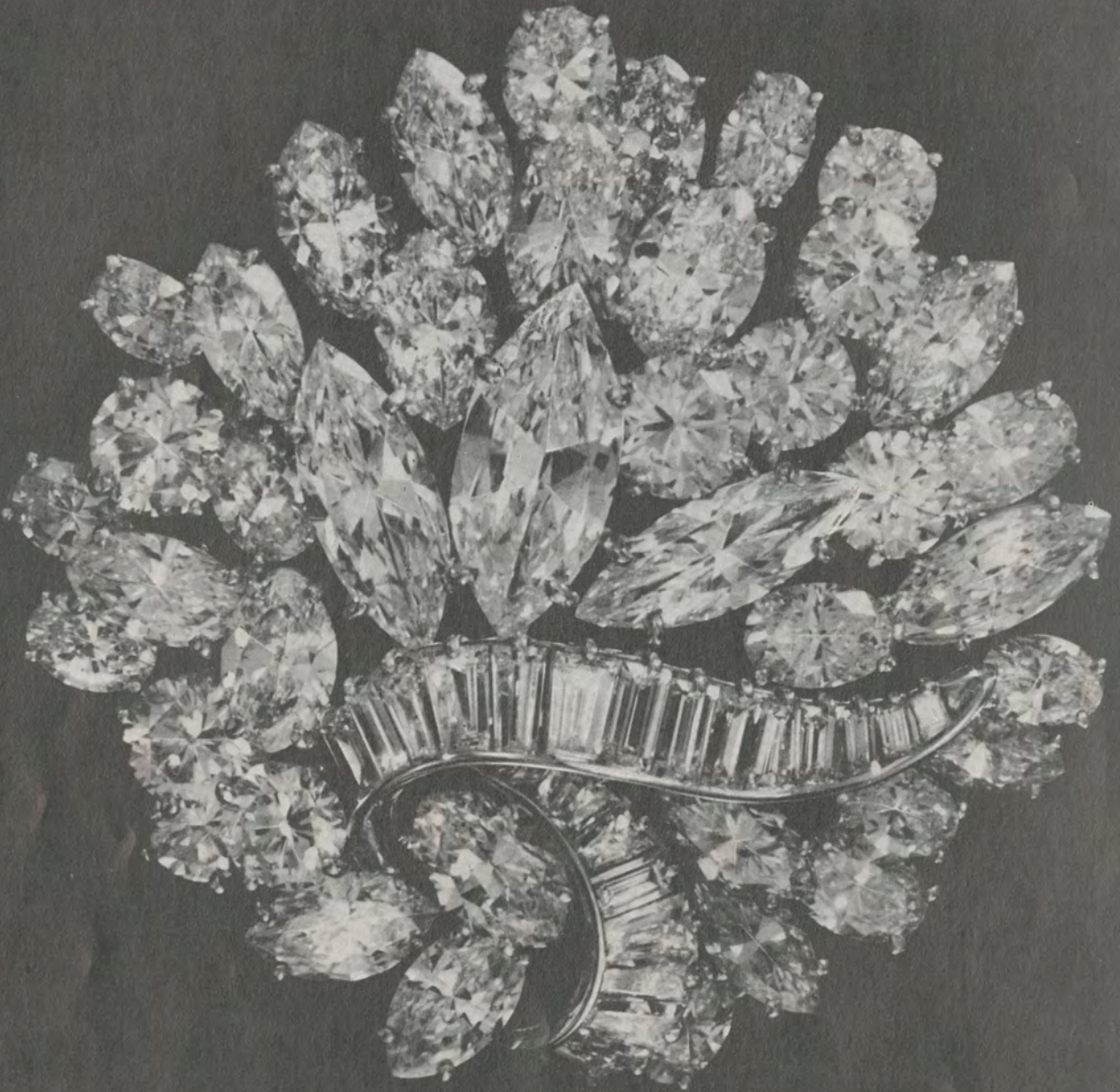
After a premiere he would come on stage during curtain calls to personally thank and congratulate the artists. If he

was particularly pleased, he would visit the dressing rooms of singers or directors. He asked all artists appearing with the Company for a signed photograph; the picture gallery in his home was a remarkable documentation of more than 30 years of our opera. Before leaving the theatre, he would often walk around with me on the empty stage to give his frank opinion of the performance. While he was always kind, his praise was not given lightly, so it meant a great deal when it was forthcoming.

We had long and fascinating conversations during his visits to my office, sometimes during repeat performances or on Saturday afternoons. Shortly after last Christmas, he came the day before I left for Europe and stayed for several hours. I could not anticipate that this was to be his final visit.

In his memory Mr. Miller's friends and admirers, from all walks of life and from many parts of the world, have sent contributions to the San Francisco Opera. It is especially fitting that the Board of Directors has authorized the use of these funds to create a new production of *Die Meistersinger von Nürnberg* for presentation during our 1971 season in honor of Robert Watt Miller. It was one of his favorite operas and it is my hope that our new production will be the tangible expression of our deepest gratitude for his many years of service and devotion to the San Francisco Opera.

Frank Merbert Alden



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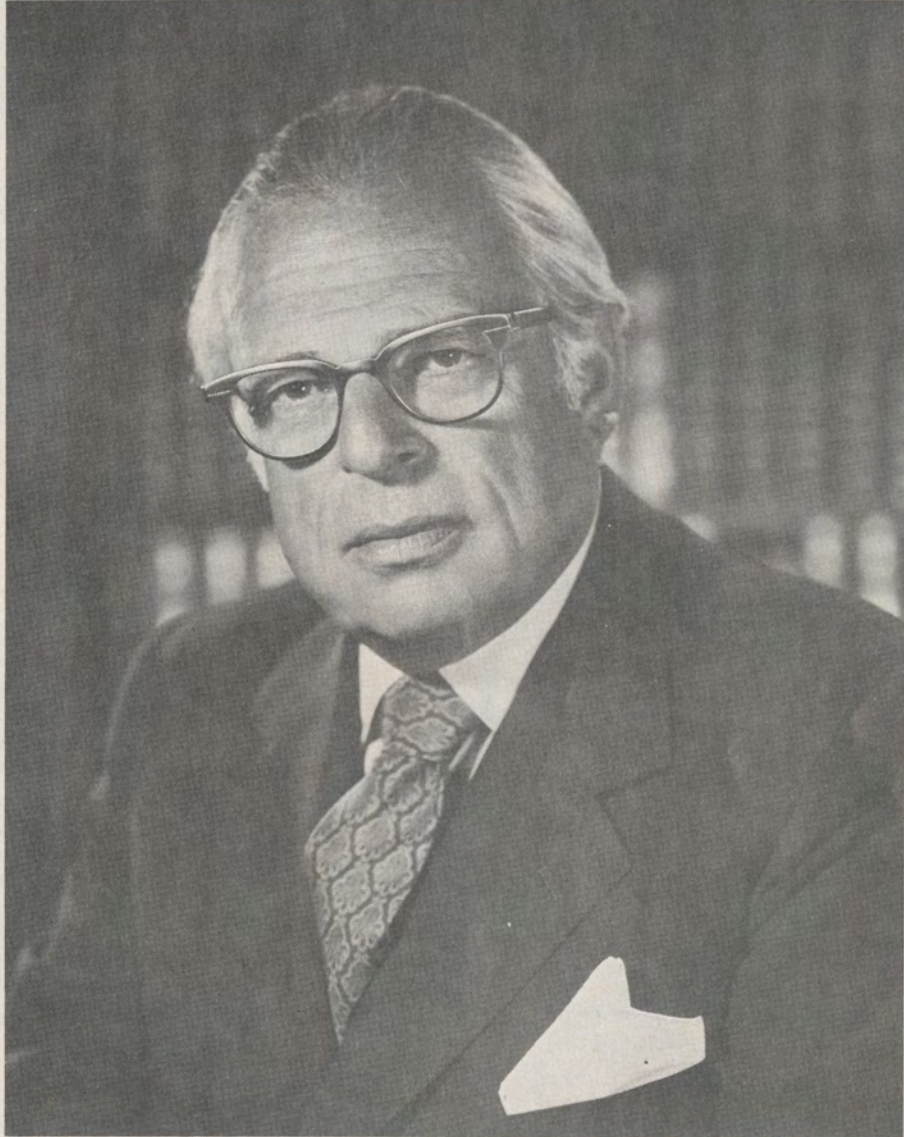
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


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Craig Brennan
Robert Calvert
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Andrew Harris

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REPERTOIRE 1970 SEASON

Opening Night
Friday, September 18, 8:00

TOSCA (PUCCINI)
Crespin/Spiess, MacNeil, Van Dam,
Capecchi, Fried, Nolen, Lombardi
Conductor: Cillario
Stage director: Mansouri

Saturday, September 19, 8:00

FALSTAFF (VERDI)
Costa, Price, Chookasian, Anderson/Evans,
Burrows, Richardson, Ulfung, Berberian,
Manton
Conductor: Bartoletti
Stage director: Evans, G. Hager

Tuesday, September 22, 7:00

SIEGFRIED (WAGNER)
Lindholm, Nadler, Lewis/Thomas, Stewart,
Ulfung, Richardson, Berberian
Conductor: Suitner
Production: P. Hager
Designer: Skalicki, West

Wednesday, September 23, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Friday, September 25, 8:00

FALSTAFF (VERDI)
Same cast as September 19

Saturday, September 26, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Sunday, September 27, 1:00

SIEGFRIED (WAGNER)
Same cast as September 22

Tuesday, September 29, 8:30

FALSTAFF (VERDI)
Same cast as September 19

Wednesday, September 30, 8:00

CARMEN (BIZET)
Fassbaender, Marsh, Matsumoto, Nadler/
Chauvet, Van Dam, Grant, Nolen, Manton,
Fried
Conductor: Perisson
Stage director: Mansouri
Designer: Bay
Choreographer: Carvajal

Friday, October 2, 7:00

SIEGFRIED (WAGNER)
Last performance this season
Same cast as September 22

Saturday, October 3, 8:00

CARMEN (BIZET)
Same cast as September 30

Sunday, October 4, 2:00

TOSCA (PUCCINI)
Same cast as September 18

Tuesday, October 6, 8:00

CARMEN (BIZET)
Same cast as September 30

Wednesday, October 7, 8:00

FALSTAFF (VERDI)
Last performance this season
Same cast as September 19

Friday, October 9, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Saturday, October 10, 8:00
NABUCCO (VERDI)
Lippert, Anderson, Frybee/MacNeil, Tozzi,
Bjoerling, Grant, Fried
Conductor: Cillario
Production: P. Hager
Designer: Nomikos, West
Choreographer: Collins

Sunday, October 11, 2:00
CARMEN (BIZET)
Same cast as September 30

Tuesday, October 13, 8:00
NABUCCO (VERDI)
Same cast as October 10

Friday, October 16, 8:00
CARMEN (BIZET)
Same cast as September 30

Saturday, October 17, 8:00
COSI FAN TUTTE (MOZART)
Production sponsored by
Crocker-Citizens National Bank
Price, Berganza, Sciutti/Davies, Rinaldi,
Capecchi
Conductor: Pritchard
Production: Ponnelle
Designer: Ponnelle, West

Sunday, October 18, 2:00
NABUCCO (VERDI)
Same cast as October 10

Tuesday, October 20, 8:30
COSI FAN TUTTE (MOZART)
Same cast as October 17

Wednesday, October 21, 8:00
NABUCCO (VERDI)
Last performance this season
Same cast as October 10

Friday, October 23, 8:00
COSI FAN TUTTE (MOZART)
Same cast as October 17

Saturday, October 24, 8:00
SALOME (STRAUSS)
Silja, Cervena, Nadler, Matsumoto/Ulfung,
Nienstedt, Peterson, Van Dam, Nolen,
Monk, Grant, Fried, Janzen, Manton,
Hall-Sundquist, Magyar, Lombardi
Conductor: Gregor
Production: Wagner/Ebermann
Designer: Wagner/Darling

Tuesday, October 27, 8:30
SALOME (STRAUSS)
Same cast as October 24

Wednesday, October 28, 8:00
COSI FAN TUTTE (MOZART)
Last performance this season
Same cast as October 17

Friday, October 30, 8:00
SALOME (STRAUSS)
Last performance this season
Same cast as October 24

Saturday, October 31, 7:00
TRISTAN UND ISOLDE (WAGNER)
Nilsson, Martin/Vickers, Dooley, Tozzi,
Monk, Davies, Grant, Hall-Sundquist
Conductor: Suitner
Production: P. Hager
Designer: Bauer-Ecsy, West

Tuesday, November 3, 8:00
FAUST (GOUNOD)
Beckman, Anderson, Cervena/Vanzo, Soyer,
Cossa, Lombardi
Conductor: Perisson
Stage director: Fletcher
Designer: Skalicki, West
Choreographer: Johnson

Friday, November 6, 7:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Saturday, November 7, 8:00
OTELLO (VERDI)
Kabaivanska, Nadler/McCracken, Paskalis,
Davies, Grant, Hall-Sundquist, Nolen,
Lombardi
Conductor: Gregor
Production: Ponnelle
Designer: Ponnelle, West

Sunday, November 8, 2:00
FAUST (GOUNOD)
Same cast as November 3

Tuesday, November 10, 7:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Wednesday, November 11, 8:00
OTELLO (VERDI)
Same cast as November 7

Friday, November 13, 8:00
FAUST (GOUNOD)
Same cast as November 3

Saturday, November 14, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Marsh, Anderson, Petersen/Van Way,
Dooley, Grant, Fried, Lombardi
Conductor: Schuller
Production: P. Hager
Designer: Skalicki, Colangelo

Sunday, November 15, 1:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Tuesday, November 17, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Same cast as November 14

Wednesday, November 18, 7:00
TRISTAN UND ISOLDE (WAGNER)
Last performance this season
Same cast as October 31

Friday, November 20, 8:00
OTELLO (VERDI)
Same cast as November 7

Saturday, November 21, 8:00
FAUST (GOUNOD)
Same cast as November 3

Sunday, November 22, 2:00
TOSCA (PUCCINI)
Kirsten/Domingo, Quilico, Monk, Grant,
Fried, Nolen, Lombardi
Conductor: Levmore
Stage director: Farruggio

Tuesday, November 24, 8:00
OTELLO (VERDI)
Same cast as November 7

Wednesday, November 25, 8:00
FAUST (GOUNOD)
Last performance this season
Same cast as November 3

Thursday, November 26, 8:00
Special Thanksgiving Day Performance
Last performance this season

CARMEN (BIZET)
Davidson, Marsh, Matsumoto, Nadler/
Domingo, Monk, Grant, Nolen, Manton,
Fried
Conductor: Perisson
Stage director: Farruggio
Designer: Bay
Choreographer: Carvajal

Friday, November 27, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Last performance this season
Same cast as November 14

Saturday, November 28, 8:00
In celebration of Dorothy Kirsten's 25th
Anniversary with the San Francisco Opera
TOSCA (PUCCINI)
Last performance this season
Same cast as November 22

Sunday, November 29, 2:00
OTELLO (VERDI)
Last performance of the season
Same cast as November 7

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| Wednesday, October 21, at 1:00 |
| Friday, November 13, at 1:00 |
| Friday, November 20, at 1:00 |
| Tuesday, November 24, at 1:00 |
| Commentator: Alexander Fried |

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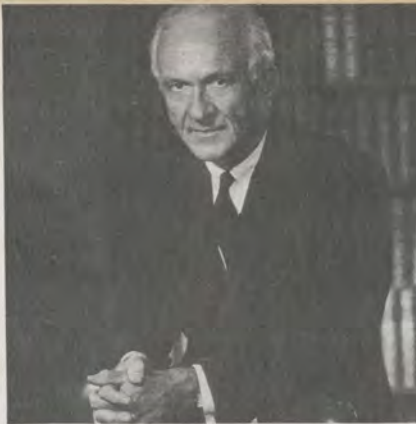
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It is extremely satisfying to Kurt Herbert Adler and his staff to be able to report that we entered the 1970 season with a fifteen per cent increase in subscribers, the largest number in our history. Not only have previous subscribers renewed at the highest rate ever, but we are also welcoming over 3500 new subscribers, more than in any past season. And single performance ticket advance sales have been extremely heavy, too. Proof indeed of the continued vitality of opera in the Bay Area.

We are deeply indebted to Crocker-Citizens National Bank for its grant of \$41,200 for the new production of *Così fan tutte*. Part of the Bank's celebration of its one-hundredth anniversary, this marks the first time we have received a new production from a local corporation. Especial thanks should be given to R. Gwin Follis for his efforts to obtain this important grant. We hope that this form of close involvement by business with the arts will become increasingly common in the years ahead.

Unlike so many products, opera performances cannot utilize the techniques of mass production and automation to counteract the rising expenses of labor and materials. So opera production costs continue to spiral upward. Every effort is made by the Association to establish the lowest possible operating budget, consistent with our ability to present opera of the highest standards. While our box-office income covers a higher percentage of costs than is the case for other opera companies, the gap between costs and income must be bridged by our annual Fund Drive. The 1969/70 Fund Drive raised \$580,000, the largest amount in our history, and we are particularly grateful to Robert A. Hornby, Assistant to the President, and Co-Chairmen R. Gwin Follis and Marco F. Hellman for their untiring efforts and to the many thousands of concerned individuals whose generosity has made it possible for us to continue.

However, we are somewhat in the position of the character in *Through the Looking Glass* who had to run faster and faster just to stay in the same place. The 1970/71 Fund Drive target has had to be set even higher than last year in order for us just to maintain our present levels. Our immediate problems are further complicated by the fact that the recent decline in the stock market hit especially hard the family foundations and trusts from which we have in the past received considerable support. This means that we must look to individual and corporate contributors to a greater degree than before for the funds we require. As for the future, it has become more and more evident that the only solution to the mounting financial crisis faced by the San Francisco Opera, in common with all other major performing arts institutions in America, is through substantial increases in the amount of assistance from traditional as well as new sources. Our hopes for increased government funding depend upon our ability to demonstrate widespread financial support from the community.

San Francisco is known the world over as an "opera city". If it is to remain so we must have the personal involvement of each person who loves opera. The maintenance and continued growth of the San Francisco Opera require such involvement. One cannot exist without the other. The Opera cannot exist without you.

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 cavallo: Pagliacci – Prologue – Si

può. Donizetti: Don Pasquale – Un
 fuoco insolito. Verdi: Otello – Credo.
 Falstaff – Ehi! Paggio! . . . L'Onore!
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SATURDAY EVENING, OCTOBER 3, 1970, AT 8:00
TUESDAY EVENING, OCTOBER 6, 1970, AT 8:00
SUNDAY AFTERNOON, OCTOBER 11, 1970, AT 2:00
FRIDAY EVENING, OCTOBER 16, 1970, AT 8:00

CARMEN

(IN FRENCH)

Conductor
JEAN PERISSON

Stage director
LOTFI MANSOURI

Chorus director
FRANCESCO PRESTIA

Musical preparation
IRVING BECKMAN*

Choreographer
CARLOS CARVAJAL*

Designer
HOWARD BAY

Costumers
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Opera in four acts by
GEORGES BIZET

Text by
HENRI MEILHAC and LUDOVIC HALEVY

| | |
|---------------------|------------------------|
| <i>Morales</i> | TIMOTHY NOLEN |
| <i>Micaela</i> | JANE MARSH |
| <i>Don Jose</i> | GUY CHAUVET |
| <i>Zuniga</i> | CLIFFORD GRANT |
| <i>Carmen</i> | BRIGITTE FASSBAENDER** |
| <i>Frasquita</i> | SHIGEMI MATSUMOTO |
| <i>Mercedes</i> | SHEILA NADLER |
| <i>Escamillo</i> | JOSE VAN DAM |
| <i>El Dancairo</i> | HOWARD FRIED |
| <i>El Remendado</i> | RAYMOND MANTON |

Solo dancer: GARDNER CARLSON
Corps de ballet

Cigarette girls, soldiers, smugglers

San Francisco Opera Boys' Chorus, Madi Bacon, Director

**American debut

*San Francisco Opera debut

THE ACTION TAKES PLACE IN SEVILLE, SPAIN, ABOUT 1825

ACT I A square in Seville

ACT II Lillas Pastia's tavern

ACT III The smugglers' stronghold in the mountains

ACT VI Outside the bull ring

The production of "Carmen" was given to the San Francisco Opera Association by the San Francisco Opera Guild in 1959

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The Story of "Carmen"

ACT I—At a village square in Seville, Micaela, who is looking for her beloved, corporal Don Jose, is told to come back later. Presently, the change of the guard arrives, Don Jose among them. The bell at the cigarette factory signals a break and the girls employed there enter the square, including Carmen. Flirting with the men, she sings a habanera ("L'amour est un oiseau rebelle"), often directing her words at Don Jose. Carmen throws him a flower, just as the bell rings again and she and the others go back to work. Micaela returns, bringing Don Jose news of his mother ("Parle-moi de ma mère"). There is a disturbance in the cigarette factory, and the girls rush out, accusing Carmen of assaulting another girl with a knife. Captain Zuniga orders Don Jose to arrest Carmen, then he leaves. Carmen flirts with Don Jose in a seguidilla ("Près de remparts de Séville"), hinting at a rendezvous at Lillas Pastia's tavern. Don Jose loosens the ropes which bind her wrists, so she will be able to break away. The captain re-enters, followed by the soldiers and the crowd. Carmen is to be taken to jail, he says. However, she breaks away and Don Jose is arrested for letting her escape.

ACT II—A month later, at Lillas Pastia's tavern, Carmen entertains gypsies and smugglers with a gypsy song ("Les tringles des sistres tintaient"), in which she is joined by her friends Frasquita and Mercedes. The famous bullfighter Escamillo enters ("Votre toast"), and soon is smitten with Carmen. She is impressed by him, but her mind is still on Don Jose, who—she hears—has been released from jail that very evening. After the inn closes, Carmen tells her smuggler friends that she cannot join their latest escapade because she is in love (Quintet "Nous avons a tête"). They suggest that she invite Don Jose to join them, and she promises to do so. When Don Jose arrives, she dances for him. A bugle is heard, meaning that he must go back to barracks. She teases him for wanting to leave, whereupon he produces the withered flower she threw him the first day they met (Flower song "La fleur que tu m-avais jetée") and confesses his love for her. Carmen suggests that he join the smugglers, but he cannot bear the idea of becoming a deserter. Captain Zuniga appears at the inn and makes advances to Carmen, provoking Don Jose to attack him. Carmen calls for help, the gypsies rush in and lead Zuniga away, leaving Don Jose no choice but to join the smugglers. The act closes with a chorus in praise of the free life.

ACT III—In the mountains, the smugglers are gathering, Carmen and Don Jose among them. Don Jose is unhappy with the outlaws' way of life, but cannot leave Carmen, who is by now rather uninterested. He swears never to let her go. Frasquita and Mercedes start telling their fortunes from cards ("Mélons! Coupons!") and soon Carmen does the same ("Carreau! Pique!"). The two girls find riches and men in their cards, but Carmen finds only death. The gypsies move on, and Micaela appears, still looking for Don Jose ("Je dis que rien ne m'épouvante"). She hides when a shot rings out, fired by Don Jose at an approaching stranger. It is Escamillo, who has come to see Carmen. The two men start to fight, but are separated by the gypsies. Micaela is led in and she begs Don Jose to return to his dying mother. He leaves with her, warning Carmen that they will meet again.

ACT IV—A crowd by the bullring in Seville awaits the procession into the arena. After the lesser participants in the corrida pass, Escamillo enters, with Carmen on his arm. They sing of their love ("Si tu m'aimes, Carmen") and he leaves for the arena. Frasquita and Mercedes warn Carmen that Don Jose is lurking around, but she pays no attention. When he appears, she faces him fearlessly ("C'est toi? C'est moi!") and they sing their final duet, punctuated by shouts from the arena. Carmen throws away the ring Don Jose gave her and starts for the bullring, but is overtaken by Don Jose who stabs her. The crowd pours out of the arena to find the dead woman, and the heartbroken Don Jose.

Libretti, with English translations, on sale in the foyer

CARMEN on records

de los Angeles, Gedda, Blanc, Micheau—Beecham; Angel S-3613 (h)
Callas, Gedda, Massard, Guiot—Prêtre; Angel S-3650(h)
Resnik, del Monaco, Krause, Sutherland—Schippers; London 1368 (h)
Stevens, Pearce, Merrill, Albanese—Reiner (mono only); RCA 6102 (h)
Price, Corelli, Merrill, Freni—von Karajan; RCA 6164 (h)
Juyol, De Luca—Wolff; Richmond (bl) (h)

Ludwig, Schock, Prey, Muszely—Stein; Odeon (sp) (sung in German) (h)—
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Eternally Elusive By Speight Jenkins, Jr.

When Brigitte Fassbaender sang Carmen at Munich's Bavarian State Opera last winter, OPERA NEWS correspondent Desmond Graham wrote, "The insolent perfection of her technique found a richness of suggestion in every phrase, yet..." The "yet" is always there with Carmens, and the question—who is your perfect gypsy?—might well prove unanswerable for each member of a *Carmen* audience.

In my own case, I saw my first *Carmen* at the age of eight and have chalked up about twelve different interpreters since then, with none completely satisfying. Even the two best performances, which were Risé Stevens in 1952 and Regina Resnik's first Metropolitan Opera gypsy in 1968, had to be taken with some rationalizations. Since the very beginning of the role this reaction has been true: Minnie Hauk (who sang Carmen over 500 times in four languages) was characterized by Paul Lhérie, the first Don José, as a vulgar Carmen; Miss Stevens, who practically owned the role in New York from 1946 to 1960 was called too studied, too mannered. Yet each of these ladies sang Carmen well, and acted it with great thought and finesse.

Nor are they the whole story. Operatic lore is strewn with those who have tried and failed: Lilli Lehmann, one of the great Brünnhildes at the turn of the century, made her Metropolitan Opera debut as Carmen exhibiting what W. J. Henderson called "lower tones of inferior quality." Geraldine Farrar and Gladys Swarthout seemed much too ladylike, and Rosa Ponselle, whose taped performances (1936) sound interesting today, retired from opera after receiving scathing reviews for her Carmen. Three of the four stereo versions of *Carmen* have heroines who not only

will never sing the role on a stage but are not even mezzo-sopranos—Victoria de los Angeles, Maria Callas and Leontyne Price.

Why does everyone want to sing Carmen when no one has succeeded completely? The answer, first suggested to me by Miss Resnik, lies in Carmen's personality. She enters singing the Habanera in which she declares, "If you don't love me, I love you; if I love you, watch out." Within a matter of seconds, you also learn that she loves freedom and that she will never be tied down. Beyond that, Carmen never develops. She always fights for freedom; when she wins José, he bores her; and she is totally unafraid of any man. This lack of growth in *Carmen* always dissatisfies an audience, which expects to see a character change before its eyes because of events in the plot. Nor does Carmen offer a vocal showpiece. The role lies comfortably in most throats and lacks the spectacular notes or coloratura that lets a singer carry a role on voice alone. Although apparently no one will accept this until she has been burned in performance, Carmen's impact must come through her dramatic success, and the character's words and actions leave the singer nowhere to go.

On the other hand, the opera could have been called *Don José*. He literally has everything. He begins as a square—a loyal corporal beloved by his officers, friends and family—who ignores the cigarette girls as though they don't exist. When Micaela tells him news of his mother and gives him his mother's kiss, his purity flares like a Roman candle. (At this point an historical-psychiatric note might intrude. *Carmen* was written in 1875, four years after *Siegfried* was completed and seven years before *Parsifal*. Twenty years were to go by before Sigmund Freud's expanded thesis on hysteria. Yet all three of these works dwell entertainingly on a mother's kiss being transmitted by a girl friend. José not only receives the kiss, he sends one back, and most of his conversation with Micaela throughout the opera is about his mother.) Simon-pure José, however, next runs into the Carmen of the Seguidilla, and a strange thing happens—instant infatuation, or plain unbridled passion. Her looks, her sensuousness, her words render him her slave. He cries,

"I'm like a drunk man... if I love you, Carmen, will you love me?" The moment is well known, but the emphasis throws one off. Bizet set José's "Carmen" on the high A# and let the earlier "ivre" (drunk) go by musically unnoticed. Drunk, however, is what José is and drunk he remains.

In the second act José comes in as a lover, a lover so eager that he would walk miles to see his adored one even when he knows that curfew will call him back to the barracks in only a few minutes. When Carmen will not accept his leaving, everything he says and does shows him to be a man head over heels in love. But most operatic soldiers—and Radames comes immediately to mind—agree to whatever their beloved lyrically suggests. José, on the other hand, reacts to Carmen's pleas for him to desert with a firm negative. When circumstances force him into it, he says only, "I have to be one with you." José is still holding on to his reason. However, when he joins the smugglers, Carmen's disinterest breaks him; he becomes ugly, vicious, insanely jealous. Withal, he retains enough goodness to go to his mother before she dies, but even while he leaves he exposes the crack that jealousy is wreaking on his personality. In the final scene José becomes most interesting, and here his key has to be in his music. When he comes to Carmen, he does not come to kill her; he comes as a penitent who is willing to do anything to have her back. His heartwringing repeated line, "Then you don't love me any more," is not verbiage but the cry of a soul in pain. From there to the murder, his disintegration moves rapidly because of Carmen's goading and his increasing hopelessness. Even his flip back to sanity when he tells the police to arrest him should come as no surprise. Carmen served as a poisonous drink to José, a bad high from which he could never come down.

Is *Carmen*, then, misnamed? Is it all José? On the contrary, the opera gets its popularity from neither central character but from a variety of musical and dramatic reasons that explain why it has often been called the perfect opera. To comprehend any of these reasons, however, a 1970 operagoer must do the almost-impossible: he must hear *Carmen* afresh.

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Opera ACTION was created in 1967 to increase awareness of the San Francisco Opera, to stimulate interest in opera in general, and to actively promote ticket sales. Not a fundraising organization, Opera ACTION works in close cooperation with the publicity department, enabling it to greatly extend its reach and activity. Those interested in actively working on behalf of the San Francisco Opera should contact their local chairman.

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Somehow, the familiar melodies must hit the listener as they did the Parisian audience at the Opéra-Comique on March 3, 1875. However, that audience was offended at the lusty heroine, the wild soldier and the bloody ending. They were so shocked, in fact, that *Carmen* did not become a hit for seven years. The quality of *Carmen* should still shock: through all the familiar melodies, the music and story serve as a masterpiece of good theater and lyric brevity.

Look at the first act as an example. After the brilliant overture, which opens with that familiar glittering clash of cymbals and goes on to dwell on the Toreador Song and the fate motive, the men's chorus smacks of first-quality musical comedy. All the way through the change of the guard, the children's chorus and the sensuous chorus of cigarette girls, the feeling does not change. Then *Carmen* enters and sings the Habanera, a sexy, seductive, fascinating aria, clearly opera. The José-Micaela duet immediately brings the temperature back down, but the screaming fight of the cigarette girls involves the audience intensely in the drama. From then through the Seguidilla to the curtain, *Carmen's* cleverness fascinates everyone, and Bizet fairly swings the curtain down in a rush of excited melody. A tremendous amount of the plot has been exposed; it took forty-eight minutes to do it, but it seemed far shorter. Tunes and action flowed together to carry along the most jaded spectator.

Carmen offers more than a cleverly constructed plot and melodic line. It shows off an amazing honesty of its characters, an honesty that puts *verismo* to shame. Take *Carmen's* anger at José's decision to return to the barracks. Even after he pleads and implores and sings a major aria to convince her, she remains absolutely inflexible and unfazed. Think of Des Grieux, Marguerite or Samson, all characters out of French opera in similar situations: they all give in. And Micaela. In Act I she appears to be a vapid, silly goose. Yet in Act III, confronted by a band of gypsies and smugglers and scared by what has happened to José, she will not be intimidated. She came to get him, and she will keep talking until she carries José away with her.

An even more engaging trait of Bizet lies in his ability to focus suddenly and believably on two people in the midst of a crowded stage. The Seguidilla, though often played with the stage empty except for *Carmen* and José, could be performed in the middle of a thousand people, for it is an intensely personal seduction in a very public place. In the last act the opening scene glitters like a carnival and has the impersonality of a parade. With no preparation Escamillo suddenly turns to *Carmen*, and, all alone amidst a sea of people, the two sing tenderly of their love. Each has only a few words to say, but they really seem to be intensely involved.

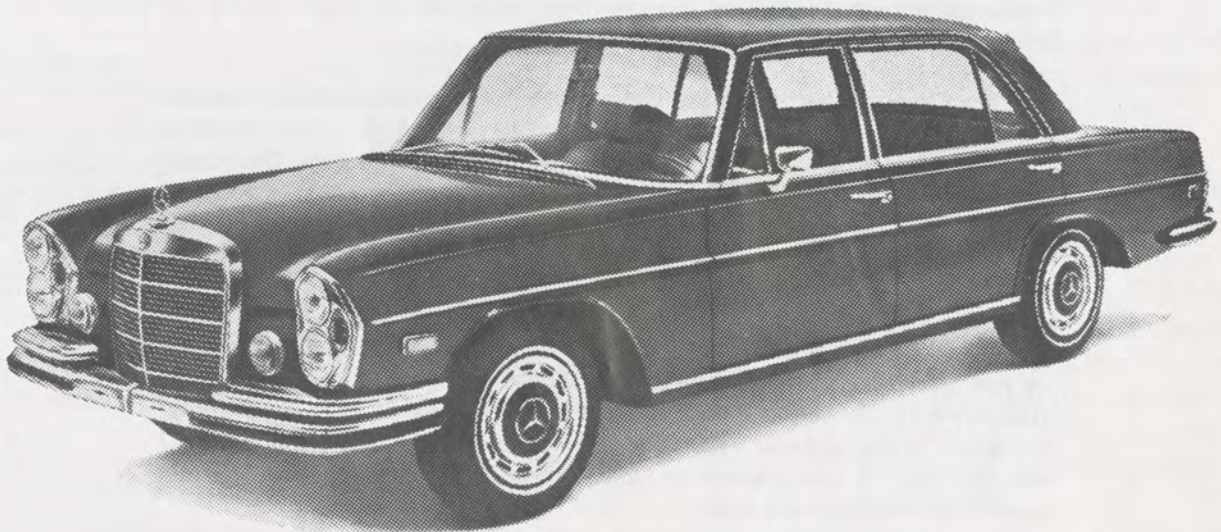
The grand passion of the last duet adds the final touch to Bizet's greatness, for it can be played in a variety of ways, all right. *Carmen* has been warned; she has plenty of time to get away, but she stays to meet José. Some critics say that she wills her death, others that she thinks José so weak that she can get rid of him for good. Tenors have played José as a man bent on murder whose words only cover up the premeditation of his crime. The majority see José as a man who believes he can take *Carmen* away with him, and who kills her when she drives him wild. What are they singing about? Circling around each other onstage like two tigers ready to spring, what is happening? As with all great theater, the answer lies in the mind of the individual performer and in his ability to communicate his feelings.

As an early critic said of *Carmen*, "In spite of all the perfumes of Araby, the odor of blood will always be there." And he was right. The eternal fascination of the opera comes from its elemental energy and truth, its feeling of human love and misery, of passion and frustration. If *Carmen* herself changes so little that no singer can make a definitive portrait, and if José is so complex that no tenor can get all the facets of his personality, both startlingly resemble life. And *Carmen* as an opera stands as a masterpiece of the French lyric theater—passionate, ironic, colorful and eternally elusive.

Speight Jenkins, Jr. is news editor of OPERA NEWS. He has written and lectured widely on opera, both in the Bay Area and on the East Coast.

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Speaker: Giorgio Tozzi

October 15
COSI FAN TUTTE
Speaker: Robert Darling

November 6
OTELLO
Speaker: Dr. Jan Popper

November 13
THE RAKE'S PROGRESS
Speaker: Gunther Schuller

Presented by Opera ACTION
South Peninsula Chapter
Oak Creek Club
Palo Alto, 10:00 a.m.

September 17
SIEGFRIED
Speaker: Speight Jenkins

September 24
FALSTAFF
Speaker: Dr. Jan Popper

October 1
NABUCCO
Speaker: Dr. Stanley Easter

October 15
OTELLO
Speaker: John Rockwell

November 5
THE RAKE'S PROGRESS
Speaker: Miss Marie Gibson

Presented by Opera ACTION
Marin County Chapter
Marin Art & Garden Center
Ross, 8:30 p.m.

September 17
SIEGFRIED
Speaker: Speight Jenkins

October 8
COSI FAN TUTTE
Speaker: Dr. Jan Popper

October 22
FAUST
Speaker: James H. Schwabacher, Jr.

November 5
OTELLO
Speaker: Miss Stephanie von Buchau

Presented by the Jewish Community Center
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September 21
"A Half Century of the
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Speaker: Arthur Bloomfield

October 12
"Mozart and Stravinsky"
Speaker: Robert Commanday

Presented by the San Jose
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Rosicrucian Museum Auditorium
San Jose, 10:00 a.m.

September 18
SIEGFRIED
Speaker: Speight Jenkins

September 25
FALSTAFF
Speaker: Dr. Jan Popper

October 2
NABUCCO
Speaker: Dr. Stanley Easter

October 9
COSI FAN TUTTE
Speaker: John Tyers

October 16
OTELLO
Speaker: John Rockwell

October 23
TRISTAN UND ISOLDE
Speaker: to be announced

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WHO'S WHO



SYLVIA ANDERSON returns to San Francisco for her fourth season. Her debut role in 1967 was that of Octavian in *Der Rosenkavalier*, with which she scored a great success. That same year she also sang Siebel in *Faust*, a role she will re-create this season. Born in Denver, Colorado, Miss Anderson graduated from the Eastman School of Music in Rochester, N.Y. She sang with the Central City and Santa Fe operas before going to Europe on a Fulbright scholarship. Currently a leading mezzo-soprano of the Frankfurt Opera, Miss Anderson makes frequent guest appearances in most of the major European opera houses. Last summer she sang at the Bayreuth Festival for the first time.



BRUNO BARTOLETTI, one of opera's busiest conductors, started his musical studies at the age of 10, concentrating on the flute. After spending several years as pianist at the Florence Teatro Comunale, he joined the Florence May Festival Orchestra as assistant conductor and worked closely with Tullio Serafin, Dmitri Mitropoulos and Artur Rodzinski. He made his professional debut there in 1953. He is particularly associated with a number of contemporary composers and has conducted world premieres of works by Rocca, Malipiero, Ginastera, Krenek and Egk. Currently first conductor of the Rome Opera, Bartoletti is a conductor and a member of the artistic administration of the Chicago Lyric Opera. In *Falstaff*, Maestro Bartoletti is making his San Francisco conducting debut.



ARA BERBERIAN returns for his fifth consecutive season with the San Francisco Opera and will be featured in two diverse roles: Pistola in *Falstaff* and Fafner in *Siegfried*. He has performed leading roles with the New York City, New Orleans, Houston, Philadelphia, Pittsburgh and Cincinnati op-

eras. Berberian is also one of the busiest oratorio and concert artists in the country and has performed with every major orchestra in the United States and Canada. He often appears on television, where his credits include Berlioz' *L'Enfance du Christ* and the title role in Laderman's *Galileo*.



STUART BURROWS is one of the leading tenors of London's Covent Garden, principal tenor of the Welsh National Opera and guest artist in several leading American and European opera houses. His American debut took place here in 1967 as Tamino in *The Magic Flute*, for which he returned last season. That same role was also the vehicle for his Covent Garden debut in 1968. Burrows has sung major opera roles on BBC television and also has his own program on Welsh television: *Stuart Burrows Sings*. He appeared with the San Francisco Symphony last spring in performances of the Dvorak *Requiem*.



RENATO CAPECCHI, whose opera career spans two decades and encompasses over 260 roles, was previously heard in San Francisco as Dr. Bartolo in *Il Barbiere di Siviglia* (1968) and Fra Melitone in *La Forza del Destino*, and Dandini in *La Cenerentola* (1969). Capecchi was featured in 15 world premieres of operas written by contemporary composers. He has recorded several complete operas and a number of single LP's. During this season, he will be heard as the Sacristan in *Tosca* and as Don Alfonso in *Così fan tutte*.



GUY CHAUVET, Don Jose in this year's *Carmen*, is returning for the third time to the San Francisco Opera. He was previously heard here as Aeneas in *Les Troyens* and Radames in *Aida*. Born in the south of France, Chauvet is a business college graduate who as a student won several vocal competitions, which resulted in a contract with the Paris Opera in 1958. He made his debut there in the title role of Berlioz' *La Damnation de Faust*. Since then, he has been very active in France and abroad, and has also made a number of recordings, including the complete *Herodiade* and an abridged version of *Les Troyens*.



LILI CHOOKASIAN made her operatic debut in 1959 as Adalgisa in a Little Rock performance of *Norma*. In 1962, the Chicago-born contralto made her Metropolitan Opera debut as La Cieca in *La Gioconda*. Since then, she has sung in a number of standard and contemporary operas, almost exclusively at the Metropolitan, including *The Medium*, *Andrea Chenier*, *The Last Savage*, *Eugene Onegin*, *Peter Grimes*, *Das Rheingold* and *Un Ballo in Maschera*. Miss Chookasian is also very active on the concert stage. She recently starred in the nationally-televised production of Jack Beeson's new opera *My Heart's in the Highlands*. Her portrayal of Mistress Quickly in *Falstaff* represents her San Francisco Opera debut.



CARLO FELICE CILLARIO, musical director of the Sydney Opera, makes his San Francisco Opera debut as conductor of *Tosca* and *Nabucco*. He started his career as a violinist, and was rewarded with the Paganini Prize in 1935. He spent several years as professor at the Santa Cecilia Conservatory in Rome, and dedicated himself to conducting in 1942. Since then, he has had assignments with every principal orchestra and opera house of the world. He was permanent conductor of the Angelicum Orchestra of Milan for five years and is the founder of the Bologna Chamber Orchestra. He also spent five years as a conductor of the Chicago Lyric Opera. Several recordings made by Maestro Cillario have won the coveted *Grand Prix du Disque* award.



MARY COSTA returns to San Francisco following triumphant appearances in the Soviet Union, where she was heard in *La Traviata* and *Faust* in Yerevan, Tbilisi, Leningrad and Moscow. Born in Tennessee, Miss Costa has spent most of her time in Southern California. Her operatic career has taken her to Glyndebourne, London, Lisbon and Geneva and all the major American opera houses. One of her most recent successes included the role of Desdemona in the Cincinnati production of *Otello*. This will be Miss Costa's ninth season with the San Francisco Opera since her debut here in 1959.

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REGINE CRESPIN opens the San Francisco Opera's 1970 season as *Tosca*. Born in Marseilles, she studied at the Paris Conservatory and made her opera debut in 1950 in Mulhouse as *Elsa* in *Lohengrin*. In the ensuing years, she has developed a vast repertoire which includes a great number of taxing and dramatic roles, and has established a truly international reputation. Her previous appearances in San Francisco include the role of *Elisabeth* in *Tannhäuser*, *Dido* and *Cassandra* in *Les Troyens*, *Sieglinde* in *Die Walküre* and *Marschallin* in *Der Rosenkavalier*. One of her most recent recordings is the complete *Der Rosenkavalier*, acclaimed by many as one of the finest opera recordings ever made.



SIR GERAINT EVANS returns to San Francisco in a role for which he is very well known: *Sir John Falstaff*. He also makes his American debut as stage director of Verdi's *Falstaff*. Evans made his debut at Covent Garden in 1946, and is a regular member of that company. His roles in San Francisco following his American debut here in 1959 as *Beckmesser* in *Die Meistersinger* include: *Schaunard* (*Le Bohème*), *Paolo* (*Simon Boccanegra*), *Bottom* (*A Midsummer Night's Dream*), *Leporello* (*Don Giovanni*), *Don Pizarro* (*Fidelio*), *Kezal* (*The Bartered Bride*), *Papageno* (*The Magic Flute*) and the title roles in *Gianni Schicchi*, *Wozzeck*, *The Marriage of Figaro* and *Falstaff*. In 1959 he became a Commander of the British Empire and in 1969 was knighted for his participation in the Investiture of Prince Charles as the Prince of Wales.



BRIGITTE FASSBAENDER, a leading artist of the Munich Opera, is making her American debut in the title role of *Carmen*. Born in Berlin, she is the daughter of the famous baritone Willy Domgraf-Fassbaender, who was also her voice teacher. After completing her studies of music at the Nuremberg Conservatory, she was immediately engaged by the Munich Opera. Her best known roles there include *Carmen*, *Princess Eboli* in *Don Carlo*, *Octavian* in *Der Rosenkavalier*, *Orpheus*, *Dorabella* in *Così fan tutte*, *Cherubino* in *The Marriage of Figaro* and *Orlofsky* in *Die Fledermaus*. Her most recent appearances include *Cherubino* and *Dorabella* at

the Munich Summer Festival and a concert with Herbert von Karajan at the Osaka Festival in Japan.



HOWARD FRIED has been with the San Francisco Opera for fourteen seasons and has some 150 active opera roles in his repertoire. He has sung with most of the opera companies in the United States. He appeared in a number of leading tenor roles with the New York City Opera and is also very active as a concert and oratorio performer.



CLIFFORD GRANT, returning to San Francisco for his fifth consecutive season, was born in Melbourne, Australia. He was known there both as a concert performer and nightclub entertainer. He won a scholarship which took him to England where he was soon singing principal opera roles. He is presently on the roster of the Sadler's Wells Opera, where he was this year heard as *Hunding* in *The Valkyrie* and *Don Basilio* in *The Barber of Seville*. He sings the role of the *Commendatore* in a new recording of *Don Giovanni*.



GHITA HAGER has been with the San Francisco Opera for seventeen years. During that time, she has had a number of assignments, including stage direction and choreography. During the 1968 season, she became the first woman to stage an opera for the company (*Il Barbiere di Siviglia*). She has also been very active as stage director with Spring Opera of San Francisco and Western Opera Theater. Born in Estonia, Miss Hager is now a German citizen. She has had professional experience in a large number of major European opera houses.



PAUL HAGER has staged more than seventy productions here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*,

Katerina Ismailova, *The Makropoulos Case* and *The Visitation*. He started his career in Munich and in 1951 became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. He works regularly at the Vienna State Opera, and has staged operas at La Scala, in Naples, Cologne, Mannheim, Nürnberg, Buenos Aires and Salzburg. His recent productions here include the complete *Ring* cycle, *Jenufa* and *The Magic Flute*.



CAROLYN LEWIS, a member of Western Opera Theater for the past year, was born in Idaho and raised in Utah. She made her professional debut as Rosina in *The Barber of Seville* with the Utah Symphony. Her most recent appearance was in the title role of Rossini's *La Cenerentola* in Reno. She will be making her San Francisco Opera debut as the Forest Bird in Wagner's *Siegfried*.



BERIT LINDHOLM, new to San Francisco audiences, has in a few short years established herself as a leading Wagnerian soprano. She comes to San Francisco following portrayals of all three Brünnhildes in the Bayreuth productions of Wagner's *Ring*. Stockholm-born Miss Lindholm made her debut in her native city in 1963 as the Countess in *The Marriage of Figaro* which led to a contract with the Stockholm Opera, on whose roster she has remained ever since. She has also made a number of guest appearances in Florence, London, Munich, Copenhagen, Berlin and Paris. She sings the role of Cassandra in the complete recording of Berlioz' *Les Troyens*, just released.



RICHARD LOMBARDI will be heard in five roles during his debut season here. He took his masters degree at UCLA and has performed with the Santa Monica Civic Opera and with Dorothy Warenauskjold's Musical Theater. He is presently an apprentice artist at the Santa Fe Opera, where he appeared in the world premiere of Luciano Berio's *Opera*.



CORNELL MACNEIL is returning to San Francisco for the fourth time since his debut here in 1955 and will be heard in two roles for which he is well known: Baron Scarpia in *Tosca* and the title role in *Nabucco*. Born in Minneapolis, MacNeil received his musical training in Minnesota and Connecticut. His career started in Broadway musicals, which led to Menotti's *The Consul*, which in turn led to his debut with the New York City Opera as the elder Germont in *La Traviata*. In 1959 he made his debuts at La Scala and at the Metropolitan and has since been heard in a great number of leading roles throughout the world. He has also recorded eight complete operas and several single LP's.



LOTFI MANSOURI was born in Iran and first came to the United States in 1947 to study psychology. Currently chief stage director at Geneva, he is also under contract with the Zürich Opera as guest director. During the last five years, he has also made an impressive list of guest appearances in all major European opera houses. His recent successes with the San Francisco Opera include *Un Ballo in Maschera*, *L'Elisir d'amore* and *Fra Diavolo*.



RAYMOND MANTON was born in New York City but has been a California resident for many years. In addition to his 29 character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard in recitals and oratorio performances throughout the Western United States.



JANE MARSH returns to San Francisco for her third season. Born in San Francisco and raised in Mill Valley, Miss Marsh achieved world-wide prominence as first prize winner



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of the 1966 Tchaikovsky competition in Moscow. That same year she signed a contract with the Düsseldorf Opera, where she has been singing since. Her San Francisco Opera debut took place in 1967 as Pamina in *The Magic Flute* and she returned the next season for Liù in *Turandot*. Miss Marsh frequently appears on the concert stage, most recently in Madrid performances of *Elijah* and in Mahler's Fourth Symphony with the New York Philharmonic. She recently recorded Beethoven's Ninth Symphony and Mendelssohn's *Elijah* with the Philadelphia Orchestra.



SHIGEMI MATSUMOTO won the San Francisco Opera Auditions in 1968 and made her San Francisco Opera debut that fall. She has been a leading soprano of Western Opera Theater for the past two seasons, and appeared with Spring Opera of San Francisco. Miss Matsumoto has sung in the last two opening night concerts of the San Francisco Pops with Arthur Fiedler, and has performed throughout the Western United States as a Community Concert artist.



SHEILA NADLER is returning to San Francisco for her third consecutive season, and will be heard in *Siegfried*, *Carmen*, *Salome* and *Otello*. This past winter she made her debut at the New York City Opera as Jocasta in *Oedipus Rex*. Following her San Francisco schedule, she will be heard as Ulrica in *Un Ballo in Maschera* and as Feodor in *Boris Godounov*, both in Pittsburgh. Born in New York, Miss Nadler studied at the Mannes School of Music, Hunter College, Manhattan Opera Theater and the Metropolitan Opera Studio.



TIMOTHY NOLEN, a leading baritone of Western Opera Theater for the past two years, returns to San Francisco Opera for his third season since his debut here in 1968. He has also appeared with Spring Opera of San Francisco and in a number of recitals and concerts. Last summer, he scored a great success in the opening concert of the San

Francisco Pops with Arthur Fiedler and also sang Mahler's *Songs of a Wayfarer* at the Ojai Festival under the baton of Pierre Boulez.



JEAN PERISSON studied at the Paris Conservatory and at the Salzburg Mozarteum. His first permanent appointment was as conductor of the French Broadcasting Corporation in Strasbourg. He then went to Nice where he served as head of both the Opera and the Nice Philharmonic. His conducting assignments there included French premieres of *Katerina Ismailova* and *Elegy for Young Lovers*. Guest engagements have taken Perisson throughout Europe and the USSR. His American debut took place here in 1966 when he conducted *Les Troyens* and *Carmen*.



MARGARET PRICE is well remembered for her American debut here last year as Pamina in *The Magic Flute*. Educated in Wales and London, Miss Price was first heard with the Welsh National Opera as Cherubino in *The Marriage of Figaro*. In 1963, as understudy for Teresa Berganza at Covent Garden for the same role, the young Welsh soprano had her unexpected chance to sing when Miss Berganza was taken ill. Since then, she has appeared in leading roles there and at Glyndebourne. Miss Price performs extensively in recitals and symphony/oratorio performances, and has made several recordings, most recently of Handel's *Messiah*.



DAN RICHARDSON, baritone from Virginia, makes his American debut in the varied roles of Ford in *Falstaff* and Alberich in *Siegfried*. He studied music in New York, Rome and Zürich. His American career started in musical comedies and plays, and his European opera debut took place in 1960 in the Saarbrücken production of *Lohengrin*. Since 1964, he has been the leading baritone of the Essen Opera. He sang the title roles in *Der fliegende Holländer* (Brussels) and *Wozzeck* (Lyon), Scarpia in *Tosca* (Lyon) and the four baritone roles of *The Tales of Hoffmann* (Brussels).



LUDOVIC SPIESS started his career as a sculptor. At the age of 24, he made his debut as the Duke in *Rigoletto* in his native Rumania. In 1964, he took part in the Toulouse International Competition, where he won first prize. In 1967, he was invited by von Karajan to sing at the Salzburg Festival and in 1968 made his Vienna State Opera debut. His American debut took place the same year as Calaf in *Turandot* with the San Francisco Opera. Recently, he added the role of Otello to his repertoire, which brought him very favorable public and critical acclaim.



THOMAS STEWART, who made his San Francisco Opera debut in 1962, returns for his fifth season and will portray The Wanderer in Wagner's *Siegfried*. Texas-born and a one-time resident of California, Stewart sings regularly in Bayreuth, and during this year's festival was heard in *Rheingold*, *Die Walküre*, *Siegfried* and *Parsifal*. His career started in the field of engineering, but soon gave way to music. He met his wife, the famed soprano Evelyn Lear, while both were studying at Juilliard. The couple went to Europe where both their careers progressed steadily. Stewart's roles in San Francisco have included Wolfram in *Tannhäuser*, Orestes in *Elektra*, the title role in *Don Giovanni*, Prince Yeletski in *The Queen of Spades*, Count di Luna in *Il Trovatore*, and Golaud in *Pelleas et Melisande*.



OTMAR SUITNER was the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth in 1966. He led *Tannhäuser* there in 1964, *Der fliegende Holländer* in 1965, and the *Ring* again in 1967. Maestro Suitner was born in Innsbruck, studied at the Salzburg Mozarteum, and was 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 also conducted at La Scala, Venice, Buenos Aires and Stuttgart. He made his San Francisco Opera debut last year in performances of Wagner's *Götterdämmerung*.

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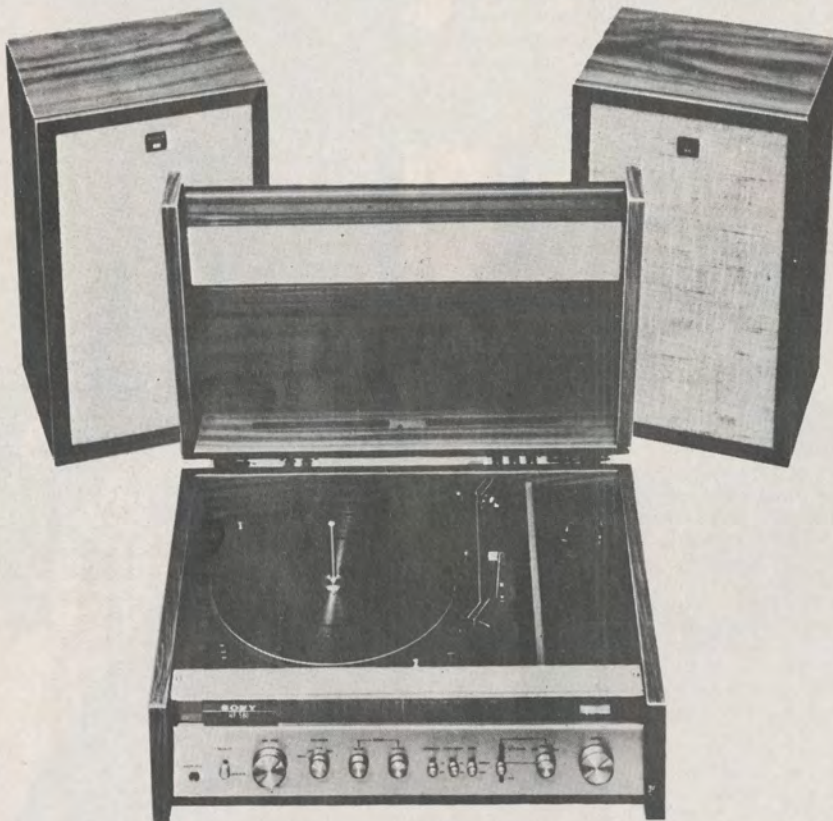
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JESS THOMAS returns for his seventh season, completing his appearances in San Francisco Opera's new presentation of Wagner's *Ring*—this year in the title role of *Siegfried*. Winner of San Francisco Opera's 1957 Auditions, he made his debut with the company that same year as Faninal's Majordomo in *Der Rosenkavalier* and Malcolm in *Macbeth*. He is now firmly established as one of the world's leading heldentenors. His other roles in San Francisco include Walther in *Die Meistersinger*, the title roles in *Lohengrin*, *Tannhäuser* and *Tristan*, Cavardossi in *Tosca*, Bacchus in *Ariadne auf Naxos*, Loge in *Das Rheingold*, Siegmund in *Die Walküre* and Siegfried in *Götterdämmerung*. He has made numerous recordings, including the complete *Siegfried*.



RAGNAR ULFUNG returns for his third season to sing Dr. Caius (*Falstaff*), Mime (*Siegfried*) and Herod (*Salome*). Born in Oslo, Ulfung started singing as a soloist with a boys' chorus at the age of ten. He studied voice in Milan, then returned to Norway for his 1953 Oslo debut in the title role of *Faust*. Following numerous appearances throughout Europe, he was engaged by the Stockholm Opera in 1958, and is the leading tenor there. This summer, he sang the role of Herod in the Covent Garden production of *Salome*.



JOSE VAN DAM, leading bass-baritone of the Berlin Deutsche Oper, makes his debut with the San Francisco Opera as Angelotti in *Tosca*, and will also sing Escamillo in *Carmen* and the First Nazarene in *Salome*. The Belgian singer completed his musical studies and obtained first prize for voice at the Brussels Conservatory at the age of 19. He was engaged by the Paris Opera when only 21. For three years, he was on the roster of the Geneva Opera, which he left in order to join the Berlin Opera. He has made guest appearances throughout Europe, including the opera houses of Munich, London, Stockholm, Lisbon, Lausanne, and was also heard at the Aix-en-Provence and Salzburg music festivals.

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 5 7:15 p.m. *TRISTAN* preview (Part 1)
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 12 7:15 p.m. *TRISTAN* preview (Part 2)

Information on Opera ticket availabilities weekday evenings at 5:45 p.m.

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- Sept. 21 *MEFISTOFELE* (Boito)
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 Oct. 5 *LA BOHEME* (Puccini)
 12 *ELEKTRA* (Strauss)

KDFC FM 102.1

Complete Operas: Saturdays at 8:00 p.m.

- Sept. 19 *UN BALLO IN MASCHERA* (Verdi)
 26 *COSI FAN TUTTE* (Mozart)
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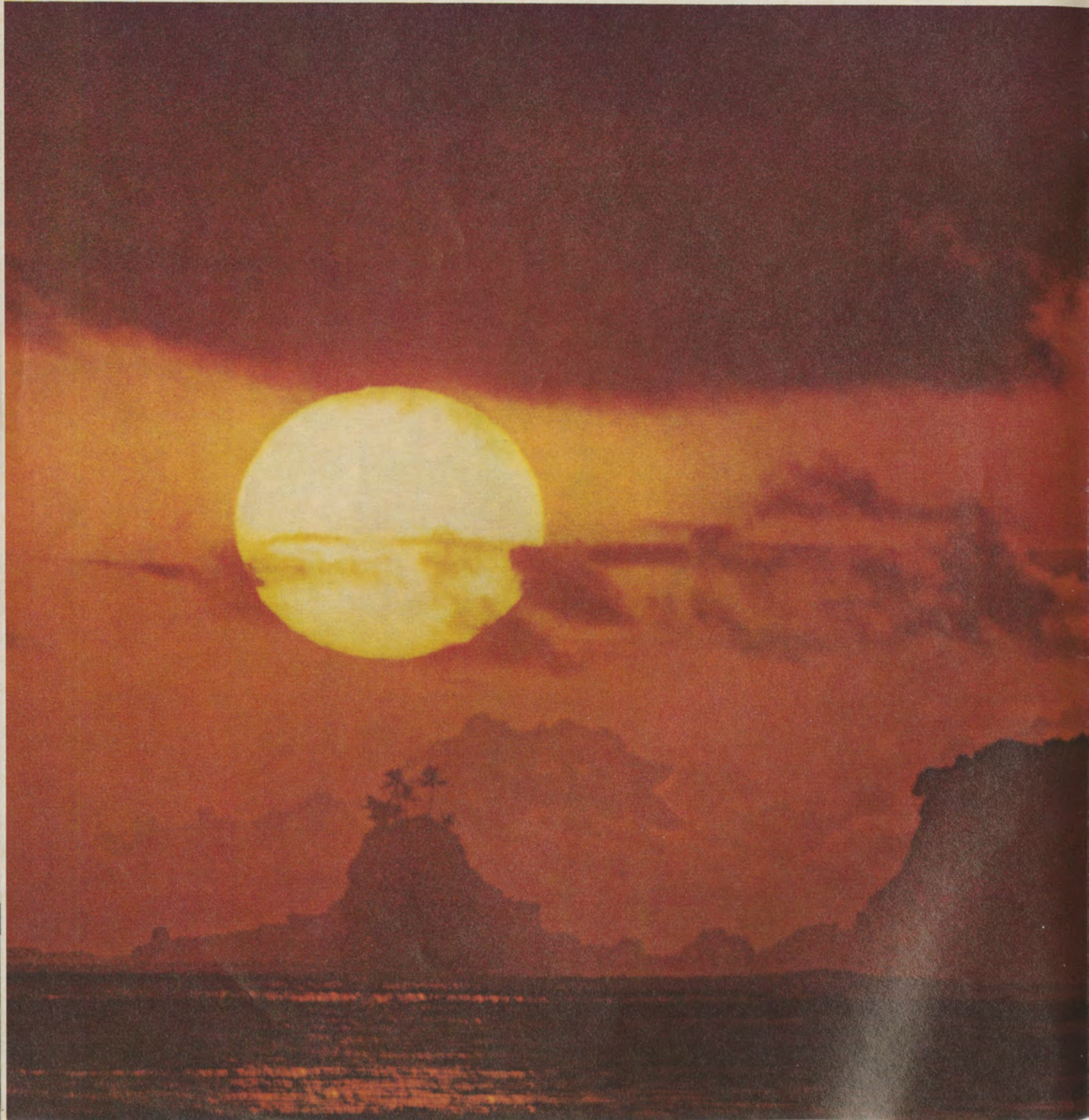
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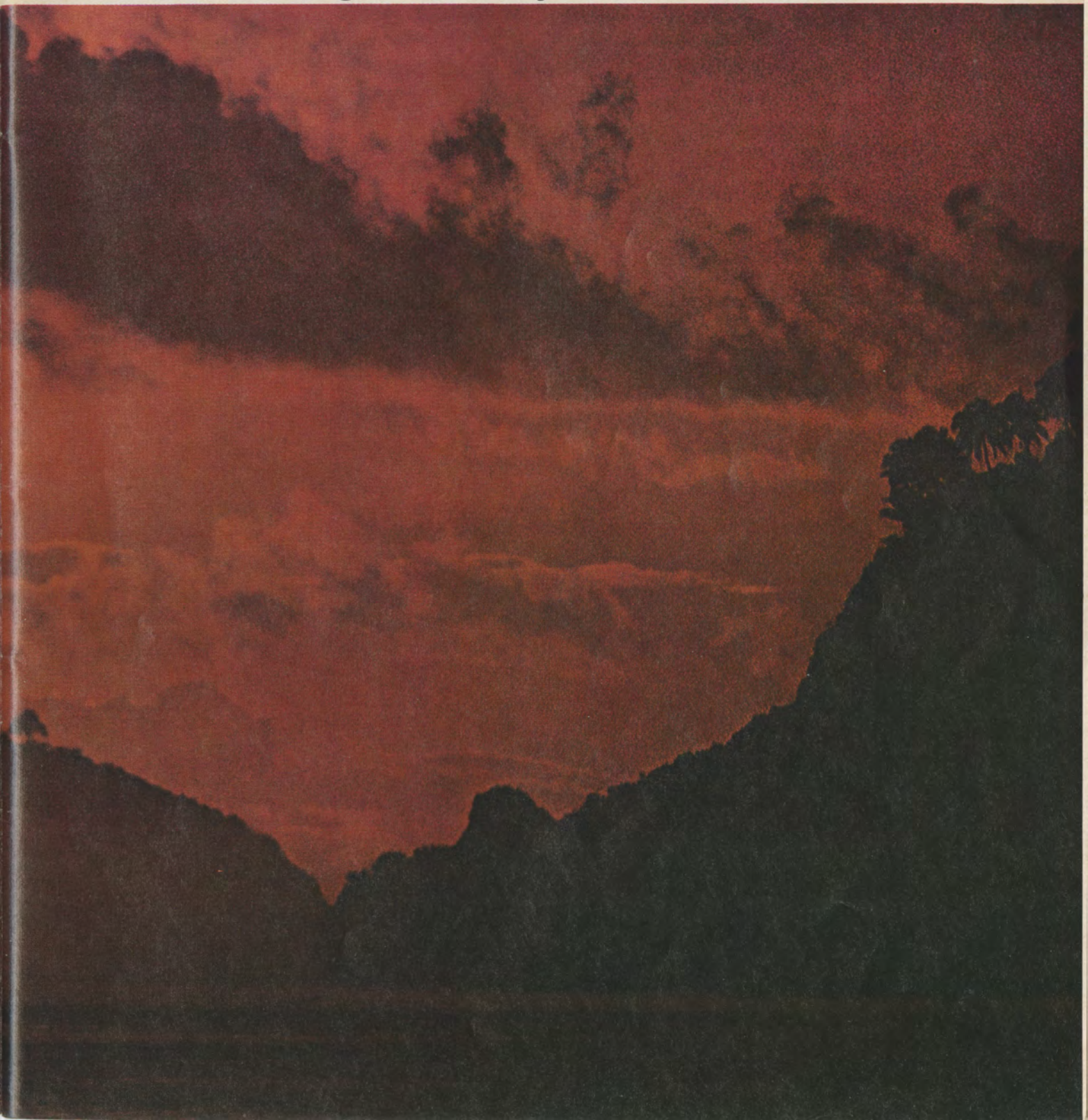
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"THE NEW OPERA GLASS"

or "Histories from the Gross Operas"

by FR. CHARLEY

EDITOR'S FOREWORD

When the program magazine of a German opera house (not one of the major ones) informed me that "Amneris was very madly for being thrown away by Radames who favoring his love for Aida," it seemed that "Foreigners' English," operatic variety, had achieved the summit. But with the subsequent discovery of the fourth edition of *The New Opera Glass*, a collection of plot synopses published in Germany in 1900, it became evident that a whole new world of linguistic ineptitude would reveal its wonders.

The *New Opera Glass* was written in large part by a Herr Fr. Charley, who pre-faced the fourth edition with the following words:

This new edition, revised and augmented from the author through nearly thirty new operas, may find the same kindly reception which has been proved to the fare-gone editions. This is the only wish from Baden-Baden, New Years Day 1900

THE AUTHOR

As will become evident upon dipping into some of the synopses herewith reproduced, Charley did not speak English as we know it; nor was he too adept at using a dictionary. What he did have in abundant measure was the unwitting ability to amuse and/or mystify the English-speaking reader.

The *New Opera Glass* should, aside from its comic value, interest the opera-ophile for its inclusion of a number of now-forgotten composers and their operas — operas which must have been quite popular in turn-of-the-century Germany: *Cesareo* by Wilhelm Taubert (1811-1890); *The Clock of the Hermit* (de-Charleyfied: *The Hermit's Bell*) by Aimé Maillart (1817-1871); *Gudrun* by August Klughardt (1847-1902); the faintly-remembered *Taming of the Refractory* (i.e., *Shrew*, but at least an example of cracking a dictionary) by Hermann Goetz (1840-1876); *Turandot*, not Puccini's famous work but the inspiration of one Theobald Rehbaum of whose dates and further accomplishments my extensive reference library shows the profound-

est ignorance; and many others. Then there are forgotten operas by remembered composers, e.g., Flotow's *Indra*, Thomas' *Esmeralda*, Weber's *The Three Pintos*. And, finally, a number of works which are as "standard" today as they were then.

Readers with a working knowledge of German and its syntax may be able to untangle some of Charley's soaring linguistic flights; others may only guess at the peculiar genius which underlies such images as *Othello* "warping" *Desdemona* on the ground, *Romeo and Julia* exchanging "lovely sweets" and *Turandot's* startling discovery that "all troubles are vainless." Totally mystified readers may address their questions to

Herbert Glass, Editor
Performing Arts
147 S. Robertson
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MEDEA

by Luigi Cherubini

Arona* in the Royal palace at Korinth. Girls are congratulating Dirce at her marriage with Jason, who is mostly melancholy. The passing argonauts are presenting their prizes of their victories, but the heart of Dirce is filled with affliction by remembering on Kolchis, the leaved wife of Jason. But he submit her: beeing allways infortunatly for me.

A captain entered, announcing the arrival of a wife black dressed before the door of the palace.

Medea reveals the veil and the people is flying for her. Kreon reprimand her from the land and is going away passionately. Medea is forced to go but not before swear bloody vengeance. She leaves the palace and is going to the temple, awaiting the farther solution. Kreon and others are press-

*Arona. First and last clue.

ing to fly, but Medea requesting a delay for a day, which is agreed by Kreon. During this time she reflects her vengeance: to kill their own children and after them Dirce. Their children are saved, but Dirce is dying through her own cloth and diadem, who were filled with poison by Medea. Medea, with a dagger in the hand, surrounded by three Eumenids, leaves the place, flying through the air upon a wagon volcanic.

ESMERALDA

by Ambroise Thomas

First act. Scene in the Court of wonders (Lodgings of the beggars) in Paris. The Chorus is greeting his King, who has condemned the poet Gringoire, who is imprisoned as spy, on dead, if no girl would choose him for her man.

Only Esmeralda has some feeling for him, she is begging for his life. Gringoire is saved; but Esmeralda, for which is Frolo fallen on the deepest love, has her carry of, she is liberating through the guards.

Second act. Room on Fleur de Lys, opened on the garden. Ladies in the garden. In the meantime ladies are seeing a girl dancing on the court for which is Phöbus fallen in love and who is now obliged to get the girl in the room. Esmeralda and her husband are entering in the room and ladies are astonished about her beauty. Fleur is hatring Esmeralda, perceiving her as rival. Discovering the sash, embroidering from her for Phöbus on the possession of Esmeralda, she is throwing him his infidelity. Esmeralda, molested by Fleur is seeking protection on Phöbus and the is declaring the gipsy publicly as his bridegroom.

Third act. Esmeralda's lodgement, where she is working with her hus-



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band. The latter is going to bed; Esmeralda is waiting on Phöbus. In the meantime Frollo and Quasimodo are entering through the window, the first promising Esmeralda to do her nothing. Quasimodo is leaving the room, which is Frollo hiding behind a curtain. Phöbus and esmeralda sing together the duett. On the end of the song Frollo is stabbing Phöbus and is flying through the window. Guards arrive, and Esmeralda is imprisoned as murderer of Phöbus.

Fourth act. Esmeralda is condemned on dead; Frollo is assuring her his love and is promising her her liberty by accepting his love. Esmeralda is relinquishing. Suddenly Gregoire arrives, followed by Phöbus. The priest must see that Phöbus is still living and enraged is rushing on Phöbus. Frollo is reknown as murderer and is now imprisoned. Phöbus and Esmeralda embracing another are happily.

CESAREO (after Shakespeare's "What you like")

by Wilhelm Taubert
(excerpt)

In the third, latest act, is all coming to a happy end: Sebastian married Olivia, Tobias and Marias, Orsino and Cesareo are becomes happies coupled poirs.

TURANDOT
by Theobald Rehbaum

Kalaf, prince of Assam, has leaved his fatherland; after the death of his father, a relates has takes possess of the throne. He intended to enter in the service of the prince of Kaschmir. Coming to the castel, he is recognised from the gardener, but he do'nt like to be known him. He has saved the prince his life justly, but is gone away not awaiting the thanks.

Now Turandot, daughter of the prince of Kaschmir, is carry on the stage; also a parrot is brought, which Kalaf had caughted. Turandot and Kalaf falling in love together. Kalaf does choose a favor; he beggs to can loose the riddle Turandot. All are astonished, Turandot herself, who may save the life of the stranger; but Kalaf remains on his desire.

Second act: Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him als bridegroom gives non himself such a riddle, which had to loose Turandot, to tell him his name and his native. But she is sorry, she can not find out the right name and so she is loosing all hopes; all troubles are vainless. Till, at last, she

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STEREO

by JOHN MILDER



THE RECORDS STILL GO 'ROUND: Volume Two, Part Nine of the Performing Arts Guide to Stereo Components.

With all the talk about tape cassettes (much of it from here, and more of it to come), most people still depend on records for music, and with good reason. To put it in the terms of the computer generation, the modern LP record is a superb system for information storage and retrieval. It is also miraculously cheap, at least in this country.

But it remains damnably prone to damage and general wear-and-tear. Which makes record-playing gear — turntables, automatic and otherwise, plus pickups — the most critical part of a stereo system in the long run. Good record equipment can't do much about the casualness with which most people handle records, or about incursions by younger listeners (with a six-month-old in my house, I'm thinking about putting all my records onto cassettes), but it can, and should, preserve the sound quality with which records arrive at home. Herewith a look at the changes in record-playing equipment over the past year or two.

The term for what's been happening is refinement. Nothing spectacular has occurred to change the nature of the game, but lots of small and worthwhile improvements. In pickups, for instance, the "moving mass" of cartridges (the total weight of stylus assembly, associated magnet, and any other part of a pickup's moving system) keeps going down by almost imperceptible but significant degrees. Since this (literally) tiny matter affects both a pickup's sound at high frequencies and the way it treats record grooves at those frequencies, minuscule reductions can mean big improvements. And present top-of-the-line cartridges now seem very near the theoretical limit — at least for gadgets that have to touch a record to play it.

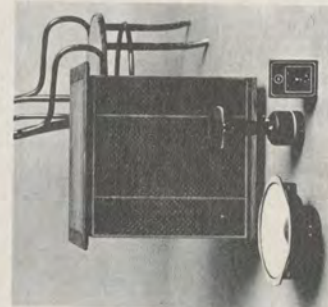
Announcements are made every so often of "optical" or "beam-of-light" pickups that don't touch a record to play it (there *is* slight contact, but just to guide the cartridge along), but none of them ever seems to make it to market.

At this point, the two cartridges that I think best are Shure's V-15, Type II, Improved (yes, that's all one model designation) and Stanton's 681EE. There is very little to choose between the two to my ears, but they both have an audible edge over competitors to my way of hearing. Both are also priced (\$75 and \$60 respectively) well over most others. As you go down into the medium and lower price categories, most of the models you're likely to run into in a good audio store — ADC, Empire, Grado, Pickering, Shure — are enough alike in basic quality to make a choice subjective and fun (you can't really be stung with any of them). Pickering offers an unusual choice of models designed and rated specifically for varying uses (as in a household where a record player is in for some rough handling), which may make particular sense for some people. And if the store isn't installing a cartridge for you, Pickering also provides a new "snap-in" mounting system that frees fumble-fingered installers from tiny screws and jeweler's screwdrivers.

Highest-quality models among automatic turntables have been both improving and spiraling upward in cost. Garrard has held the price line reasonably well (its new SL-95B is priced at \$130), but Dual's top model, the 1219, now costs \$175 and Miracord's 770H \$225. That isn't hay to most people, but it does buy an unprecedented amount of performance and gentle record-handling in an automatic. The amenities now offered on various automatics include transcription-weight turntables, longer tone arms for minimal tracking error, stylus weights adjustable by the hundredth of a gram, adjustable vertical tracking angles, and heavily-damped cueing controls that allow you to poise an arm above a desired record groove and float it gently down into place. But what these and other amenities will mean to people with differing life-styles is hard to say. I find very little to choose in basic performance between Dual's 1219 and Garrard's SL-95B (the most expensive new Miracord model isn't widely available for evaluating at this point), and I suspect

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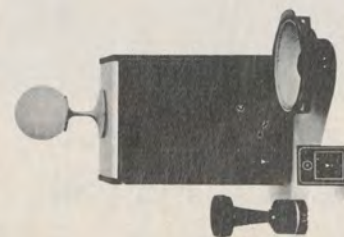


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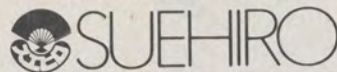


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that either price or a specific amenity will be the deciding factor for most people. I haven't had a look yet at a relatively new entry in the top category, the PE (Perpetuum-Ebner) 2040, but I would guess it to fall in or near the others' range.

If you are looking for a medium- or budget-priced automatic, the brands these days are Garrard and BSR. In the very lowest-priced (about \$40) category, BSR has an apparent edge in amenities, but from there on up the Garrard line is so diversified — along the utilitarian lines mentioned for Pickering cartridges — that it would seem the logical place for most people to find what they want. If you are anywhere in the wide \$40-100 budget category, my suggestion would be to consider your use for an automatic with some care (Are kids going to be giving it rough handling? Does it take a quieter model to avoid audible disturbances on your stereo system?) before buying, and to buy in the very lowest category only if you absolutely can't put the pennies together for something of \$60 and upward.

An alternative at all levels, of course, is the manual "transcription" turntable. That genus covers a variety of machines, some far more manual than others but all of them with a basic simplicity that can mean better performance initially or in the long run. The best-buy in this very wide category is hard to estimate for the differing sorts who buy transcription units, but the AR turntable (about \$90) continues to best suit my own notions of value and to be the most free of acoustic and mechanical feedback. I have also had good experience with Sony's PS-1800 (a \$200 "semi-manual" that provides automatic shut-off and arm return), and, though I haven't used one myself, I would like to heap praise on Empire's new Troubador (about \$200) for including a little tone arm light that lets you see what you're doing (record-wise) in a darkened room. Oh, the party grief that could have been saving me all these years! □

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by IRVING DRUTMAN

WHEN MORTON GOTTLIEB, the astute co-producer of *Lovers*, was preparing a budget from Brian Friel's script, he estimated that the shabby, ill-fitting tweed suit specified for Art Carney could be purchased off the rack at a cost of not more than fifty or sixty dollars. His estimate, it turned out, was a striking miscalculation. Carney didn't feel comfortable in any of the bargain-basement garments arranged for him to try on. He was finally sent to one of the more expensive tailors who simulated a baggy old misfit in which Carney could be at ease on stage. The bill was \$400.

If Gottlieb was dismayed by the unforeseen expenditure, he more than made up for it on other items (the original N.Y. production was brought in for a thrifty \$54,000 and returned its investment in four and one-half weeks). He has a reputation for squeezing a dollar's worth out of every dime his backers put into his shows. As general manager of a recent production of Noel Coward's *Sail Away*, his first order of business was to take advantage of the inescapable facts of the plot, which dealt with a group of American Express tourists on a Cunard Lines cruise. To officials of both organizations he pointed out the undeniable advertising advantage of having their corporate names reiterated eight performances a week, and got them to contribute enough "good will" money to cover the entire cost of the scenery. What he omitted to mention was that the names were a necessary ingredient in Coward's script and would have had to be used in any event.

Ingenuity like Gottlieb's has conserved a good deal of money for theatrical investors. On the other hand, showmen who during a tryout have discarded thousands of dollars worth of scenery without a second thought have also been known to break out in a rash of frugality over the most trifling outlay.

For *The Prime of Miss Jean Brodie*, producer Robert Whitehead, habitually circumspect with a business buck, thought he would economize by having Jo Mielziner devise numerous slide projections to serve as substitutes for scene changes. Each projection was driven by a motor, making so much

noise that most of them had to be scrapped. The final compromise solution proved quite costly. Some years earlier, Whitehead had distinguished himself for an economy measure that became a theatrical legend. He was one of the producers of *The Time of the Cuckoo*, whose crucial scene had Shirley Booth, a spinster schoolteacher vacationing in Venice, being handed a wad of counterfeit lire. At the dress rehearsal, the number of notes passed to her would hardly have paid for a *caffè espresso*. An associate queried the stage manager on the paltriness of the bundle, only to be told that Whitehead had refused to let him order in quantity. "Listen Bob," said the colleague, "it's all right to be parsimonious, but with fake money?"

The late Billy Rose would stalk through his theatres, switching off 30-watt bulbs to save on the lighting bills. Every unspent nickel was victoriously regarded as a token of merit; at his death, he had accumulated millions of these emblems of good fiscal behavior. He was a very rich corpse. Besides the money, for which he had an inordinate fondness (his Diamond Horsehoe showgirls, asking for a salary advance, would be told brusquely, "If you need dough, you know how to go out and get it"), Rose also enjoyed the flexuosity of his business dealings. Having acquired a justifiable reputation for meanness, he thought it entitled him to extra dividends. Dicker-ing for a desirable theatre to house one of his shows, he opened negotiations with, "I expect better terms than you give anyone else." The answer was in the negative. Rose couldn't believe what he was hearing. "But," he expostulated, "you're doing business with Billy Rose!"

Florenz Ziegfeld, whose theatre Rose bought as a monument in perpetuity to a showman he admired (he, naturally, sold it later at an enormous profit) was of an entirely different breed. The famed producer of the *Follies* spent lavishly. Among his many extravagances, the most celebrated was his penchant for communicating by telegram instead of by telephone or letter. These legendary missives were seldom less than two pages in length and sometimes ran to as many as ten. When Bert Lahr starred for him in *Hot-Cha*, Ziegfeld was living at the Warwick Hotel, directly opposite his theatre. The comedian would occasionally experiment with a line in the innocuous libretto, twisting and turn-

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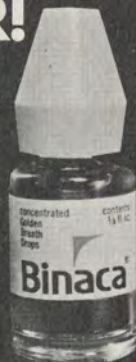
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ing it to see if it could harvest a bigger laugh. Inevitably, the next day, he would receive from across the street a \$50 wired scolding for tampering with the precious *Hot-Cha* book. Lahr found this disregard for expense inconsistent with his employer's behavior when the show had opened out of town. Ziegfeld had then entered his dressing room at a moment when the dresser was hanging up Lahr's gold-braided bullfighter suit. Without stopping to compliment the star on his performance, he said, "Better get a black dust bag for that costume," and walked out.

The Great Glorifier could afford to indulge his extravagant tastes because he had an individual method of coping with his debts. He would divide his morning mail into two parts, one pile being made up of "window" envelopes, which he knew contained bills. These he automatically tore up unopened, saying, "Thank God, they're paid!" before getting on with his more interesting correspondence.

If he was chary of writing checks, the idiosyncrasy was not obvious to the public. He filled his casts with the most expensive comedians and there was always an abundance of girls. He would have been horrified at the custom of some current producers of musicals, who save salaries by not replacing members of the ensemble as they leave a show. One recent production, after the sixth month of its run, had eleven fewer dancers and singers than it had started with. It contained a harem scene so sparsely populated with females as to embarrass the most frugal sultan.

Maurice Evans, in his producing days, would sometimes do his own comparison-shopping for properties, invariably discovering an antique table or chair on which he could save a few dollars. Evans' triumphant bargain was his wardrobe coup on *The Teahouse of the August Moon*, the costume estimate for which he found very disturbing. A particularly horrendous amount was allocated for white jackets to be worn as tropical evening dress by the male members of the large cast. On his way from a rehearsal he passed a Good Humor pushcart vendor and, with the connoisseur's scent for a "find," asked where his ice-cream jackets came from. The vendor said they cost \$1.50 each, and gave him the name of the supplier. On the romantically lantern-lit stage, the jackets looked simply scrumptious. □

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