

Faust

1970

Tuesday, November 3, 1970 8:00 PM

Sunday, November 8, 1970 2:00 PM

Friday, November 13, 1970 8:00 PM

Saturday, November 21, 1970 8:00 PM

Wednesday, November 25, 1970 8:00 PM

SFO_PUB_01_SFO_1970_06

Publications Collection

San Francisco Opera Archives

PERFORMING ARTS



1970

San Francisco Opera



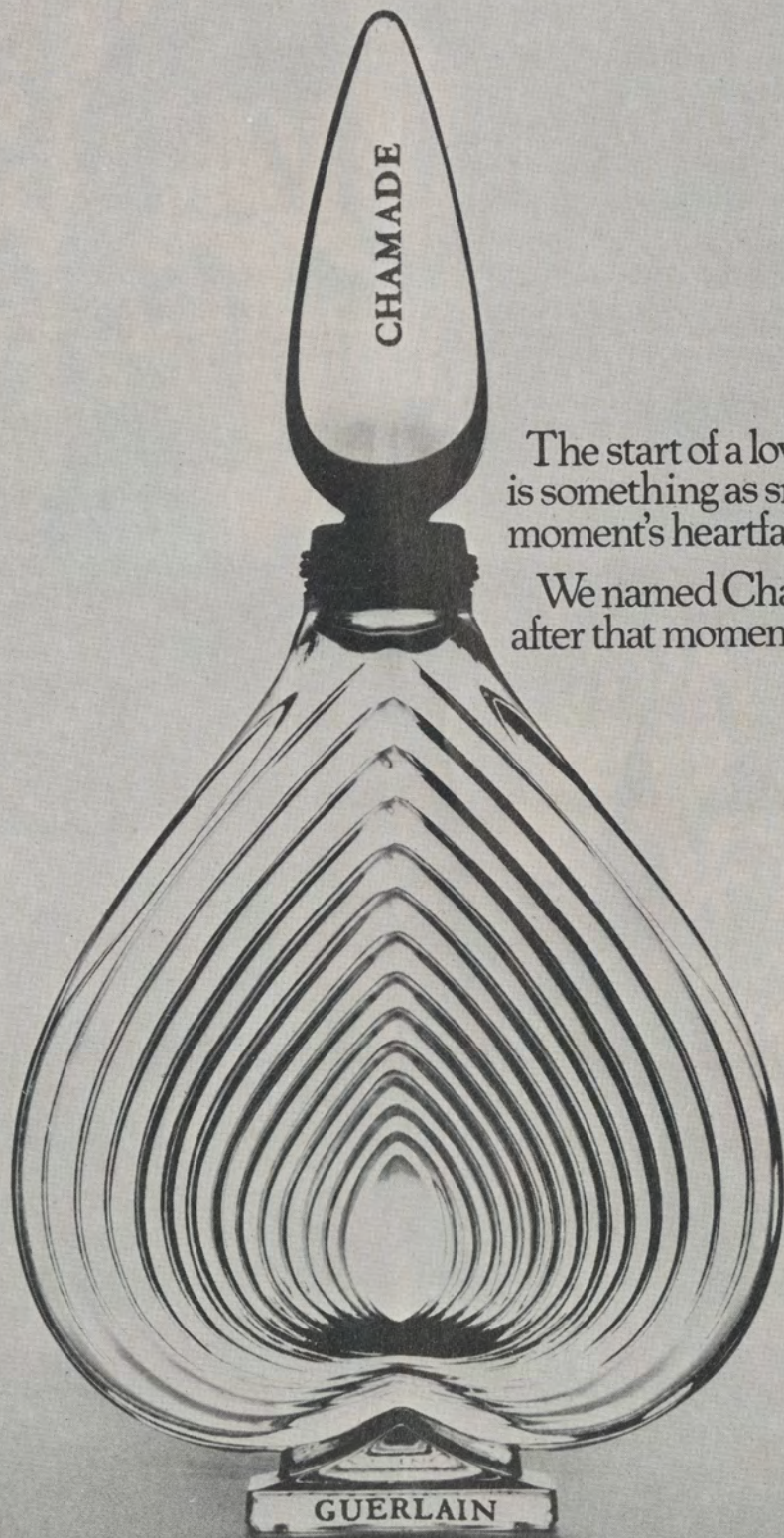
Nine dollars

A rough breakdown on why it's not five dollars, or six, or seven...

Importation from Virgin Islands . . .	\$.65
Ingredients	1.45
(Sun-ripened coconuts, milk chocolate from Holland, Virgin Islands pure cane sugar, alcohol, and ingredients of a secretive nature)	
Labor and materials	2.15
(Coconut breakers, chocolate choppers, native packers, wicker weavers, and other talent. Bottle, wicker, cork, other)	
Profits and Taxes	3.97
(For inventor E. Delatour, as well as the distributor, wholesaler, and the liquor store owner. U.S., State and other government taxes)	
Sales and advertising costs70
Label, including designer's fee03
	<u>\$9.00</u>

ChoCoCo More than meets the eye.

If you cannot find ChoCoCo, write Custom Import House, Ltd., 555 Madison Avenue, Drawer L, New York, New York 10022.
 *New York-California average. 60 proof, Custom Import House, Ltd., New York



CHAMADE

The start of a love story
is something as small as a
moment's heartfall.

We named Chamade
after that moment.

GUERLAIN

BEAUTY
REPORT:

GEMINESSE



MRS. WILLIAM A. TISHMAN

*There are no two ways
about this - it's a
marvelously exciting
way to look!*

THE DOUBLE ENTENDRE EYE

An exciting collection of new concepts in eye make-up that suggests, in its own fashionable way, there's more to beauty than meets the eye.

The Double Entendre Eye Shadow Compact

Double cakes of silky shadows in colors that hint of wildflowers. One, a fresh, vibrant pastel to sweep on over and under the eye. Its companion, a misty iridescent to use as a highlight over the cheekbone, under the brow, wherever you want to add a shimmering nuance.

The Double Entendre Liner Compact

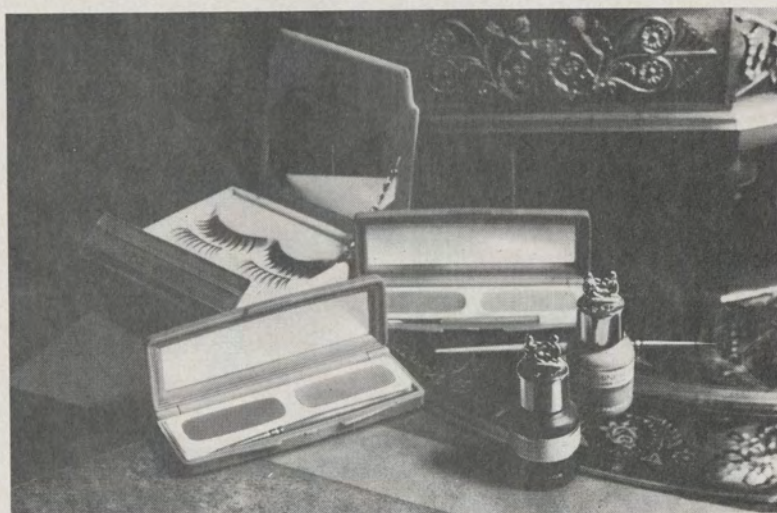
A case of two tone-on-tone pastels. On one side, a quiet underliner. On the other, a more intense hue to line the upper lid or shade the hollow of the eye.

The Nature Lashes

As "au naturel" as a lash can look. A set of silky, spikey upper and lower lashes, meticulously trimmed in artful little clusters, that look to all the world like nature's own.

The Geminesse Eye Make-up Collection

All it takes to see eye to eye with fashion. Including other colorful interpretations of the Double Entendre Eye in Geminesse Eye Shadow Cream and Liquid Liner. Here, at last, are totally new concepts in color... to give a glorious new definition to your eyes.



GEMINESSE
MAX FACTOR

ARCO



Petroleum Products of

AtlanticRichfieldCompany

**Great art is as irrational
as great music. It is mad
with its own loveliness.**

George Jean Nathan



Leonardo da Vinci

Self—portrait

1513

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1970 / VOL. 4, NO. 11

contents



recording: the illusions and the realities 9
by James Goodfriend



the program 15



critical words 50

the hamlet syndrome 59
by Leonard Lyons

performing arts/stereo 61
by John Milder

MICHAEL CLIFTON
publisher

MICHEL PISANI
associate publisher

HERBERT GLASS
editor

BERNARD ROTONDO
art director

SARA WILLARD
managing editor

T. M. LILIENTHAL
director of advertising

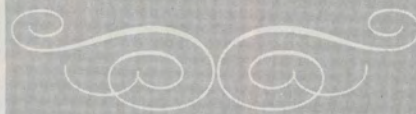
FLORENCE QUARTARARO
director of sales

GILMAN KRAFT
president

GEORGE KORSEN
treasurer

KATHLEEN RUYSDAEL
administrative assistant

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 200,000. All rights reserved, © 1970 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 485 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160.



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



"WINGED BULL"

The first in a series of collector's pieces by Baccarat. This design is a reproduction of a Persian frieze, c. 400 B.C., engraved on a clear crystal block.

Baccarat Crystal Room • Second Floor

GUMP'S

250 POST STREET • SAN FRANCISCO

"One of the most vital elements in making a recording is taste, and it is all too often most noticeable by its absence."

Recording: The Illusions And The Realities

by JAMES GOODFRIEND

YOU MIGHT ASSUME, when examining a typical LP record, that it is made out of some kind of malleable plastic molded to form physical equivalents of sound in its grooves, and colored with carbon black to give it an air of seriousness of purpose. It isn't. It is made out of money, large amounts of it, scraped together, cut up, and divided into dozens of little piles to pay dozens of people each to do their own specialized thing. You can frequently smell the money in a record. Sometimes it smells like a fresh young wine, vigorous and optimistic in its youth. Sometimes it smells like a classic claret of a favored vintage, proud in the attainment of its grand maturity. Sometimes it smells like vinegar — or like a lemon.

Most records, like most wines, are made in pretty much the same way. How they turn out — artistically and commercially — is only minimally dependent upon the process of manufacture. But the process is interesting nonetheless, because it defines the limits of what can be done. Since records are a totally different medium than live performance (and they demonstrate the crucial differences more with each succeeding year), it is well



Conductor Seiji Ozawa (facing camera) at a playback session for a recent Chicago Symphony recording. EMI/Angel photo.

A. Genaro Union Street



*Royal Copenhagen's Flora Danica
Saskia Crystal by Wittwer*

Visit our Collector's Showrooms

The Japanese Steak Ceremony.

At Benihana we turn a steak into an experience you'll never forget. And we do it before your very eyes.

We put into this experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

So come. Experience a steak with us.

BENIHANA of TOKYO
YOUR TABLE IS OUR KITCHEN.

740 Taylor St., San Francisco
771-8414

New York, Chicago, Encino,
Beverly Hills, Las Vegas, Harrisburg,
Fort Lauderdale, Seattle, Portland, Ore.,
Puerto Rico, Honolulu, Tokyo.



to know something about their possibilities and their limits so that one can make intelligent judgements on the music they provide.

All commercial records today are recorded first on tape, and since stereo is now the dominant mode of recorded reproduction, they are recorded in some form of stereo. I say "some form," because while the finished product, the stereo record, provides just two channels of sound, a left and a right, the initial tape recording may contain as many as sixteen separate and independent recorded tracks, all, of course, to be played back simultaneously.

Actually, we first have to redefine some terms. "Left," for example, in a recording studio, does not really mean left; it means whatever is being fed into the microphone or microphones that will ultimately play through your left-hand speaker. The instruments playing, for all you know, could be physically left, right, center, or in another room entirely. In other words, the engineer, not the conductor, controls what is going to be left or right

(continued on p.12)



Nicolai Gedda (third from bottom), Maria Callas (behind Mr. Gedda) and cast of the EMI/Angel "Carmen" face a phalanx of microphones in a Paris Studio. To simulate stage action, singers in operatic recordings sing from various locations, their positions being guided by the numbers on the floor.



I have seen a truly remarkable place.

It is a place with unquestionably the finest beach still remaining on the Pacific coastline. Broad, gently shelving sand; a sparkling, docile ocean beyond.

It is a place where a tower is rising beside the sea. In it, a wide selection of apartment condominiums, designed for every degree of luxury, every need. Vistas from every balcony panoramic and spectacular; grounds spacious, elegant and protected.

It is a place where the climate is softly even; ocean-cooled in summer, tropics-warmed in winter. Every spectator and participation sport is at your doorstep or close by.

It is a place for all the seasons of your life: a retreat, a reward, a possession, an investment.

It is a place called Coronado Shores, in the charming village of Coronado, across the new bay bridge from California's colorful, 200-year old San Diego. A place so easily reached, with non-stop air service from most major American cities.

One-, two- and three-bedroom apartments are priced from \$37,900 to \$74,900. Write for a fully detailed brochure.

Coronado Shores is truly a remarkable place. You must see it for yourself!

 **Coronado Shores**

P. O. Box 220 • Coronado, Calif. 92118 • (714) 435-6234



A Loew's Corp./J. H. Snyder Co. Environmental Community

MEET A ROTHSCHILD AT DINNER TONIGHT!

*A Baron Philippe de Rothschild wine
for only \$3.29*



Mouton-Cadet 1966

(You can also enjoy other fine vintage Bordeaux
wines from the cellars of Baron Philippe de
Rothschild at your favorite stores and restaurants.)

SOLE DISTRIBUTOR U.S.A.: MUNSON SHAW CO., NEW YORK



*Your introduction to the distinguished collections of authentic
English and European designs by Baker may be arranged
through your interior designer or dealer.*

Baker Furniture Co.

CABINET MAKERS

1050 Battery Street, San Francisco

Division of The Magnavox Company

or center. "Center," by the way, means whatever is going to be fed in equal amounts to your left- and right-hand speakers, so that you will have the aural illusion that the sound is coming from neither one nor the other but from directly between them.

So, then, the sound is initially recorded on two or more tracks, up to sixteen — which I believe is the utmost any professional tape recorder can handle this month; next month may be different. The choice of number of tracks (and number of microphones) is not a meaningless one. For example, if you are recording an orchestra in a hall, two microphones and two tracks will provide the greatest sense of natural depth in the recording. This is so because the sounds of instruments vary according to their distance from the ear (or the microphone) and the human hearing and understanding mechanism is quite sensitive to these variations and assigns an aural perspective to the invisible orchestra on the basis of the information it receives. Now, if we use four microphones, placing two in front of the orchestra, and two halfway toward the rear of the orchestra, the instruments at the rear will sound more clearly — have more "presence" — while the depth illusion will be cut in half. If, to go to an ultimate point, we assign a microphone to every instrument in the orchestra, every instrument will be maximally clear, but there will be absolutely no sense of depth at all. If we believe, then, that depth is a necessary element in the reproduction of music, and we also believe that the ideal sound of any instrument is that when the instrument is clearest and most "close up" (not necessarily loudest, because loudness can always be adjusted), it can be seen that every recording is a compromise between opposite ideals. Virtually every record company, producer, or engineer draws the line of compromise at a different point, thus in one way accounting for the incredible number of different acoustical ambiances that issue from different records. Of course, one does not have to believe in the validity of either or both of the two ideals. But most record companies do.

The decision of what sort of microphone and multiple track setup to use is largely dependent on the sort of music to be recorded. In general, the simpler, more straightforward systems are used for classical music, the most



The original cast of "Hair" recording the "American tribal love rock musical" for RCA.

complex ones being reserved for popular music, particularly rock. While few classical producers employ the purist two-microphone, two-recording track system, some still do, and many use a three-microphone, three-track system. The particular advantage of the third track (which will later be evenly divided, left and right, and thus be a center) is most evident in recordings of concertos: the soloist is recorded on a track by himself, and this allows the ultimate balance of soloist and orchestra (always a very tricky matter in recording) to be readjusted and modified after the session is over. It makes such recordings easier and offers a built-in safety factor, but, as one can hear from many concerto recordings, the technique is often abused by electronically establishing a totally unreal and unmusical balance between soloist and orchestra. One of the most vital elements in making a recording is taste, and it is all too often most noticeable by its absence.

Recordings of more complicated classical works — operas, cantatas, oratorios — where the recording must deal with many independent sources of sound, are frequently made with multiple microphones. But the tendency in classical recording is still to feed the output of those multiple microphones into no more than three recording tracks, setting the essential balances at the recording session itself with minor adjustments to be made afterwards.

Most rock recordings (and many other popular music recordings) are done in precisely the opposite way. Every element is recorded separately and on a separate track and the balances of one part with the others are established long after the recording session itself has taken place. There is one minor and one major reason behind this. Producers and consumers of classical music are very much preoccupied with high fidelity sound quality, and the more microphones, the more tracks, and the more electronic processes the music has to go through, the more noise and distortion are added to the final record. Such distortion is usually considered a negligible factor in pop music recordings (unless specifically intended to be models of sonic excellence). That is the minor reason. The major reason is that those who produce classical music on records know in advance what the music is supposed to sound like and can therefore match what they hear to a mental image and make adjustments until the two coincide; the sound of much popular music, on the other hand, first comes into existence in the recording studio, and what it is supposed to sound like may not be decided until months later. At one time, popular performers tried to have their records sound like their live performances; now they face the exceedingly difficult task of trying to make their live performances sound like their records. (continued on p.55)

Sand Pebbles

The colors of the sea captured in an emerald and diamond ring or jade and diamond chain bracelet.

1200.00

2500.00

103 GEARY
Weisfield's Jewelers



Fleurs des Siècles

Created by the renowned American designer Jane Hutcheson, these hand crafted enamel flowers are reminiscent of the work of Faberge and 17th & 18th century Vincennes Porcelaine. From \$30 to \$200.

shreve's

SAN FRANCISCO • SAN MATEO • STANFORD

ROBERT WATT MILLER



1899 - 1970

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



N°5
CHANEL
PERFUME

SAN FRANCISCO OPERA

Officers

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. JANE NEYLAN CHILDS
RICHARD P. COOLEY
MRS. JOSEPH D. CUNEO
REID W. DENNIS
MRS. DEWEY DONNELL
RUDOLPH J. DREWS
MRS. LENNART G. ERICKSON
R. GWIN FOLLIS
ROBERT GERDES
EDWARD H. GAUER
GEORGE B. GILLSON
PRENTIS COBB HALE
RICHARD C. HAM
MRS. RICHARD C. HAM
MRS. LAWRENCE W. HARRIS
ROBERT C. HARRIS
MARCO F. HELLMAN
JAY HOLMES
ROBERT A. HORNBY
MRS. THOMAS CARR HOWE
FRED G. HUDSON, M.D.
JAQUELIN H. HUME
EDGAR F. KAISER
EDWARD D. KEIL
SENATOR WILLIAM F. KNOWLAND
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 R. METCALF
WILSON MEYER
AIME MICHAUD
OTTO N. MILLER
RICHARD K. MILLER
ERNST OPHULS
RUDOLPH A. PETERSON
MRS. LOUIS A. PETRI
MRS. STANLEY POWELL
JAMES D. ROBERTSON
ARTHUR ROCK
MRS. WILLIAM ROTH
A. E. SBARBORO
JAMES H. SCHWABACHER, JR.
MRS. LOUIS SLOSS
EMMETT G. SOLOMON
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

Forty-Eighth Annual Season

Sept. 18 - Nov. 29, 1970

War Memorial Opera House

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

CARMEN
Bizet

FAUST
Gounod

COSI FAN TUTTE
Mozart

TOSCA
Puccini

SALOME
Strauss

THE RAKE'S PROGRESS
Stravinsky

FALSTAFF
Verdi

NABUCCO
Verdi

OTELLO
Verdi

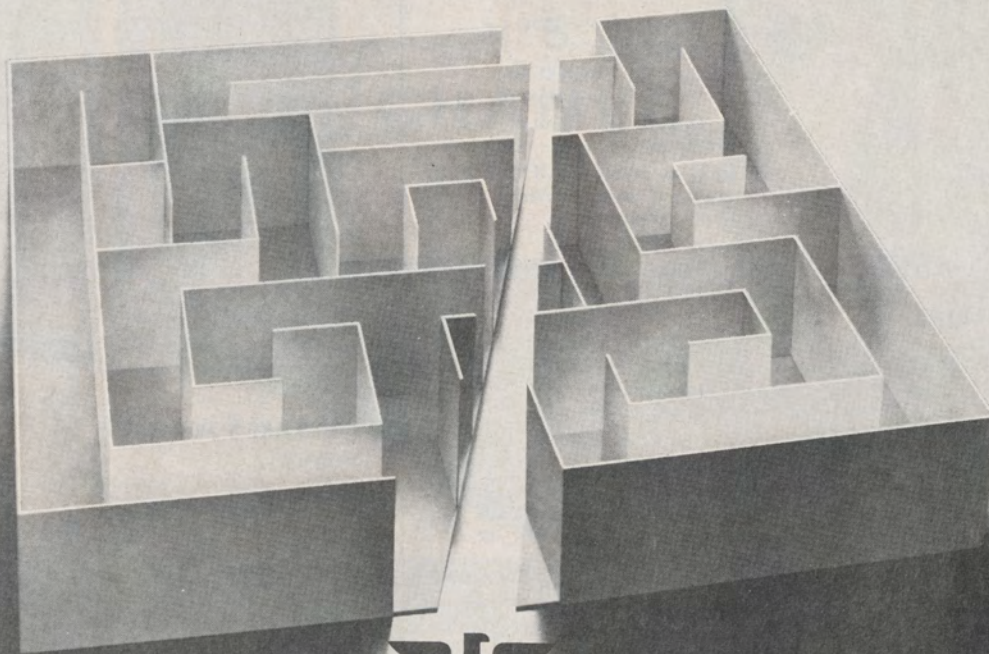
SIEGFRIED
Wagner


TRISTAN UND ISOLDE
Wagner

A MOST UNUSUAL BANK
Regional Banking

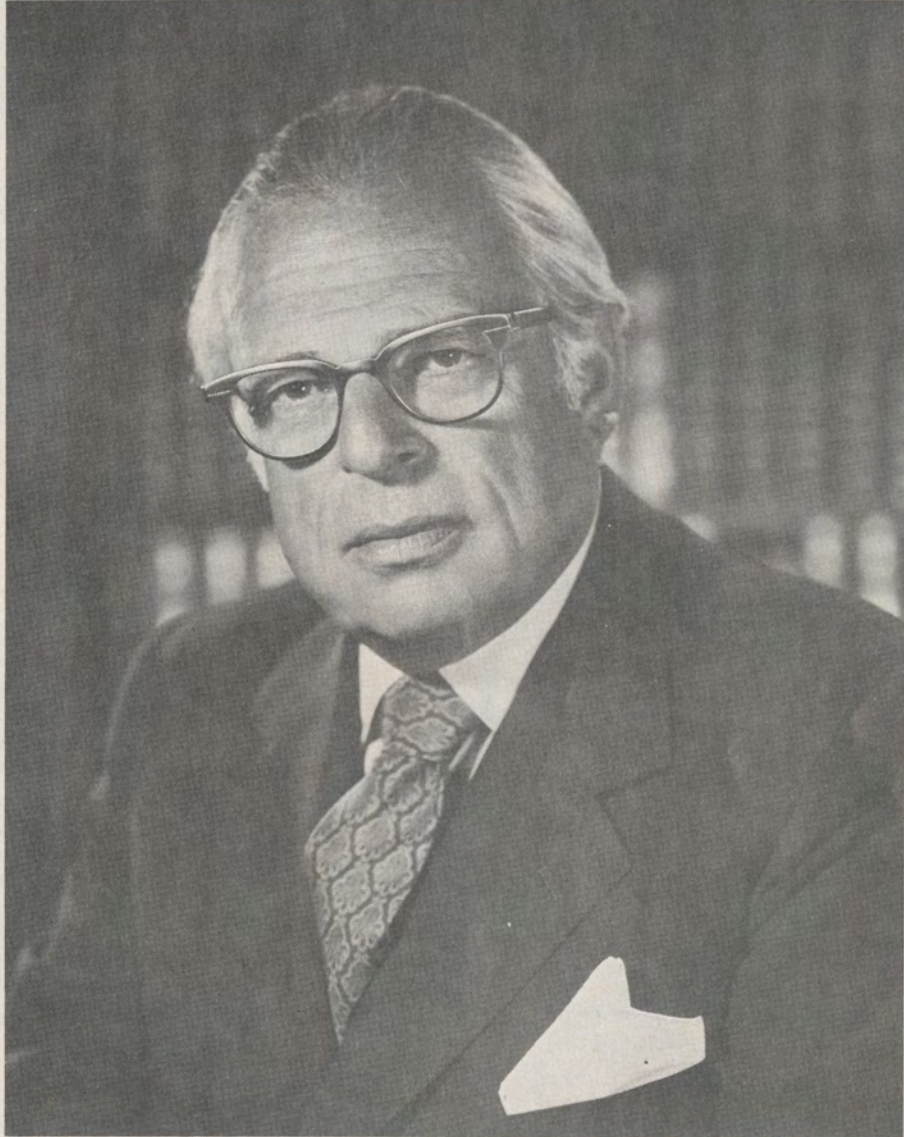
straight line banking

The direct approach.
The shortest distance between problem and solution. It is Union Bank's concept and practice of Regional Banking that make it happen. The Regional Vice President is the man in charge. He has both the experience and the authority to cut a path directly through to your objective. Regional Banking. It saves time and makes money. The difference it makes may amaze you.



 A Unionamerica Company

SERVING CALIFORNIA THROUGH A UNIQUE REGIONAL BANKING SYSTEM



WILLIAM J. RADER

KURT HERBERT ADLER
General Director



An Arpege Promise

*Dear Broadway,
I promise that any similarity
between this ad and my musical,
"Promises, Promises" is purely
intentional.
Love, David Merrick*

(Promise her anything but give her Arpege.)

SAN FRANCISCO
OPERA
 Company/1970

Conductors Bruno Bartoletti*, Carlo Felice Cillario*, Bohumil Gregor,
 James Levine*, Jean Perisson, John Pritchard*,
 Gunther Schuller, Otmar Suitner

Chorus Director Francesco Prestia**

Musical Supervisor Otto Guth

Assistant for Artists Philip Eisenberg

Musical Staff Irving Beckman*, Bruce Cohen, Monroe Kanouse*,
 Alberto Leone, Alan Lewis*, Terry Lusk

Boys Chorus Director Madi Bacon

Stage Directors Renate Ebermann, Geraint Evans**, Matthew Farruggio,
 Allen Fletcher*, Ghita Hager, Paul Hager, Lotfi Mansouri,
 Jean-Pierre Ponnelle

Company Coordinator Matthew Farruggio

Assistant Stage Directors Virginia Irwin, Jacques Karpo

Assistant Stage Manager Elisa Ronstadt*

Production Assistant David Wheeler*

Choreographers Carlos Carvajal*, Janet Collins*, Nancy Johnson

Ballet Mistress Nancy Johnson

Productions Designed by Leni Bauer-Ecsy, Howard Bay, Thomas Colangelo, Jr.,
 Robert Darling, Andreas Nomikos, Jean-Pierre Ponnelle,
 Wolfram Skalicki, Wieland Wagner, Davis L. West

Costumers Goldstein & Company

Wardrobe Department Craig Hampton, Patricia Bibbins

Wig and Makeup Department Richard Stead, Laurence Cannon, Marcia Garcia,
 Don Le Page, Charles Mullen, Lili Rogers, Rex Rogers,
 Leslie Sherman

Rehearsal Department Linda Lilienfeld, Martha Munro, Jock Scowcroft

Super Department Madeline Chase

Production Coordinator John Priest

Scenic Construction Pierre Cayard

Scenic Artist Davis L. West

Master Carpenter Michael Kane

Master Electrician George Pantages

Master of Properties Ivan Van Perre

Technical Assistant Catherine Hand

Official Photographers Ken Howard, Jay Mitchell, Margaret Norton, Pete Peters,
 Charles Woods

Graphic Design Judith Clancy, Chuck Mueller

TECHNICAL STAFF FOR WAR MEMORIAL OPERA HOUSE

Master Carpenter Thomas Salyer

Master Electrician Cecil Forbes

Master of Properties Perrie Dodson

Artists/1970

Sylvia Anderson
 Judith Beckman**
 Teresa Berganza
 Ariel Bybee*
 Sona Cervena
 Lili Chookasian*
 Mary Costa
 Regine Crespin
 Joy Davidson*
 Brigitte Fassbaender**
 Raina Kabaivanska
 Dorothy Kirsten
 Carolyn Lewis*
 Berit Lindholm*
 Marion Lippert*
 Jane Marsh
 Janis Martin
 Shigemi Matsumoto
 Sheila Nadler
 Birgit Nilsson
 Donna Petersen
 Margaret Price
 Graziella Sciutti
 Anja Silja

Ara Berberian
 Rolf Bjoerling*
 Stuart Burrows
 Renato Capecchi
 Guy Chauvet
 Dominic Cossa*
 Ryland Davies**
 Placido Domingo
 William Dooley*
 Geraint Evans
 Howard Fried
 Clifford Grant
 David Hall-Sundquist*
 Stephen Janzen
 Richard Lombardi*
 Cornell MacNeil
 Richard Magary*
 Raymond Manton
 James McCracken
 Allan Monk
 Gerd Nienstedt*
 Timothy Nolen
 Kostas Paskalis*
 Glade Peterson
 Louis Quilico
 Dan Richardson**
 Alberto Rinaldi*
 Roger Soyer**
 Ludovic Spiess
 Thomas Stewart
 Jess Thomas
 Giorgio Tozzi
 Ragnar Ulfung
 Jose Van Dam*
 Nolan Van Way*
 Alain Vanzo**
 Jon Vickers

roster subject to revision

*San Francisco Opera debut

**American debut

You can't take it with you but it would be nice to leave it behind.



It would be nice to feel that your estate won't be eaten up by taxes and probate fees. Wouldn't it?

Be nice to know, too, that your family is adequately protected.

Well that's where we come in—because we can help. Working with your attorney, we can advise you on ways to protect your estate against unnecessary taxes and settlement costs.

Our trust people are experts on such complex

matters as tax work, property management and investment counseling. And naturally they're backed by the experience and facilities of one of California's most experienced banks.

After all, there are some things that are nice to keep in the family. One of them is money.

Crocker-Citizens

CROCKER-CITIZENS NATIONAL BANK • MEMBER FDIC

SAN FRANCISCO OPERA

1st Violin

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

2nd Violin

Felix Khuner
Principal
George Nagata
Zelik Kaufman
Herbert Holtman
Rose Kovats
Ronald Erickson
Frederick Koegel
Gail Schwarzbart
Reina Schivo

Viola

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

Cello

Robert Sayre
Principal
Rolf Storseth
Mary Claudio
Ellen Dessler
Tadeusz Kadzielawa
Helen Stross

Bass

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

Flute

Walter Subke
Principal
Lloyd Gowen
Gary Gray

Piccolo

Lloyd Gowen

Oboe

James Matheson
Principal
Raymond Duste
Allyson Christensen

English Horn

Raymond Duste

Clarinet

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

Bass Clarinet

Frealon N. Bibbins
Donald Carroll

Bassoon

Walter Green
Principal
Jerry Dagg
Robin Elliott

Orchestra

Contrabassoon

Robin Elliott

French Horn

Herman Dorfman
William Sabatini
Principals
James Callahan
Ralph Hotz
Jeremy Merrill

Trumpet

Donald Reinberg
Principal
Edward Haug
Chris Bogios

Trombone

John E. Meredith
Principal
Willard Spencer
John Bischof

Tuba

Floyd Cooley

Timpani

Roland Kohloff

Percussion

Lloyd Davis
Peggy Cunningham
Lucchesi

Harp

Ann Adams
Marcella Decray

Librarian

Alma Haug

Personnel Manager

Thomas Heimberg

The Baldwin is the official piano of
the San Francisco Opera

the
REVERED
temple of
dining
ARTS...
RENDEZVOUS
of the chinese
GOURMET



grant at sacramento
982-2388




Old Grand-Dad
Head of the Bourbon Family

The best seats
cost more, too.

Old Grand-Dad
Head of the Bourbon Family

Kentucky straight Bourbon whiskeys. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Frankfort, Ky. 40601.



The next best thing
is being there.



Birgit Nilsson

Richard Wagner
TRISTAN UND ISOLDE
Birgit Nilsson
Wolfgang Windgassen
Christa Ludwig
Martti Talvela
Eberhard Waechter
Karl Böhm
Bayreuther
Festspiele
1966



2713 001

RICHARD
WAGNER
TANNHÄUSER
BIRGIT NILSSON · WOLFGANG WINDGASSEN
DIETRICH FISCHER-DIESKAU · THEO ADAM
CHARLUND ORCHESTER
DEUTSCHE OPER BERLIN · OTTO GERDES



2711 008

Wolfgang Amadeus
Mozart
**DON
GIOVANNI**
Dietrich Fischer-Dieskau · Ezio Flagello
Birgit Nilsson · Peter Schreier
Martti Talvela · Martti Talvela
Keri Grant · Alfredo Marcuzzi
ORCHESTER DES
NATIONALTHEATERS FRANK
KARL BOHM



2711 006

SAN FRANCISCO OPERA

Chorus

Arlene Adams
Candida Arias
Gloria Bakkila
Doris Baltzo
Dorothy Bogart
Walda Bradley
Norma Bruzzone
Cynthia Cook
Louise Corsale
Carol Denyer-Bradley
Sandra Drake
Janice Felty
Beverly Finn
Ann Graber
Lisa Louise Hill
Veronika Lebedeff
Tamaki McCracken
Irene Moreci
Ramona Mori
Sheila Newcombe
Luana Noble
Rose Parker
Jeanne Pfandl
Cecilia Sanders
Claudine Spindt
Giovanna Szymkun

Vasso Theoharous
Alma Wells
Elizabeth Wilson
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Theodore Bakkila
Jan Budzinski
Joseph Ciampi
Harry Clarke
Peter Van Derick
Harry M. De Lange
Mischa Dolnikoff
James Eitze
Robert Eggert
Dennis Emberling
Spurgeon Felty
Stan Gentry

John L. Glenister
Colin Harvey
L. B. Hayes
Alva Henderson
John Hudnall
Conrad Knipfel
Eugene Lawrence
August Lourenzo
Edward Lovasich
Kenneth MacLaren
Ronald Martin
Robert McCracken
Carlo Micheletti
John Miller
Thomas Miller
Victor Montano
Eugene Naham
Mario Paredes
Frank Parker
Charles Pascoe
James Page
Robert Romanovsky
Victor Shedko
Francis Szymkun
James Tarantino
William Tredway

Boys Chorus

Bradford Brennan
Craig Brennan
Robert Calvert
Frederick Cohen
David Englund
David Green
Randolph Haag
Andrew Harris

Leonard Kalm
Richard Kehres
Tad Laird
Gary Levy
Stuart Misfeldt
Christopher Nowak
Tyrone Po
Geoffrey Reed
Jeremy Renton

Peter Rubardt
Ted Schoenfeld
David Sigal
Scott Spiller
Cyrian Tabuena
Eugene Wang
David Wolins
Henry Wong

Ballet

Christine Bennett
Peggy Davis
Mela Fleming
Karen Hornschuch
Carolyn Houser
Judanna Lynn
Leila Parello

Carla Sealander
Allyson Segeler

Allen Barker
Gardner Carlson

Donald Eryck
John Daniel Lordon
Tony Ness
Charles Perrier
Edward Rumberger
John Sullivan
Sulpicio Wagner



First name for the martini

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



BEEFEATER®

FROM ENGLAND BY KOBRAND, NY • 94 PROOF
100% GRAIN NEUTRAL SPIRITS

These are the
little old ladies who wear
Supp-hose® Stockings
and
Supp-hose® Panty Hose.



KR
Another fine product of Kayser-Roth



Win Rave Notices

with
Andrea

100% European Hair Extensions
YOUR PERSONAL EYEDRESSER

available at
Emporium — Capwell's — all stores

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**

SAN FRANCISCO OPERA

Administration

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

JACK M. BETHARDS
Management Consultant

ANN FARRIS
Administrative Assistant

RICHARD RODZINSKI
Artistic Assistant

MATTHEW FARRUGGIO
Company Coordinator

JOHN PRIEST
Production Coordinator

D. M. AZINOFF
Comptroller

EVELYN CROCKETT
Executive Assistant

PATRICK BLAKE
Publicity Director

MARGARET K. NORTON
Associate Publicity Director

KORALJKA LOCKHART
Publicity Assistant

JOHN OLSEN
Accountant

PEGGY DUNLAP
Fund Drive Coordinator

PETER BOTTO
Ticket Sales Manager

WILLIAM MATTHEWS
Box Office Treasurer

ARTHUR BENTLEY
FAITH BARRY
OLIVIA BURTON
MARGOT GOGNIAT
DAPHNE HOWELL
LINDA LOPES
JANET NAPIER
VIKKI STANDING
HELGA WEISS
Office Staff

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, Bybee/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,
Capechi
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, Magary, 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/Windgassen, 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/Dempsey,
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: Levine
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

RELAX. SUMMER'S A LOT CLOSER THAN YOU THINK.

It isn't months away. Only miles away. And in a few hours you can stretch out and smile back at the sunshine. Swim. Play tennis. Golf. Try our spectacular Aerial Tramway. All in our invigorating, fresh desert air. It's easy to fly here, with more flights than ever. Easy to drive here. Easy to stay here. For reservations, call "Sunny" in San Francisco at (415) 982-0220. Preview it. Send for our free Palm Springs Vacation Folder. Just write to Dept. 21



Palm Springs

Convention and Visitors Bureau
Palm Springs, California 92262

Brand new for
after theater



B AND B Stinger




Produced by
WILE
NEW YORK 86 proof

Eastern Airlines is a billion dollars worth of aircraft,
one of the most sophisticated maintenance systems in the
world, the largest real-time airline reservations computer in
existence, 1400 take-offs and landings every day;
acres of terminals, hangars, warehouses and buildings;
32,000 of the most dedicated people in aviation,

and one dream:
to make flying as natural for you
as it is for him.



 **EASTERN** The Wings of Man.

FOL-DE-ROL 1970

An all-new variety show
for the whole family

This year the San Francisco Opera Guild's Fol-de-Rol goes variety — with informality the order of the day. You'll hear stars of the San Francisco Opera, a great dance band and Turk Murphy's jazz band. Ballet dancers, a pipe band and country and western singers will be on hand, too. It all adds up to an evening of fine entertainment for every member of your family. And all proceeds go to help **your** opera.

Tickets from \$1.50 — on sale at
Opera House and Sherman Clay Box Offices
also most Bay Area ticket agencies

FOL-DE-ROL 1970
SUNDAY, NOVEMBER 15

CIVIC AUDITORIUM

Dancing 5:30 to 7:00 p.m.
Show begins at 7:00 p.m. sharp

WAR MEMORIAL OPERA HOUSE

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

HONORABLE JOSEPH L. ALIOTO
Mayor, City and County of San Francisco

TRUSTEES

FRED CAMPAGNOLI
President

GREGORY A. HARRISON
Vice President

MRS. JOSEPH L. ALIOTO

SAM K. HARRISON

PHILIP S. BOONE

MOSES LASKY

MRS. JOSEPH D. CUNEO

WILSON MEYER

GEORGE T. DAVIS

MRS. MADELEINE H. RUSSELL

PRENTIS COBB HALE

JOSEPH J. ALLEN
Managing Director

DONALD J. MICHALSKE
*Executive Secretary and
Assistant Managing Director*



sammy davis jr presents
ella and DUKE
november 9-21
george rhodes
and his orchestra
reservations
(213) 386-5522

GROVE no cover charge
3400 WILSHIRE BLVD. (213) 387-7011

**AMBASSADOR
HOTEL**

MAYFAIR TRAVEL SERVICE, INC.

The Originators of Opera Tours

present

**18th Annual
EUROPEAN OPERA TOUR**

**New York/Paris/Milan
Rome/Naples/Munich
Vienna**

Departing New York,
March 17, 1971

3 weeks \$1168

2 week tour available

- 12 performances including the March 16th Metropolitan Opera performance.
- 1 performance Spanish Riding School, Vienna.
- Complete freedom (independence) between performances.

For further information contact:

Tour Escort RAMONA GRIM
720 La Para
Palo Alto, Ca. 94306
326-0588

AFTERWARDS..



TRADER VIC'S

20 COSMO PLACE 776-2232

OPEN AGAIN



L'ORANGERIE

Holiday Magazine Award Since 1965

419 O'Farrell

776-3600

San Francisco

DINNER EVERY NIGHT

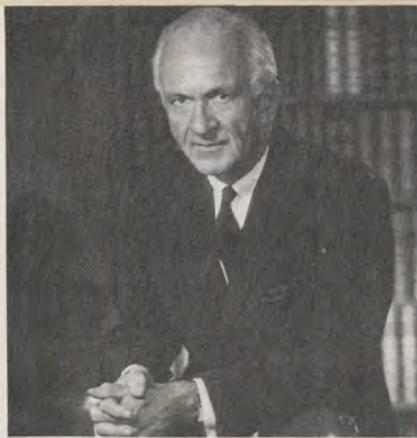
مراكش

Marrakech
Restaurant

"Moroccan dining without compromise"

417 O'FARRELL
776-6717

SAN FRANCISCO



SAN FRANCISCO OPERA

Our Opera has a reputation for excellence which assures its status among the finest opera companies of the world. Contributing to this reputation are an imaginative approach to repertoire, the introduction of important foreign and American singers, conductors, directors and designers to our audiences and the development of young artists through the affiliated operations of the San Francisco Opera Auditions, the Merola Opera Program, Western Opera Theater and Spring Opera Theater. All of the ingredients are to be found in the present season.

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.

Prentis Cobb Hale

PRENTIS COBB HALE

President, San Francisco Opera Association



Birgit Nilsson

LONDON

RECORDS

The Royal Family of Opera

The incomparable Swedish soprano is the first singer in history to have recorded the role of Brünnhilde complete.

Among Miss Nilsson's many fine recordings for London are:

DIE WALKÜRE
Stereo OSA-1509

SIEGFRIED
Stereo OSA-1508

GOTTERDÄMMERUNG
Stereo OSA-1604

Strauss: ELEKTRA
with Regina Resnik, Marie Collier, Tom Krause, Gerhard Stolze-Georg Solti
Stereo OSA-1269

Puccini: TOSCA
with Franco Corelli, Dietrich Fischer-Dieskau-Lorin Maazel
Stereo OSA-1267

Available at all Bay Area stores including:

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

Sherman Clay – San Francisco

Music Box – San Francisco

Town & Country Music Centers – Palo Alto, San Mateo

LONDON

RECORDS

The Royal Family of Opera



James McCracken

LONDON

RECORDS

The Royal Family of Opera

OPERATIC ARIAS

from *Il Trovatore*, *Faust*, *La Forza del Destino*, *Die Meistersinger*, *La Fanciulla del West*, *Der Freischütz*, *Pagliacci*, *Tannhäuser*, *Otello*

OS-25948

Beethoven: FIDELIO

with Birgit Nilsson, Tom Krause, Hermann Prey, Graziella Sciutti, Kurt Boehme – The Vienna Philharmonic Orchestra – Lorin Maazel

OSA-1259

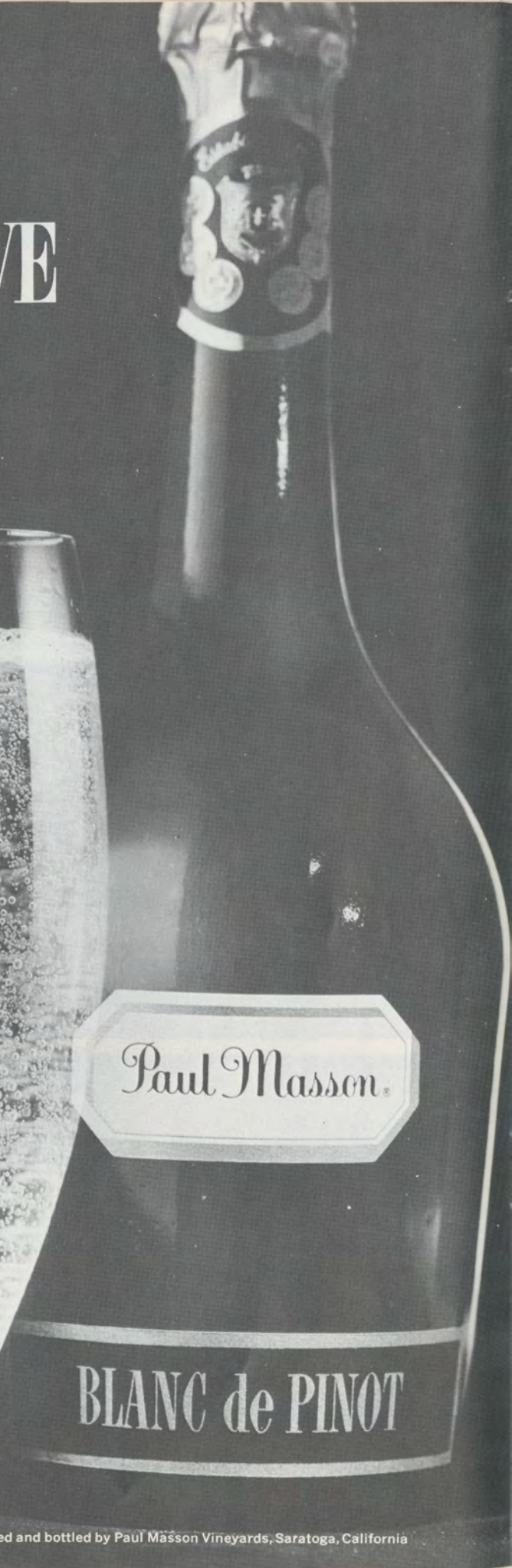
OPERATIC DUETS

with Sandra Warfield from *Samson et Dalila*, *Otello*, *Carmen*, *Aida*

OS-25899

Leoncavallo: PAGLIACCI
with Pilar Lorengar, Robert Merrill, Tom Krause, conducted by Lamberto Gardelli
OSA-1280

AMERICA'S MOST EXPENSIVE CHAMPAGNE



CALIFORNIA BRUT CHAMPAGNE — BLANC DE PINOT

Produced and bottled by Paul Masson Vineyards, Saratoga, California

TUESDAY EVENING, NOVEMBER 3, 1970, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 8, 1970, AT 2:00
FRIDAY EVENING, NOVEMBER 13, 1970, AT 8:00
SATURDAY EVENING, NOVEMBER 21, 1970, AT 8:00
WEDNESDAY EVENING, NOVEMBER 25, 1970, AT 8:00

FAUST

(IN FRENCH)

Conductor
JEAN PERISSON

Stage director
ALLEN FLETCHER*

Chorus director
FRANCESCO PRESTIA

Choreographer
NANCY JOHNSON

Musical preparation
MONROE KANOUSE

Designers
WOLFRAM SKALICKI
DAVIS L. WEST

Costumers
GOLDSTEIN & CO.

Opera in three acts by
CHARLES GOUNOD

Text by
JULES BARBIER AND MICHEL CARRE

After the play by
JOHANN WOLFGANG VON GOETHE

Faust ALAIN VANZO**
Mephistopheles ROGER SOYER*
Wagner RICHARD LOMBARDI
Valentin DOMINIC COSSA*
Siebel SYLVIA ANDERSON
Marguerite JUDITH BECKMAN**
Martha SONA CERVENA
Students, soldiers, townspeople
Corps de ballet

**American debut

*San Francisco Opera debut

THE ACTION TAKES PLACE IN MEDIEVAL GERMANY

Prologue — Faust's study

ACT I — Outside the town

ACT II — Marguerite's garden

ACT III — Scene 1 — A street

Scene 2 — Inside a church

Scene 3 — In prison

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress

Performance length approximately three hours and fifteen minutes

James McCracken will sing
"Otello" for you anytime you
wish.

On ANGEL Records.

Elizabeth Schwarzkopf
will sing "Cosi fan Tutte"
for you anytime you wish.

On ANGEL Records.

Maria Callas will sing
"Tosca" for you anytime you
wish.

On ANGEL Records.

Boris Christoff will sing
"Faust" for you anytime you
wish.

On ANGEL Records.

(The message should be
perfectly clear.)

See us now.

Special prices prevail on
the above recordings.

BANKAMERICARD • MASTER CHARGE
San Francisco Hours: Mon. Thurs. 'til 9
Tues. Wed. Fri. Sat. 'til 6

discount records inc.



SAN FRANCISCO
262 SUTTER ST. EX 7-0472

BERKELEY
2309 Telegraph 849-3332

MENLO PARK
915 El Camino 323-9005

SAN JOSE
99C N. REDWOOD AVE.
246-3474

The Story of "Faust"

PROLOGUE—Faust, an aging philosopher and alchemist, discouraged by his inability to discover the meaning of life, decides to commit suicide. He is just about to drink the poison when he hears the song of young villagers through the window. He curses life and old age and invokes Satan's help. Mephistopheles appears and proposes a contract: Faust's soul in return for youth. Faust hesitates, but when Mephistopheles arranges for a vision of Marguerite to appear ("O merveille") he agrees and drinks the magic potion offered by Mephistopheles.

ACT I—A crowd has gathered in the square to celebrate the village fair. Marguerite's brother Valentin is about to leave for the war ("Avant de quitter ces lieux"), greets his friend Wagner and entrusts his sister to Siebel, who is secretly in love with her. Among the crowd are Faust and Mephistopheles, and the latter sings a mocking hymn in praise of the golden calf ("Le veau d'or"). Wagner offers him a glass of wine which he refuses and amazes the crowd by causing wine to flow from a table. He offers a toast to Marguerite, which provokes Valentin's anger and attack on Mephistopheles. The devil shatters his sword, but recoils when Valentin holds up the cross-shaped sword handle. Marguerite arrives; Faust and Mephistopheles offer to escort her home, but she refuses. The crowd takes up a merry waltz ("Ainsi que la brise légère").

ACT II—Siebel enters Marguerite's garden, leaving some flowers for her ("Faites-lui mes aveux"). Mephistopheles and Faust appear ("Salut demeure") and Mephistopheles puts a box of jewels next to the flowers. Marguerite enters, seats herself at the spinning wheel and sings an old ballad ("Le roi de Thulé"), followed by a happy song about the jewels. She is soon joined by her companion Martha. Mephistopheles pretends to court Martha, so as to leave Marguerite and Faust alone. As night falls, Marguerite and Faust declare their love, but she soon asks him to leave and goes into the house. Mephistopheles comes back, asks Faust to join Marguerite and when they embrace, laughs at them.

ACT III—Scene 1—The soldiers return from the war ("Gloire immortelle de nos aïeux"), Valentin among them. He discovers Faust and Mephistopheles outside Marguerite's window. Mocking Valentin, Mephistopheles sings a serenade ("Vous qui faites l'endormie"). Faust and Valentin duel. Mephistopheles aids Faust with black magic and Valentin dies, cursing Marguerite.

Scene 2—Inside a church, Marguerite kneels to pray ("Seigneur, daignez permettre"), but she keeps hearing the voice of Mephistopheles, reminding her of her sins. During the Dies Irae, Mephistopheles proclaims her doom, and she collapses.

Scene 3—Marguerite is in prison, awaiting execution for having killed the child she bore Faust. Mephistopheles and Faust come to rescue her, but her mind is failing and she starts recalling some of their moments of happiness. When she hears Mephistopheles' voice, she becomes delirious and rejects him and Faust, thus gaining salvation ("Ange purs, anges radieux!"). During the final apotheosis, Mephistopheles leads Faust away.

Libretti, with English translation, on sale in the foyer.

FAUST on records

De los Angeles, Berton, Gedda, Christoff—Cluytens/Angel S-3622 (h)

Sutherland, Corelli, Ghiaurov—Bonyng/London 1433 (h)

(h) - highlights available



Two tickets to the country



Revlon announces 'ColorLashes'

The very first lashes in living color. To open your eyes (and your mind!) to a whole new look: larger, softer, lovelier.

Subtle *plum* lashes. Gentle *green* lashes. Tender *blue* lashes. And tiger-blonde *frosted* lashes (for all you blondes who've been waiting)! Lashes in colors only Revlon could dream up. To blend in with your own. So much softer than black and brown could ever be. Lashes that echo the colors of your shadow and liner—for a total eyelook that's quietly sensational.

And like all Revlon lashes they unfurl from superfine flexible bands—incredibly soft and silky. Each pair comes with the first automatic applicator that really works. Hypo-allergenic adhesive, too.

The lash of a different color is here—Revlon's sweeping new difference in eyelooks!

'ColorLash' Styles:

Starry: Wispy-tipped starbursts to widen the eyes to a new size. In Plum, Blue, Green. And FrostLashes (a tawny and blonde mix!).

Tassel: Feathery clusters of lash to lush up your own. In Plum, Blue, Green.

Raggedy-Plus: Full, stagger lengths, in fantastic new FrostLashes.



'ColorLashes' by Revlon



True has less tar and nicotine
than 99% of all other cigarettes sold.

True has only 12.6 mgs. tar,
0.7 mgs. nicotine.

Why settle for more?



Of all cigarettes tested, U.S. Government reports show the highest at 31.0 mgs. tar, and 2.2 mgs. nicotine and the lowest at 1.9 mgs. tar, and 0.1 mgs. nicotine.

The Mystery of Gounod's Faust

by Michael Barclay

Unlike *Aida*, *Boheme*, *Rigoletto* and *The Marriage of Figaro*—all great popular successes of the opera world from the moment of their birth—Gounod's *Faust* has been a continuous source of controversy. For every critic who has ever praised the work, there is one who has damned it to eternal perdition. The critical reaction, split since the first performance of the work in 1859, has had no such counterpart in audience sentiment. *Faust* has always found its audience and to the average opera-goer an evening with Gounod's angels and demons is apparently still appealing more than a century later.

Faust was Queen Victoria's favorite opera and was chosen to open the first and last seasons of the Metropolitan Opera at its home on Broadway. No one really knows how many performances it has received, but the figure is astronomical—at the Paris Opera, for example, the work had been given more than 2,500 performances by the mid 1960's. Yet critical attacks and abuse have never abated, and George Bernard Shaw within three decades of its birth was suggesting a final interment.

Its early popularity in England waned so dramatically that *Faust* was finally banished from every London theater for more than a quarter century, only to be revived by popular demand at Sadler's Wells in November of 1964. The London press recapitulated the opera's entire critical history:

"*Faust* is back in the repertory . . . And not a moment too soon!"

Philip Hope-Wallace;
The Guardian

"If there is one opera that leaves this species of theatre wide open to public ridicule it is Gounod's *Faust*. Genteel respectability oozes from every common chord. Cozy moral sentiment drips from every line . . ."

Noel Goodwin; Daily Express

" . . . there isn't any point in ob-jurgating Gounod and his librettists for their failure to produce a mighty metaphysical drama about good and evil . . . Gounod's tunes have a way of making ginger-beer taste like champagne . . . they are genuinely captivating."

Edmund Tracy; The Observer

"On the whole *Faust* seemed no better a work than I had thought it before. There is some pretty music in it . . . some touches of inspiration. But there are passages more vulgar than anything in *Cavalleria* and it is impossible to overlook the fact that it is a frivolous, unworthy treatment of a great subject."

Andrew Porter;
The Financial Times

"*Faust* is back . . . everytime we think he's finally dead he returns like the Phoenix. Would that he were only mythical!"

Anon Critic on the B.B.C.

"Nowadays the old friend has fallen away from the family, and we had supposed her to have ended her days in an old person's home, but this month she has bounced back . . . with a facelift . . . The melodies are plentiful and genuine . . . they still live."

Our Music Critic; The Times

"It is true that readers of Opera magazine, (polled in 1954,) put *Faust* second on a list of five operas they most urgently didn't wish to see revived at Covent Garden."

Charles Reid; The Spectator

"Opera, after all is primarily a musical matter. *Faust* can be thoroughly enjoyed provided it is sung by first-rate voices . . ."

Frank Granville-Barker;
Music and Musicians

"The curious thing about Gounod's *Faust* is that though the central situation seems undated, the ultimate effect of the whole opera is an anachronism."

J. Roger Baker; The Tatler

Somewhere between these two camps, one supposes, lies an accurate, dispassionate appraisal of Gounod's sprawling Grand Opera, for whatever else *Faust* may be, it is Grand Opera!

Perhaps that is just the problem.

Grand Opera is an art form that dated, and dated rather badly, around mid-century. From 1950 on every general manager, every stage director, every great opera singer, every designer has tried with varying approaches to divest an anachronism of its most dated conventions. Wieland Wagner first removed horses, then hats, then rocks and trees and finally even Fafner—the dragon made only an ocular appearance. Von Karajan, it has been said, discovered that Wagner's *Ring* takes place somewhere on the dark side of the moon, or outerspace. Jean-Pierre Ponnelle plays with the conventions, but shouts to us that "this is the theatre, these are pen and ink sets—this is what Rossini would want in 1969." Zeffirelli put *Hamlet* in a man-hole but, tongue in cheek, set *Aida* in Cecil B. De Mille's version of Ancient Egypt.

You can divest Wagner of all his trimmings—horses have always presented a sanitation problem anyhow. Verdi's music is so theatrico-Egyptian that a mere hint of a pyramid is sufficient. But not Gounod, not *Faust*! So much is *Faust* a paradigm of every Grand Operatic convention that if you rob it of any sentimental accoutrements it starts to crumble. Marguerite must have her spinning wheel and rhinestones, Faust his long white beard and bubbling flasks, and above all, the Devil must have his due.

Gounod wasn't faking. He believed in the conventions of his art form right down to its demand for a ballet in every opera. He expected a little shiver of fear to spiral up the back of every maiden in his audience at the appearance of Mephistopheles. If all the energy he put into this lengthy work (always cut in performance) deserves praise it is for his sincerity and genuine effort.

Then why has it been so controversial? Perhaps because it is the extreme. It is the work by which Grand Opera defines itself, and, as a paragon, it exhibits every weakness as well as every strength of the form brought to its most intense level. Its love duet is one of the most beautiful in the world, its ballet, for me the most tedious. Marguerite's fragile innocence the most fragile, Valentin's moral fervor the most fervid, the Devil's villainy !

But for every successful musical idea comes a string of others born as cliches. There is something about an uninspired Gounod melody, the soldier's chorus would be my first

ACTION

MRS. HARRY CAMP, JR.
MRS. EDMOND C. WARD
General Co-Chairmen

AREA CHAPTERS

MRS. FREDERICK O. KOENIG
San Francisco

MRS. ROBERT HILL
North Peninsula

MRS. JOHN RICHARDS
MRS. JONATHAN GIFFORD
South Peninsula

MRS. HEIKO T. deMAN
MRS. ALLAN FLEISCHER
East Bay

MRS. CARL BRIMMEKAMP
Marin County

MRS. JOHN DUNN
Napa

MRS. DONALD YOUNGDAHL
Sonoma

Members-at-Large

MRS. BALDARD G. FALK
MRS. JAMES HOWELL
MRS. ROBERT M. STAFFORD
MRS. REUBEN STUTCH

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.

Opera House Museum

Open free-of-charge during all performances in the south foyer, box level. A 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 as well as several donations on loan from private individuals. It has been prepared under the supervision of David Crocker, with materials contributed by Joseph Magnin, Inc. The museum is sponsored by the Board of Trustees of the War Memorial, with Ralph J. A. Stern as curator. Mrs. Madelaine Haas Russell also represents the Board. Donations of interesting and valuable historical interest are gratefully received. Persons wishing to contribute items should contact Margaret Norton at 861-4008.

choice, that one knows intuitively sounded dated as the ink flowed across the paper. One also perfectly understands its ferocious popularity, but this is no comfort when you know that not only will you have to face many such moments in the score, but furthermore be subjected to endless repeats of those which bore you most... and then listen to fifty people still humming the same blasted tune on their way to the bar.

But there are compensations. No wonder the Germans call the opera *Margarethe* for from the moment we enter her enchanted garden Gounod has found his voice. From the exquisite simplicity of her "Roi de Thulé", punctuated by her innocent interest in the handsome stranger, to her ecstatic outburst to the stars at the act's end, this is Marguerite's opera. "Salut! demeure" is a beautiful operatic aria but in no way characterizes Faust beyond the status of a lyric tenor. On the other hand Marguerite's "Jewel Song", with its dazzling and bedazzled coloratura, perfectly captures the mixture of child-like innocence and budding sexuality that is the essence of her personality.

But this is the work's major problem. Marguerite's is the smallest major role, and the title character, while he has some truly good melodies to sing, remains wooden and unsympathetic from beginning to end. He sells his soul for youth in a tripping 6/8 meter and remains as shallow as this initial tune. And if *he* weren't bad enough, in Valentin Gounod created one of the least sympathetic characters in all opera—a bourgeois, moralizing prig who turns out to be shallow as well. Only with Marguerite and Mephistopheles did Gounod really come to grips with his subject, which, though it certainly isn't Goethe, is nonetheless a perfectly acceptable theatrical vehicle which has remained far more popular than Boito's much more intellectual treatment of Goethe's Romantic philosophy. It is only very recently, with a fresh and vigorous interest in music-drama, that Boito's masterpiece is finding its audience.

Gounod's opera never had to try. How can anyone really dismiss a work whose wealth of melody has proved so tenacious? As obnoxious as one finds Valentin's treatment of his erring sister, it is impossible to resist a strong baritone voice soaring heavenward on the line

"O Roi des cieus, jette les yeux, protège Marguerite, o Roi des cieus!"

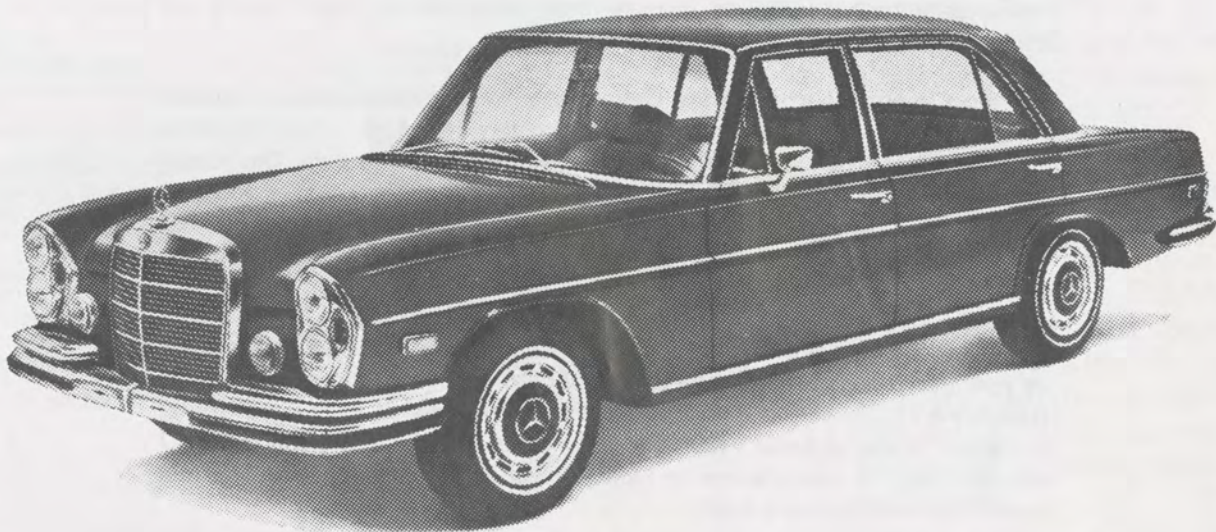
As unprofound as one finds Gounod's musical treatment of evil after Iago, Klingsor or Peter Quint (in Britten's *The Turn of the Screw*), nonetheless we fear the supernatural intrusion of evil as Mephistopheles' hollow, dark voice constantly interrupts Marguerite's attempts to pray in the cathedral scene, the most dramatically effective in the work. While neither of Mephistopheles' arias have retained more than a trace of menace they are superb vocal display pieces and we wildly applaud a bravura performance of them.

This last statement perhaps is the key to the mystery. When Gounod wrote *Faust*, opera was in its vocal golden age. Every singer, from the lightest soprano to the darkest bass, was trained in coloratura technique and vocal flexibility. Perhaps they were the biggest hams the theatre has ever known; they ran the gamut from scene stealing basses who chewed up the stage to mountainous sopranos who quietly died of consumption before a far more tolerant audience. But they could sing. Our generation makes entirely different demands on the opera singer. We have lived through the Callas era and have been trained to demand great musicianship and brilliant acting in addition to natural beauty of voice. The audience for which *Faust* was created couldn't have cared less, and neither did Gounod. They demanded huge, simple, memorable melodies in great profusion—melodies which even then taxed the range of color and dynamics of the human voice. And they demanded great voices to sing these melodies. This is the challenge of Gounod's *Faust*. His opera demands no subtlety of psychological approach. His characters, at best, are stock figures and aside from Marguerite's music, his melodies are stock melodies, and if they are to succeed we must demand no more than that they be excitingly rendered by great voices. It isn't easy, but it's worth it. Few moments in all opera can rival the magnificent prayer of Marguerite, "Ange purs, ange radieux! Portez mon âme au sein des cieus!" when sung by a soaring lyric soprano heading for salvation. It is at moments like this that we are almost seduced into accepting the effulgent human voice as the definition of opera.

Michael Barclay is opera critic at KPFA-FM, and host of the popular opera program The Superart. He is a Ford Fellow and is writing his thesis on opera in James Joyce at the University of California, Berkeley, where he will also lecture on Wagner.

"Merely the Greatest Sedan in the World."

—Road & Track



WHEN we received our first Mercedes-Benz 300SEL 6.3, we felt it was probably the *finest* car we had ever driven. Of course we thought our opinion might be a little biased.

But then *Road & Track* called it "Merely the Greatest Sedan in the World." And the reviews from other automotive experts were equally flattering. *Motor Trend* called the 6.3 "the safest, fastest and most comfortable 4-door sedan made today." Tom McCahill tested the 6.3 for *Mechanix Illustrated*, and termed it the "world's best car."

But don't take our word for it. Or their word. Stop in and let us give you a test drive. Take the 6.3 through some corners. See

if you don't concur with the experts that it "handles better than most sports cars."

Punch the accelerator. We've found that the 6.3 liter, overhead cam, fuel injected V-8 propels the 6.3 from 0 to 60 mph in about 7 seconds. Enough to muscle the stripes off most so called "supercars."

Hit the brakes. *Road & Track* calls the deceleration rate from the four massive ventilated discs "tremendous."

And while you're on that test drive, you'll notice something else that makes the 6.3 so unique. It performs its heroics while keeping its cool as a true luxury car.

In this age of "specialty" cars, you'll appreciate one that excels in *everything*.



AUTOHAUS BRUGGER, INC.

Exclusive Mercedes-Benz Sales, Leasing, Service

Redwood City
201 Main Street 364-0300

Palo Alto
525 Alma Street 325-6181

Help yourself. And your Opera.

Join the San Francisco Opera Guild.

For more than 40 years the San Francisco Opera Guild has been helping your Opera to grow and develop. And at the same time the Guild has helped many thousands of opera lovers to increase their enjoyment of their favorite art form.

The most important work of the Guild has been the presentation of student matinees, at extremely low prices, to elementary and high school students, many of whom otherwise never experience the magic of live opera. This season five student matinees of *Carmen* will be sponsored by the Guild. In addition, through the annual Fol-de-Rol and other fund-raising events, the Guild has contributed more than \$335,000 to the production fund of the San Francisco Opera.

Membership in the Guild brings you many benefits: an invitation for two to an opera rehearsal; advance reservations for opera subscriptions and tickets; attendance at an opera preview lecture; backstage tours of the Opera House; invitations to special social events for opera artists and Guild members; special reduced rates for subscriptions to *Opera News* (Supporting, Contributing and Donor members receive it free).

Join the Guild today. You will be doing yourself, *and* your San Francisco Opera, a favor.

SAN FRANCISCO OPERA GUILD

WAR MEMORIAL OPERA HOUSE • SAN FRANCISCO, CALIF. 94102 • TEL. 863-2524

REGULAR MEMBERSHIP DUES — 1971 SEASON \$15.00

Subscription to *Opera News* (Members only) 1971-72 \$7.00

SUPPORTING Membership Dues* \$30.00

CONTRIBUTING Membership Dues* \$50.00

DONOR Membership Dues* \$100.00 and more

* Memberships include "Opera News" and an invitation to the second rehearsal as additional benefits of membership.

Deductible from income taxes

Miss
Mr.

Mrs.
M/M

Name (as you wish your membership listed)

Address

Zip Code

Telephone

YOUR MEMBERSHIP CARD WILL BE YOUR RECEIPT

SPECIAL EVENTS

Opera Previews

Presented by the Junior League
of San Francisco, Inc.
Curran Theater, 11:00 a.m.
Public invited free of charge

September 16
SIEGFRIED
Speaker: Speight Jenkins

October 9
NABUCCO
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
3200 California St., San Francisco 8:30 p.m.

September 21
"A Half Century of the
San Francisco Opera"
Speaker: Arthur Bloomfield

October 12
"Mozart and Stravinsky"
Speaker: Robert Commanday

Presented by the San Jose
Opera Guild
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

SAN FRANCISCO OPERA SACRAMENTO PERFORMANCE

November 16, 8:00 p.m.
Memorial Auditorium
CARMEN (Bizet)
in French
Presented by the Sacramento Opera Guild

THE SAN FRANCISCO BOYS CHORUS

*Serving the San Francisco Opera and
the youth of the Bay Area since 1948*

San Francisco Boys Chorus
333 Franklin Street
San Francisco, California 94102
431-5450

Opera Guild Student Matinees

CARMEN (in French) Bizet

Tuesday, October 13, at 1:00

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

PINOT CHARDONNAY

An elegant dry white dinner wine
from the cellars of The Christian
Brothers.



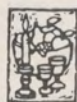
Pinot Chardonnay is the
grape that produces the
white burgundies of France.
Our plantings of this rare vine
thrive in sunny vineyards near our
Monastery. While the crop is
small, the wine it yields is truly
memorable. When this grape was
transplanted to California's fa-
mous Napa Valley, it gained new
characteristics which I believe you
will find quite unique in a wine.



One of the unusual qualities
of our Pinot Chardonnay is
that it seems to contradict
traditional wine rules. For unlike
most white wines which reach
their peak during their early years,
the noble character of this fine
Pinot Chardonnay continues to
develop in the bottle.



It is ready to serve when it
leaves our aging cellars here
—but still you may confi-
dently put it down in your own
cellars to enhance it even further.



The wine has a superbly fla-
vorful mellowness with an
exquisite, subtle bouquet. It
is a delightful accompaniment to
lighter meats, fish or lobster.



Priced at about \$3.00 a
bottle, the supply of Pinot
Chardonnay is necessarily
limited. Should your wine mer-
chant fail to have it, you may
write to me.

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



PHOTOGRAPH BY HERSHEL SINAY/SETTING: PASADENA SHOWCASE OF INTERIOR DESIGN

Collector's Item.

The person who enjoys music and theatre is very apt to be a collector—of PERFORMING ARTS. He'll take his copy home from the theatre—to review the program information that helped to make his theatregoing a pleasure. To read the feature articles and share them with his family.

For the collector, we offer hard-cover binders, custom designed to hold twelve full issues—for a personal record of performances to remember, a collection of authoritative articles on the performing arts. Yours for only six dollars, including sales tax, handling, and mailing. Also available in a deluxe version—gold stamped, with the sumptuous look of leather. The perfect gift for someone special—or a handsome addition to your own library, at ten dollars.



Please send me _____ standard binders, at six dollars each;
 _____ deluxe binders, at ten dollars each.

Enclosed is my check for \$ _____, made payable to PERFORMING ARTS.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail your order with your check to: PERFORMING ARTS,
 147 S. Robertson Blvd., Beverly Hills, Calif. 90211

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.



JUDITH BECKMAN is making her first professional appearance in America as Marguerite in *Faust*. She was heard on this stage once before: as a winner of the 1961 San Francisco Opera Auditions. Miss Beckman's musical studies included operatic training at the UCLA Opera Workshop with Dr. Jan Popper and at the Music Academy of the West in Santa Barbara with Mme. Lotte Lehmann. Her studies continued in Hamburg, where she went on a Fulbright scholarship. Her formal debut took place in 1962 in the Braunschweig production of *Così fan tutte*. She was soon engaged by the Düsseldorf and Hamburg opera companies, where she is still active. She has also appeared as guest artist in the opera houses of Amsterdam, Brussels, Vienna, Berlin and Munich. Steeped in music from early childhood (her father was a baritone and her mother a pianist), she is married to opera coach and conductor Irving Beckman, who is a member of the San Francisco Opera musical staff this season.



SONA CERVENA, returning here for her eighth consecutive season, is well known to San Francisco operagoers through her many character portrayals. The striking mezzo-soprano from Czechoslovakia started her career as an actress, but music soon took

first place and she was engaged by the Brno Opera House. A Prague recital led to a contract with the Berlin Deutsche Oper and a great number of appearances in most major European and American cities. One of her recent successes included the leading role in the world premiere of Kelemen's *Belagerungszustand* (State of Siege), given in Frankfurt.



DOMINIC COSSA started his career in psychology. After receiving his Masters degree, he took up formal vocal studies and was first heard as Sharpless in 1961 in the New York City Opera production of *Madama Butterfly*. By now a leading baritone of that company and a frequent guest at the Metropolitan Opera, he has added a large number of roles to his repertoire, including the elder Germont, Rigoletto and Valentin in *Faust*. It is in the latter role that he is making his San Francisco Opera debut. He was previously heard in San Francisco in the Spring Opera productions of *The Pearl Fishers*, *Cavalleria Rusticana* and *I Pagliacci*.



JOY DAVIDSON will be heard for the first time with the San Francisco Opera in a special performance of *Carmen* on November 26. She is, however, known to Bay Area audiences for her portrayal of the Secretary in Spring Opera's 1969 production of *The Consul*. *Carmen* is the role which has taken her around the world and made her a first prize winner of the 1967 International Young Opera Singers Contest in Sofia. Miss Davidson was a member of the Metropolitan Opera National Company with which she toured for two seasons and sang *Carmen* some 45 times. Last year, she attracted nationwide attention as Sister Jeanne in the American premiere of Penderecki's *The Devils of Loudoun* (Santa Fe) and as Konchakovna in *Prince Igor* (New York City Opera).



RYLAND DAVIES joins the impressive group of Welsh singers currently on the roster of the San Francisco Opera. This fall, during the season marking his American debut, he will be heard as Ferrando in *Così fan tutte*, Cassio in *Otello* and the Sailor's Voice in *Tristan und Isolde*. Born in Cwm Ebbw Vale, Davies was educated at the Royal Manchester College of Music. While still a student, he won several prizes, including the Ricordi Prize and the Im-

perial League of Opera Prize. His principal role at Glyndebourne in 1968 was that of Belmonte in *Die Entführung aus dem Serail*. By 1969, he performed with every British opera company and with every major orchestra. His appearances this year included Cassio in the Salzburg Festival production of *Otello* under von Karajan.



GREGORY DEMPSEY started singing at the age of ten. At the age of sixteen, he took up formal vocal studies and trained as a baritone, but by the time he reached twenty he became a tenor. He was soon appearing in major roles at the National Opera in his native Melbourne. In 1962, he was offered a contract with London's Sadler's Wells and has been singing there ever since. In 1964, he sang the role of Gregor in the British premiere of *The Makropulos Case*. He repeated the role in the American premiere of the same opera in San Francisco (1966), which also marked his American debut. During the past year, he appeared as Erik in *The Flying Dutchman*, Don Jose in *Carmen*, David in *Die Meistersinger* as well as in title roles of Britten's *Albert Herring* and *Peter Grimes*.



PLACIDO DOMINGO is one of the most highly acclaimed tenors of the world. He is extremely active in America, as well as in Marseilles, Hamburg, Berlin, Vienna, and at Milan's La Scala. Born in Madrid, Domingo was brought up in Mexico and received most of his musical training there. His debut as Alfredo in *La Traviata* took place when he was twenty. He then moved to Tel-Aviv, where he sang for two and a half years, with guest appearances throughout Europe. Upon returning to America, he joined the New York City Opera for performances as Don Jose and Pinkerton and won international fame for his portrayal of the title role in Ginastera's *Don Rodrigo*. During the last few years, he has also sung a number of roles with the Metropolitan Opera. In 1971, he will make his first appearance at London's Covent Garden—as Cavaradossi in *Tosca*.



WILLIAM DOOLEY returns to his native California as one of the leading baritones on the international circuit. Born in Modesto, he studied music at the Eastman School of Music and as a Fulbright scholar in Munich. Following his Heidelberg debut

FOR BEFORE
AND AFTER THEATRE
DINING ...

Phil Lehr's

ORIGINAL PAY-BY-OUNCE



WORLD FAMOUS
FOR STEAKS

Carriage Entrance From
Taylor & Ellis Parking Lot
DAILY 5-12 SUN. 4-11

673-6800

PARK ONCE for dinner and show!



ELEGANT DINING
San Francisco • 397-5969

(1957), he was engaged by the Berlin Deutsche Oper, where he is still appearing. For the past seven years, he has sung regularly with the Metropolitan Opera. Dooley has a large and varied repertoire and during the last year alone was heard in *Elektra*, Henze's *Die Bassariden* (composed for and dedicated to him), *The Flying Dutchman*, *Fidelio*, the *Ring* cycle and *Tristan und Isolde* (Berlin), *Il Trovatore* (San Antonio), *Salome* (Santa Fe) and *Don Giovanni* (Copenhagen).



MATTHEW FARRUGGIO is now in his fifteenth season with the company. In addition to his assignments with the San Francisco Opera and Spring Opera of San Francisco, he is also extremely active with the Merola Opera Program, which is devoted to the training of young professional singers. His experience in opera is unusually broad. As a singer, he appeared in most opera houses in the United States. He also took part in Broadway shows as well as on radio and television. His studies mostly took place in Europe and included costume design, painting and sculpture. In addition to San Francisco, he has staged operas in Vancouver, Honolulu and Houston.



ALLEN FLETCHER is known to San Francisco operagoers for his direction of the productions of *Romeo et Juliette* and *Martha* in the inaugural season of the Spring Opera of San Francisco. Dividing his time equally between opera and drama, Fletcher has directed many operas, including world premieres of Ward's *The Crucible*, Floyd's *The Passion of Jonathan Wade* and Ellstein's *Golem*, as well as numerous dramas for various repertory companies, notably for the Shakespeare Festival in Stratford, Conn. and for San Francisco's A.C.T. Of particular note was his recent staging of *Hadrian VII* for the latter company. He will be making his San Francisco Opera directing debut with *Faust* this year.



HOWARD FRIED has been with the San Francisco Opera for fourteen seasons and has some 150 active opera roles in his repertoire. A resident of San Diego, Fried 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, where he was known as a concert performer. He went to England and was soon singing principal opera roles. Presently on the roster of the Sadler's Wells Opera, Grant was this year heard as Hunding in *The Valkyrie*, Don Basilio in *The Barber of Seville* and Pogner in *The Mastersingers of Nuremberg*. He sings the role of the Commendatore in a new recording of *Don Giovanni*.



BOHUMIL GREGOR is currently first conductor at the Hamburg Staatsoper and since 1965 has been a 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 Theatre. Maestro Gregor is acclaimed for his Janacek recordings, and has conducted all of the Czech composer's works in the theatre. One of his most recent assignments included the world premiere of Kelemen's opera *Belagerungszustand* (State of Siege) with the Hamburg Opera. His American debut took place last season in the San Francisco Opera production of Janacek's *Jenufa*.



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*. Hager started his career in Munich and in 1951 became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. He has staged operas at the Vienna State Opera, in Naples, Cologne, Essen, Mannheim, Nürnberg, Buenos Aires and Salzburg. His recent productions here included the complete *Ring* cycle, *Jenufa* and *The Magic Flute*.



DAVID HALL-SUNDQUIST started singing in a boys chorus in his native Chicago.

His early opera experience included four seasons with the Chicago Lyric Opera Chorus. Following four years in the army, during which he was tenor soloist with the U.S. Army Chorus, he joined Western Opera Theater in 1969, and was heard in several leading roles.



RAINA KABAIVANSKA returns to San Francisco for the role in which she made her American debut here in 1962: Desdemona in *Otello*. She is well known for her portrayal of this role throughout the world and was most recently heard in the Bolshoi Opera production of *Otello*. After studies in Sofia and Italy, the Bulgarian soprano made her professional debut at La Scala in 1960. She sang extensively in Italy, as well as in Vienna, Buenos Aires, Santiago (Chile) and Moscow. In 1966, she was awarded the Bellini Prize for performances of *Beatrice di Tenda* in Catania. That same year, she returned to San Francisco as Mistress Ford in *Falstaff*. She has also sung leading roles at the Metropolitan Opera for a number of seasons. The 1969/70 season at La Scala opened with a new production of *Ernani*, starring Miss Kabaivanska.



DOROTHY KIRSTEN this year celebrates the 25th anniversary of her debut with the San Francisco Opera in a special performance of *Tosca*, scheduled for November 28th. Highlights of Miss Kirsten's career include the American premieres of Poulenc's *Dialogue of the Carmelites* and Walton's *Troilus and Cressida*. Best known for her portrayals of Puccini heroines, she has scored great successes in *La Fanciulla del West*, *Madama Butterfly*, *Manon Lescaut* and *La Boheme* as well as in *La Traviata* and *Louise*. In 1962, she made history as the first American soprano to sing *Traviata*, *Tosca*, *Madama Butterfly* and *Faust* in the Soviet Union. She has played parts in a number of movies and is frequently seen on television.



JAMES LEVINE, the young assistant conductor of the Cleveland Orchestra, makes his San Francisco Opera debut in two special performances of *Tosca*. Levine was previously heard in San Francisco last spring when he conducted two special concerts with the San Francisco Symphony. He started studying piano at the age of four, completing his musical studies later at Juilliard. In 1965, he was appointed to the Aspen Faculty and conducted at the Aspen Music

Festival. As finalist in the Ford Foundation American Conductors project, he attracted the attention of the late George Szell, which led to his Cleveland appointment.



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. Last summer, he was an apprentice artist at the Santa Fe Opera where he appeared as a soloist in the world premiere of Luciano Berio's *Opera*.



RAYMOND MANTON was born in New York City but has been a San Francisco 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. He has been a frequent guest soloist with the San Francisco Symphony Orchestra.



JANE MARSH returns to San Francisco Opera for her third season. Born in San Francisco and raised in Mill Valley, Miss Marsh achieved world-wide prominence as first prize winner of the 1966 Tchaikovsky competition in Moscow. In 1968, 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 Liu 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. Her latest recordings include Beethoven's Ninth Symphony with the Boston Symphony and Mendelssohn's *Elijah* with the Philadelphia Orchestra.



JANIS MARTIN returns to San Francisco as Brangäne in *Tristan und Isolde*. This will

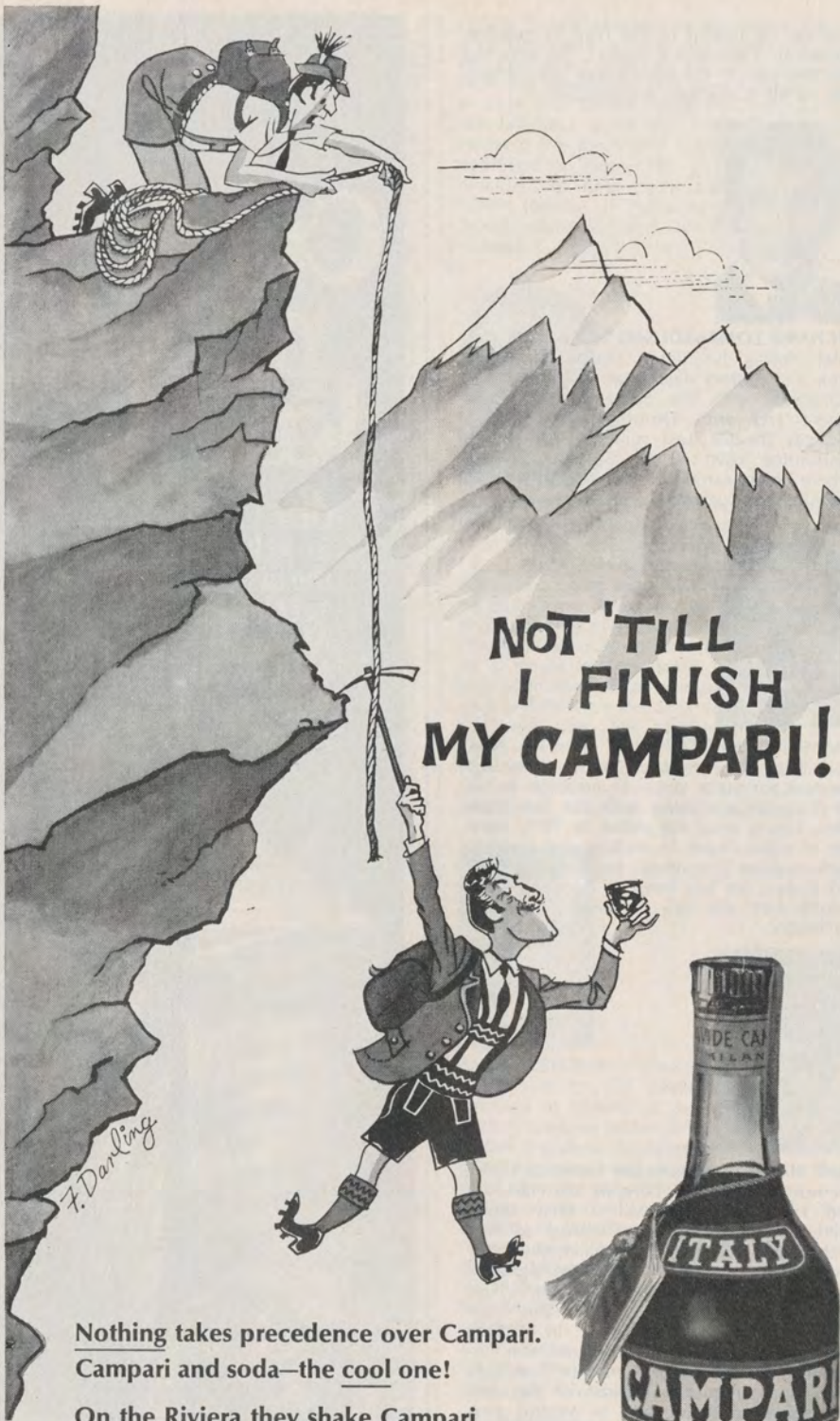
Cutty people know.

Only 1 American in 40 knows the taste of Cutty. Yet Cutty Sark is America's No. 1 Scotch. Cutty people know.



America's No. 1 Scotch.

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



**NOT 'TILL
I FINISH
MY CAMPARI!**

Nothing takes precedence over Campari.
Campari and soda—the cool one!

On the Riviera they shake Campari
with ice, gin, Italian vermouth...
and call it a Negroni.

Campari with Italian vermouth and
sparkling water becomes that fabled cooler,
the original Americano.

Versatile...delicious in so many ways,
you could even invent
your own "secret" Campari super-special.



Imported, Prepared and Bottled by
AUSTIN, NICHOLS & CO., INC. New York—New York—48 Proof
40

be her eighth season with the company. California born, Miss Martin started her career with the Merola Opera Program, which led to her San Francisco Opera debut in 1960. She sang with the Metropolitan Opera for three seasons, after winning their National Auditions. Presently a regular member of the Cologne Opera, Miss Martin has also sung in Nürnberg, Munich, Nice, Frankfurt, Hamburg, Rouen, Stuttgart, at the New York City Opera and at Milan's La Scala. She was first heard at Bayreuth in 1968, and has returned there for every season since. At this year's festival, she sang Eva in *Die Meistersinger*, Fricka in *Das Rheingold* and Gutrune in *Götterdämmerung*.



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.



JAMES McCracken returns to San Francisco Opera in the role which made him famous all around the world: Otello. First heard in the role in Washington, D.C. in 1960, he was soon singing it in most major opera houses of the world. He has recently recorded the opera under the direction of the late Sir John Barbirolli. McCracken was born in Gary, Indiana, studied music at Columbia University and made his professional debut at Central City, Colorado as Rodolfo in *La Boheme*. After signing a contract with the Metropolitan and singing most of the walk-on roles in the repertoire, he and his wife, mezzo-soprano Sandra Warfield, left for Europe, where intensive vocal studies alternated with appearances in a great number of prominent opera houses. McCracken has returned to the Metropolitan in a number of leading roles which brought him great public and critical acclaim. His previous roles in San Francisco include two appearances as *Otello*, Manrico in *Il Trovatore*, Radames in *Aida*, Herman in *The Queen of Spades*, Samson in *Samson et Dalila* and Canio in *I Pagliacci*.



ALLAN MONK, on the roster of the San

Francisco Opera for four seasons, started his career with the Merola Opera Program. The young Canadian baritone was a member of the Western Opera Theater for three seasons, where he sang a number of leading roles. His appearances with Spring Opera of San Francisco include the title role in *The Marriage of Figaro* and Capulet in *Romeo et Juliette*. He recently sang the title role in the Honolulu Opera's performances of *The Marriage of Figaro*.



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.



BIRGIT NILSSON, considered the world's leading Wagnerian soprano, made her American debut in San Francisco in 1956 as Brünnhilde in *Die Walküre*. This year, she returns to sing the leading role in *Tristan und Isolde*, which represents one of the most eagerly awaited events of the 1970 opera season. Born in West Karup, Sweden, Birgit Nilsson sang as a child in school concerts and soon decided on a musical career. When she reached Stockholm, she was one of the two candidates chosen from 48 applicants to study at the Royal Academy of Music. In 1946, she got an unexpected chance to sing Agathe in *Der Freischütz*. She learned the role in three days and obtained a contract with the Stockholm Opera. From then on, her career has taken her all around the world and made her a legend in her lifetime. Miss Nilsson has made an impressive list of recordings and is the first soprano in history to record the complete *Ring* cycle. A winner of many awards and honors, she is the Swedish Court Singer and Vienna State Opera Kammersängerin.



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.



KOSTAS PASKALIS, renowned Greek baritone, will be heard in San Francisco for the first time as Iago in *Otello*. At the beginning of his musical studies, Paskalis wanted to become a conductor, and joined the Athens Opera Chorus in order to supplement his income. His unexpected break came when both the star and the understudy became ill and the 20-year old Paskalis found himself singing the title role of *Rigoletto*, thus saving the performance and becoming an overnight celebrity. As a result of his appearance in *Un Ballo in Maschera* with Nilsson and Di Stefano at the Vienna State Opera in 1958, he obtained a contract with that company, which extends to this day. He also regularly appears with the Metropolitan Opera.



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*.



DONNA PETERSON has appeared with the San Francisco Opera in over 40 roles during the past 10 years and is also a regular member of the Spring Opera of San Francisco. She is extremely active with a great number of symphony orchestras throughout California and is frequently heard at music festivals. Her activities also include appearances with the Western Opera Theater. A native of Oregon, Miss Peterson now makes her home in San Francisco.

DRAMATIC

designs
in jewels
by Paul de Vries



From our Estate collection, marquise-cut diamond, 3 1/4 carats, tapered baguettes, on platinum. 8000. val 5400.



Black iron earrings with diamonds, cultured pearl. 300.



California gold nugget cufflinks, 150.



California gold nugget wedding band. (Also other widths) 65.


Paul de Vries
et Cie

982-5571

now at
445 Sutter St.
between Powell & Stockton

The gentle sun,
the chalky soil of
France's Côte des Blancs.

The delicate first pressing
of only the most perfect
white Chardonnay grapes.

Pluchage, the old world
art of meticulously
selecting each grape
by hand to assure
perfection.

This is Taittinger
Blanc de Blancs
Champagne.

Incomparable
TAITTINGER
CHAMPAGNE
FROM FRANCE, BY KOBRAND, N. Y.



JEAN-PIERRE PONNELLE attended the Sorbonne and the Free University of Berlin. While at the Sorbonne, he studied painting with Fernand Leger and also met Hans Werner Henze, who asked him to design costumes and scenery for a ballet and his opera *The Stag King*. The success of this venture decided Ponnelle's career. By now, he is one of the most sought-after designer-directors of the opera world, and one of the few people to combine both tasks. His San Francisco Opera designing assignments included the American premiere of Orff's *The Wise Maiden* (1958), which also marked Ponnelle's American debut, *Carmina Burana* and *Die Frau ohne Schatten*. He is best remembered for his direction and design of last season's *La Cenerentola*. His recent successes included *Così fan tutte* at Salzburg with Seiji Ozawa, and the original version of *Boris Godounov* at Cologne. Ponnelle is married to the German film star Margit Saad.



LOUIS QUILICO studied in his native Montreal, at Rome's Santa Cecilia Conservatory, with Martial Singher at the Quebec Conservatory and at the Mannes College in New York. Between 1955 and 1958 he appeared with a number of American opera companies, including the San Francisco Opera. In 1959, he sang for the first time in Europe (Spoleto), and the next year at London's Covent Garden. The Russian conductor Melik-Pashayev was in the audience and he invited him for a tour through the USSR, which took place a year later with tremendous success. He frequently sings with the New York City Opera, most recently in the title role of the new production of *Rigoletto*. His most recent appearance with the San Francisco Opera was in 1968, when he substituted for an indisposed singer in the role of Count di Luna in *Il Trovatore*.



GUNTHER SCHULLER, one of the most important contemporary American composers, has in recent years devoted much of his time to conducting. Born in New York, he studied flute and horn at the Manhattan School of Music. He spent a number of years as first horn with the Metropolitan Opera Orchestra, but gave it up in 1959 in order to devote more time to composing.

Self-taught as a composer, he was soon receiving commissions from a number of major orchestras. He conducted the American premiere of his opera *The Visitation* in San Francisco in 1967, and his latest opera *The Fisherman and His Wife* was first heard in Boston this year. President of the century-old New England Conservatory of Music in Boston, Schuller was recently appointed co-director (with Seiji Ozawa) of the Tanglewood Music Festival and director of the Berkshire Music Center.



ROGER SOYER is making his American stage debut here as Mephistopheles. Previously he was heard in a concert performance of Berlioz' *Romeo et Juliette* in Miami. He has performed in recordings of Massenet's *Werther* and Berlioz' *L'Enfance du Christ* and *Les Troyens*. The young French bass entered the Paris Conservatory in 1958 and by 1963 had a contract with the Paris Opera. In subsequent years, he sang extensively in most major European opera houses and festivals (Aix-en-Provence, Salzburg, Wexford, Perugia). His repertoire includes the title role of *Don Giovanni*, Arkel in *Pelleas et Melisande*, Mandryka in *Arabella*, Mephisto in *La Damnation de Faust*, Don Basilio in *The Barber of Seville* and many others. He is also very active in concert and oratorio performances.



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*.



GIORGIO TOZZI returns to San Francisco as Zaccaria in *Nabucco* and King Marke in *Tristan und Isolde*. Chicago-born Tozzi started studying voice at the age of 13, but his main attention was devoted to the study of biology. After he abandoned the latter,

(Continued on p. 50)



FRANK BOBO, THE YOUNG MAN SAMPLING THE MASH, is the first Jack Daniel stiller who's no kin to a Motlow.

Lem Tolley (the other man) learned to still whiskey from his uncle Lem Motlow, who learned all he knew from his uncle, Jack Daniel. And Mr. Tolley handed down all his knowledge to young Frank, the head stiller at Jack Daniel's today. Here in the hollow, folks say Frank has learned his lessons so well he even *looks* like a Motlow. Well, we don't know about that. But we're sure glad he makes whiskey like one.



CHARCOAL
MELLOWED

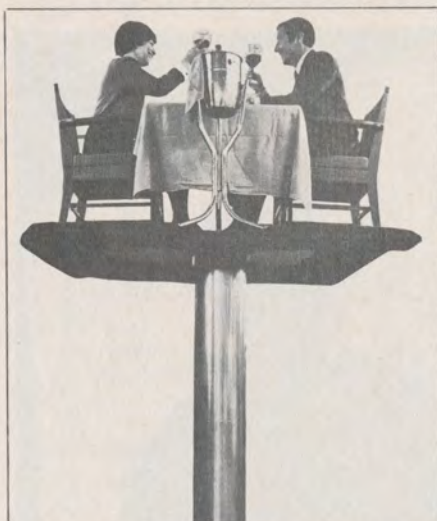


DROP



BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE © 1970, Jack Daniel Distillery, Lem Motlow, Prop., Inc.
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



**Spend your next night on the town
in a Japanese service station**

Dining in the East-West Room.
Drinking and Dancing with live
entertainment in the Garden
Bar. No cover. No minimum.
Plenty of parking facilities. For
the people who look for fun and
an unusual evening. The
Miyako. Come on out.

MIYAKO HOTEL

Post and Laguna, San Francisco
WESTERN INTERNATIONAL HOTELS



After the theatre
supper served
until 1 a.m.

Specializing in
Roast Prime of Rib
Beef Wellington
Roast Rack of Lamb

Closed Sundays

1713 Lombard Street
Reservations: 567-8424

SAN FRANCISCO OPERA FUND DRIVE

The generosity of the major contributors to the 1969/70 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

Mayor & Mrs. Joseph L. Alioto
Bothin Helping Fund
Mrs. E. E. Brownell
Estate of Mary West Cook
Malcolm Cravens Foundation
Crown Zellerbach Foundation
Foremost-McKesson Foundation, Inc.
Edward M. and Marion F. Gauer Foundation
Lauder Greenway
Prentis Cobb Hale
Mrs. L. W. Harris
Wm. Randolph Hearst Foundation
Mr. & Mrs. Marco F. Hellman
Mr. & Mrs. Jay Holmes
Miss Marion Huntington
The William G. Irwin Charity Foundation
Mrs. Emma Eccles Jones
Mr. & Mrs. Edgar F. Kaiser
Kaiser Services
Charles E. Merrill Trust
Mr.* & Mrs. Robert Watt Miller
The Roscoe and Margaret Oakes Foundation
Pacific Gas & Electric Co.
Spelman Prentice
Retail Dry Goods Association of
San Francisco
James D. Robertson
San Francisco Clearing House Association
Standard Oil of California
Whitney Warren
Dr. & Mrs. Alejandro Zaffaroni
The Zellerbach Family Fund

\$1,000 to \$4,999—Benefactor

American Express Investment Management
Co.
American Potato Co.
Ampex Foundation
Bechtel Foundation
Mr. & Mrs. K. K. Bechtel
Mrs. G. Grace Benoist
Mrs. Walter Bentley
Mr. & Mrs. Joseph Blumenfeld
Blyth & Co., Inc.
Mr. & Mrs. John N. Breeden
Mrs. E. R. Bridgwater
Broadway-Hale Stores, Inc.
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Mrs. Edith E. Bundy
Mr. & Mrs. Harry Camp, Jr.
Mr. & Mrs. Henry Cartan
Coldwell, Banker & Co.
Mrs. D. Stephen Coney
Consolidated Freightways Foundation
Ralph K. Davies
Del Monte-Fremont Foundation
Reid W. Dennis
Di Giorgio Fruit Corporation
Mr. & Mrs. Bruce Dohrmann

Mr. & Mrs. Dewey Donnell
S. B. Eggertsen Foundation
Eldorado Foundation
The Emporium-Capwell Co.
Mr. & Mrs. Lennart G. Erickson
Fibreboard Foundation
Mr. & Mrs. Charles Devoe Field
Mrs. Herbert Fleishhacker
Mr. & Mrs. Mortimer Fleishhacker
The Alfred Fromm Fund
Mr. & Mrs. Walter A. Haas
Mr. & Mrs. Newton Johnston Hale
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Robert C. Harris
Mrs. Edward T. Harrison
Mrs. Griffith Henshaw
Walter Hoving
Mr. & Mrs. Jack H. How
Mr. & Mrs. Jaquelin H. Hume
Charles Kendrick*
Mr. & Mrs. J. R. Kiely
Mr. & Mrs. Daniel E. Koshland
Mrs. Jesse Koshland
Mrs. Charles B. Kuhn
Mr. & Mrs. Roger D. Lapham, Jr.
Dr. Mary H. Layman
Mr. & Mrs. Edmund W. Littlefield
Mr. & Mrs. Victor L. Marcus
Marsh & McLennan Company
The Atholl McBean Foundation
Mr. & Mrs. E. O. McCormick
McKinsey & Co., Inc.
Mr. & Mrs. Richard K. Miller
Robert M. Moore
Mr. & Mrs. Peter Morrison
Dorothy Spreckels Munn
Pacific Lighting Corporation
Pacific Telephone & Telegraph Co.
Mrs. T. S. Petersen
Mr. & Mrs. Louis A. Petri
Mrs. Stanley Powell
Mr. & Mrs. J. Cornelius Rathborne
Dr. & Mrs. Alan J. Rosenberg
Mrs. Madeleine Haas Russell
A. E. Sbarboro
Mrs. Robert H. Scanlon
Mrs. James H. Schwabacher
James H. Schwabacher, Jr.
Shell Companies Foundation, Inc.
Levi Strauss Foundation
Syntex Corporation
Stauffer Chemical Co.
Frank Tack
Teledyne Charitable Trust Fund
Transamerica Corporation
Tribune Publishing Co.
Mr. & Mrs. Henry F. Trione
Mrs. Nion Tucker
Union Oil Company of California
United States Steel Foundation, Inc.
Utah Construction & Mining Co.
Mr. & Mrs. D. G. Volkman, Jr.
T. B. Walker Foundation
Mr. & Mrs. Paul L. Wattis
World Airways, Inc.
Mrs. J. D. Zellerbach

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:

\$500.00 to \$999—Donor

Acme Foundation
 Roy Anderson Associates, Inc.
 Robert Baer, M.D.
 Mrs. D. P. Barrett
 Mr. & Mrs. Alfred X. Baxter
 Mrs. Charles R. Blyth
 Mrs. Starr Bruce
 Mr. & Mrs. J. B. Cella, II
 Mrs. Oswald E. Cooper
 William H. Crocker
 Mr. & Mrs. Thomas J. Davis, Jr.
 Del Monte Properties
 Lawrence E. Deutsch
 Mr. & Mrs. Robert Di Giorgio
 Eric B. Dohrmann
 Mr. & Mrs. Milton H. Esberg, Jr.
 Mrs. Alexander Field
 Mr. & Mrs. R. Gwin Follis
 Mrs. L. Henry Garland
 Elsa T. Guggenhome Trust
 Mr. & Mrs. Richard E. Guggenhome
 Mrs. Crescent Porter Hale
 Mrs. Lucia Anderson Halsey
 Mrs. Charles L. Harney
 Mr. & Mrs. Harry Hastings
 Mrs. Frederick J. Hellman
 Jerome Hill
 Honig-Cooper & Harrington
 Mr. & Mrs. Thomas Carr Howe
 Dr. Fred G. Hudson
 Mr. & Mrs. Wm. N. L. Hutchinson, Jr.
 Dora D. Ide
 Industrial Indemnity Company
 Walter S. Johnson
 Mr & Mrs. J. W. Komes
 Lakeside Foundation
 Mrs. Roger Lapham
 Mr. & Mrs. Sidney Loeb
 Mr. & Mrs. John S. Logan
 Mrs. Felix McGinnis
 Mr. & Mrs. Merl McHenry
 Mr & Mrs. Dent Macdonough
 Mr. & Mrs. Melville Marx
 Mr. & Mrs. John R. Metcalf
 Mr. & Mrs. Wilson Meyer
 Mr. & Mrs. Otto N. Miller
 Mr. & Mrs. Kenneth Monteagle
 Oliver Investment Company
 Mrs. T. A. Peake
 Price Waterhouse & Company
 Thomas K. Proctor
 Mr. & Mrs. Arthur Rock
 Theodore Rosenberg Charitable Foundation
 Mrs. W. P. Roth
 Mrs. Hannes Schroll
 Mr. & Mrs. Floyd C. Shank
 Mr. & Mrs. Roy L. Shurtleff
 Stecher-Traung-Schmidt Corp.
 The Louise A & Walter H. Sullivan
 Foundation
 Mr. & Mrs. Augustus Taylor, Jr.
 Title Insurance & Trust Company
 United States Leasing Corp.
 Mr & Mrs Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 Mr. & Mrs. Edmond C. Ward
 The E. O. Wattis Foundation
 Mr. & Mrs. Palmer Wheaton
 Whitaker & Baxter
 Williams & Burrows, Inc.
 Mr & Mrs. J. Perry Yates
 *Deceased

Mr. & Mrs. Wm. R. Abbott, Jr.
 C. R. Adams
 Mrs. Alexander Albert
 Mayor and Mrs. Joseph L. Alioto
 Mr. & Mrs. Ernest O. Anders
 Philip H. Angell, Jr.
 Mr. & Mrs. Samuel D. Archibald
 Val Arnold
 Mrs. Henry Arrighi
 David M. Arrigoni & Assoc., Inc.
 Dr. & Mrs. William H. Ayres
 Mr. & Mrs. Walter M. Baird
 Mr. & Mrs. Edgar Baker
 Miss Andrea Balint
 Mr. & Mrs. Philip Bancroft, Jr.
 Mr. & Mrs. Harry Barnett
 Dr. & Mrs. Shirley Harold Baron
 Mr. & Mrs. Irving Bartel
 Dr. & Mrs. Albert F. Bartz
 Mrs. Bradford Baruh
 Mr. & Mrs. Alfred X. Baxter
 Mrs. William Bayless
 Mr. & Mrs. Stephen D. Bechtel
 Spencer Solon 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
 John P. Bergstrom, M.D.
 Mr. & Mrs. H. B. Bertillion
 Carol A. Bettilyon
 Rose Biagini—Furs
 Mrs. Newton Bissinger
 Mrs. Paul A. Bissinger
 Clement James Blaha
 Robert T. Blazejack
 Mr. & Mrs. Fred W. Bloch
 Mr. & Mrs. Robert Blum
 Mr. & Mrs. Joseph Blumenfeld
 Mrs. Charles Blyth
 Mrs. Walter W. Boardman
 Mr. & Mrs. James S. Bodrero
 Mr. & Mrs. Johnson S. Bogart
 Mr. & Mrs. Philip S. Boone
 Mr. & Mrs. D. Power Boothe
 George McNear Bowles
 Mr. & Mrs. Henry M. Bowles
 Miss Louise Boyd
 A. Harry Brawner
 Mr. & Mrs. John Norton Breeden
 Mr. & Mrs. Thomas E. Brewer
 Mrs. E. R. Bridgewater
 Dr. & Mrs. Mark Brockbank
 Mrs. John Brooke
 John F. Brooke, Jr.
 Mr. & Mrs. Valentine Brookes
 Mrs. Ralph Browne
 Mr. & Mrs. Walter J. Browne
 Mrs. E. E. Brownell
 Mr. & Mrs. Carleton F. Bryan
 Mr. & Mrs. John M. Bryn
 Mr. & Mrs. Richard I. Buckwalter
 Mrs. Donald B. Burger
 Mr. & Mrs. Edgar L. Buttner
 George H. Cabaniss, Jr.
 Robert W. Cahill
 Mr. & Mrs. William Cameron
 Mrs. Horace O. Camm
 Mr. & Mrs. Harry F. Camp
 Mrs. John D. Campbell
 Mr. & Mrs. Francis Carroll
 Mr. & Mrs. Henry Cartan
 Mr. & Mrs. William Cavalier, Jr.
 Dr. & Mrs. Philip A. Cavelti
 Mr. & Mrs. John B. Cella, II
 Mr. & Mrs. Selah Chamberlain, Jr.
 Mrs. H. Stephen Chase
 Mrs. Dunya Chernenko-Lit
 Mr. & Mrs. Arnold C. Childhouse
 Mr. & Mrs. Marouis W. Childs
 Mrs. Charles A. Christin
 Mr. & Mrs. Warren H. Clark
 Miss Persis Coleman
 Mrs. Robert S. Colman
 Mrs. D. Stephen Coney
 Mrs. Philip Conley
 Miss Mary R. Conlin
 Mr. & Mrs. Ransom Cook
 Richard P. Cooley
 Dr. & Mrs. C. E. Cooper
 Mr. & Mrs. O. E. Cooper
 Mr. & Mrs. Alexander S. Coplin
 Mrs. Francesca P. Cortese
 Mr. & Mrs. Malcolm Cravens
 Mrs. John D. Crowley
 Mr. & Mrs. Thomas B. Crowley
 John N. Cummings
 Mrs. John M. Cunningham
 Garniss H. Curtis
 Margaret Curtis
 Mr. & Mrs. Thos. Dahl
 Mr. & Mrs. Jay Darwin

BALDWIN

Viva



the organ
 that teaches
 you organ!



If you'd like
 a home organ
 and MORE,
 meet VIVA . . .

BALDWIN

310 Sutter St., San Francisco
 2100 Broadway, Oakland
 1745 S. El Camino Real, San Mateo

THE
BEAUTY
OF
FINE
JADE



ring
1100.

from
San Francisco's
Fine
Jeweler

since 1890
362-2885

Constant J. Auger

210 POST
Suite 602



send
one gift
for all the
children



Not sure of sizes? Not really sure of ages? Send the one gift that's designed for children from 2 to 12—Highlights for Children. Eleven big issues, 42 pages or more, illustrated in color. Stories, articles, crafts, hidden pictures, games and just plain fun . . . a wealth of materials designed to appeal to pre-readers and pre-teens.

Gift Rates: 11 issues, including resource-index issue that organizes each year's collection, \$7.95. Two gifts, \$7.50 each. Three or more gifts, \$7.00 each.

Highlights® for Children

2300 W. Fifth Ave., Dept. QA2, Col. O. 43216

Please send HIGHLIGHTS as my gift to:

names _____ ages _____

address _____

your name _____ Bill me after Jan. 1st.

(Please include your address, if different from child's.)

QA2

GDZ 45

Mr. & Mrs. Forrest Davidson
D. Douglas Davies
Ralph K. Davies
Marion McEachern Dawson
Mrs. Douglas Day
Dan and Terry DeBra
Mrs. Genevieve deDampierre
Richard de Latour
Mr. & Mrs. Walter Alfred de Martini
Reid W. Dennis
Mr. & Mrs. Robert Evan Dettner
Mr. & Mrs. Kenneth Joseph Detwiler
Mr. & Mrs. Daniel H. Dibert
Countess Lillian Remillard Dandini di Cesena
Mr. & Mrs. William Diedrich
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Dewey Donnell
Mrs. F. A. Dorn
Mr. & Mrs. Rudolph Drews
Tony Ducks
Dr. & Mrs. Michael Dumas
Mrs. James Durkin
James E. Durkin
Mrs. Cavalier Durney
Mr. & Mrs. Thomas R. Dwyer
Mr. & Mrs. George C. Dyer
Mr. & Mrs. Frederick J. Early
Mr. & Mrs. Marriner Eccles
Mr. & Mrs. Philip S. Ehrlich
Alexis L. Ehrman, Jr.
Mr. & Mrs. Duncan Elliott
Miss Olive English
W. L. Erdbrink, M.D.
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Richard Ernst
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Jeremy Ets-Hokin
Mr. & Mrs. Louis Ets-Hokin
Mrs. I. P. Ettelson
Mr. & Mrs. Lee Ettelson
Mrs. Albert John Evers
Mr. & Mrs. Charles B. Farrow
Mr. & Mrs. M. J. Felciano
Mrs. Peter J. Feykert
Mr. & Mrs. Charles D. Field
Paula Fish, M.D.
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
Arthur J. Fritz
Alfred Fromm
Mr. & Mrs. Alfred J. Gagnon
Mr. & Mrs. A. R. Gallaway, Jr.
Mr. & Mrs. Nicholas Gannam
Mrs. L. Henry Garland
Richard Garretson
Mr. & Mrs. Edward Gauer
Kathryn Gehrels
Frank Gerbode, M.D.
Mrs. L. M. Giannini
Morton R. Gibbons, Jr., M.D.
Mr. & Mrs. T. S. Glide, Jr.
Mrs. Maurice L. Goldman
Mrs. Rose Goldstein
Mr. & Mrs. Reeve Gould
Mrs. Chalmers Graham
Dr. & Mrs. Gerald H. Gray
Mr. & Mrs. Philip Green
Mr. & Mrs. Robert Clarke Green
Mr. & Mrs. Stuart N. Greenberg
Mr. & Mrs. Allen Griffin
Mr. & Mrs. Raymond F. Griffin
Mr. & Mrs. Edward McC. Griffith
Dr. Marc N. Gropper
Mr. & Mrs. Adrian Gruhn
Mrs. Joseph Guterman
Mr. & Mrs. Edward W. Gwinner, Jr.
Mr. & Mrs. Walter A. Haas
C. Nelson Hackett
Mrs. Crescent Porter Hale
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. Marshal Hale
Mr. & Mrs. Newton J. Hale
Prentis Cobb Hale
Mr. & Mrs. Randolph Hale
David W. Hall
Mrs. Lucia Anderson Halsey
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward Morse Hamilton
Dr. & Mrs. John Morgan Hamren
Mr. & Mrs. David J. Hardy
Mrs. Charles Leonard Harney
Dr. & Mrs. David O. Harrington
Mrs. Lucie King Harris
Dr. M. Robert Harris
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Theodore Harris
Mrs. Edward T. Harrison
Mr. & Mrs. Gregory A. Harrison
Mrs. Henry H. Hart
Mrs. June Shaw Haseltine
Mr. & Mrs. Harry Hastings
Horace Osgood Hayes
Mrs. Easton G. Hecker
Mr. & Mrs. Archie Hefner
Mrs. Walter D. Helfer
Mrs. F. 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 K. Hickey
Mr. & Mrs. Donald E. Hietter
Mr. & Mrs. Henry Hill
Jerry J. Hilliard—W. & J. Sloane, Inc.
Mr. & Mrs. W. R. Hilligoss
Mr. Austin E. Hills
Mr. & Mrs. Leslie W. Hills
Mr. & Mrs. Reuben W. Hills, III
Mr. & Mrs. Harry H. Hilp, Sr.
Mr. & Mrs. Charles S. Hobbs
Mr. & Mrs. Jay Holmes
Mr. & Mrs. Douglas Holt
Mr. & Mrs. William Knox Holt
Mr. & Mrs. Louis Honig
Mr. & Mrs. Jack H. How
Mr. & Mrs. Thomas Carr Howe
Mrs. Walter L. Huber
Fred G. Hudson, M.D.
Joseph J. Hughes
Mr. & Mrs. Jaquelin H. Hume
E. N. W. Hunter
Dr. & Mrs. T. Wesley Hunter
Miss Marion Huntington
Mr. & Mrs. Wm. N. L. Hutchinson, Jr.
Mr. & Mrs. Julius Hyman
Dr. Paul J. Isakson
Mr. & Mrs. Bernard Jaffe
S. Perry Jenkins
Mrs. John Jerome
William C. Jewett
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
Mrs. Samuel Kahn
Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Charles Kendrick
Mrs. Gerald D. Kennedy
Mrs. William Kent, Jr.
Mr. & Mrs. John R. Kiely
Dr. & Mrs. Don King
Mr. & Mrs. Francis Kirkham
Mrs. Philip Klein
Mr. & Mrs. Gorham Knowles
Robert T. A. Knudsen
Frederick O. and Inge R. Koebig
Mr. & Mrs. Theodore A. Kolb
Miss Elsa Korbel
John Kornfeld Associates, Inc.
Mr. & Mrs. Daniel E. Koshland
Mrs. Jesse Koshland
Mr. & Mrs. Robert J. Koshland
Leroy H. Krusi
Mrs. Linda Laine
Mr. & Mrs. Vernon N. Lambertsen
Mrs. Eleanor B. Lamson
Mr. & Mrs. William Brooke Land
Shirle A. Lange
Mr. & Mrs. Roger D. Lapham, Jr.
Mr. & Mrs. Mitchell L. Lathrop
Mr. & Mrs. Robert Lauter
Dr. Hal Leader, Jr.
Mr. & Mrs. Robert C. Leefeldt
Mr. & Mrs. Kenneth Leitch
Mrs. John A. Lesoine
Mrs. Estelle F. Levine
Max P. Levine, M.D.
Dr. & Mrs. Douglas A. Liddicoat
Mrs. Jesse W. Lilienthal
Mrs. Philip N. Lilienthal
Larry G. Lillie
Mr. & Mrs. Reint Lingeman
Mr. & Mrs. Edmund W. Littlefield
George Livermore
Lawrence Livingston
Mr. & Mrs. John S. Logan
L'Orangerie Marrakech Restaurant
Mrs. Gordon Lovegrove
Mr. & Mrs. James J. Ludwig
Louis R. Lurie
George K. Lux
Mr. & Mrs. Carlos J. Maas
Mr. & Mrs. Graeme K. MacDonald
Mr. & Mrs. Dent W. Macdonough
Henry C. Mack
Mr. & Mrs. John B. Mackinlay
Peter Macris
Mr. & Mrs. John H. Madonna
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
J. H. Marshall
Mrs. Lewis Marsten
Roger M. Martin
Mr. & Mrs. George Dunham Mason
Charles E. Mather
Joe Mathis
Mrs. Albert C. Mattei
Mr. & Mrs. R. B. Mattson
Mr. & Mrs. William D. Maus, Jr.
Mr. & Mrs. Fritz Maytag
Mrs. James W. McAlister
Mr. & Mrs. Elliott McAllister
John Neylan McBaine
Mr. & Mrs. Thomas K. McCarthy
Mr. & Mrs. Ernest O. McCormick
Mrs. Garret McEnerney, II
Mrs. Felix McGinnis

Mrs. Merl McHenry
 Mr. & Mrs. James A. McKellar
 J. R. McMicking
 Dr. & Mrs. William McMillan
 The Family of Mr. & Mrs. George P. McNear
 Mr. & Mrs. Edgar N. Meakin
 Mr. & Mrs. Allen E. Meier
 Mr. & Mrs. William Wallace Mein
 Mr. & Mrs. Edwin J. Mejia
 Mrs. Gregor C. Merrill
 Mr. & Mrs. Harvie M. Merrill
 Robert Messick
 Mrs. Julian J. Meyer
 Mr. & Mrs. Otto E. Meyer
 Mr. & Mrs. Wilson Meyer
 Aimé G. Michaud
 Mrs. Hugh G. Miller
 Mr. & Mrs. Otto N. Miller
 Mrs. Paul A. Miller
 Mr. & Mrs. Richard K. Miller
 Mrs. Robert Watt Miller
 Mrs. Edward Morgan Mills
 I. F. Minnis, Jr.
 Mrs. Vivienne Moller
 Mr. & Mrs. Arch Monson, Jr.
 Mr. & Mrs. Kenneth Monteagle
 Mr. & Mrs. Paige Monteagle
 E. Geoffrey Montgomery
 Mr. & Mrs. Joseph A. Moore, Jr.
 Mildred R. Moore
 Dr. & Mrs. H. C. Murphree
 Jane Murray
 Dr. & Mrs. A. C. Musladin
 Mrs. Joseph C. Musto
 Helen E. Myers
 E. M. Nagel
 Kelvin Neil
 Dr. & Mrs. Thomas S. Nelsen
 Clarence E. Nelson
 Mrs. Richard Lawrence Nelson
 Mr. & Mrs. Edwin N. Ness
 Dr. & Mrs. Charles A. Noble, Jr.
 William H. Noble
 Notre Dame of the Prairies
 Mrs. Ernest L. Offen
 Mr. & Mrs. Jon Older
 Mrs. A. Leslie Oliver
 Mrs. Alfred J. Olmo
 Dr. & Mrs. A. C. Olshen
 Oscar E. Olson
 Mr. & Mrs. M. Lester O'Shea
 Mr. & Mrs. William H. Orrick, Jr.
 Mr. & Mrs. John R. Page
 Mr. Sherrill A. Parsons
 Dr. Frank R. Passantino
 Mary Frances Patterson
 Mr. & Mrs. Fred Pavlow
 Mrs. Wayne Pearson
 Mrs. Williamson Pell, Jr.
 Peter A. Pender
 Dr. John Peschau
 Mrs. Lester S. Peterson
 Mr. & Mrs. Louis A. Petri
 Jefferson E. Peyser
 Mr. & Mrs. Herman Phleger
 William S. Picher
 Mr. & Mrs. Raymond K. Pierce
 Mr. & Mrs. Milton Pilhashy
 Mike Pisani
 Mr. & Mrs. H. D. Pischel
 George A. Platt
 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
 J. Cornelius Rathborne
 Mr. & Mrs. Donald N. Ravitch
 Mr. & Mrs. Albert L. Reeves
 Mr. & Mrs. Robert S. Reis
 Mrs. Constance B. Reynolds
 E. Jerome Richards
 Mr. & Mrs. Irwin Roberts
 James D. Robertson
 Mr. & Mrs. Roy Robinette
 Mr. & Mrs. Charles W. Robinson
 Mr. & Mrs. Henry Wells Robinson
 Mr. & Mrs. Ralph J. Roelsing
 Dr. & Mrs. Ernest Rogers
 Mr. & Mrs. John G. Rogers
 Mrs. Nathan Rogers, Sr.
 Dr. Charles Rolle
 Mr. & Mrs. Ralph Romney
 Mrs. Leon L. Roos
 Dr. & Mrs. Hugh Rose, Jr.
 Mr. & Mrs. Ralph S. Rose
 Mr. Theodore T. Rosenberg
 Mrs. William P. Roth
 Mrs. W. Lansing Rothschild
 Madeleine Haas Russell
 Mrs. M. J. Ryan
 Dr. & Mrs. John J. Sampson
 Mr. & Mrs. Robert Samson
 B. T. Sanders
 Ruth Sanderson
 Mr. & Mrs. Charles R. Sargent
 Alfred 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

Miss Kay Schmulowitz
 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
 Mrs. Ben Shane
 Mr. & Mrs. Robert Shannon
 A. Jess Shenson
 Dr. Ben Shenson
 Mrs. Louis Shenson
 William A. Sheppard
 Dr. & Mrs. Frederic P. Shidler
 Walter H. Shorenstein
 Mr. & Mrs. Roy L. Shurtleff
 Dr. & Mrs. Henry L. Silvani
 Professor & Mrs. George P. Simonds
 Mrs. Ray Simonds
 Mr. & Mrs. John L. Simpson
 Mr. & Mrs. Edgar Sinton
 Mr. & Mrs. Frank H. Sloss
 Mr. & Mrs. Richard L. Sloss
 Mrs. Ferdinand Smith
 Mr. & Mrs. Russell G. Smith
 Mrs. Rosemarie Snell
 Dr. & Mrs. Joseph C. Solomon
 Mr. & Mrs. G. Willard Somers
 Muriel McKeivitt Sonné
 Mrs. T. A. Soong
 Mr. & Mrs. William G. Spanjian
 J. W. Speer
 Mr. & Mrs. Leslie E. Spelman
 Lloyd Staley
 Mr. & Mrs. Eric M. Stanford
 Mr. & Mrs. Robert Stanton
 Mrs. C. R. St. Aubyn
 Mr. & Mrs. Shorb Steele
 Mr. & Mrs. Louis P. Steller
 Mr. & Mrs. Ralph J. A. Stern
 Mr. & Mrs. Norman C. Stone
 Dwight V. Strong
 Mr. & Mrs. Barry Stubbs
 Arthur J. Sullivan
 Mrs. Walter H. Sullivan, Sr.
 Mr. & Mrs. Bert O. Summers
 Benjamin H. Swig
 Mrs. Forrest Tancer
 Mrs. Michael E. Tanzer
 Mr. & Mrs. Augustus Taylor, Jr.
 Marvel M. Taylor
 Mr. & Mrs. Milton Willard Terrill
 Mr. & Mrs. Earl A. Terzian
 Mr. & Mrs. K. Stanley Thompson
 Harrison Thomson
 Mr. & Mrs. John M. Thorpe
 Charles Alma Tice
 Mr. & Mrs. H. Keith Tiedemann
 Mr. & Mrs. F. J. Thomas Tilton
 Cyril R. Tobin
 Mr. & Mrs. Joseph Zook Todd
 Mr. & Mrs. Alfred T. Tomlinson
 Miss Carol Tomlinson
 E. N. Townsend
 Christos Triantopoulos
 The Tribune Publishing Co.
 Gardiner Trowbridge, II
 Mrs. Nion Tucker
 Mrs. Grover Turnbow
 Mrs. Ebe Cella Turner
 Dr. & Mrs. John R. Upton
 Mrs. Jerome Vigdor
 Mrs. Paul H. Vincilione
 Mr. & Mrs. Daniel Volkmann
 Mr. & Mrs. Alexander von Hafften
 Mr. & Mrs. George Wagner
 Mr. & Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 Mrs. Richard C. Walker
 Mrs. Willis Walker
 Dr. & Mrs. C. Allen Wall
 Mrs. Edward Bennett Wallis
 Whitney Warren
 Mr. & Mrs. Harwood Warriner
 Mr. & Mrs. Paul Wattis
 Dr. & Mrs. Malcolm S. M. Watts
 Mr. & Mrs. Edward P. Wells
 Mr. & Mrs. Clem Whitaker, Jr.
 Mrs. Leone Baxter Whitaker
 Mrs. Lyndon C. Whitaker
 Mr. & Mrs. Edward Banker White
 Mr. & Mrs. George B. White
 Mrs. George M. Wihl
 Mrs. Brayton Wilbur
 Thomas I. Williams
 Mr. & Mrs. William Harris Williams
 Glenn E. Willoughby, M.D.
 Mr. & Mrs. Alfred S. Wisley
 Carl Eugene Wilson, M.D.
 E. Forbes Wilson
 Mrs. Dean Witter
 Mr. & Mrs. Jean C. Witter
 Dr. & Mrs. Bert L. Wolfsohn
 Mrs. Casimir Jackson Wood
 Mr. & Mrs. Marvin Wood
 Mrs. Theodore Wores
 Edward M. Wright
 Mr. & Mrs. J. Perry Yates
 Dr. & Mrs. D. A. Youngdahl
 Dr. & Mrs. Alejandro Zaffaroni
 Mr. & Mrs. Harold L. Zellerbach
 Thomas C. Zimmerman
 Mr. & Mrs. Peter M. Zuber
 Mr. & Mrs. Frederic M. Zumwalt

the coffee cantata

COCKTAIL GALLERY
 CLASSICAL MUSIC
 FINE PASTRIES

LUNCHEON • DINNER
 AFTER THEATRE
 PARKING AFTER 6

931-0770

2030 UNION STREET
 international coffee house & restaurant

SAN FRANCISCO

the Buena Vista

an IRISH coffee
 IS awaiting you
 at the Buena Vista

**One of Japan's
nicest islands
is just
10 minutes away.**

And it offers everything you'd expect to find on a tour of Japan: galleries, exhibitions, shops, restaurants, bonsai trees, entertainments, a peace pagoda—and lots of friendly Japanese. It's the Japanese Cultural & Trade Center, on Geary Street between Laguna and Fillmore, atop an 850 car garage (with validated self-parking). What a delightful way to get away on a Saturday afternoon.



JAPANESE CULTURAL & TRADE CENTER
We're just a bus ride away.

Sponsored and paid for by the retail merchants of Japan Town.

**Traditionally the Finest...
Now \$3,000,000 Newer!**

The Ambassador
HOTEL

Before the Theatre

Dine at
The Elegant

Lautrec

Restaurant
Nightly except Monday
Dancing Sat. & Sun. Nights

After the Theatre
swing in **The**

cave

Entertainment from 9 P.M.
— Except Sunday

Always Star Entertainment
at the World-Famous

**COCONUT
GROVE**

Reservations: 386-5522

The Ambassador

3400 Wilshire Blvd. — 387-7011

BOX HOLDERS

Regular Subscription Series

- A**
General Director & Mrs. Kurt Herbert Adler
- B**
Mr. & Mrs. Robert W. Cahill
Mr. & Mrs. Edward H. Gauer
Mr. & Mrs. Adrian Gruhn
- C**
Mr. 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. William Orrick, Jr.
- E**
Mrs. James S. Bodrero
Mr. & Mrs. Rudolph J. Drews
Mr. & Mrs. Harry Hastings
- F**
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 N. Breeden
Mrs. Felix McGinnis
- J**
Mr. & Mrs. John B. Cella
Mr. & Mrs. Marco F. Hellman
Mr. & Mrs. Richard C. Walker
- K**
Mr. & Mrs. Edgar F. Kaiser
- L**
Mrs. G. Grace Benoist
Mr. & Mrs. Henry Cartan
Mrs. Nion Tucker
- M**
Mr. & Mrs. Mortimer Fleishhacker
- N**
Mrs. Charles R. Blyth
- O**
Mr. & Mrs. Roger D. Lapham, Jr.
Mr. & Mrs. Kenneth Monteagle
- Mr. & Mrs. E. Geoffrey Montgomery
Mr. & Mrs. George A. Pope, Jr.
- P**
Mr. Prentis Cobb Hale
Senator & Mrs. William F. Knowland
Mr. & Mrs. James J. Ludwig
- Q**
Mrs. Frederick J. Hellman
Mr. & Mrs. Gorham Knowles
Mr. & Mrs. Robert A. Magowan
Mr. Spelman Prentice
- R**
Mr. & Mrs. Jaquelin H. Hume
Mr. & Mrs. Carlos J. Maas
Mr. & Mrs. J. Cornelius Rathborne
- 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 C. Leefeldt
Mr. & Mrs. Brooks Walker, Jr.
- U**
Mr. & Mrs. Malcolm Cravens
Mrs. Charles L. Harney
Mr. & Mrs. Paul Wattis
- V**
Mr. & Mrs. A. Harry Brawner
Mr. & Mrs. John S. Logan
Mr. & Mrs. Richard C. Ham
- W**
Mr. & Mrs. Selah Chamberlain, Jr.
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. Augustus Taylor, Jr.
- X**
Mr. & Mrs. Louis A. Petri
Mrs. Ebe Cella Turner
- Y**
Mr. & Mrs. Jay Holmes
Mr. & Mrs. William Wallace Mein
Mr. & Mrs. Graeme K. MacDonald
- Z**
Mr. & Mrs. George Dyer
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Clem Whitaker, Jr.

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.



Authentic.

DEWAR'S "White Label"

The Scotch
that never varies

BLENDED SCOTCH WHISKY • 86.8 PROOF
© SCHENLEY IMPORTS CO., N. Y., N. Y.



THE
FABLED
ONDINE®

A gift
from
the sea.

Parfum and fragrance accessories: \$30.00 to \$3.50.
Created by Suzanne Thierry, Paris.
Available at Joseph Magnin.

WHO'S WHO

(Continued from p. 43)

his singing career flourished and he was eventually to encompass most leading operatic basso roles. He has also appeared in a great number of operettas and musicals, oratorios and song recitals. His radio and television appearances are numerous and very popular, Tozzi being one of the most articulate spokesmen of the opera world. His credits include a huge list of recordings, featuring at least 10 complete operas. Most recently, he has won acclaim for the film version of *Die Meistersinger*, in which he sang the role of Hans Sachs.



ALAIN VANZO makes his American stage debut in the title role of *Faust*. Born in Monte Carlo, Vanzo was first noted at the 1954 Cannes Tenor Competition, where he obtained first prize among 800 competitors. The same year he signed a contract with the Paris Opera, on whose roster he has remained until this day. Equally renowned for tenor roles in the French and Italian repertoire, Vanzo has by now appeared in most major opera houses of the world, most recently in Mexico City, where he sang *Des Grieux* to Beverly Sills' Manon. Next year, he will re-open the Paris Opera in the title role of Berlioz' *Benvenuto Cellini*. He has made a great number of recordings, notably the complete *Lakme* with Joan Sutherland.

Just once in his life, everyone should own an orchestra.

It would be quite an experience to have all that music at your command. To control all those woodwinds, strings, brass and percussion... what a feeling of power!

Unfortunately it's beyond the reach of most of us, financially at least. So consider a reasonable alternative: the Yamaha Electone E-3 organ. It's an orchestra you can play yourself, for just \$2,395.* And it has a range of sounds other organs can't match for as much as \$8,000.



A touch of baroque? Push the levers and you're back in the age of Bach. A little brass ensemble work? Careful you don't stand in front of the trombones, please. Just about any sounds you'd find in a symphony orchestra, plus a few more, are at your service.

And you don't even have to wear a tux.

*(Manufacturer's suggested retail price.)

YAMAHA
157 Geary Street
(next to City of Paris)



WOLFGANG WINDGASSEN, probably the most respected and esteemed heldentenor of our time, admired by audiences, critics, singers and musicians alike, makes his belated and unexpected San Francisco Opera debut as Tristan, his most famous role. This will be the first time he will sing the role in the United States. His career began mainly in the Italian repertoire, but after he sang his first Sigmund (1950), he devoted his time almost exclusively to Wagnerian roles. He was invited to sing Parsifal at the inaugural postwar Bayreuth Festival season in 1951 and has returned to Bayreuth for every single season since. He was heard at the Metropolitan Opera in 1957, singing Sigmund in *Die Walküre*, as well as the *Siegfried* and *Götterdämmerung* Siegfrieds. He sang the first Tristan of his career in 1951, his 100th in 1959 and his 175th in 1965, at which time he broke the world record for that role. He has also recorded the complete opera with Birgit Nilsson as Isolde. President of the Union of German Artists for a great number of years, he was appointed artistic director of the Stuttgart Opera effective at the end of the 1970/71 season.

Ask about the Yamaha School of Music, a uniquely rich educational experience for young children 4-8 years.



TRANQUILITY OF THE EAST
Cloisonne In The Tradition Of The Ch'ing Dynasty
From the Famous Collection of Outstanding Marbro Originals

MARBRO LAMP COMPANY

1625 S. LOS ANGELES ST., CALIFORNIA 90015

PERMANENT SHOWROOMS

CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

LOS ANGELES: Home Furnishings Mart • ATLANTA: Merchandise Mart

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI & INDIANAPOLIS: Murray Showrooms

FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA

You won't believe



It's the world's largest collection of believe-it-or-nots. A whole country filled with incredibles. Incredible even before you get there. Because just off the eastern shore is the longest stretch of living coral in the world. The Great Barrier Reef. (It's almost as long as the entire East Coast of the United States.) Coral in every conceivable shape. (A mushroom? A human brain?) And even inconceivable colors. (Taupe with powder blue tips? Or red with pink points?) And where there's coral, there's fish. In equally inconceivable colors. Orange with blue dots. Brown and white stripes with purple eyelids. And some such a bright and shocking shade of blue you'd swear they had batteries under their scales.

Coming into the Sydney harbor you'll see the most spectacular opera house in the world. Bigger than nine football fields. Taller than fourteen locomotives. And more expensive than a lifetime subscription to the Met for a million New Yorkers.

And then there's the cassowary. A bird that doesn't fly but wears a crash helmet on its head. (Handy for running through jungles.)

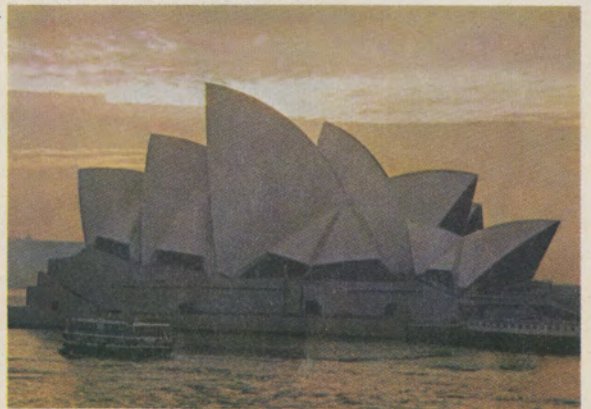
You probably won't get to see him running through the jungle, but you can see him running through places like the Lone Pine Sanctuary, just outside of Brisbane.

They've got a lot of weird animals there.

The kangaroo. (He really does run like he has springs in his feet.)

A bear that isn't a bear. The koala. (He's really a marsupial, like the kangaroo.)

And another bird, the emu, that doesn't



Australia.



fly either but eats almost anything he can get his beak on. (Like your raincoat, if you're not careful.)

But the ultimate Australian Incredible has got to be the platypus. Part mammal. (It suckles its young.) Part reptile. (It lays eggs.)

And utterly improbable looking.

It has webbed feet but a furry body. A rubbery radarlike duckbill. And a furry, ruddery tail.

The best place to see one is in the platypusary (that's right, platypusary) in Healesville, near Melbourne.

150 years ago scientists laughed at it and said it was a hoax.

The platypus is having the last laugh because now they think he's the missing link between mammal and reptile.

A missing link between modern man and prehistoric man was

just discovered out in the outback. (That's the vast desert area out in the center of the country.)

Primitive stone carvings that date the carvers back as far as 100,000 years ago. Or more. Which is earlier than even the Aborigines. (Up until now everybody thought the Aborigines were the first Australians.)

You can also see the biggest stone in the world, carved or otherwise, out in the outback. Near Alice Springs.

One solid mass of sandstone that changes from pink to bluish brown to orange to a real red depending on how the sun feels that day.

Coral reefs and electric fish. An opera house that looks like it could fly. And birds that never will. Non-bear bears and funny looking animals.

You've got to see them to not believe them.

Now American Airlines can take you to them. (Fiji, New Zealand, Samoa, and Hawaii too. Though not necessarily in that order.) And you can pay for it all with your American Express Money Card, over an extended period of time.

But it's a good idea to call your Travel Agent before you go.

He probably didn't believe Australia himself. And although he may still have some doubts of his own, he can do a lot to assuage some of yours. About hotel accommodations. Tickets. And even where's a good place to eat.

Or call us. American Airlines.



It's good to know you're on American Airlines

White Shoulders by Evyan.



©EVYAN PERFUMES INC. 1970





Recording session for the Busoni Piano Concerto which, in addition to utilizing the soloist and a large orchestra, requires the services of a chorus. A multiple microphone setup — seven mikes are visible in this photo — is used. EMI/Angel photo.

(continued from p.13)

After the recording itself has been accomplished there may or may not be a process called mixing. In popular music there almost invariably is; in classical music it is sometimes not necessary. Mixing is simply the process of finally establishing those balances and directionalities that have not been decided on at the recording session, and, at the same time, reducing those three, nine, or sixteen different tracks to two. With the proper mixing equipment, any given track may be slotted for full left, full right, or half and half (center), and, of course, one may vary the percentages, producing $\frac{2}{3}$ left, $\frac{3}{4}$, etc. Theoretically, the process seems simple. But due to a certain acoustic and/or electronic factor called phase (which is too complicated to go into here) it sometimes doesn't work. And that is why one oftentimes hears from records pianos whose keyboards seem to be twelve feet across, clarinets that seem to wander all over the room, and bass fiddles whose sound resembles nothing so much as a ukulele played under a pillow. Mixing can be a very difficult and frustrating job — and, in case the money idea has passed from your mind by this time, mixers are hired by the hour and are paid very well.

The last really critical process a master tape goes through before being made into a record is editing. Editing is probably the most fascinating and certainly the most misunderstood aspect of modern recording technique. In the days of 78 rpm records there was no such thing as editing; if the artist made a mistake it either stood as a permanent document or he made the entire four- or five-minute disc over again. Today, by means of tape, a razor blade, a score, and a sharp ear, it is possible to remove a single offending note from the most whirlwindish piano passage and replace it with the correct note. That is, it is possible if the pianist was able to play the correct note at *some* time while the tape recorder was spinning. Editors have been accused of making virtuosos out of also-rans. The accusation, though resting on a core of truth, is largely unjust; all the editor can do is to produce the best performance of which the artist is capable, by using the best "take" of each long or short segment of the music. But even this can produce astonishing results at times.

There is the infamous example of a record made at one time by an ama-



Lunch 11:30 A.M. to 6 P.M. Dinner
6 P.M. to 1 A.M. Brunch weekends
and holidays 10 A.M. to 3 P.M.
1944 Union St. Phone: 922-9022.

Precious Jewels

KLAUS MURER

Swiss Designer



*Received the 1970 Diamonds -
International Award . . . the
Oscar of Jewelry Designs.*

359 Sutter

• 391-0942

**Flavor
of
Japan**

Luncheon • Cocktails • Dinner • Daily
Japan Center • 1737 Post Street
San Francisco • 922-6400
Validated Parking

SUEHIRO

BEFORE THE THEATER

THE PAVILION

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



Left to right: EMI/Angel producer Peter Andry, violinist David Oistrakh and the late George Szell listening to the playback of the final take for their recording of the Brahms Double Concerto. Not pictured is the other soloist in the recording, cellist Mstislav Rostropovich.

teur choir of an exceedingly difficult piece of contemporary choral music. The choir sang the piece one syllable at a time and recorded each syllable four times. After the recording session was over, the record producer and the choir director selected the best take of each syllable, and the editor put the master tape together literally one note at a time. The result was a perfect performance of the difficult work — so perfect, in fact, that in the final recording one's attention was overwhelmingly drawn to the fact that the singers, throughout the course of a forty-minute work, never breathed once.

Even with such miscalculations, editing has a definite point. Perhaps the most singular characteristic of a record is that, unlike a concert performance, it is repeatable. Therefore, an obvious wrong note, which is heard one instant and gone the next in live performance, becomes a constantly anticipated annoyance on a record, like stubbing your toe against the same warped floorboard every time. One's attention gets drawn more and more to the mistake, and finally one loses all joy in the record, not being able to hear the fantasy for the fingerslip. The simple, if delicate operation of physi-

cally removing a piece of tape from the master recording and replacing it with one from another take eliminates the difficulty. But it is not always accomplished with the same ease; different instruments, or different combinations of instruments sometimes make such a task difficult or impossible. A successful editor has learned his skill through experience. He knows what he can do, what he can take a gamble on, and what he must leave alone; for the attempt to improve will only irreparably ruin what is there. Needless to say, he gets paid for his experience and expertise.

Once the final edited master tape has been made, the succeeding procedures in record processing are largely mechanical — which is not to say that there are not a million things that can go wrong. The next step is cutting the master disc from the tape. A few companies cut directly from the edited master tape (which involves some risk, but most make a tape copy of the master, grudgingly allowing the tiny extra bit of distortion that comes from adding one more step to the process, and have the master disc cut from that. A blank disc, of glass or metallic base with a special lacquer coating, is placed on a lathe-driven turntable,

Good Show!



Take a leading role on the SAS "FOOTLIGHT HAPPENINGS" TOUR to Copenhagen and London.

From \$428*

Take the tour and for 2 weeks all the world is a stage and you the leading player. *Copenhagen*—with 2 tickets to the Royal Ballet, Opera and/or Symphony. Then make the all-night scene at the most popular nightclubs. *London*—with tickets for 4 leading plays and musicals. (Even a visit backstage!) And membership in a posh gambling casino—where the odds are on fun! Clip the coupon and send away for more facts.

*Based on Group Inclusive Tour Fare including economy round-trip air fare between New York, Copenhagen and London. All transfers, Accommodations with private baths for 13 nights. Attractive Optional Extras. Weekly departures beginning October 3rd.

SAS, Box 3443, Grand Central Station, New York, N.Y. 10017 A2

Bravo! Your SAS "Footlight Happenings" Tour sounds great. Please send me your brochure.

Name _____

Address _____

City _____ State _____ Zip _____

My Travel Agent is _____

Let yourself go to the theatre on **SAS**
SCANDINAVIAN AIRLINES

and the electronic impulses from the tape are amplified and fed to a recording head and cutting stylus which engraves their physical equivalent in a series of modulated grooves. The stylus is aided by a heating element which momentarily softens the lacquer. A certain standard equalization of the frequency response is effected in the amplifier, reducing the bass and accentuating the treble. There are several reasons for this. Bass wave forms, being large, are both difficult to engrave on the disc and difficult for the playing stylus of the home phonograph to follow. The louder they are, the more difficult; therefore, they are temporarily reduced in loudness. The high frequencies are accentuated because when a record is played back, friction produces surface noise and that noise is in the treble range. If, therefore, the high frequencies are accentuated on the record, and reduced back to normal by the playback equipment (all playback equipment has such equalization built in) surface noise is reduced too. The playback equipment similarly amplifies the bass in an amount corresponding to the amount it was reduced, thus restoring the original balance of the master tape. Cutting, though largely automated today, is still a tricky job, reserved for highly skilled technicians.

Once the master disc is obtained, it is plated. This is a process of permanently covering the disc with a thin metallic film which follows exactly the



The ultimate in recording balance results from employing separate microphones for the voice and guitar of Jose Feliciano. RCA photo.

"Stu" Adams

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



NO FINER FOOD ANYWHERE

LUNCHEON • DINNER

Bardellis

STUART ADAMS
Mgr. Owner
LOUIS MEYER
Co-Owner

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

STUDY SINGING with

San Francisco's Renowned

**J. ARTHUR
RANDLETT**
Famous Voice Expert

Opera — Classical — Popular

Beginners and Advanced

"Teacher of Outstanding Singers"

465 GEARY ST. (second floor)
776-6918

"the home of Steaks
par excellence"



Le Boeuf

DINNER AND AFTER
THEATRE DINING
PIANO BAR

550 GEARY

in the El Cortez Hotel
Telephone 771-5515

All Major Credit Cards Honored

Smartest
after-theatre-spot
in town



Yellow Cab
626-2345



Largest Selection of San Francisco Charms



MEMBER AMERICAN GEM SOCIETY

sidney mobell
Designer and Creator of Fine Jewelry

141 POST STREET
SAN FRANCISCO • 94108

French Cuisine

La Gare

475 FRANCISCO ST.
Reservations 986-1180



Lighthouse, the Canadian rock band, records amid a mass of electronic hardware. RCA photo.

To reserve
a Hertz car
anywhere
in Florida, call this
toll-free number:
800-654-3131.



Since it's the in-season in Florida,
call this number before you leave or ask your travel agent
to do it for you.

Then when you get to Florida,
there'll be a Ford or similar sedan waiting for you
instead of you waiting for it.



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

groove patterns of the lacquer but greatly strengthens them. Through a series of plating and stripping processes, stampers are obtained, stampers being exact mirror images of the master disc, used as molds to produce the final commercial pressings. The final process occurs when the stampers (for side one and side two) are placed in the press, labels for both sides are inserted, and vinylite (usually) in wafer, powder, or semi-liquid form is put into the mold, heated, and stamped with the impressions of the grooves. The vinyl is cooled, the press opened, and the final record removed to be checked, packed in its sleeves, and shipped to the distributor or store.

Such is the manufacturing cycle of the record. The physical product you have in front of you costs, perhaps, thirty cents — a pittance. But the varied skills that went into it are priceless — which is not to say they are costless. After one pays the artist, the producer, the engineer, the mixer, the editor, the cutter, the plater, the presser, the artist who designed the jacket and the printer who printed it, it is a wonder that there is any money to be made in records at all. In classical music, there very likely isn't. It just gets all ground up in the grooves of the record, and you hope, that when all is said and done, it at least smells like wine and not like vinegar. □

Mr. Goodfriend, who has been involved in various facets of the record business for some years, was one of the founders of Connoisseur Society Records. Mr. Goodfriend is currently Music Editor of Stereo Review. He is an avid collector and critic of wines as well as of records.

the hamlet syndrome

by LEONARD LYONS



At a dinner party in Hollywood one night, I heard Ernest Lubitsch talking to a young actress about the Theatre, its playwrights and Hamlet. The young lady asked: "What's a Hamlet?" Lubitsch winced, then told her it was the name of a play.

"Hamlet?" said the young actress. "What a funny name to pick for a play..."

Hamlet always has been the dream and most challenging role for all performers everywhere.

When George Grizzard resigned from his co-starring role in Edward Albee's *Who's Afraid of Virginia Woolf?*, Billy Rose asked why he was leaving the play which then was Broadway's No. 1 hit. Grizzard explained that he was leaving for Minneapolis to play *Hamlet* for Tyrone Guthrie.

"Now I understand," said Rose. "To an actor, Hamlet is Hedy Lamarr blowing hot in your ear."

One day, in an Actors Studio experiment with *Hamlet*, Robert Webber noticed a minor actor staring at him — and then suddenly beaming. Webber asked him to analyze this sudden change of expression, from a stare to an improvised beam.

The young actor, in true Studio fashion, spoke frankly about this: "I kept looking at you, Hamlet, wondering

why you seemed familiar, and then it suddenly came to me — we went to the University of Denmark together."

Tyrone Power once told the story of a young actor playing the role of Osric, a courier in *Hamlet*. He mentioned his work to another novice, who said he'd never heard of *Hamlet*. The first actor was incredulous, but the novice vowed: "I swear, I've never heard of Hamlet. What's the plot?"

"Well, you see," the first actor began, "there's this fellow Osric..."

Mae West confided that when she had the urge to play Shakespeare, she discussed it with a noted Broadway director. He assured her that no Shakespeare role was suitable. "Oh, yeah?" Miss West said. "How about *Hamlet*?"

Cyril Ritchard played Hamlet at school in Australia. Orson Welles played Hamlet at Dublin's famed Gate Theatre when he was seventeen. Eddie Foy, Jr., said that even his father, Eddie Foy, Sr., who led the Seven Little Foyes across the nation's vaudeville stages for years, once tried playing Hamlet, seriously. The senior Foy took his Hamlet to Boston for a tryout, and the audience laughed and laughed.

Maurice Evans' *Hamlet* was produced by Michael Todd. At the end of the first act, on opening-night, I saw Todd standing next to Toots Shor in the lobby. Shor bellowed to me: "I'm the only one here who doesn't know how this is gonna turn out. Todd knows how it ends, but only because he saw a rehearsal."

When Laurence Olivier produced, directed, wrote and played the title role in the movie version of *Hamlet*, he included a scene he knew would be cut by the censors. "I know they'll cut it," he said, "but it will be good for the censors to see."

Walter Huston always advised young actors who sought his counsel that they should start by learning *Hamlet* thoroughly. Frank Thomas, Jr., once said to Huston: "I did as you told me. In fact, I read *Hamlet* not once, but twice."

"Young man," Huston replied, "I can't start to discuss *Hamlet* with you until you've read it at least twenty-five times."

"I've read *Hamlet* over and over again, countless times," said Jean-Louis Barrault, the French star. "I've played *Hamlet* for over twenty-five years, but it's always exciting to start rehearsing it again — because each time I find something new to do, some new way to speak the lines."

Kelcey Allen told me this story when

we both attended the Broadway premières—in the same season—of rival *Hamlet* productions starring John Gielgud in one, and Leslie Howard in the other.

Gielgud's company included Murvyn Vye, then fresh from Yale's Drama School. Vye had a one-word role and, at the dress-rehearsal he spoke his one word resonantly. Then he received a message that Gielgud wanted to see him.

Vye rushed to the star's dressing room. "About that word," Gielgud said. "When you speak it — keep your shadow off my face."

Leslie Howard's *Hamlet* was denounced by the critics, who compared it unfavorably with several other Hamlets, particularly Barrymore's. Just before Howard ended the Broadway run and returned to England, we met at the bar of the 21 Club where he told me, somewhat wistfully, that John Barrymore had warned him: "Every critic is going to compare your Hamlet with mine, and they'll say mine was magnificent."

"Honestly," said Barrymore, "mine was the hammiest performance ever given."

The fabulously wealthy social leader, Laura Corrigan, saw both the Gielgud and Howard productions that season, and was asked which one she preferred. "I enjoyed them both," was her haughty and memorable reply. "I like Hamlet very much. You see, I happen to be a friend of the King of Denmark."

In London a few years ago, when Peter O'Toole did *Hamlet* for Britain's then-new National Theatre, he told me about assorted actors who had played the role. O'Toole mentioned an actor who did *Hamlet* readings for either \$30 or \$32 a performance.

When the Hamlet was asked the difference between these two performances, he said, "For \$32, I bring my own skull."

The late star of the Yiddish theatre, Maurice Schwartz, produced and starred in a Yiddish version of *Hamlet* for many years, all over the world. Lou Jacobi once mentioned to him that Maurice Evans was planning to do *Hamlet* on Broadway, and asked Schwartz how he thought it would be received.

Schwartz shrugged: "In English? Who knows?" □



CALMS TAPE TENSION.

Headache? Take aspirin.

Tape tension trouble? Take TEAC.

For instance, take the A-6010U stereo tape deck here – with its unique tape tension control system: an inertial flywheel and compliance arm for precision record/playback running speeds and smooth, fast winding. This system helps reduce external factors contributing to wow and flutter, such as warped reels and splices.

TEAC offers fast relief for other common complaints, too: unique *phase sensing auto reverse* operates electronically at any chosen point on the tape, or takes a sensing foil if you'd rather. Separate heads permit *source- or off-the-tape monitoring while recording* for easy A/B comparisons. And our exclusive *symmetrical control system* makes tape handling logical and easy – fast or slow, forward or back, at a flick of the finger.

This tape deck can't cure everything that ails you, but you're bound to feel better once you own one.

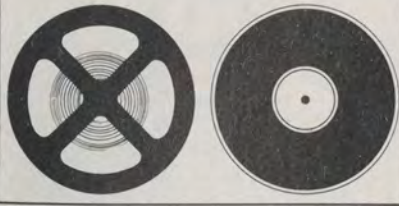
TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404



STEREO

by JOHN MILDER



LUXURY AT (SLIGHTLY) LOWER PRICES:
Volume Two, Part Ten of the Performing Arts Guide to Stereo Components.

If you are a cost-no-object sort, it's easy enough to buy your way out of the problem of choosing stereo equipment. Except in the case of loudspeakers, where it can be argued that going beyond a certain price brings you *less* quality (in the form of outmoded but still super-expensive models), one can safely go the route of buying the component that's three times as expensive as all the others.

But if you have to pay attention to money for one reason or another, there is equipment of undeniable luxury that doesn't cost as much as some other equipment of undeniable luxury. In some cases, the luxury tag applies only to pure performance — with amenities missing that might well be important for some conditions of use. But in others, everything anyone could conceivably need may be found at substantially lower cost.

What follows is my own notion of lower-priced luxury in various component categories, with explanations. The list isn't all-inclusive, and isn't intended to be all-exclusive of other equipment. Hopefully, it may simply prove pertinent to some people's imminent decisions on sound vs. money.

In record-playing equipment, the outstanding bargain to my mind (and the most venerable one to be found) is Acoustic Research's AR Turntable. The AR unit is not an unalloyed delight: I don't know why, after almost ten years, the company can't contrive a simple mechanism to lift the tone arm at the end of the record, or why it doesn't offer (as an extra-cost option if necessary) a hinged dust cover that could keep things covered while the blasted record plays. But at roughly \$90 (including arm, base, and lift-off dust cover), it is a wonderful bargain for sheer performance, and is the unit I keep returning to after flirtations with far more expensive gear. The AR turntable supplies the quietest back-

ground for record-listening I've ever heard, and often produces a startling gain in audible clarity when substituted for another unit of seemingly impeccable quality. And since I keep saving money by going back to it, I'll happily pay millions to someone for an automatic arm-lift and a hinged cover.

I wish I could discover a pickup of bargain nature in the highest performance category, but so far the best all cost accordingly. The Grado Model B, often to be found for less than \$10, almost makes it, but hasn't quite the transparent sound quality of the super-expensive cartridges to my ears, and doesn't track at quite as low a stylus force.

Out of the thousand or so stereo receivers that seem to be on the shelves of most audio stores, the one that best suits my notion of everything needed at the center of a stereo system is Kenwood's TK-140X. This unit has presumably been superseded by a newer model (at \$60 more), but it's still to be found in most stores, and I wouldn't be surprised to find Kenwood forced to keep it going despite the newer model. What makes the TK-140X unique to my mind is that, at \$319.95, it supplies all the power and FM performance and control flexibility I can conceive of anyone really needing in a home. You have to spend roughly half-again its price to get significantly better performance in any area, and I'm not convinced that the increase would be a *useful* one.

With the tremendous variety now available in receivers, and the performance of units like the TK-140X, the traditional combination of separate electronic components — pre-amplifier, power amplifier, FM tuner — no longer represents the only route to "ultimate" performance. Its chief appeal now (aside from the ego gratification represented by row on row of knobs) is added flexibility and the ability to update things one at a time as the technology continues to change. The premium payable for that these days is formidable, and the popularity of receivers has driven out most of the less-than-outrageously-priced units. About the only exception these days, and a genuine bargain in most instances, is Dynaco's "kit" equipment. (The quotes are meant to indicate that many Dynaco buyers — maybe most of them — don't actually build the Dyna kits for themselves, but buy the "factory-wired" versions.) The com-

ANTIQUES, FINE ART AND
EXTRAORDINARY GOODS
FROM THE PHILIPPINE ISLANDS



1549 CALIFORNIA
AT POLK

TELEPHONE
776-4835

DISTINCTIVE INTERIORS

DICKIE
ASSOCIATES
INTERIOR DESIGN STUDIO
357A GRAND AVE.
OAKLAND
PHONE 452-3112



KENWOOD KW-8077 STEREO TAPE DECK

Incomparable sound ■ Automatic reverse record/playback plus continuous automatic repeat playback ■ Optional Remote Control
... \$629.95

For complete specifications write . . .

 **KENWOOD**

15711 S. Broadway, Gardena, Calif. 90247

Chris' Foghorn

453 Bush St., San Francisco, Ca 94108

SEA FOOD



Cooked to order

ATMOSPHERIC DINING

Luncheons • Dinners

Monday thru Friday • 433-7483

Chez Leon

restaurant francais

Fine French Food



Romantic Atmosphere

Lunch • Dinner • Cocktails

124 Ellis Street

call for reservations

YU 2-1093

(1/2 block from Hilton)

Marimekko Fabrics
by the yard, rugs,
toys, glasses and
dishes, furniture,
kitchen pots, ties,
dresses and shirts
Design Research
Ghirardelli Square
Telephone 776-2605
Hrs.: 10-6, Mon-Sat.

Old Zurich

SWISS RESTAURANT

Our Specialties

Cheese and Beef Fondues

Dinners Nightly except Monday

605 Post St. near Taylor • 885-5540

combination of a Dynaco PAT-4 preamplifier and Stereo 120 power amplifier costs about \$250 in kit form and \$330 wired, and offers basic sound quality for those prices that is hard to imagine being improved significantly. The control facilities of this combination are not as elaborate as others (or even those of many high-priced receivers), but the combination of basic performance and performance-per-dollar is hard to beat.

In view of the subjective considerations involved in choosing a speaker, it is unlikely that any one unit would meet everyone's notions of ultimate excellence. But the bargain that is hardest to argue in the most-ambitious-system category is the Advent Loudspeaker. (No model number, just the name.) I can't claim objectivity here, since I've been associated with the designer (who previously was a founder both of AR and KLH). But I know what my ears tell me, which is that, at \$125 (or less for a "utility" version), it is as big a bargain as anything I've come across in audio, easily competing with far more expensive systems.

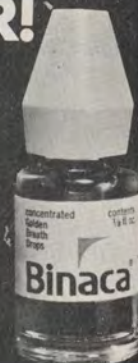
In tape equipment, the trend is toward increasingly expensive "top-of-the-line" open-reel recorders. But the two machines that impress me most are both in the middle, somewhere around \$300. They are Tandberg's 3000X and TEAC's A-1200U. In electronic quality, particularly at low tape speeds, I would give the Tandberg a slight edge, and would assign the same margin of superiority in mechanical performance to the TEAC. There are many far more expensive machines (including ones from the same companies) that are better suited to certain recording needs as certain cameras are to photographic applications, but for basic sound quality for home recording it seems unnecessary to pay more.

If you add up the prices for the components I've mentioned, you will find the total is walloping for a supposed bunch of bargains. But bargains they remain. For the record, I haven't attempted to outline a "dream" system or even my own (I have some of the units mentioned, but not all). What these units add up to in a stereo system is simply something worth a good deal more than the sum of their price tags. □

FOR ADDITIONAL INFORMATION ON PRODUCTS MENTIONED IN THIS SERIES, WRITE: "STEREO", PERFORMING ARTS, 147 SOUTH ROBERTSON, BEVERLY HILLS, CA. 90211. YOUR REQUESTS WILL BE FORWARDED TO THE APPROPRIATE MANUFACTURERS.

**EAT & DRINK,
SWIM, RIDE,
PARK,
PLAY, LAUGH,
SING,
KISS, FIGHT,
MAKEUP,
LOVE, FLIRT,
HUG, DANCE,
CELEBRATE, DO
EVERYTHING...
TOGETHER!**

**BINACA[®]
IS IN...
BAD
BREATH
IS OUT.**



VERY PORTABLE. VERY POWERFUL.

*Wait, I've
changed my mind.
I'll have a
Kahlúa Stinger.*



THESE AUTHENTIC PRE-COLUMBIAN FIGURES ARE FROM THE FAMOUS KAHLÚA COLLECTION.



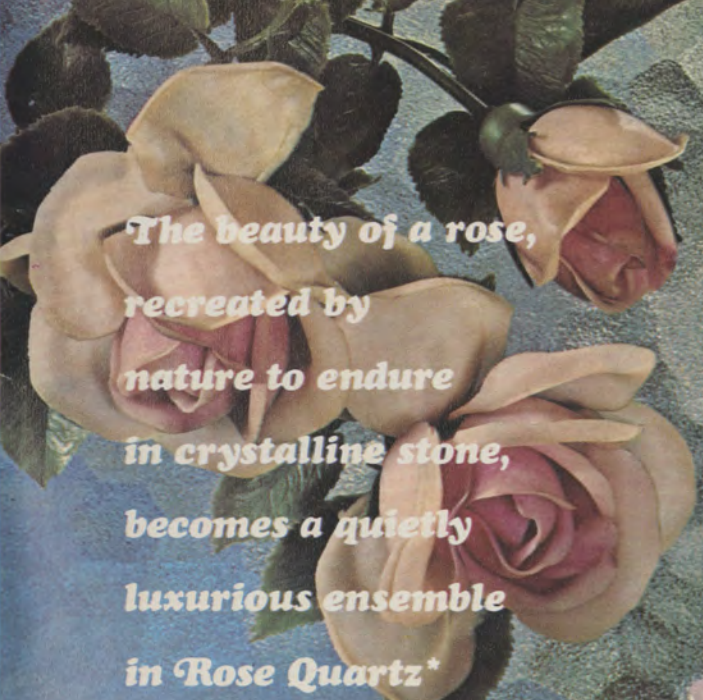
1 3/4 oz. Kahlúa, 3/4 oz. white
creme de menthe
on the rocks.

KAHLÚA
53 PROOF

coffee liqueur
from sunny Mexico

Write for free recipe book.

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



*The beauty of a rose,
recreated by
nature to endure
in crystalline stone,
becomes a quietly
luxurious ensemble
in Rose Quartz*
for the home where
beauty is
essential and, also,
perfectly natural.*

**From the Gem Collection
by Artistic Brass*

ROSE QUARTZ ENSEMBLE
SET IN 24K GOLD PLATE—\$875



ARTISTIC BRASS, INC.
A SUBSIDIARY OF NORRIS INDUSTRIES



3136-48 East 11th Street, Los Angeles, California 90023, Telephone (213) 268-3437



20 FILTER
CIGARETTES

Silva Thins has less tar.

* Less than other 100's Less than most kings.
Yet better taste!



The one that's thin and rich.

Silva
THINS

*ACCORDING TO THE LATEST U.S. GOVERNMENT FIGURES.

You are cordially invited
to become a member of

THE SAN FRANCISCO OPERA GUILD



SOME BENEFITS OF YOUR MEMBERSHIP

- You receive an invitation, for two, to an Opera rehearsal.
- You have the opportunity to buy season tickets before other new subscribers and single performance tickets prior to public sale.
- You will be invited to a special Opera Lecture Preview and you may take special backstage tours of the Opera House.
- You will receive invitations to yearly social events for Opera artists and Guild members.
- You may make advance reservations to the Fol-de-Rol.
- Regular Members may subscribe at reduced rates to "Opera News," the publication of the Metropolitan Opera Guild. Supporting, Contributing, and Donor Members receive it free.

PURPOSES OF THE SAN FRANCISCO OPERA GUILD

- *Student Matinees:* Gives 16,000 students a year the opportunity to attend the Opera. Since 1939 over a quarter of a million students have participated.
- *Talent Bank:* A referral service providing employment for young singers. Arranges concerts and other musical productions for them.

SAN FRANCISCO OPERA GUILD

WAR MEMORIAL OPERA HOUSE • SAN FRANCISCO, CALIFORNIA 94102 • TEL. 863-2524

REGULAR MEMBERSHIP DUES – 1971 SEASON \$15.00

Subscription to Opera News (Members only) 1971-72 \$7.00

SUPPORTING Membership Dues* \$30.00

CONTRIBUTING Membership Dues* \$50.00

DONOR Membership Dues* \$100.00 and more

* Memberships include "Opera News" and an invitation to the second rehearsal as additional benefits of membership.

Deductible from income taxes

Miss
Mr.
Mrs.
M/M

Name (as you wish your membership listed)

Address

Zip Code

Telephone

- *Fol-de-Rol:* A fund-raising party which helps provide funds for the Opera. The Guild has contributed more than \$335,000 to the Opera Association.

- *Opera Appreciation:* Brings to schools an educational opera appreciation program.

YOUR MEMBERSHIP CARD WILL BE YOUR RECEIPT

**PLACE
STAMP
HERE**

SAN FRANCISCO OPERA GUILD

War Memorial Opera House

San Francisco, Ca. 94102