

Die Meistersinger von Nürnberg

1971

Friday, October 1, 1971 7:00 PM  
Wednesday, October 6, 1971 7:00 PM  
Saturday, October 9, 1971 7:00 PM  
Tuesday, October 12, 1971 7:00 PM  
Sunday, October 17, 1971 2:00 PM

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# PERFORMING ARTS



1971

San Francisco Opera



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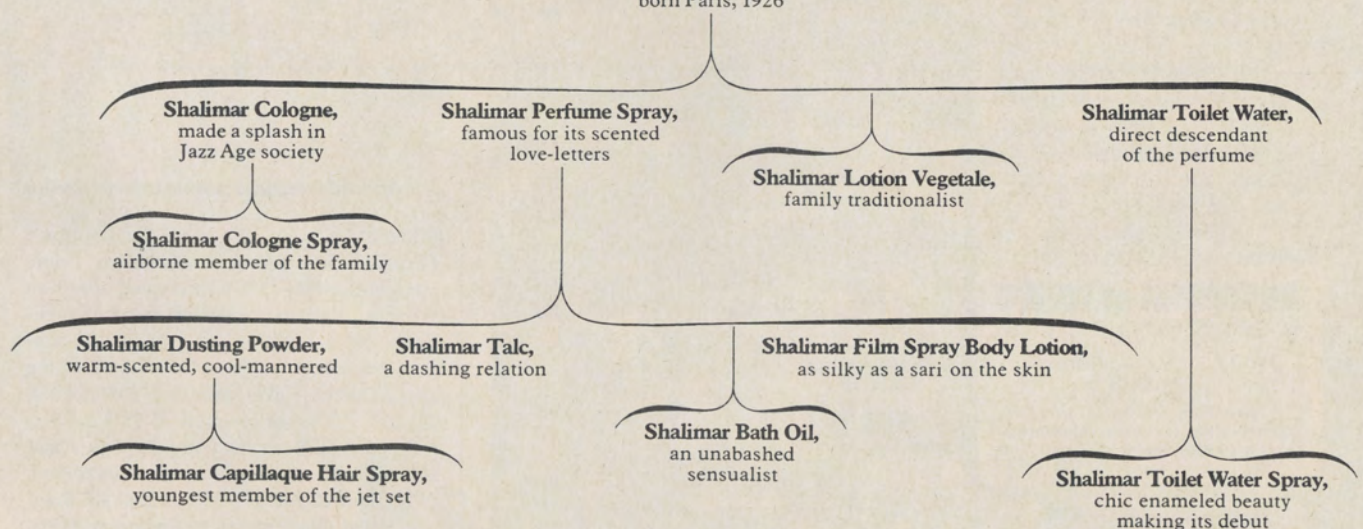
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**PERFORMING ARTS**

SAN FRANCISCO'S  
MUSIC & THEATRE MONTHLY  
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contents

ma perkins is ten years dead 5  
*by Joel Siegel*

the program 9

critical words 47

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# Ma Perkins is Ten Years Dead.



## Rest in Peace, Ma.

by Joel Siegel



SFX: KNOCK ON DOOR. DOOR OPENS.

FRED ALLEN: Oh, Mrs. Nussbaum!

MRS. NUSSBAUM: You were expecting, maybe, Weinstein Churchill?!

The middle of August finds the Herbert Dairy Ranch, down the peninsula, lying warm and still and fragrant in the enervating heat of mid-summer. The hills are gold with the dry, dead grass and not a breath of air disturbs the shimmering atmosphere. Even under the spread of the giant maple trees in the front yard there's little relief, but this is where Mother Barbour, Clifford, Claudia and Teddy have taken refuge for the moment . . .

*Hello Chief? This is Jack Benny again. Remember the last time I spoke to you about the wallet I lost? Now look, Chief, I'm willing to offer a reward. Take this down: If the finder of a black wallet containing eight dollars in cash and some important papers returns the money, he can keep the papers.*

Radio is the most confining of the creative mediums. Film is confined to two-dimensions. Theater is confined to the stage. But radio is confined to sound.

I don't think radio can qualify as an art-form. Art gets pretty sticky in a medium where characters constantly have to mumble their way through lines like

*Here, let me open that door. Er . . . ahhh . . .*

*That blue dress . . . That mole on the side of your banana-shaped nose . . .*

Art, no. But I do think radio is the most entertaining medium. With radio there is nothing between the message and your imagination.

*And now...Lights Out! Everyone...*

And if you listened you still remember the man turned inside out, the mother-in-law who came back from the dead, the chicken heart — of all things — that consumed the world. And you remember the way it all looked.

Radio's first great program was *Amos 'n Andy*. Freeman Gosden and Charles Correll started as *Sam 'n Henry* on WGN, Chicago, in 1926. They moved to NBC in 1928 and, because WGN owned the *Sam 'n Henry* name, became *Amos 'n Andy*. In 1929 they went national and radio sales jumped \$300,000,000.

*Lightning finds five pairs of eyeglasses in the Mystic Knights of the Sea Lodge Hall. He gives them to the Kingfish who tries to sell them to Andy.*

KINGFISH: *I think I'll look out the window with my normal vision. Hmm, look at dem ants on dat telephone pole across the street.*

ANDY: *Where? I don't see nothin'.*

KINGFISH: *O, sure. Dere's three ants walkin' right down the middle of the pole there. One of 'ems got a crumb of bread in his mouth. Hmm... whole wheat!*

(Funny . . . but. In the first volume of his excellent *History of Broadcast in the United States* Erik Barnouw writes "The Negro writer William Branch remembered sitting in a family group roaring with laughter over *Amos 'n Andy*. Those seemed very funny people. There was another memory: his father did not laugh. Only gradually the boy learned why. Those people were supposed to be 'us.'")

In 1932 came *Fred Allen, Jack Benny, the Maxwell House Show Boat, Just Plain Bill* and *Vic and Sade*. As good a date as any to start the golden age of radio. The day radio died is a little harder to pin down.

The day might be in May, 1950, the first day more Americans in a major city chose television over radio. The city was Baltimore. In May, 1949, only 12% of the people in Baltimore were watching TV.

Or the day might be in June, 1955, when Jack Benny did his last radio show. (CBS carried Benny for a few more years, but they ran edited versions of shows produced years before.)

Or it might be a date I've lost, a Sunday in 1957 when, on a family drive into the San Fernando Valley — remember when families used to do that — I tuned in KHJ expecting 2 solid hours of mayhem. *Nick Carter, Martin Kane, True Detective Mysteries* (I was always sure the *real* thug they described at the end of that show had somehow disguised himself as my father and we weren't really driving to the San Fernando Valley after all but . . . well, I digress) and *The Shadow*. Out came Patti Page.

In 1947 *Bob Hope* and *Fibber McGee and Molly* led the Hooper ratings with a 30.2. Jack Benny's Hooper (the percentage of all radios tuned in to a particular program) was 27. By 1950 the Hoopers were down, respectively, to 13.9, 16.9 and 25.3. In 1954 they were down to 2.5, 3.0, and 5.8.

WALLY WHIMPLE: *Sweetie-face, that's my big old wife, threw a little party.*

MOLLY: *Was it fun, Mr. Whimple?*

WALLY WHIMPLE: *Not really. I was the little party she threw!*

---

**With radio there is nothing between the message and your imagination. . . . You can remember the way it all looked.**

---



# CRITICAL WORDS



From the moment I picked up your book [S. J. Perelman's "Dawn Ginsbergh's Revenge"] I was convulsed with laughter. Some day I intend reading it. — GROUCHO MARX

Music critics are quite hopeless — drooling, driveling, doleful, depressing, dropsical drips. — SIR THOMAS BEECHAM

Only paper flowers are afraid of the rain. We are not afraid of the noble rain of criticism because with it will flourish the magnificent garden of music. — KONSTANTIN DANKEVICH (Soviet composer)

[The television critic] is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent. — JOHN CROSBY

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

Modern poets are bells of lead. They should tinkle melodiously but usually they just klunk. — LORD DUNSANY

Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. . . . There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song. — PAUL HUME (Washington Post)

I have read your lousy review of Margaret's concert. I've come to the conclusion that you are "an eight ulcer man on four ulcer pay." . . . Some day I hope to meet you. When that happens you'll need a new nose, a lot of beefsteak for black eyes, and perhaps a supporter below. — HARRY S. TRUMAN (reply to Mr. Hume)

The honors Hollywood has for the writer are as dubious as tissue-paper cufflinks. — BEN HECHT

I have the WORST ear for criticism: even when I have created a stage set I like, I ALWAYS hear a woman in the back of the Dress Circle who says she doesn't like blue. — CECIL BEATON

Some critics are like chimney-sweeps; they put out the fire below, and frighten the swallows from their nests above; they scrape a long time in the chimney, cover themselves with soot, and bring away nothing but a bag of cinders, and then sing out from the top of the house, as if they had built it. — LONGFELLOW

[Talkative theatregoers] try to be clevah instead of watching me be clevah. — NOEL COWARD

Every actor in his heart believes everything bad that's printed about him. — ORSON WELLES

It is quite cruel that a poet cannot wander through his regions of enchantment without having a critic, forever, like the old man of the sea, on his back. — THOMAS MOORE

Impersonal criticism is like an impersonal fist fight or an impersonal marriage, and as successful. — GEORGE JEAN NATHAN

[Television] is a medium of entertainment which permits millions of people to listen to the same joke at the same time, and yet remain lonesome. — T. S. ELIOT

You may be as vicious about me as you please. You will only do me justice. — RICHARD BURTON

A wide screen just makes a bad film twice as bad. — SAMUEL GOLDWYN

There are some literary critics who remind me of a gong at a grade crossing clanging loudly and vainly as the train roars by. — CHRISTOPHER MORLEY

A good many inconveniences attend playgoing in any large city, but the greatest of them all is usually the play itself. — KENNETH TYNAN

[T. S. Eliot's "The Cocktail Party"] is bosh sprinkled with mystical cologne. — GEORGE JEAN NATHAN



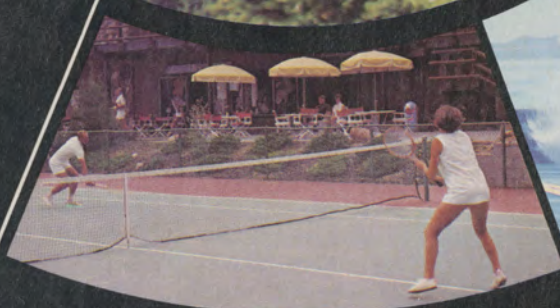
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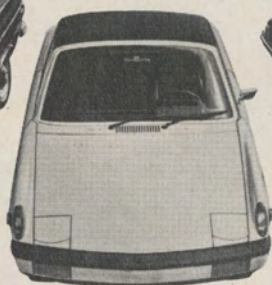


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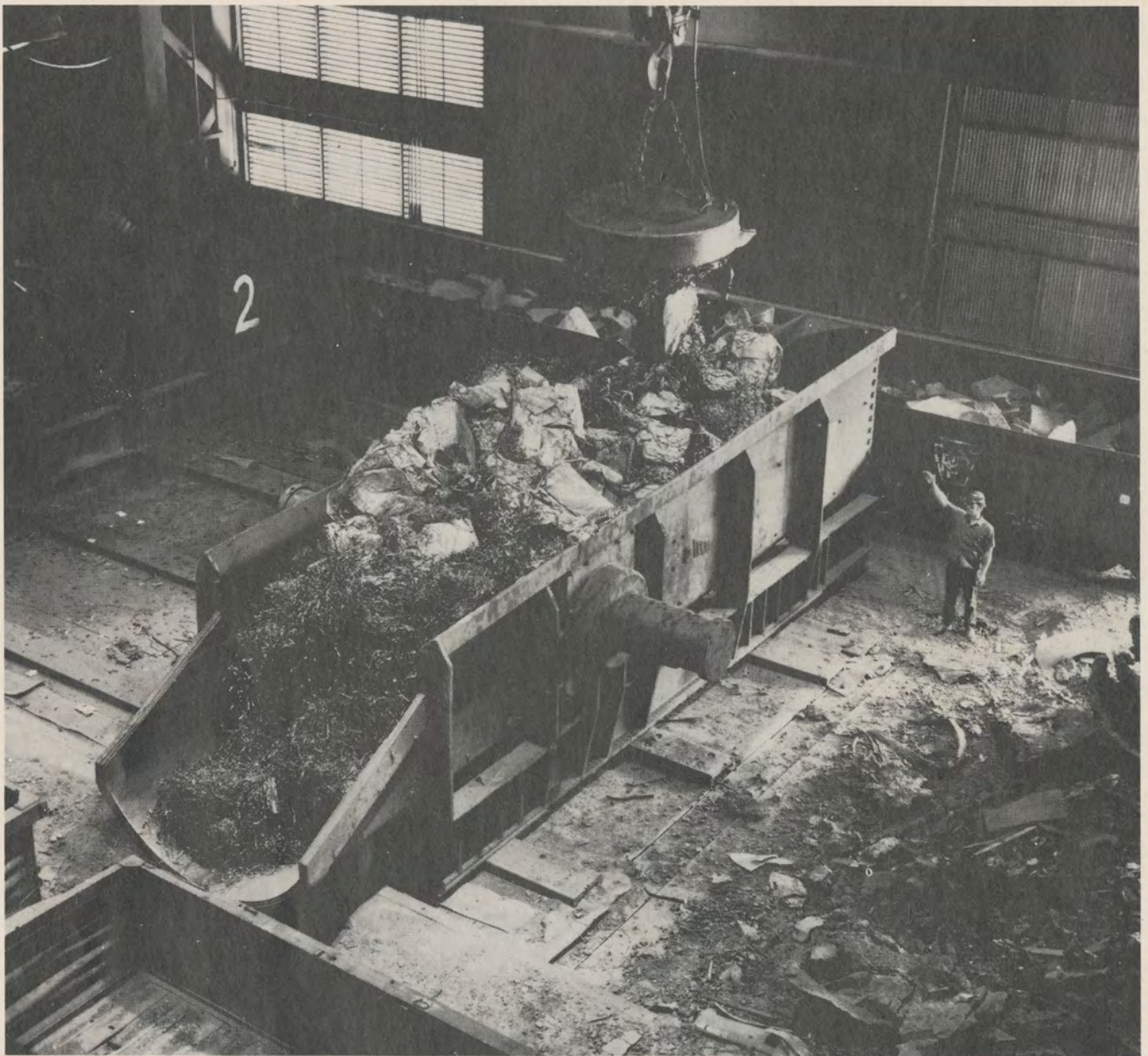
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<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Monroe Kanouse, Alan Lewis, Terry Lusk, George Posell, Susan Webb*
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<i>Ballet Mistress</i>	Nancy Johnson
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<i>Costumes designed by</i>	Hal George*, Rolf Geràrd, Erni Kniepert, José Varona*
<i>Art Director and Lighting Designer</i>	Joan Larkey*
<i>Costumers</i>	Goldstein & Company
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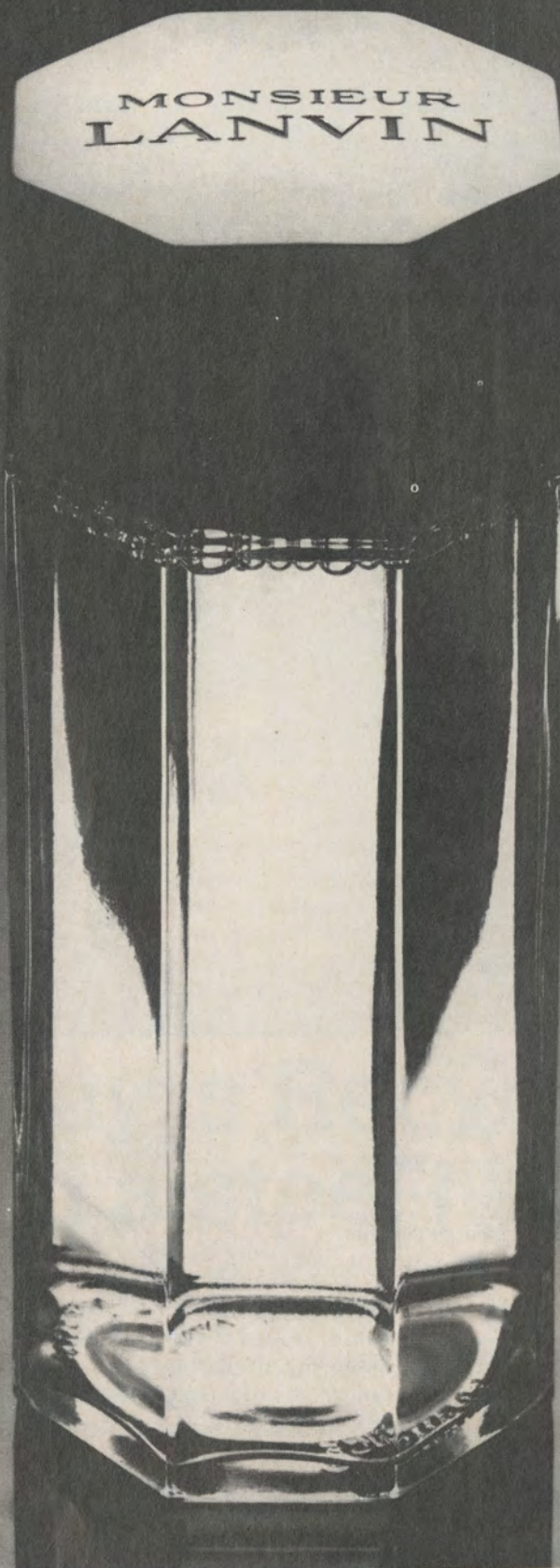
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 Sona Cervena  
 Irene Dalis  
 Helen Donath\*\*  
 Julia Emoed-Wallace\*  
 Edna Garabedian\*  
 Gwen Jones\*  
 Sena Jurinac  
 Teresa Kubiak\*\*  
 Evelyn Lear

Theo Adam\*  
 Lorenzo Alvary  
 James Atherton\*  
 Gabriel Bacquier\*  
 Ara Berberian  
 Philip Booth\*  
 Aldo Bottion\*  
 Bruce Brewer\*  
 Stuart Burrows  
 Steve Covington\*  
 Geraint Evans  
 Ezio Flagello  
 William Fleck\*  
 Nicolai Gedda  
 Josef Hopferwieser\*\*  
 Orva Hoskinson  
 Mark Howard\*  
 Manfred Jungwirth\*\*

Carolyn Lewis  
 Margarita Lilova  
 Christa Ludwig\*  
 Shigemi Matsumoto  
 Ljiljana Molnar-Talajic  
 Donna Petersen  
 Leontyne Price  
 Arlene Saunders  
 Anja Silja  
 Beverly Sills  
 Joan Sutherland  
 Huguette Tourangeau\*  
 Helen Vanni

James King  
 Raymond Manton  
 James McCracken  
 James McCray\*  
 Raymond Michalski\*  
 Allan Monk  
 Richard Mundt\*  
 Cornelis Ophof\*  
 Luciano Pavarotti  
 Joe Pinedo\*  
 John Reardon\*  
 Kenneth Riegel\*  
 Thomas Stewart  
 Daniel Sullivan\*  
 Ragnar Ulfung  
 John Walker\*  
 Ingvar Wixell  
 Raymond Wolansky  
 Bruce Yarnell\*

\*San Francisco Opera debut  
 \*\* American debut

Roster subject to revision

HOWARD K. SKINNER



Last February 20 the San Francisco Opera, the cultural life of the City and myself, personally suffered a great loss with the death of Howard Skinner.

Mr. Skinner was appointed manager of the San Francisco Opera in 1951 and became my close associate in administering the Company when I took over from Maestro Merola in 1953. From the very beginning our relationship was a most rewarding one, at both the personal and professional levels.

He had a deep understanding and love for music although he was not himself a musician. Especially important to him was the development of new audiences, particularly young people. In his capacity as manager of the San Francisco Symphony, in which he served from 1937 to 1964, he was instrumental in founding the Symphony Forum. He worked with many groups to bring young people to the Opera and introduced our present system of student rush tickets.

When it came to diplomacy and understanding in dealing with creative personalities, Howard Skinner had few equals. He formed close friendships with many of our artists and maintained correspondence with them throughout the world. And the same desire to be of help is a quality of his that the many who dealt with him will no doubt recall. He was also a great *raconteur*, with an endless repertoire of fascinating anecdotes drawn from his many years with the Opera and Symphony, and also from his experiences as a young world traveller. A native San Franciscan, he had a keen sense of the City and its people. It is regrettable that he did not write a chronicle of San Francisco from his point of view.

He is sadly missed.

Kurt Herbert Adler



# SAN FRANCISCO OPERA

Orchestra 1971

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Zaven Melikian  
*Assistant Concertmaster*  
Ferdinand F. Claudio  
Ervin Mautner  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
John Wittenberg  
Lennard Petersen  
Ernest Michaelian  
Harry Moulin  
George Nagata

## 2nd Violin

Felix Khuner  
*Principal*  
Herbert Holtman  
Zelik Kaufman  
Bruce Freifeld  
Everett O'Bannon  
William Rusconi  
Frederick Koegel  
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  
Catherine Mezirka  
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*  
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## Contrabassoon

Robin Elliott

## French Horn

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Louise Corsale\*  
Peggy Covington  
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Lisa Louise Hill  
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Anne Lacier  
Tamaki McCracken  
Anne Moore  
Irene Moreci  
Ramona Mori  
Sheila Newcombe  
Jean Ostrander  
Rose Parker  
Christina Reber  
Cecilia Sanders  
Dolores San Miguel  
Lola Simi  
Claudine Spindt

Giovanna Szymkun  
Alma Wells  
Carolyn Wilson  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

Winther Andersen  
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Dierdre Carlson  
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Judanna Lynn  
Leila Parello  
Carla Sealander

Allyson Segeler  
  
Donald Eryck  
Joel Harrison  
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Doug Hevenor  
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# REPERTOIRE 1971 SEASON

## Opening Night

Friday, September 10, 7:45

**MANON** (MASSENET)

Sills, Lewis, Jones, Bush, Corsale/Gedda,  
Berberian, Ulfung, Monk, Howard, Fleck,  
Pinedo, Sullivan, Miller, Tredway  
Conductor: Perisson  
Production: Capobianco  
Designers: Mitchell, George, Larkey  
Choreographer: L. Christensen

Saturday, September 11, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Jurinc, Ludwig, Donath, Garabedian,  
Emoed-Wallace, Lewis, Jones, Bush, Adams/  
Jungwirth, Wolansky, Gedda, Ulfung, Monk,  
Fleck, Atherton, Hoskinson, Pinedo,  
Sullivan, Van Derick, Glenister, Naham,  
Styles, Lawrence, Boys Choristers  
Conductor: Varviso  
Production: P. Hager  
Designers: Bauer-Ecsy, Colangelo

Sunday, September 12, 2:00

**MADAMA BUTTERFLY** (PUCCINI)

Kubiak, Vanni, Jones/Burrows, Yarnell,  
Atherton, Manton, Mundt, Howard, Harvey  
Conductor: Levine  
Stage director: Farruggio  
Designers: Businger, West

Tuesday, September 14, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11, except Riegel  
for Gedda

Wednesday, September 15, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Friday, September 17, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11

Saturday, September 18, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Sunday, September 19, 2:00

**MANON** (MASSENET)

Same cast as September 10

Tuesday, September 21, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Wednesday, September 22, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11

Friday, September 24, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Saturday, September 25, 8:00

**MANON** (MASSENET)

Same cast as September 10

Sunday, September 26, 2:00

Last performance this season

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11, except Riegel  
for Gedda

Wednesday, September 29, 8:00

**MANON** (MASSENET)

Same cast as September 10

Friday, October 1, 7:00

In memory of Robert Watt Miller, late  
President of the San Francisco Opera  
Association

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Saunders, Vanni/Adam, King, Evans, Flagello,

Walker, Wolansky, Berberian, Atherton,  
Manton, Hoskinson, Pinedo, Monk, Howard,  
Mundt

Conductor: Suitner

Production: P. Hager

Designers: Oswald, Larkey

Choreographer: Johnson

Saturday, October 2, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Sunday, October 3, 2:00

**MANON** (MASSENET)

Same cast as September 10

Tuesday, October 5, 8:00

The English Opera Group in

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Vyvan, Cantelo, Morelle, Maia/Bowman,  
Molloy, Tear, Allum, Dickerson, Leeming,  
Luxon, Morgan, Brannigan, Holmes,  
Lumsden

Conductor: Bedford

Stage director: Graham

Designer: Luzzati

Wednesday, October 6, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Friday, October 8, 8:00

Last performance this season

**MANON** (MASSENET)

Same cast as September 10

Saturday, October 9, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Sunday, October 10, 2:00

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Same cast as October 5

Tuesday, October 12, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Wednesday, October 13, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Lear, Garabedian, Vanni, Petersen/Stewart,  
Burrows, Berberian, Walker, Booth, Sullivan,  
Van Derick

Conductor: Mackerras

Production: P. Hager

Designers: Walter, Larkey

Choreographer: Carvajal

Friday, October 15, 8:00

Last performance this season

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Same cast as October 5

Saturday, October 16, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Sunday, October 17, 2:00

Last performance this season ..

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Tuesday, October 19, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Friday, October 22, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Saturday, October 23, 8:00

**IL TROVATORE** (VERDI)

Price, Lilova, Jones/King, Wolansky, Mundt,  
Pinedo, Eitze, Lawrence

Conductor: Cillario

Production: P. Hager

Designers: Skalicki, West

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I don't mean they just  
drive it around the block.



They give it  
a road test.

I've seen the way Chrysler builds cars; they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that gives it over 100 different checks. From the windshield wipers to the transmission.

If it's not right, they don't want you to have it. That's nice to know when you spend that kind of money for a new car.



Look inside an Imperial. Examine some of the things they check during the road test. The way the seats work. The fit of the glove box door. The operation of the windows.

Then, feel the carpeting and the upholstery. Sit behind the wheel and look around you. I think the things you can see will tell you something about the way this car's put together.



If everybody would do as much as the automobile industry is doing to clean up our environment, we'd be well on the way to solving many of our problems.

Chrysler has already done a lot to cut down pollution.

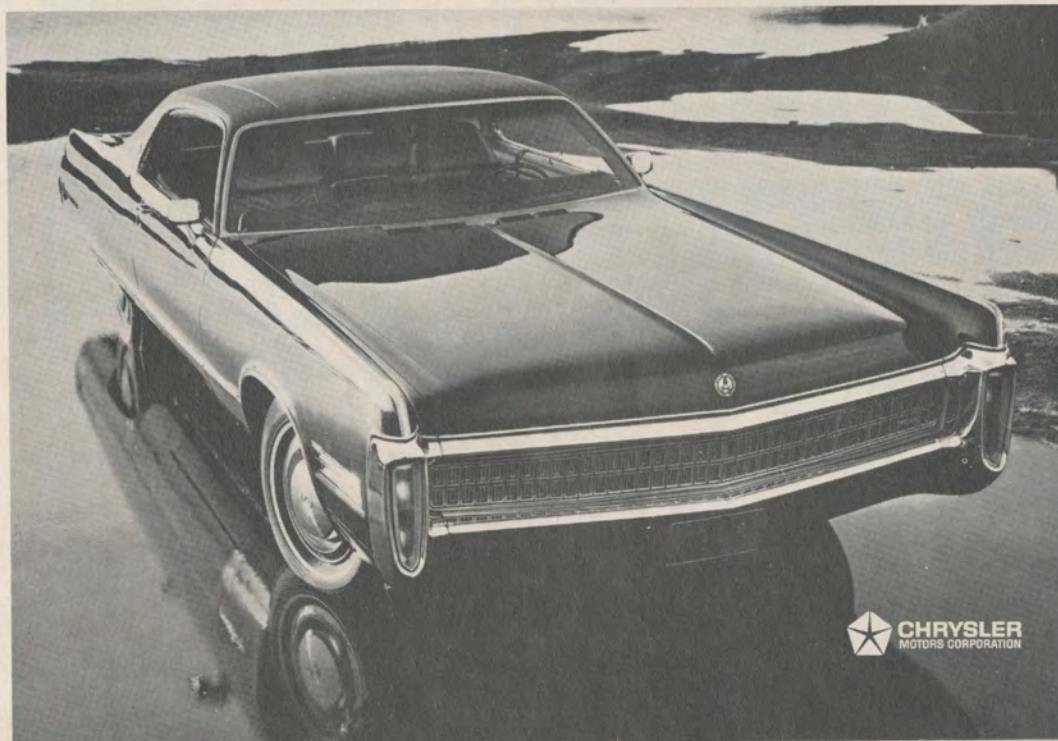
And now they've developed a new electronic ignition system that does away with the points and condenser that can wear out. You can order it on every Chrysler.

It helps keep the engine tuned longer. And a tuned engine means a cleaner exhaust.



You're washing your car, you poke at a little spot and a chunk of rust falls off. Ever have that happen to you?

Well, the Chrysler people have been doing something to help keep that from happening. They dip their car bodies in special solutions to help prevent corrosion.



Coming through  
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America wants.

That's their slogan this year. And I think that's the kind of car they're building. One that lasts longer and works better than anything they've ever built before.

I drive an Imperial. What else? It's big and beautiful and plush . . . and my snooty friends love to sit back in it.

But the important thing to me is the way Chrysler puts these cars together. They want this car to last. And I think that's the kind of car America wants.





Sunday, October 24, 2:00  
Last performance this season  
**MADAMA BUTTERFLY** (PUCCINI)  
Same cast as September 12

Tuesday, October 26, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23

Wednesday, October 27, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Arroyo, Donath, Dalis/Pavarotti, Wixell  
Mundt, Booth, Howard, Pinedo, Sullivan  
Conductor: Mackerras  
Stage director: Faggioni  
Designer: Burlingame

Friday, October 29, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23 except Michalski  
for Mundt

Saturday, October 30, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Sunday, October 31, 2:00  
Last performance this season  
**EUGENE ONEGIN** (TCHAIKOVSKY)  
Same cast as October 13

Tuesday, November 2, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Wednesday, November 3, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23 except Michalski  
for Mundt

Friday, November 5, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Saturday, November 6, 8:00  
**LULU** (BERG)  
Silja, Cervena, Jones, Petersen/Reardon,  
Hopferwieser, Ulfung, Alvary, Yarnell,  
Walker, Mundt, Sullivan  
Conductor: Dohnanyi  
Production: P. Hager  
Designers: Bauer-Ecsy, West

Sunday, November 7, 2:00  
Last performance this season  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Tuesday, November 9, 8:00  
**LULU** (BERG)  
Same cast as November 6

Friday, November 12, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Sutherland, Tourangeau, Bybee/Burrows,  
Ophof, Berberian, Sullivan  
Conductor: Bonyng  
Production: Capobianco  
Designers: Pizzi, Larkey

Saturday, November 13, 8:00  
**IL TROVATORE** (VERDI)  
Molnar-Talajic, Dalis, Jones/King, Wolansky,  
Berberian, Pinedo, Eitze, Lawrence  
Conductor: Cillario  
Production: P. Hager  
Designers: Skalicki, West

Sunday, November 14, 2:00  
**LULU** (BERG)  
Same cast as November 6

Tuesday, November 16, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Wednesday, November 17, 8:00  
**IL TABARRO** (PUCCINI)  
Price, Allen, Bybee, Lewis/Bottion, Bacquier,  
Manton, Fleck, Covington, Pinedo  
Conductor: Sanzogno  
Stage director: Faggioni  
Designers: Bregni, Larkey

**CARMINA BURANA** (ORFF)  
Matsumoto, Bybee, Lewis, Jones/Wixell,  
Brewer, Covington, Pinedo, Sullivan, Booth,  
Fleck, Boys Choristers  
Conductor: Sanzogno  
Stage director: G. Hager  
Designers: Ponnelle, Colangelo  
Choreographer: Carvajal

Friday, November 19, 8:00  
Last performance this season  
**LULU** (BERG)  
Same cast as November 6

Saturday, November 20, 8:00  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Sunday, November 21, 2:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Tuesday, November 23, 8:00  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Wednesday, November 24, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Thursday, November 25, 8:00  
Special Thanksgiving Day Performance  
**IL TROVATORE** (VERDI)  
Molnar-Talajic, Dalis, Jones/McCracken,  
Wolansky, Berberian, Pinedo, Eitze,  
Lawrence  
Conductor: Wilson  
Production: P. Hager  
Designers: Skalicki, West

Friday, November 26, 8:00  
Last performance this season  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Saturday, November 27, 8:00  
Last performance this season  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Last Performance of the Season  
Sunday, November 28, 2:00  
**IL TROVATORE** (VERDI)  
Same cast as November 25  
Repertoire, casts and dates subject to change

## San Francisco Opera Broadcasts

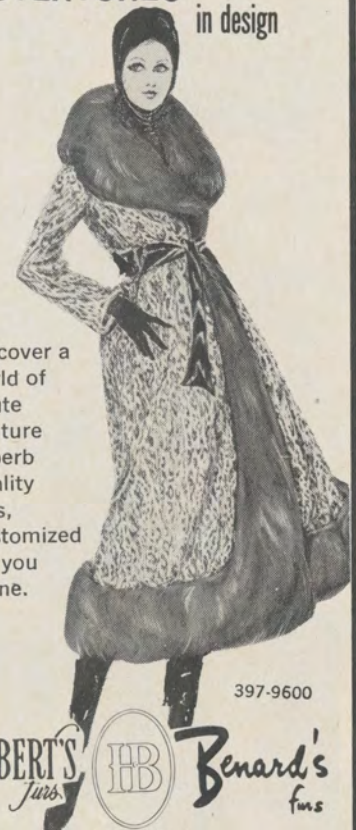
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## Opera Guild Student Matinees

### A MIDSUMMER NIGHT'S DREAM

(in English) Britten

Thursday, October 7, at 1:00

Friday, October 8, at 1:00

### IL TROVATORE (in Italian) Verdi

Tuesday, October 26, at 1:30

Friday, October 29, at 1:30

Wednesday, November 3, at 1:30

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**SAN FRANCISCO  
OPERA**  
1971

The 1971 San Francisco Opera season will be remembered as one which created unprecedented levels of enthusiasm and anticipation right from the moment the repertoire and major casting were announced. Kurt Herbert Adler and his staff have fashioned a season which, as one writer commented "is the stuff from which an opera-lover's dreams are spun." And you, our audiences, have responded with the heaviest advance demand both for subscriptions and individual performance tickets, in our forty-nine year history.

Perhaps the most remarkable aspect of this season is the superb roster of singers, conductors, directors and designers which Maestro Adler has assembled. An essential ingredient of the special magic of the San Francisco Opera is to be found in his combination of "super stars," important artists new to our stage and the fine young singers whose careers have developed through the affiliated operations of the San Francisco Opera Auditions, the Merola Opera Program, Western Opera Theater and Spring Opera Theater.

This season will be remembered, too, for the establishment of a series of live, stereophonic broadcasts of complete performances from our stage. These broadcasts, scheduled for a number of Friday evenings during the season, will be carried on the AM and FM facilities of KKHI. They are being presented through a grant from the Standard Oil Company of California, and the splendid cooperation of the artists, choristers and orchestral musicians and the unions involved. To all we offer our heartfelt thanks.

The magnificent new production of *Manon* was made possible through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson. The scenery and costumes for our new *Il Tabarro* are a gift from Cyril Magnin. We are deeply grateful to them for their generosity. We also wish to thank the many contributors to the Robert Watt Miller Memorial Fund for the new production of *Die Meistersinger von Nürnberg* in Mr. Miller's memory.

Other important highlights of this season include the American stage premiere of *Maria Stuarda*, our first performances of *Eugene Onegin* and the initial visit to our shores of the English Opera Group of the Royal Opera, Covent Garden in their delightful production of *A Midsummer Night's Dream* as part of the celebration of British Week in San Francisco.

Unfortunately, our financial situation remains perilous. Even if we do better at the box office than last year's record 95% attendance, we will still have a continuing difficult financial problem. Our annual Fund Drive is the only way we can bridge the gap between our income and expenses. We have been able to maintain the Fund Drive goal at the same level as last year, \$550,000, but every penny of this substantial sum must be raised and, if possible, exceeded if we are to continue as one of the finest international opera companies in the world.

As we look forward to the celebration of the Company's Golden Anniversary next year, we must rely on the generous financial help of every friend of the San Francisco Opera.

*William H. Orrick, Jr.*

WILLIAM H. ORRICK, JR.  
President, San Francisco Opera Association

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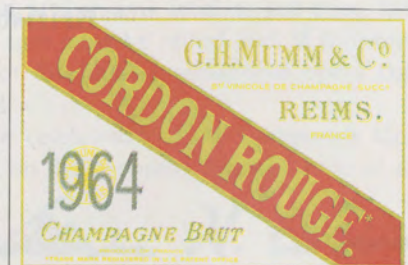




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WEDNESDAY EVENING, OCTOBER 6, 1971, AT 7:00  
SATURDAY EVENING, OCTOBER 9, 1971, AT 7:00  
TUESDAY EVENING, OCTOBER 12, 1971, AT 7:00  
SUNDAY AFTERNOON, OCTOBER 17, 1971 AT 2:00

*New production*  
*In memory of Robert Watt Miller, late President of the*  
*San Francisco Opera Association*

# DIE MEISTERSINGER VON NÜRNBERG

(IN GERMAN)

*Opera in three acts by*  
RICHARD WAGNER

Walther von Stolzing, a Franconian knight . . . . .		JAMES KING
Eva, Pogner's daughter . . . . .		ARLENE SAUNDERS
Magdalene, Eva's companion . . . . .		HELEN VANNI
David, apprentice to Hans Sachs . . . . .		JOHN WALKER*
Veit Pogner, goldsmith . . . . .	} Mastersingers	EZIO FLAGELLO
Sixtus Beckmesser, town clerk . . . . .		GERAINT EVANS
Hans Sachs, cobbler . . . . .		THEO ADAM*
Kunz Vogelgesang, furrier . . . . .		JAMES ATHERTON
Konrad Nachtigall, buckle-maker . . . . .		MARK HOWARD
Fritz Kothner, baker . . . . .		RAYMOND WOLANSKY
Hermann Ortel, soap-maker . . . . .		ALLAN MONK
Balthasar Zorn, pewterer . . . . .		ORVA HOSKINSON
Augustin Moser, tailor . . . . .		JOE PINEDO
Ulrich Eisslinger, grocer . . . . .		RAYMOND MANTON
Hans Foltz, coppersmith . . . . .	RICHARD MUNDT	
Hans Schwarz, stocking-weaver . . . . .	ARA BERBERIAN	
An apprentice . . . . .		DOROTHY BOGART
Night watchman . . . . .		ARA BERBERIAN

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*Corps de ballet*

*Auxiliary chorus prepared by DEWEY CAMP*

\*\*American debut  
\*San Francisco Opera debut

TIME AND PLACE: SIXTEENTH CENTURY NÜRNBERG  
ACT I—St. Katherine's church  
ACT II—The street with houses of Sachs and Pogner  
ACT III—Scene 1—Workshop of Hans Sachs  
Scene 2—Festival site

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

*No one will be seated while the performance is in progress*  
*THE USE OF CAMERAS AND ANY KIND OF RECORDING EQUIPMENT IS*  
*STRICTLY FORBIDDEN*

*Performance length approximately four hours and forty-five minutes*

*First performance*  
*Royal Court Theatre, Munich*  
*June 21, 1868*

*First San Francisco Opera*  
*performance*  
*September 28, 1931*

*The San Francisco Opera*  
*Association extends its thanks to*  
*the contributors to the*  
*Robert Watt Miller Memorial Fund*  
*who made this new production*  
*possible*



## The Story of "Die Meistersinger von Nürnberg"

What is Angel doing for San Francisco Opera patrons?

1. Angel has issued especially for the Bay Area, and in advance of general release, the new Herbert Von Karajan "Meistersinger", with Sir Geraint Evans and an incredible cast.

2. Angel has the "Madama Butterfly", with Sir John Barbirolli conducting a superb cast including Renata Scotta and Carlo Bergonzi.

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ACT I—Walther von Stolzing, an impoverished nobleman, has recently arrived in Nürnberg. He has fallen in love with Eva, the daughter of the goldsmith Veit Pogner. As the curtain rises, the congregation in St. Katherine's church sings a chorale ("Da zu dir der Heiland kam"). Walther learns that Eva is to be the bride of the winner of a singing contest which will be held the next day by the Guild of the Mastersingers. Eva and her companion Magdalene leave Walther in care of David, Hans Sachs' apprentice, who explains the complex rules of the contest to Walther ("In Nürnberg der grösste Meister"). The mastersingers gradually arrive, led by Pogner and by Beckmesser, the small-minded town clerk who himself hopes to win Eva's hand. Hans Sachs, the cobbler, finally arrives and the baker Kothner calls the roll. Pogner addresses the masters ("Das schöne Fest") and tells them of the contest and the winner's prize: marriage to Eva. Walther is introduced as a candidate for the Guild; he is asked to tell of his background and training ("Am stillen Herd") and then invited to sing a trial song ("Fanget an!"). Beckmesser is appointed as the official marker. Walther improvises a song about spring and love, violating a number of the mastersingers' rules, and soon Beckmesser's slate is full of the mistakes he has made. The meeting breaks up in disorder. Only Hans Sachs has seen something new and attractive in Walther's song.

ACT II—It is Midsummer Eve, and the apprentices are closing the shop of Hans Sachs, while he sits near a lilac tree, reflecting on the events in the church ("Wie duftet doch der Flieder"). Eva comes from her father's house and questions him about the results of the trial ("Gut'n Abend, Meister"). Sachs, a widower, is himself very fond of Eva, but realizes that he is too old for her. He pointedly criticizes Walther until she runs home in tears. Realizing that Eva and Walther are in love, Sachs decides to help the young couple. He discovers that they are planning to elope and prevents it by opening his window and letting light shine brightly across the road. Beckmesser now arrives to serenade Eva, and while he is tuning his lute, Sachs sings his own song ("Jerum! Jerum!"). They agree that Sachs will "mark" Beckmesser's song by tapping on the new shoes he is making. The figure being serenaded, however, is actually Magdalene ("Den Tag seh' ich erscheinen"). The serenade and the hammering wake the neighbors and apprentices ("Wer heult denn da?"), Beckmesser is attacked by the jealous David, and in the ensuing brawl Sachs stops Eva and Walther from running away, taking Walther into his own house. Everybody leaves and the night watchman calls out eleven o'clock.

ACT III—Scene 1—Sachs is in his study and does not hear apologies offered by David for his part in the melee. David then recites a song of his own ("Am Jordan Sankt Johannes stand"). Left alone, Sachs reflects on the madness and delusions of the world ("Wahn! Wahn! Überall Wahn!"), and on the love of Eva and Walther. Walther, who has spent the night in Sachs' house, tells him about a beautiful dream he had ("Morgenlich leuchtend"). Sachs writes it down, realizing that it is a prize song—only the final stanza is missing. While Sachs and Walther change into their festive robes, Beckmesser enters and finds the song ("Ein Werbe-lied!"). Thinking it was written by Sachs, he at first intends to steal it, but when Sachs comes back, is allowed to keep it. Eva enters, complaining that her shoes hurt, but really hoping to see Walther. While Sachs is attending to her shoe, Walther returns, and the sight of Eva inspires him to create the final stanza to his song. Calling in David and Magdalene, Sachs christens the new song and elevates David to the rank of journeyman (Quintet: "Selig, wie die Sonne"). Everybody leaves for the festival site, where the final contest will take place.

Scene 2—The apprentices and guild members are assembling for the contest. Apprentices dance with some girls and are interrupted by the entrance of the masters, who take their places on the stand. Sachs is lovingly greeted by the people ("Wach' auf"), and he thanks them. The contest begins and Beckmesser tries to fit Walther's poetry to his own melody with disastrous results ("Morgen ich leuchte"). Upon hearing the crowd's laughter, he accuses Sachs of having written the song. Sachs disclaims authorship, but invites Walther to show how it should be sung. Walther sings his Prize Song ("Morgenlich leuchtend") beautifully, wins the prize and Eva's hand, but when Pogner proposes to invest him with the insignia of the Mastersingers Guild, he refuses the honor. Sachs comes forward and persuades him to accept it, explaining that the purpose of the Mastersingers is to preserve culture ("Verachtet mir die Meister nicht"). Eva places Walther's wreath on the head of Hans Sachs, while the people of Nürnberg acclaim him.

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

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# ROBERT WATT MILLER



It is particularly apt that *Die Meistersinger von Nürnberg* be the new production chosen to honor the memory of Robert Watt Miller. Not only because the opera was one of Mr. Miller's favorites; but also because *Die Meistersinger* is perhaps the one opera which most concerns itself with the art of singing, in content as well as execution. Mr. Miller devoted many years of his life to the ideal of developing the San Francisco Opera into a top-level international company. It is our hope that this new production of *Die Meistersinger* will evidence those high standards which Mr. Miller strove to achieve and maintain.

It was a great privilege for me to work under his guidance and inspiration during many years of growth for the San Francisco Opera. The relationship of harmony and friendship which developed between us, enhanced by many fascinating discussions, formed one of the most enlightening and satisfying encounters of my life. My memories and thoughts of Mr. Miller will remain with me for the rest of my days.

The San Francisco Opera offers grateful appreciation to all of his friends and admirers whose contributions made possible the new *Die Meistersinger* as a living memorial to a man whose service to and influence upon the San Francisco Opera will be felt for many years to come.

*John Merber Alley*

## Masters From Nürnberg

by Craig Palmer

Nürnberg in the mid-16th century. A gothic urban thicket of lath and plaster houses, steeply gabled rooftops, narrow, sinewy roads constantly jammed with business of the city's teeming citizenry; an eager populace of more than 30,000, excited by its new middle-class, annoyed by its burdensome taxes, unimpressed, by then, with its distant origins in the Holy Roman Empire of Charlemagne, proud of its reputation as the center of arts and crafts in the German states and enthused by many of its residents.

Men like Albrecht Dürer and Hans Sachs. The pair were contemporaries although their lives overlapped by only fourteen years. Both made profound impressions on their countrymen; Dürer principally as a painter and engraver, Sachs as a poet, musician and playwright.

Dürer's influence is generally credited with lighting the way out of the dark ages for Germany's painters. But while the memory of the shoemaker's satiric rhymes, inventive melodies and dramatic poetry does not linger as brightly as Dürer's woodcuts and portraits, Sachs remains very much in mind as the central character of Richard Wagner's *Die Meistersinger von Nürnberg*.

And now the dynamic thrust of the German draftsman illuminates the San Francisco Opera's 1971 production of Wagner's portrait of Sachs. The motivation by Dürer of stage director Paul Hager and designer Roberto Oswald is readily felt. Oswald's scenery and costumes establish an historically correct ambience even as the curtain rises; the aura of Dürer seen in the "engraved" texture of the cycloramas, in the firmly integrated stage setting and in the forceful line of the overall design.

Sachs and Dürer traveled many parallel paths in their busy lives, though no strong suggestion is made the paths actually crossed. Their lives began commonly enough. They were born of peasant stock, the sons of craftsmen. Both had the probing curiosity of scholarly men, were at once prodigious and versatile in their respective media, were fervently caught up in the prevailing warm winds of religious change sweeping across Germany at the time and, eventually, attained high position in Nürnberg's social strata.



Sachs, born in 1494 the son of a tailor, died at the age of 82. Ernest Newman places the time of the opera at 1560, during Sachs' brief widowhood. A little more than a year later, Sachs took a second wife, marrying a girl of 27. Educated at the Latin School, Sachs was apprenticed to a shoemaker in 1509. He learned the art—and craft—of the Meistersinger from a weaver.

Which was not that unusual. In Nürnberg at the time, the cobblers and weavers comprised the same Guild. It was an enlightened group, interested and proficient enough in its extracurricular musical interest to give public performances three times a year.

Like the poetry and melody it produced Sachs' Guild was rigidly structured with a formalized scheme of advancement for its membership. A beginner in Sachs' Guild was called, oddly, a "scholar." Passing up through the levels of "School Friend" (probably the rank of Sachs' apprentice, David, in Wagner's opera), "Singer" and "Poet," one finally attained the highest rank of "Master." Sachs earned his supreme badge of quality in 1517, becoming a master cobbler in 1519.

The rules of the Guild were set down in the "Tablatur." A very specific lists of faults or errors which the Marker listened for in song trials generally dampened the individuality of the Meistersingers, although it did little to dilute Sachs' often burlesque, usually incisive commentary.

Indeed, from the greatest of the Meistersingers, a man prone to filling his poems with entreaties for faith, hope, love and charity, emanated some of the most ascerbic religious criticism of the period; stories about priests celebrating Mass while drunk and about rascally monks. And then there was the fable, "History in Rhyme of the Popess Joanna." And Sachs' allegory supporting Luther, "Die Wittenbergisch Nachtigall," which served as a model for many Protestant writers after him.

Sachs' literary legacy, depending on the source, includes some 4,000 songs, 200 plays and 1,700 "tales". Interestingly, Wagner was not the only composer to draw on Sachs for operatic inspiration. Sachs' dramatic poem "Der dot Mon" became the libretto for an opera by Joseph Forster. "Das heisse Eisen" served as a vehicle for operas by Bernhard Paumgartner and Werner Wehrli. Sachs was also the hero of a drama by Johan Ludwig Ferdinand Deinhardstein. "Hans Sachs" was the title of another



operatic treatment by Gustave Albert Lortzing inspired by the shoemaker whom Will Durant called "a sane and cheerful voice in a century of hate."

If sanity and cheerfulness were aspects of Dürer's personality, they were constantly sublimated by the artists' melancholy, mysticism, scrupulous attention to detail, serious and intense reverence for God-ordained authority and an apparent unhappy marriage to Agnes Frey, a union which resulted in separate vacations, separate tables, and no children.

An ironic marital fate for Dürer, the third of eighteen children. His father, a Hungarian emigrant to Nürnberg, was himself the son of a goldsmith. Dürer's future in the same craft was inevitable and assured. And short lived. In 1486, the novice smithy was apprenticed to one of Nürnberg's foremost painters, Michael Wolgemut, an apprenticeship which ended in 1490. In 1494 came the unfortunate matrimony which Dürer quickly followed with a trip to Italy. Alone!

A ten-year period of great productivity followed, uninterrupted even by an attack of malarial fever in 1503, a disease which many historians say contributed to Dürer's untimely death in 1528. Dürer left behind six dozen paintings, 1,000 engravings, 250 woodcuts, more than 1,000 drawings and three books on various subjects.

Not to mention a Nürnberg anxious to leave behind its provincialities of the mid-16th century.

Two traveling Nürnbergers, above, as seen by Dürer during his visit to the Low Country, illustrates the German's facile technique in silverpoint. Dürer's self-portrait, below, painted in 1498, seems to reflect a Christ-like self-concept, but actually symbolizes for the painter not vanity but the artist as a receptacle of the divine gift of genius.





## The Two Faces of Wagner's "Die Meistersinger"

by Michael Barclay

Robert Raphael, in his brilliant new book *Richard Wagner*, begins his chapter on *Die Meistersinger von Nürnberg* by quoting *The Concise Oxford Dictionary of Opera*. "Wagner in *Die Meistersinger* celebrates the virtues of bourgeois morality to which his whole life ran counter. . . . *Meistersinger* . . . persuades the listener of the goodness, not of gods or heroes or ideals, but of simple men." Mr. Raphael then states unequivocally that this statement is miles from anything resembling the truth and continues: "Wagner could not be less concerned with depicting a 'bourgeois' or 'normal' world. . . . Wagner proves to be essentially disinterested in either the Mastersingers or Nürnberg. To believe otherwise is to confuse the eggshell with the yolk". It seems to me that both are necessary to the chicken and that Wagner's opera functions, and functions well, on both levels.

On the first level *Meistersinger* is a joyous, charming, and fascinatingly realistic comedy of medieval manners and mores. Wagner has set the work in 16th century Nürnberg and has chosen the important historical figure, Hans Sachs, a famous Protestant Mastersinger and cobbler, as his hero. Sachs left behind him a wealth of songs which Wagner studied and actually incorporated into the fabric of the opera. Sachs was a Master, a member of the prestigious mercantile guild which accepted men as singer-poets regardless of their trade or profession. The Guild had ranks from apprentice (David's rank in Acts I and II) through journeyman to Mastersinger and was incredibly rules-bound and dogmatic, something Wagner certainly would not have respected, but for more than a century the Mastersingers were Germany's only secular musicians and songsters.

The first of *Meistersinger's* faces—the smiling comic mask—is one that absorbs Wagner the literary historian, and if it is the egg's shell, it is incredibly ornate and executed in rainbow hues by a master artist. David recites

the catalogue of melodies and modes to the attentive Walther in Act I, and many critics have commented that one might learn more from this monologue about the rules of medieval music than from studying Wagenseil's treatise on the subject.

It is from these very rules that the shell of *Meistersinger* develops. The young, impetuous, handsome and impoverished nobleman Walther von Stolzing comes to Nürnberg to sell his ancestral property and build a new life for himself among the urban middle class. Befriended by the goldsmith Veit Pogner, he falls madly in love with his young and beautiful daughter, Eva. The wrinkle, necessary to generate the comic plot, is that Pogner has promised Eva as bride to the Mastersinger who composes and sings the best song at the Festival of St. John the Baptist next afternoon. Walther, with total ignorance of the Masters' complex rules, must depend on his love and native talent to qualify as a Meistersinger and win his beloved's hand. In the first act he tries with no success to stand up to the conventions and traditions of the Masters' art. He is graded by his rival, the petty town clerk, Sixtus Beckmesser, the most pedantic of the Masters. There is no question that Beckmesser is a thinly veiled portrait of the music critic Eduard Hanslick, Wagner's arch-enemy, for in Wagner's earliest sketch of *Die Meistersinger* (1845) the character was named Hans Lick. Only the wise and gentle cobbler, Hans Sachs, rises in Walther's defense but is shouted down by the almost hysterical Beckmesser.

On the simple comedic level then, boy (Walther) meets girl (Eva). Boy fears loss of girl to rival (Beckmesser) and with the help of kindly, elderly, wise neighbor (Hans Sachs) boy is able to 1) become a Mastersinger 2) win Eva Pogner for his bride. Sachs appears one of the most human of heroes whose manipulation of those around him stems more from kindness than cleverness. The inflexible,

mechanical villain, Beckmesser is exposed to all the world as a fool and a cheat who neither deserves to, nor is capable of, winning Eva by any means. The parallel lovers, David and Magdalene, continue this pattern of the worthy winning out and Pogner finds himself in the end with a son-in-law far exceeding his original expectations. Only Sachs appears to have sacrificed, to have renounced a possible marriage to Eva; but his renunciation has been in the generous spirit of comedy—a spirit of goodwill and rebirth of value that floods Wagner's final tableau. On this level of *Die Meistersinger* all appears triumphant. The good have won; Walther's native talents and Eva's inspiring love, Sachs' wisdom and generosity. Above all the Masters' Rules have been revived through the example of the untutored art of Walther. The people of Nürnberg greet Sachs with his own song heralding the arrival of Luther's new German faith, and German art and German religion appear eternal in their combined splendor.

But this is only the shell. Wieland Wagner (the composer's grandson and creator of the new Bayreuth stage technique) once told Heldenenten Jess Thomas during a rehearsal of *Die Meistersinger* that if asked to interpret the words of Walther's Prize-song, probably the best known aria in the work, perhaps three people in an entire German speaking audience would have the slightest idea what Wagner was up to. This is *Meistersinger's* other face, the other level of meaning, the "yolk" as Raphael has called it. On this level *Die Meistersinger* is concerned with profound questions of illusion and reality, art and society, erotic versus emphatic love and the very possibility of comedy as a redemptive, didactic art form.

To penetrate this highly complex poetic text it is vital to know that Wagner composed both *Tristan und Isolde* and *Die Meistersinger* during a twelve-year break in his composition of *The Ring*. During these years



he completely reversed his own world-view and eventually revised the conclusion of *Die Götterdämmerung*, changing the finale from an optimistic scene of "World-redemption-through-love" to a pessimistic scene of "World-annihilation". It is fairly easy to see the relationship of *Tristan* to the *Ring*, a relationship traced in recurring imagery of waves connected with erotic love. The tragedy in both works is the direct product of this destructive passion. How the comedy, *Die Meistersinger*, fits in is a far more complicated affair. Our understanding of this work must come through a close consideration of Hans Sachs.

The opera takes place on St. John the Baptist's Eve (Midsummer Eve) and St. John's Day (Johannistag), and the text throughout is concerned with notions of "baptism" as a purification and a rebirth. The rigid code of the Masters' Guild must be examined and renewed, purified of stagnant rules and open to new life. Walther, like Siegfried and Parsifal, comes unburdened with the weight of dead convention, endowed with the power of new visions. He has a mentor, Hans Sachs, clearly set up in the text to be The Baptist to Walther's Christ—the forerunner, the groundbreaker. Sachs, with his novel concepts of art and flexible taste is ready to guide Walther to the expression of his new visions in art.

In Act II Sachs becomes the dominant figure in the opera who assumes power over the destinies of the other characters. He perceives it as his mission to protect both the Masters' art and the welfare of the young lovers. Since he believes their relationship is thus far only a passionate, erotic one, he prevents their ill-conceived elopement by physically blocking their means of escape. In his aria, "Jerum, Jerum, halla hallo he!", he pointedly sings of the first Eve's passionate transgressions and makes his warning explicit to Eva, who is profoundly moved. In the outrageous street fight which ensues as a result of his vocal battle with the wooing Beckmesser, Sachs is able to drag the bewildered and homeless Walther into his house.

Morning comes (Act III) and finds Sachs weary and depressed at having witnessed the sudden and passion-filled violence of Midsummer's Eve. In the famous "Wahn" monologue, Sachs muses on the nature of human love:

Madness! Madness!  
Everywhere madness!  
Wherever I search . . .

Trying to find the cause  
Why men torture and flay themselves

No one's thanked or paid for it  
When he tears his own flesh  
He thinks in this way he can arouse joy!

Who can name the cause?  
It's just the old fever  
Who can control it?

Late one evening  
To prevent a misfortune  
To youngsters in passion of youth  
A shoemaker in his shop  
Draws on the thread of this delusion.

'Twas the lilac tree started all the trouble  
Midsummer Eve—but now here is Midsummer's Day!  
Now we shall see how Hans Sachs  
Can direct this madness  
To some noble purpose.

Sachs soon finds his "noble purpose" for Walther wakens from a dream fraught with passion, and Sachs patiently and brilliantly manipulates him into turning the incomprehensible dream into a Mastersong. Eva enters the cobbler's shop and her inspiring presence allows Walther to finish his song. Overcome with feelings of gratitude, she offers her love to Sachs who answers, "My child, of Tristan and Isolde I know a sad story. Hans Sachs was shrewd and didn't want King Marke's fate." It is much more than amusing that Wagner here quotes his own *Sehnsuchts* (longing) *leitmotiv* from *Tristan*, for Sachs indeed has learned the lesson of *Tristan* well, has seen that erotic love is a destructive illusion and has learned to penetrate and free himself from such illusions. He understands that empathy is the highest expression of the human spirit—that it is compassion rather than passion that must bind human beings to one another. Now only one step is needed for the redemption of society—Wagner's eternal quest in all his operas. Sachs must be able to disseminate his wisdom, to impregnate the people of Nürnberg and the world with his artist's insights.

When Sachs turns to the two young couples who stand before him, he baptizes Walther's song, "Die selige Morgentraum-Deutweise"—that is, "The blessed dream-of-the-morning explanation song", for he has brought Walther to a new and more valuable perception of love. Now it is Walther's task to do the same for Sachs' beloved people of Nürnberg. The five excited and happy people leave for

the lovely field of song outside the city.

The contest is begun by Beckmesser who mounts the platform with the plagiarized words to Walther's song. Inflexible to the end, Beckmesser tries to fit Walther's poem, which he has hardly begun to memorize, let alone understand, to the highly ornate, coloratura melody he had written for his own song. The result is pure mayhem with the opening verse emerging

In the morning I glow with a rosy shine  
The air quickly flees from the smell of sap  
Already well won, so easily lost;  
Into the garden I invited, ugly and sly.

Beckmesser is laughed from the platform and exposed as a fraudulent fool before the entire town. Sachs now leads forward his spiritual son Walther, as the poet-musician who can supply the music which will make the words reveal the beauty of their meaning. In this final version of his Prize-song Walther combines two partial views of woman, the Christian paradisaic Eve—an idealized version of physical woman—and the Parnassian Muse—man's sensuous apprehension through the art of ideal woman. Then in his melody of Morning-dream Explanation, both figures are shorn of illusion and united

Mid brilliance of sun  
By song's victory won,  
Parnassus and Paradise!  
The ultimate moment has arrived  
The people speak in judgment  
Lulled as in a beauteous dream  
I hear it clearly but barely understand a word.

Art is still beyond the comprehension of the people, who are delighted but unenlightened. Walther and Sachs have failed as transmitters of perceptions. Comedy has failed as redemptive vehicle. On one level the triumphant smiling face of the comedy, on the other the failure in terms of ultimate solutions. World-redemption would have to wait fourteen years for *Parsifal* . . . but for us *Die Meistersinger* represents the triumph of art, the triumph of the shell!

*Michael Barclay is host of the opera program The Superart on KPFA, 94.1 FM, where he is also opera critic. He has lectured on both coasts and written widely on the world of opera. He is a Ford Fellow in English literature at U.C. Berkeley, where he will also lecture on Richard Wagner.*



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# SPECIAL EVENTS

## Opera Previews

Presented by the Junior League of San Francisco, Inc.  
Public invited free of charge  
Miyako Hotel, Post and Laguna Streets  
Imperial Room—11 a.m.

September 9  
MANON  
Speaker: Stephanie von Buchau

Curran Theater—11 a.m.

September 28  
DIE MEISTERSINGER  
Speaker: Speight Jenkins

October 7  
EUGENE ONEGIN  
Speaker: Robert Commanday

November 5  
LULU  
Speaker: John Rockwell

November 12  
MARIA STUARDA  
Speaker: Michael Barclay

Presented by Opera ACTION  
South Peninsula Chapter, Palo Alto  
Castilleja School Lounge  
Bryan and Kellogg Streets

September 16—8:00 p.m.  
MANON  
Speaker: Marie Gibson

Oak Creek Club  
Palo Alto, 10 a.m.

September 30  
DIE MEISTERSINGER  
Speaker: Speight Jenkins

October 7  
A MIDSUMMER NIGHT'S DREAM  
Speaker: Sandor Salgo

October 21  
EUGENE ONEGIN  
Speaker: Royal Stanton

November 11  
CARMINA BURANA  
IL TABARRO  
Speaker: John Rockwell

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

September 16  
DER ROSENKAVALIER  
Speaker: Stephanie von Buchau

September 30  
DIE MEISTERSINGER  
Speaker: Speight Jenkins

October 14  
IL TROVATORE  
Speaker: Harold Rosenthal

October 28  
MARIA STUARDA  
Speaker: Karen Monson

Sausalito Women's Club  
Sausalito, 2:00 p.m.

October 21  
UN BALLO IN MASCHERA  
Speaker: Stephanie von Buchau

Presented by the Jewish Community Center  
3200 California Street  
San Francisco, 8:15 p.m.

September 27  
EUGENE ONEGIN  
Speaker: Michael Barclay

October 25  
LULU  
Speaker: Heuwell Tircuit

Presented by the San Jose Opera Guild  
American Savings and Loan Bldg.  
Americana Room  
1285 Lincoln Avenue  
San Jose, 10:00 a.m.

September 24  
MANON  
Speaker: Marie Gibson

October 1  
DIE MEISTERSINGER  
Speaker: Speight Jenkins

October 8  
EUGENE ONEGIN  
Speaker: John Rockwell

October 29  
LULU  
Speaker: John Rockwell

November 12  
CARMINA BURANA  
IL TABARRO  
Speaker: John Rockwell

November 19  
MARIA STUARDA  
Speaker: Marie Gibson

## SAN FRANCISCO OPERA SACRAMENTO PERFORMANCE

November 8, 8:00 p.m.  
Memorial Auditorium  
IL TROVATORE (Verdi)  
in Italian  
Presented by the *Sacramento Opera Guild*

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THURSDAY, NOVEMBER 18  
AT 8:00 P.M.  
Civic Auditorium

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Opera ACTION was created in 1967 to increase awareness of the San Francisco Opera, to stimulate interest in opera in general, and to actively promote ticket sales. Not a fund-raising 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 Croker. The museum is sponsored by the Board of Trustees of the War Memorial, represented by Mrs. Madelaine Haas Russell. Donations of interesting and valuable historical interest are gratefully received. Persons wishing to contribute items should contact Craig Palmer at 861-4008.



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# WHO'S WHO



**THEO ADAM** is making his San Francisco Opera debut as Hans Sachs in the new production of *Die Meistersinger von Nürnberg*. He sang the role for the first time in Berlin in 1968 in a performance that was hailed as "the birth of one of the greatest interpreters of that character of all time". Adam visited America in 1938 as a boy soprano, on tour with the Dresden Kreuzchor. When he returned, thirty-one years later, he had the high honorary title of Kammersänger and was widely known as one of the finest singers of our age. Among his ninety roles are: Amfortas in *Parsifal*, the title roles in *Der fliegende Holländer*, *Wozzeck* and *Don Giovanni*, Baron Ochs in *Der Rosenkavalier*, the title role in *Boris Godunov* and a number of Verdi leading parts. He frequently performs at European music festivals, and is a regular star at Bayreuth. Adam's records are numerous and include the just released complete *Die Meistersinger* conducted by Herbert von Karajan.



**LORENZO ALVARY** returns to San Francisco Opera after a ten-year absence and will portray Schigolch in Berg's *Lulu*. He studied at the University of Budapest (his native city) and Geneva, and was noticed there by the late Bruno Walter who signed him for the Vienna State Opera. Alvary joined San Francisco Opera in 1940 and the Metropolitan Opera in 1942. Through the years, he has become known for his character interpretations, ranging from comprimario to principal roles. Alvary has also sung with the Chicago and Philadelphia opera companies, as well as in Vienna, Stuttgart, Berlin, Paris, Venice, Naples, Genoa and Buenos Aires.



**MARTINA ARROYO** started her career at the Metropolitan as the off-stage Celestial Voice in *Don Carlo*. This year, she has opened the season in that same opera in the role of Queen Elizabeth. The previous year's season of the Metropolitan also opened with

Miss Arroyo as Elvira in *Ernani*. World-renowned for her *Aida*, she sang the role for the first time in 1965, substituting on two days' notice for Birgit Nilsson. Miss Arroyo is a member of the Zürich Opera and a frequent guest at Covent Garden, the Vienna State Opera, Teatro Colon in Buenos Aires and most major opera houses of the world. Her debut at Milan's La Scala will take place during the 1971/72 season in *Aida*, and she will also open the Geneva 1971/72 season as *Norma*. Miss Arroyo, previously heard in the Bay Area in concert, makes her eagerly awaited San Francisco Opera debut this year as Amelia in *Un Ballo in Maschera*.



**JAMES ATHERTON** began his professional career with the Baltimore Opera Company. He has over thirty roles in his repertoire, ranging from Count Almaviva in *The Barber of Seville* to Toby, the mute, in *The Medium*. At present, Atherton is directing his career towards character tenor roles. This fall, he will be heard in *Madama Butterfly*, *Die Meistersinger* and *Der Rosenkavalier*.



**ARA BERBERIAN** returns for his sixth consecutive season during which he will sing six roles, notably those of Prince Gremin in *Eugene Onegin*, Count des Grieux in *Manon* and Cecil in *Maria Stuarda*. He has performed leading roles with the New York City, New Orleans, Houston, Philadelphia, Pittsburgh and Cincinnati Operas. Berberian is also one of the busiest oratorio and concert artists in the country and has performed with every major orchestra in the United States and Canada. His television credits include Berlioz' *L'Enfance du Christ* and the title role in Laderman's *Galileo*.



**PHILIP BOOTH** was born and raised in Washington, D.C. He was a second place winner in the 1970 Metropolitan Opera National Auditions. Shortly after that, he joined Western Opera Theater and appeared in several roles. Extremely active in oratorio performances, Booth and his wife Sandra Bush sang in a special White House performance of *The Messiah* in December 1969 for the President, members of Congress and the White House staff. Recently, Booth portrayed the role of the King of Scotland in Handel's *Ariondante*, staged as part of the opening of the Kennedy Center in Washing-

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ton, D.C. This fall, the Booth-Bush couple are in their debut season with the San Francisco Opera.



**STUART BURROWS** needs no introduction to San Francisco audiences, who claim him as one of their favorites. His opera career started in his native Wales, and in less than five years took him to London's Covent Garden. His roles there included Fenton in *Falstaff* (which he also sang in San Francisco last year), Don Ottavio in *Don Giovanni* and Jack in Tippet's *The Midsummer Marriage*, which he has also recently recorded. By now Burrows is a regularly scheduled singer at most major European opera houses, including the Vienna State Opera and the Salzburg Festival. This year, he added Elvino in *La Sonnambula* to his Covent Garden repertoire. Burrows made his debut at the Metropolitan last year as Don Ottavio, and will return there again in 1972. Among his recordings is the just completed role of Leicester in *Maria Stuarda*.



**SONA CERVENA** returns to San Francisco for her ninth consecutive season. Well-known here and abroad for her numerous character portrayals, she will be heard in the demanding role of Countess Geschwitz in Berg's *Lulu*. Miss Cervena was born in Czechoslovakia, where she started her career as an actress, but music soon took first place and she was engaged by the Brno Opera House. After a successful Prague recital, she was offered a contract with the Berlin State Opera, which led to a number of appearances in many European and American cities. Miss Cervena is presently on the roster of the Frankfurt Opera.



**CARLO FELICE CILLARIO** began his career as a violinist, won the Paganini Prize and devoted several years to intensive concert and teaching activity before dedicating himself to conducting. His teachers included Nicola Cerniatsky and Georges Enesco, who considered him a favorite pupil. Cillario's long list of conducting assignments includes five seasons at the Lyric Opera of Chicago, four at the Glyndebourne Festival, as well as performances in Buenos Aires, Sydney, Paris, Madrid, London and Barcelona. He is the founder of the Bologna Chamber Orchestra and the University Symphony of Tucuman in Argentina. During the 1972/73 season, he will make his debut with the Metropolitan Opera, where he will con-

duct five different operas. Maestro Cillario has made a great number of recordings, including Mozart's *Lucio Silla* and *Ascanio in Alba*, both of which have won the "Grand Prix du Disque".



**IRENE DALIS**, the striking mezzo-soprano from San Jose, is in her ninth season with San Francisco Opera. After graduating from the San Jose State College and continuing her musical studies at Columbia University, she won a Fulbright scholarship which took her to Milan. Following her Oldenburg debut as Eboli in *Don Carlo*, she joined the Berlin Städtische Oper for five years. She was first heard at the Metropolitan in 1957, again as Eboli, and has been a regular artist there ever since. Miss Dalis has made guest appearances in every important European opera house and has sung at the Bayreuth Festival for several seasons, where she was particularly noted as Kundry in *Parsifal*.



**CHRISTOPH VON DOHNANYI** is one of the most prominent among the younger generation of European conductors. He originally intended to become a lawyer, but after two years of study in his native Berlin decided to devote himself to music. In 1951, he received the Richard Strauss Prize for conducting and composition. His studies continued in the United States with his grandfather, the well-known composer Ernst von Dohnanyi, both in Florida and at Tanglewood. In 1953, Dohnanyi was engaged by Georg Solti at the Frankfurt Opera and that same year started his career as opera conductor. Today, he is music director of the Frankfurt Opera and guest conductor in many other opera houses, including the Chicago Lyric, the Vienna State Opera, the Munich Opera and the Bayreuth Festival. Parallel to his operatic career, he is also extremely active as a concert conductor.



**HELEN DONATH**, a charming newcomer to the San Francisco Opera, is known to opera lovers as Sophie in Georg Solti's recording of *Der Rosenkavalier*, which is also her debut role this fall. In addition, she sings Oscar in *Un Ballo in Maschera*. Born in Texas, Miss Donath started her career in Europe in 1961 with the Cologne Opera. Her first roles there were Liù in *Turandot*, Juliet in *Romeo und Julia* by Blacher, Micaela in *Carmen* and Brangäne in *Le Vin Herbé* by Martin. In 1963, she joined the Hannover Opera and was particularly noted

for her Pamina in *The Magic Flute* and as Jeanne in *Die Verlobung von San Domingo* by Egk. She later recorded the Egk opera for television. Miss Donath appears regularly at the Salzburg Festival and most major European concert halls. She has just recorded the role of Eva in *Die Meistersinger* under the direction of Herbert von Karajan.



**SIR GERAINT EVANS**, whose portrayal of Beckmesser in *Die Meistersinger von Nürnberg* is world famous, returns this fall to re-create the role, which was also the vehicle for his American debut here in 1959. Evans was raised in the rich musical tradition of his native Wales. His first role at London's Covent Garden was that of the Night Watchman in *Die Meistersinger*. He has since developed a vast repertoire including *Wozzeck*, *Falstaff*, Leporello in *Don Giovanni*, Papageno in *The Magic Flute*, Figaro in *The Marriage of Figaro*, Don Alfonso in *Così fan tutte*, Dr. Bartolo in *Il Barbiere di Siviglia*. He has been heard in San Francisco in many of these and in a number of other roles. His most recent activities included the role of Claggart in *Billy Budd* in performances for the Chicago Lyric Opera which he also directed. At Covent Garden, he appeared as Beckmesser, Don Alfonso and Balstrode in *Peter Grimes*. At the Salzburg Festival, he sang the title roles in *Wozzeck* and *The Marriage of Figaro*. In 1969, Evans was knighted for his participation in the investiture of Prince Charles as the Prince of Wales.



**PIERO FAGGIONI** is making his American debut this fall as stage director of *Un Ballo in Maschera* and *Il Tabarro*. He started his career as an actor and took part in a number of film, television and stage performances in his native Italy. He soon became attracted by directing and became assistant to such famous directors as Jean Vilar, Luchino Visconti, Giorgio De Lullo and Rene Clair, in which capacity he worked on a large number of standard and rare operas. In 1964, he started his own career as stage director, his first assignment being *La Bohème* in Venice. Subsequent engagements have taken him to Nice, Stuttgart, Leningrad, Berlin and Tokyo.



**MATTHEW FARRUGGIO** is now in his sixteenth season with the company. In addition to his assignments with the San Francisco Opera and Spring Opera Theater,



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. He has appeared in most opera houses in the United States in a number of capacities. Farruggio also took part in Broadway shows and has performed on radio and television. His studies mostly took place in Europe and included costume design, painting and sculpture. Besides San Francisco, he has staged operas in Vancouver, Honolulu and Houston.



**EZIO FLAGELLO** was last heard in San Francisco in 1968 as Silva in *Ernani*. This year, he returns as Pogner in *Die Meistersinger*. Flagello has limited his operatic appearances almost exclusively to this country. His first *Falstaff* at the Metropolitan received unanimous public and critical acclaim, and his repertoire with that company grew to encompass about thirty roles. Flagello has recorded a large number of complete operas, including *I Puritani*, *Arcina*, *Lucrezia Borgia*, *Così fan tutte*, *Don Giovanni*, *Un Ballo in Maschera*, *Ernani*, *La Forza del Destino*, *Luisa Miller* and *Rigoletto*. Most recently, he made his debut at La Scala in *Lucrezia Borgia* and appeared in Berlin and at the Florence May Festival.



**PAUL HAGER** has many productions to his credit here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*, *Katerina Ismailova*, *The Makropulos Case* and *The Visitation*. He started his career in Munich in 1951 and became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. Hager has worked at the Vienna State Opera and has staged operas at La Scala, in Hamburg, Florence, Essen, Naples, Cologne, Mannheim, Nürnberg and Salzburg. Three years ago, he became associated with the Teatro Colon in Buenos Aires, where his most recent productions included *Samson et Dalila* and *Aida*. These are to be followed by *The Tales of Hoffmann* and *Tosca* for the 1972 season. At Stuttgart, Hager has just produced a new *Carmen*, and will return there for a new *Carmen*.



**JOSEF HOPFERWIESER**, making his American debut in the role of Alwa in *Lulu*, is a



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
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native of Graz, Austria. He began his opera career at the Braunschweig State Theatre in 1964, singing mostly lyric tenor roles. He also spent a year at Essen before joining the Frankfurt Opera, where he is presently active. Hopperwieser is known for the title role in *The Tales of Hoffmann*, which he has also sung with the Vienna State Opera, as well as for Alwa in *Lulu*. He has appeared as guest artist in Hamburg, Cologne, Stuttgart, Munich, Rome and Milan.



**ORVA HOSKINSON** is best known in the Bay Area for his appearances in many leading roles with the Lamplighters (the San Francisco Gilbert and Sullivan group). He is one of that Company's two founders as well as Artistic Director. Hoskinson has sung various roles with the San Francisco Opera, Spring Opera and the Goldovsky Opera Theater. He is also a frequent soloist with a number of symphony orchestras and is often heard in recitals, both as a soloist and accompanist.



**MARK HOWARD** has spent equal time on operatic and musical theater stages throughout the United States. His extensive operatic experience includes roles with the Metropolitan Opera Studio, the Atlanta Opera, the Philadelphia Lyric Opera and the Mozart Opera Festival of New York. Immediately after his debut season with the San Francisco Opera, which includes four roles, Howard will portray Ninian Edwards in the world premiere of Passatieri's *The Trial of Mary Lincoln* for NET Television Opera Theater.



**GWEN JONES** decided to become an opera singer after watching a television broadcast of *Dialogues of the Carmelites*. She was a finalist in the 1970 San Francisco Opera Auditions and winner of the Merola Opera Program Gropper Memorial Award. She was heard as Annus in Mozart's *Titus* during the 1971 season of the Spring Opera Theater. Following her San Francisco Opera debut season this year which includes seven roles, Miss Jones will perform with the Philadelphia Lyric Opera.



**JAMES KING**, internationally famous for his numerous leading roles, returns to San Francisco for his first Walther in the new production of *Die Meistersinger von Nürnberg* and as Manrico in *Il Trovatore*. King's most recent activities included Siegmund in *Die Walküre* and the title role of *Lohengrin*, both at the Munich Festival, also the lead role in *Samson et Dalila* at New Orleans. During 1970, he sang a number of Florestans in *Fidelio*, many of which were in commemoration of the 200th anniversary of Beethoven's birth, all of which resulted in public and critical raves. King was born and raised in Dodge City, Kansas, and he made his professional debut with Spring Opera of San Francisco in 1961 as Don José in *Carmen*. His long list of recordings includes the complete *Ariadne auf Naxos*, *Daphne*, *Salome*, *Parsifal*, and *Die Walküre*. His plans for 1972 include Max in Vienna State Opera's new production of *Der Freischütz*.



**TERESA KUBIAK**, who is making her American stage debut as Cio Cio San in *Madama Butterfly*, first surprised the Western world in the American Opera Society's concert performance in New York's Carnegie Hall of Goldmark's *Die Königin von Saba* in March of 1970. The day before that performance, she was "an unknown soprano from Warsaw," the next day—a celebrity. Since then, her international career has grown at an amazing pace. This summer she sang Lisa in the Glyndebourne Festival production of *The Queen of Spades* and also appeared in a London concert performance of Cavalli's *La Calisto*. In addition to her engagement with the San Francisco Opera this fall, she will also sing *Tosca* with the Chicago Lyric Opera and the Houston Grand Opera. During the winter of 1971/72, she will be heard as Chrysothemis in *Elektra* in Venice and in Lisbon. Her plans for 1972 include *Manon Lescaut* with the Miami Opera Guild and *Madama Butterfly* and *Tosca* at the Royal Opera House, Covent Garden.



**EVELYN LEAR** joins her husband Thomas Stewart in their first joint appearance on any U.S. operatic stage in Tchaikovsky's *Eugene Onegin*. Leading soprano of the Metropolitan and most major European opera houses, Miss Lear started her career in Berlin and was heard for the first time there as the Composer in *Ariadne auf Naxos*. In 1962, she scored a great success as *Lulu* at



the Vienna Festival, having learned the taxing role in just three weeks. She soon made debuts at the Salzburg Festival, at the Vienna State Opera, at Covent Garden and in Frankfurt. During her American debut year, she was heard in *Julius Caesar* in Kansas City and as *Lulu* in San Francisco. World-famous as the interpreter of contemporary operas, her large repertoire also includes a great number of standard operatic roles.



**MARGARITA LILOVA** returns to San Francisco for the role in which she made her American debut here in 1968: *Azucena in Il Trovatore*. Miss Lilova began singing while still a teenager in her native Bulgaria. As her career grew, she started making guest appearances in many Eastern European countries and in the USSR. Following a 1962 tour of Germany and Austria with the National Opera of Sofia, she made her Covent Garden debut as Amneris in *Aida*. This role was also the vehicle for her Vienna State Opera debut, the house which she now considers her permanent home. She comes to San Francisco this year following performances of Handel's *Xerxes* at the Teatro Colon in Buenos Aires, while in October, she will tour the USSR with the Vienna State Opera.



**CHARLES MACKERRAS** is now in his second year as music director of the Sadler's Wells Opera Company in London. A regular guest conductor at Covent Garden, he started this year's season there by conducting *Turandot* with Birgit Nilsson, followed by *Orfeo ed Euridice*. He is also a frequent guest conductor at the Hamburg State Opera. In great demand as an orchestral conductor, he has recently completed a major tour of Australia, during which he gave 26 concerts. He has recorded for most major labels and some of his recent releases included Donizetti's *Roberto Devereux*, Gluck's *Orfeo ed Euridice* and Cavallieri's *Rappresentazione di Anima e di Corpo*.



**RAYMOND MANTON** was born in New York City but has been a San Francisco resident for many years. In addition to about thirty 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. This year, Manton will be heard as Prince Yamadori in *Madama Butterfly*, Eisslinger in *Die Meistersinger von Nürnberg* and Tinca in *Il Tabarro*.



**RAYMOND MICHALSKI** studied voice at the Mannes College of Music. He started intensive piano studies at age four, encouraged by a family friend, the great pianist Ignace Paderewski. His operatic debut took place in 1959 in Philadelphia in Bizet's *Pearl Fishers*. Michalski's repertoire expanded to include a number of standard and contemporary roles, as well as a great number of oratorios. One of the high points of his career was the creation of the role of Alex in Barber's *Antony and Cleopatra*, which opened the Metropolitan Opera's new house in Lincoln Center.



**ALLAN MONK**, a popular member of San Francisco Opera, Spring Opera Theater and Western Opera Theater, is returning for his fourth consecutive season. He was a finalist in the San Francisco Opera Auditions in 1966 and a participant in the Merola Opera Program. Since then, he has sung in more than 300 performances with the Company and its affiliates. Monk's recent activities included the title role in *Don Giovanni* with the Portland Opera and Count Almaviva in the National Centre of Ottawa presentation of *The Marriage of Figaro*. During this coming winter, Monk will make his first extensive recital tour, both in the United States and in his native Canada.



**RICHARD MUNDT**, now in his first season with San Francisco Opera, was heard as Sparafucile in this year's Spring Opera performances of *Rigoletto*. He was born in Chicago of Danish parents and spent much of his youth in Copenhagen. Trained in New York and Vienna, he began his opera career in Germany. At the 1967 Spoleto Festival, he sang the bass roles in Haydn's *Missa in Tempore Belli*, and Dvorak's *Te Deum*. Most recently, he appeared as guest artist with the Royal Opera in Copenhagen and in a concert version of Beethoven's *Fidelio* with the Montreal Symphony.

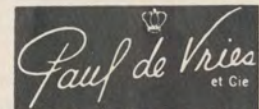
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**LUCIANO PAVAROTTI**, one of today's most sought-after tenors, started his career as member of the opera chorus in his native Modena. In 1961, he sang his first Rodolfo in *La Bohème* in Reggio Emilia and soon thereafter established himself in all important Italian opera houses. Today, he sings regularly at London's Covent Garden, Milan's La Scala, at the Metropolitan and Vienna State Opera, as well as in Barcelona, Zürich, Munich, Dublin, Amsterdam and Glyndebourne. A major recording artist, Pavarotti is featured in the complete *Beatrice di Tenda*, *La Fille du Regiment*, *L'Amico Fritz*, as the Italian tenor in *Der Rosenkavalier* and in the *Verdi Requiem*. His most recent recording is *Un Ballo in Maschera* with Renata Tebaldi.



**DONNA PETERSEN** is one of the most active performers on the West Coast, having done over 40 roles with San Francisco Opera alone. She has also sung with the San Diego Opera and the Guild Opera in Los Angeles. A frequent soloist with a number of symphony orchestras, Miss Petersen has appeared with the San Francisco and Oakland symphonies, the Los Angeles Philharmonic, the Honolulu Symphony and many others. A native of Portland, Oregon, she now makes her home in San Francisco.



**LEONTYNE PRICE**, one of the greatest singers of our age, returns to San Francisco Opera for two roles this fall: Leonora in *Il Trovatore* and Giorgetta in *Il Tabarro*. While her Leonora is world-famous, she is singing the role of Giorgetta for the first time on any stage. Miss Price's career has been a long and well-known string of successes, starting with a 1952 performance of *Falstaff* at the Juilliard School of Music. Many of her important debuts happened with the San Francisco Opera—in the 1957 American premiere of Poulenc's *Dialogues of the Carmelites*, and also as *Aida*, a role which brought her unequalled fame in years to follow. In 1958, she sang her first Leonora in *Il Trovatore* here, in 1959 her first Donna Elvira in *Don Giovanni*, in 1963 her first Leonora in *Forza del Destino* and in 1965 her first Amelia in *Un Ballo in Maschera*. Miss Price has been awarded countless awards and honors, including the Presidential Medal of Freedom and the Order of Merit of the Republic of Italy.



**JOE PINEDO** was a participant of the 1970 San Francisco Opera Auditions and the subsequent Merola Opera Program, during which he won the Karl Kritz Memorial Award. Now in his first season with San Francisco Opera, he will be heard in seven roles. Pinedo is a native of Douglas, Arizona. He attended the University of Arizona School of Music and participated in a number of opera presentations there, including leading roles in *La Traviata*, *Carmen* and *L'Elisir d'Amore*.



**JOHN REARDON** is hailed by many as one of the finest singing actors on the operatic stage today. During this fall's season, he will portray the demanding role of Dr. Schön in *Lulu*, thus marking his personal debut in this role as well as his San Francisco Opera debut. Reardon's repertoire includes more than 100 characters, among which are Scarpia, Figaro, Escamillo, Don Giovanni, Count Almaviva and Papageno. It is in operas like *The Devils of Loudun* and *The Bassarids*, however, that Reardon earns most of his public and critical raves. A regular member of the New York City Opera, the Metropolitan and Santa Fe Opera, Reardon also frequently sings with other American opera companies. Douglas Moore, Gian Carlo Menotti and Lee Hoiby have written baritone roles in some of their operas for John Reardon.



**ARLENE SAUNDERS**, leading soprano of the Hamburg Opera, has not been heard in San Francisco since her 1967 debut season. This fall, she returns for the role of Eva in *Die Meistersinger von Nürnberg*. Miss Saunders received her musical training in her native Ohio, then went to New York. She made her debut as Mimi in *La Bohème* at the Teatro Nuovo in Milan (1960). The next year she sang Mimi and Giorgetta in *Il Tabarro* at the New York City Opera, returning a year after for a specially mounted *Louise*, which proved to be one of the greatest successes of her career. Following that performance she was offered a contract with the Metropolitan and Hamburg Operas. Her San Francisco 1967 debut season consisted of the title role in *Louise*, Freia in *Das Rheingold* and Marguerite in *Faust*. Recently, she sang Eva in *Die Meistersinger* in the highly acclaimed filmed version of the opera, done by the Hamburg Opera. She has just created



the title role in the world premiere of Gina-stera's *Beatrix Cenci*, performed at the opening of the Kennedy Center in Washington, D.C.



**ANJA SILJA**, San Francisco Opera's *Lulu* this fall, is one of the foremost interpreters of that role ever. Well-known to local audiences for her searing portrayal of *Salome* (1968 and 1970), her return in another dramatic role has been eagerly awaited by lovers of opera and theater. Berlin-born Miss Silja started to study singing at the age of seven, had her first recital when she was ten, and at eleven was awarded a prize over 21 adult competitors from the Music Academy. Since then, she has come to be considered one of the best interpreters of taxing and dramatic roles of our day. Her large repertoire includes Marie in *Wozzeck*, the title role in *Elektra*, Desdemona in *Otello*, *Isolde* in *Tristan und Isolde*, Cassandra in *Les Troyens*, the leading role in *The Makropulos Case*, Jenny in *Mahagonny* and many others.



**THOMAS STEWART** made his first professional appearance at the Berlin Opera in 1958 as Escamillo in *Carmen*. In 1960, he was invited to Bayreuth and sang a triumphant Amfortas in *Parsifal*. This success led to his international recognition as a first-rate Heldenbariton. He soon started singing the role which he has become so closely associated with: Wotan in Wagner's *Ring* cycle. He is the only American, and the only baritone other than Hans Hotter, to have sung all four baritone roles of the *Ring* at Bayreuth. He is also the only American to have sung there for ten consecutive seasons. Stewart sings regularly at the Metropolitan and at most important American and European opera stages. With the San Francisco Opera, his roles included Wolfram in *Tannhäuser*, Wotan in *Siegfried*, Golaud in *Pelleas et Melisande* and the title role in *Don Giovanni*.



**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. During the Vienna State Opera 1972/73 season, he will conduct a new production of *Der fliegende Holländer*. He made his San Francisco Opera debut in 1969 in the highly successful *Götterdämmerung*, returning last year for *Siegfried* and *Tristan und Isolde*.



**DANIEL SULLIVAN**, a native of Illinois, has recently completed his first season with Western Opera Theater. His roles included Alidoro in *La Cenerentola*, Belcore in *L'Elisir d'Amore*, Betto in *Gianni Schicchi* and Schaunard in *La Bohème*. A music graduate of Wesleyan and Northwestern University, Sullivan also studied at the Goldovsky Opera Institute. His first professional appearance was with the Omaha Civic Opera as Valentin in *Faust* and Silvio in *I Pagliacci*. During the 1971 Spring Opera Theater season, he sang Ceprano in *Rigoletto*.



**RAGNAR ULFUNG**, leading tenor of the Royal Swedish Opera in Stockholm, is a native of Norway. His first appearance with the Oslo Opera was in the title role of *Faust*. Subsequent engagements there and abroad led to his Stockholm debut in 1958 as Canio in *I Pagliacci*. His interpretation of Riccardo in *Un Ballo in Maschera* brought him much acclaim and he was invited to re-create the role throughout Europe, including performances at Covent Garden and at the Edinburgh Festival. He is world-famous for his character roles, like Herod in *Salome* and Mime in Wagner's *Ring* cycle, both of which he has done in San Francisco last year. Most recently, Ulfung sang Herod at Covent Garden and took part in the Wiesbaden and Bayreuth productions of the *Ring* cycle.



**HELEN VANNI** is a frequent guest at most major American and European opera houses and concert halls. First heard in San Francisco as Dorabella in *Così fan tutte* (1963), she returned again in 1965 as the Composer in *Ariadne auf Naxos*. At the Metropolitan,

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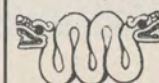
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she was heard as Nicklausse in *The Tales of Hoffmann* and Octavian in *Der Rosenkavalier*. She also sang frequently with the Santa Fe Opera. Her most recent European role was that of the Composer in *Ariadne auf Naxos* at this year's Glyndebourne Festival. Her recordings include Bruckner's *Te Deum* with the Philadelphia Orchestra, Mendelssohn's *Midsummer Night's Dream* with the Boston Symphony and Schoenberg's *Book of the Hanging Gardens*.



JOHN WALKER was heard in the Bay Area this spring as Ernesto in widely acclaimed performances of *Don Pasquale* with Spring Opera Theater. He studied voice at Indiana University and the University of Denver. A three-time winner of the Mack Harrell Award for study in Aspen, he has sung with major opera companies in the United States and Canada. His European engagements include performances with the Berne and Cologne Operas. Walker's recent activities included Don Ottavio in a Portland production of *Don Giovanni*.



INGVAR WIXELL, a leading artist of the Royal Swedish Opera of Stockholm and the Berlin Deutsche Oper, is one of Europe's most popular baritones. Ever since his 1967 San Francisco Opera debut season, local audiences have claimed him as one of their favorites, too. This year, he returns for his fourth season—as Renato in *Un Ballo in Maschera* and in three baritone roles of *Carmina Burana*. Wixell sings regularly at the Salzburg and Bayreuth Festivals, as well as with the Munich Opera, the Hamburg State Opera, Covent Garden and the Copenhagen Opera. His San Francisco roles included Sharpless in *Madama Butterfly*, Figaro in *Il Barbiere di Siviglia*, the elder Germont in *La Traviata* and Don Carlo in *La Forza del Destino*.

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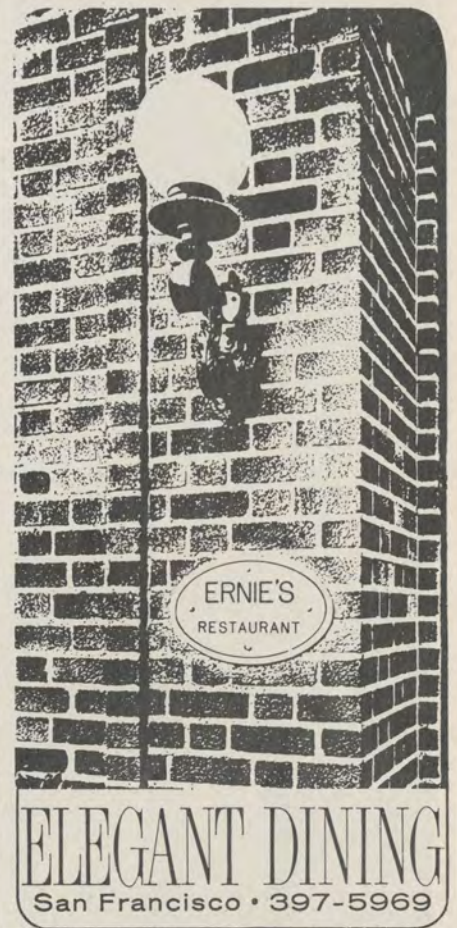
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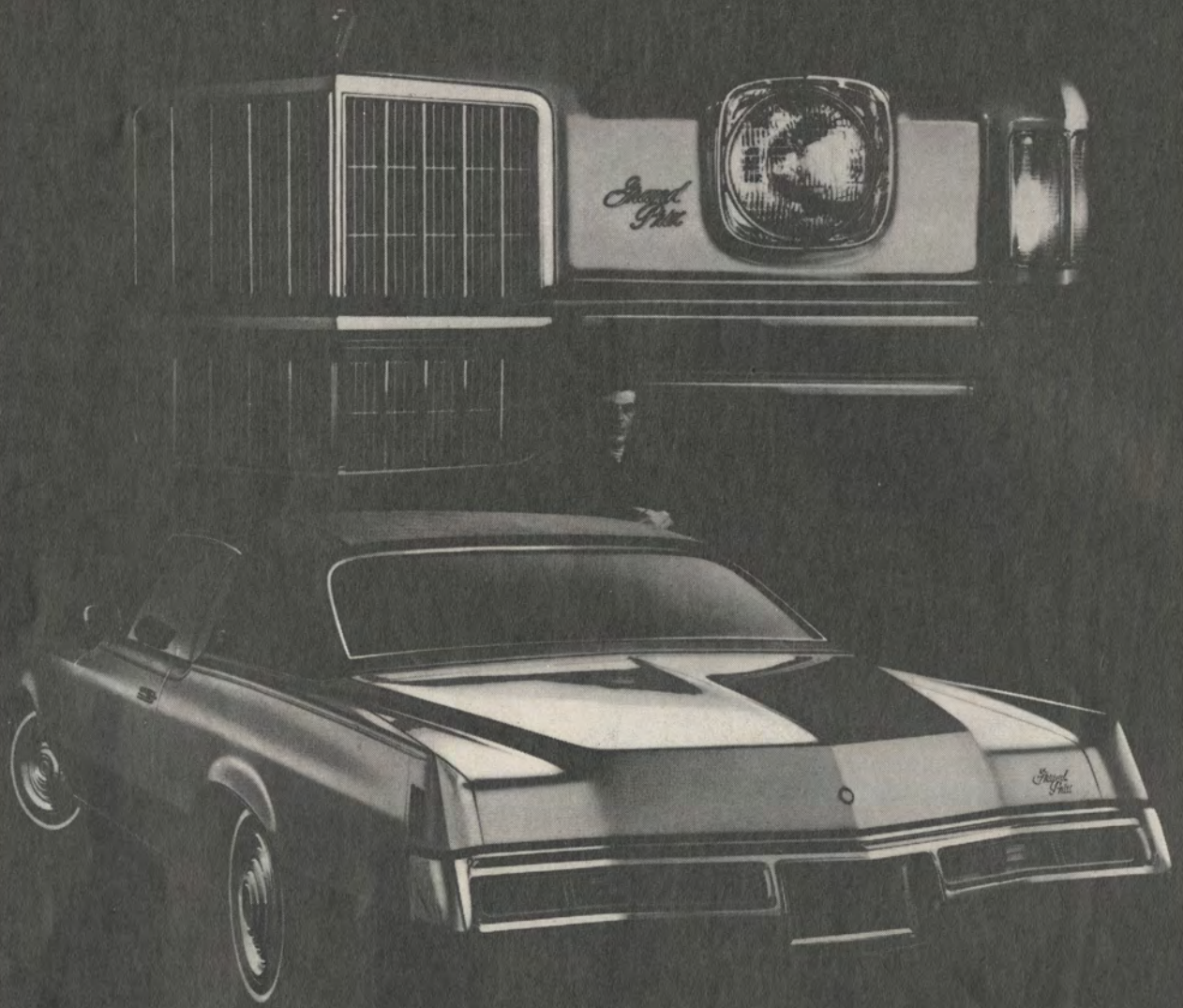
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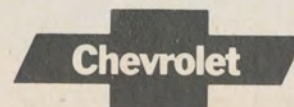
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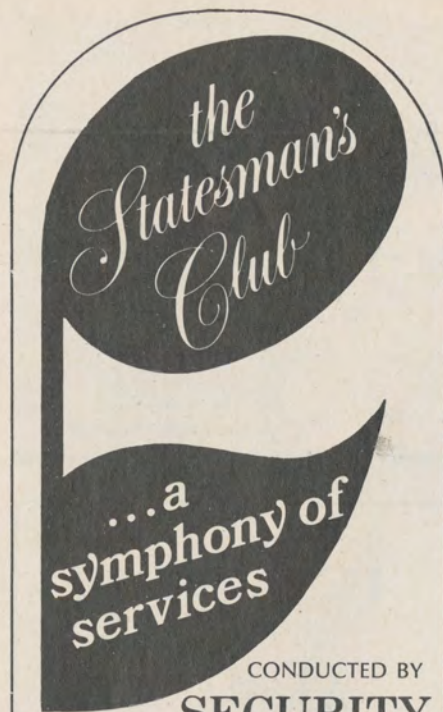
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# CRITICAL WORDS



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

— P. G. Wodehouse

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

— William Butler Yeats

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

— Henry James

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

— Sir Winston Churchill

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

— James Russell Lowell

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

— Kenneth Tynan

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

— Walter Winchell

One doesn't become a critic out of  
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— Stanley Kauffmann

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*FIBBER (OFF-MIKE): I know where that book is, Molly. Right here in the hall closet!*

*How do you do, ladies and gentlemen. This is Bob "Mosquito Network" Hope. Well, here we are on this beautiful South Pacific island . . . Wait till I see that Dorothy Lamour. What a lie!*

*I really hope you'll enjoy our show today . . . I know you'll enjoy the girls. You remember . . . girls?! On some of the islands we've been to these girls have been the first to land. Won't Eleanor be mad, huh?*

*We've had a fast flying trip up to now . . . It was so rough the automatic pilot bailed out . . .*

Other countries, countries that can afford it far less than we can, do not force their arts and entertainments to run in the black. But in America, with the possible exception of the Lockheed Corporation, if it doesn't show a profit we do without it. And radio started bouncing belly-up as soon as the profits started moving to TV.

After all, the radio people and the TV people were the same people. And it hardly took genius to see there was more money in TV than radio. Lots more. In programming. In advertising.

And in selling sets to the then 150 million Americans (in 1950 a table-model TV went for 500 zops).

An advertiser is interested in reaching the most people for the least money. So when the most people started watching television the advertisers moved their commercials to TV and radio was the casualty. (Not the only casualty. Twenty years ago there were five daily newspapers in San Francisco and Los Angeles, eight dailies in New York.)

The first shows to go — as a genre — were the kid shows. The serials. The kids were the first audience to give up radio for TV: *Captain Video*, *Howdy Doody*, *Hoppy*, *Gorgeous George* and *Dangerous Danny McShane*. By 1950 *Captain Midnight* and *Jack Armstrong* were gone. *Tom Mix* had ridden into his last sunset, *Superman* wasn't, and at last *Buck Rogers* met *Killer Kane* face-to-face and

### "And now . . . Helen Trent. The story that asks the question . . . can a woman over 35 find happiness?"

whomped the heck out of him for six solid minutes on the last episode of that series.

The last kid shows on radio were *Bobby Benson of the B-Bar-B* (it was the H-Bar-O until the oatmeal people dropped the show) and *Sergeant Preston of the Yukon*. They both went off the air in 1955. That year *Sergeant*

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NOT GOOD SATURDAYS





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**“And remember, gang, you can use your shake-up mug for years”**

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Preston ran the most successful premium promotion ever. Bigger than Jack Armstrong's Norden Bombsight, bigger than Captain Midnight's Key-O-Matic Code-O-Graph, bigger than Little Orphan Annie's Ovaltine mug. The good sergeant gave away square inches of land in the Yukon. By the millions. For a dime and a boxtop.

Now as howling winds echo across the snow-covered reaches of the wild northwest, the Quaker Oats Company, makers of Quaker Puffed Wheat (GUNSHOT) and Quaker Puffed Rice, the delicious cereals shot from guns (GUNSHOT, GUNSHOT) . . . present Sergeant Preston of the Yukon!

Have you tried Wheaties?

They're whole wheat with all of the bran.

Won't you try Wheaties?

For wheat is the best food of man.

They're crispy and crunchy the whole year through,

Jack Armstrong never tires of them and neither will you . . .

And remember, gang, you can use your shake-up mug for years because it isn't made of ordinary glass or breakable china, but of a special, sturdy, durable, hard-to-break plastic!

The big-budget music and comedy shows went next. Many made the move to TV without so much as a change in format or cast: Jack Benny, Burns and Allen, Your Hit Parade.

Then the mysteries. *The Green Hornet*. *Lights Out*. *Inner Sanctum*. *The Whistler*. *Nick Carter*. *Philo Vance*. *Ellery Queen*. *Mr. Keen, Tracer of Lost Persons* (whose theme was “Someday I'll Find You”).

To be fair, the last real radio programs on the air were mysteries, two CBS-owned properties, *Suspense* and *Yours Truly, Johnny Dollar*. The man with the action-packed expense account. Dollar's last case was “The Tip-Off Matter.” The last “tale well calculated to keep you in . . .” was called “Devilstone.” The production values were long gone. No audience, no live orchestra. The shows died September 30, 1962. It had been a slow death. The web didn't even give them a “this was the final program . . .” on-air epitaph.



The shows that went off when they went off were the soap operas. After all, they had been weaving and reweaving the same plots for almost 30 years. Now, maybe, they could end.

In 1941 there were soap operas on the air every 15 minutes from ten in the morning to 5:30 in the evening. Through most of the day there were two and sometimes three soaps on the air at the same time on different networks.

*Amanda of Honeymoon Hill*. The story of a young girl . . . laid against the tapestry of the deep south. Honest.

The soaps projected the fantasies of America's middle-class women. Or, then again, they created those fantasies. To listen is to understand Tig-Grace Atkinson and gain respect for Germaine Greer.

And now . . . *Helen Trent*. The story that asks the question . . . can a woman over 35 find happiness?

Not that Helen tried very hard. She told one fiancé that the fact she wore his engagement ring didn't give him the right to hold her hand. It finally got to, well, *someone*. Someone who had access to an open mike somewhere on the CBS hookup.

GIL WHITNEY: *Helen . . . What about us? Don't I mean anything to you anymore?*

HELEN TRENT: *Gil, I don't know what to say to you . . .*

GIL WHITNEY: *My darling, my darling . . . what can I do?*

ANONYMOUS VOICE: *Ah, for Chrissakes, lay the dame and get it over with.*

When CBS killed Helen Trent in 1960 she had agreed to marry a reform politico name of John (his last name has been lost). She was, then, a woman over 62. And still a virgin.

ABC dropped radio drama in 1957. NBC held on till 1959, *One Man's Family's* last was Chapter 30, Book 134. But NBC had dropped its soaps in 1956, dropped *Just Plain Bill*, *Lorenzo Jones*, *Stella Dallas* and *Young Widder Brown* who finally, finally . . . I want

to be Mrs. Anthony Loring more than anything else in the world. I love you, Anthony, and I will marry you. Hold me, just hold me close (PAUSE) and don't ever let me go.

It only took him 18 years.

CBS kept its soaps going until November 25, 1960. The day after Thanksgiving. The day, I think, radio died.

*The Couple Next Door* packed up and moved away.

*The Second Mrs. Burton*, Terry was her name, finally gets Mother Burton's OK.

Carolyn, the principal on *The Right To Happiness* had, in 21 years, killed one husband, divorced one, and gave birth to a child while doing time in the state pen. In November, 1960, her last words were: “Happiness doesn't lie in regretting the past . . . Happiness depends on our relationships with those we love.”

*Young Dr. Malone* went off the air that day. So did *Whispering Streets*. And *Ma Perkins* said goodbye.

Ma Perkins' secret was that nothing happened on her program. Ever. She once went through 11 episodes (that's into three weeks) deciding whether or not to open a rather suspicious package. The package, listeners knew, contained a poisonous snake. One touch meant certain death. But Ma was destined to die by the hand of Milton Berle.

. . . And so after more than 7,000 broadcasts—27 years—we say goodbye to Ma Perkins.

Today radio, as an industry, is alive and well. And some radio, underground non-network FM rockers like KPPC, programs more imaginatively than radio has ever been programmed. One day we might see a rebirth of radio drama. But it will be new drama for a new audience.

Old radio is dead. And so are our childhoods. And that world we grew up in when, like the bumpersticker says, “the air was clean and sex was dirty.”

The shame is not so much that it is gone, but that it is forgotten.

Terry Bradshaw is, as Dandy Don Meredith might say, a pretty fair country quarterback. Last year was his first season in the NFL. He is about 22, blonde, tall, muscular, doesn't drink, smoke, or swear. His “attitude,” a big football word these days, is as bright as *Candide's*. One sportswriter said Terry Bradshaw was like Jack Armstrong grown up. Terry Bradshaw asked “Who is Jack Armstrong?” □



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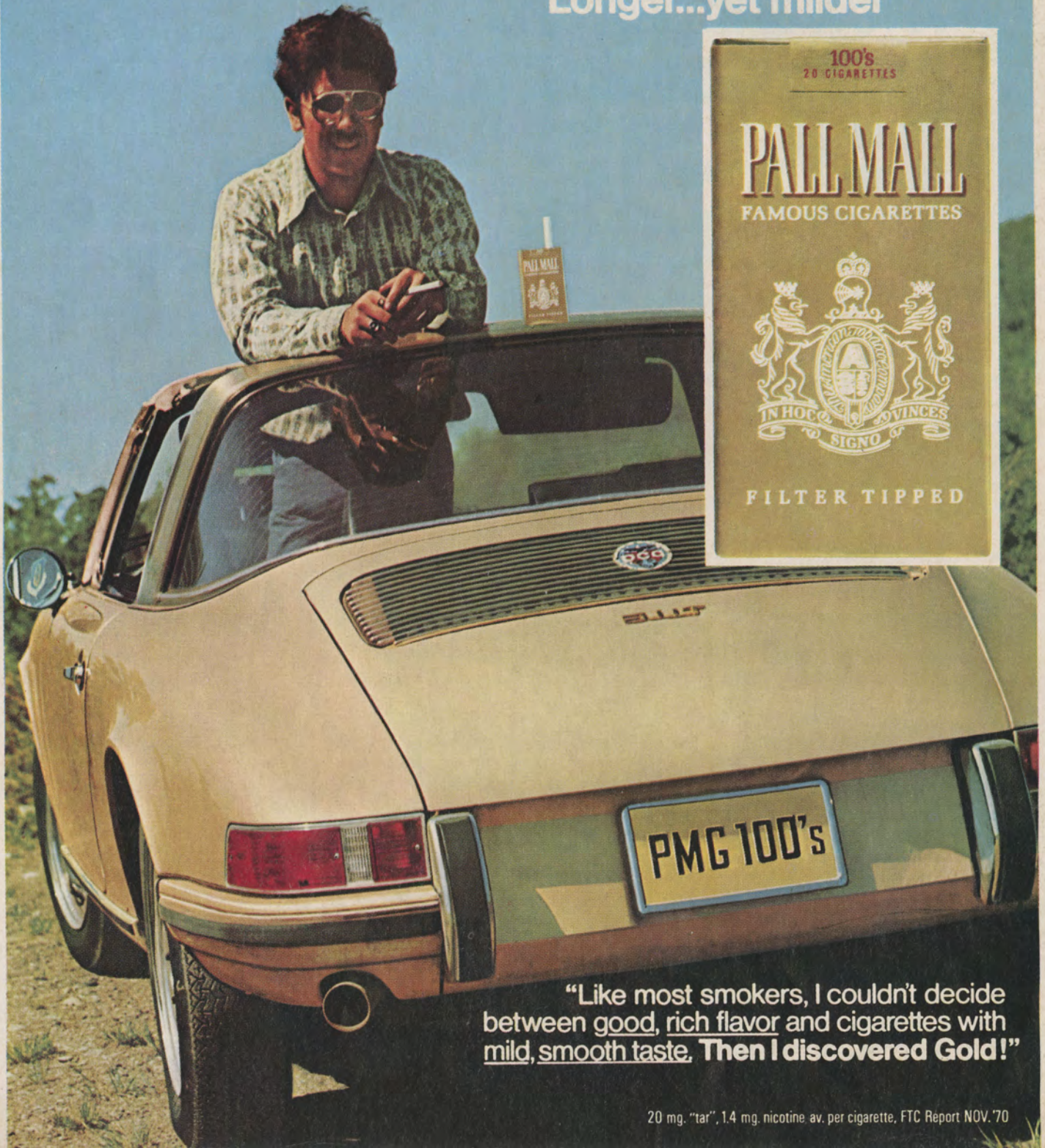
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