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1971

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1971

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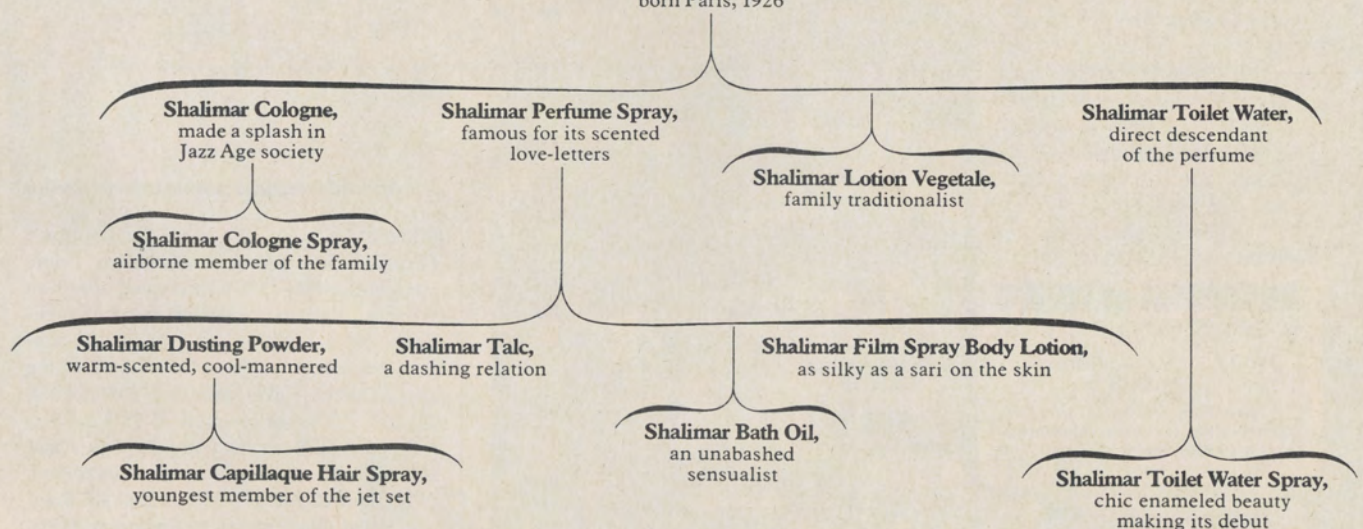
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PERFORMING ARTS

SAN FRANCISCO'S
MUSIC & THEATRE MONTHLY
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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

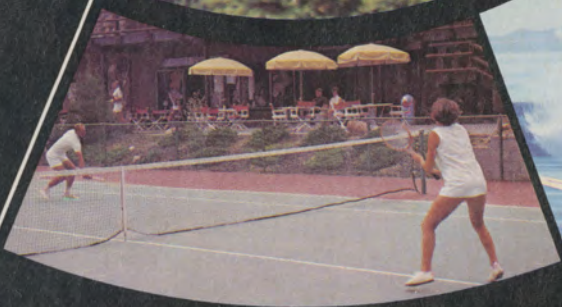


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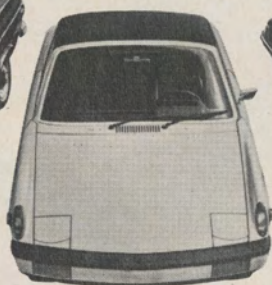
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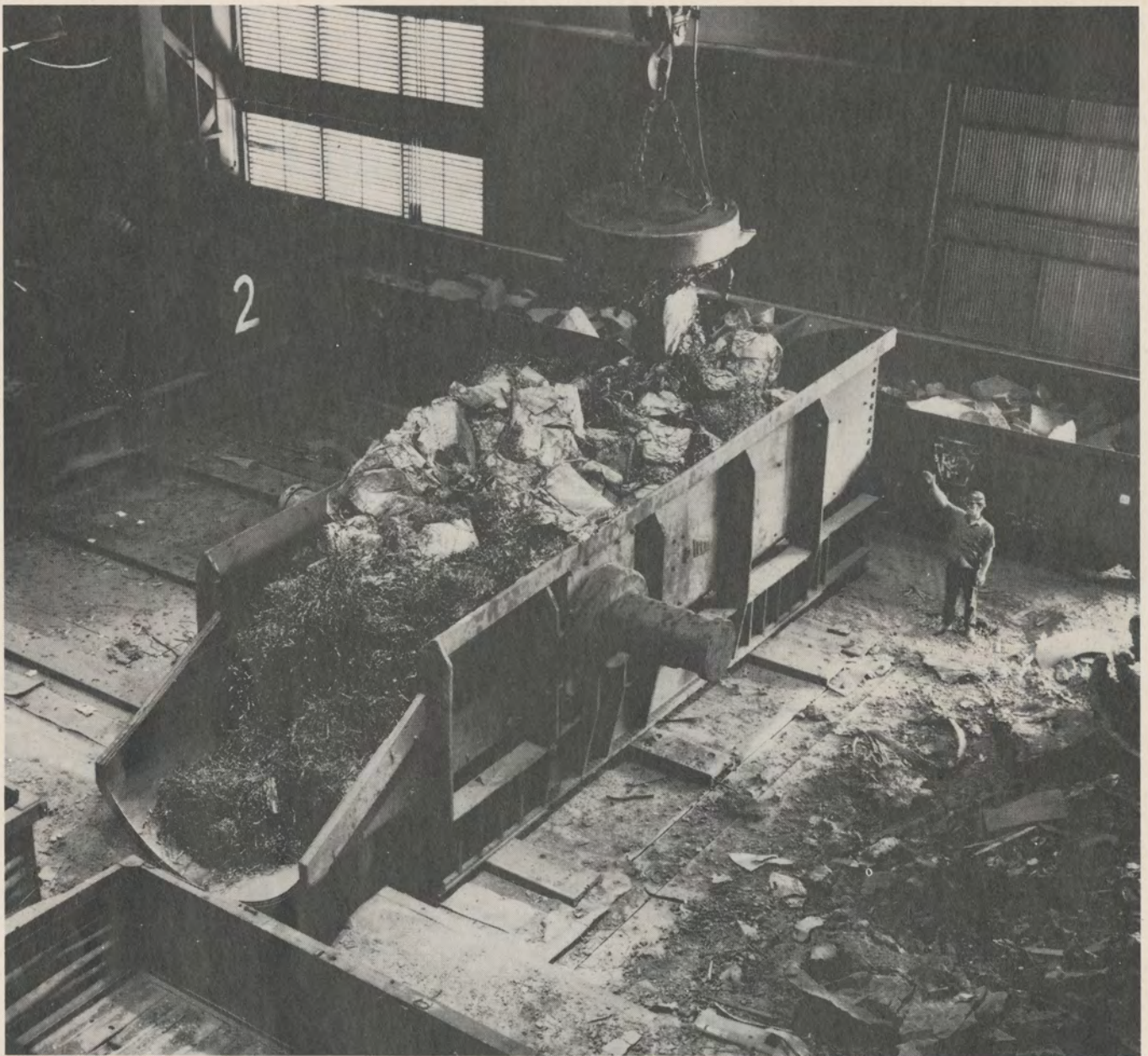
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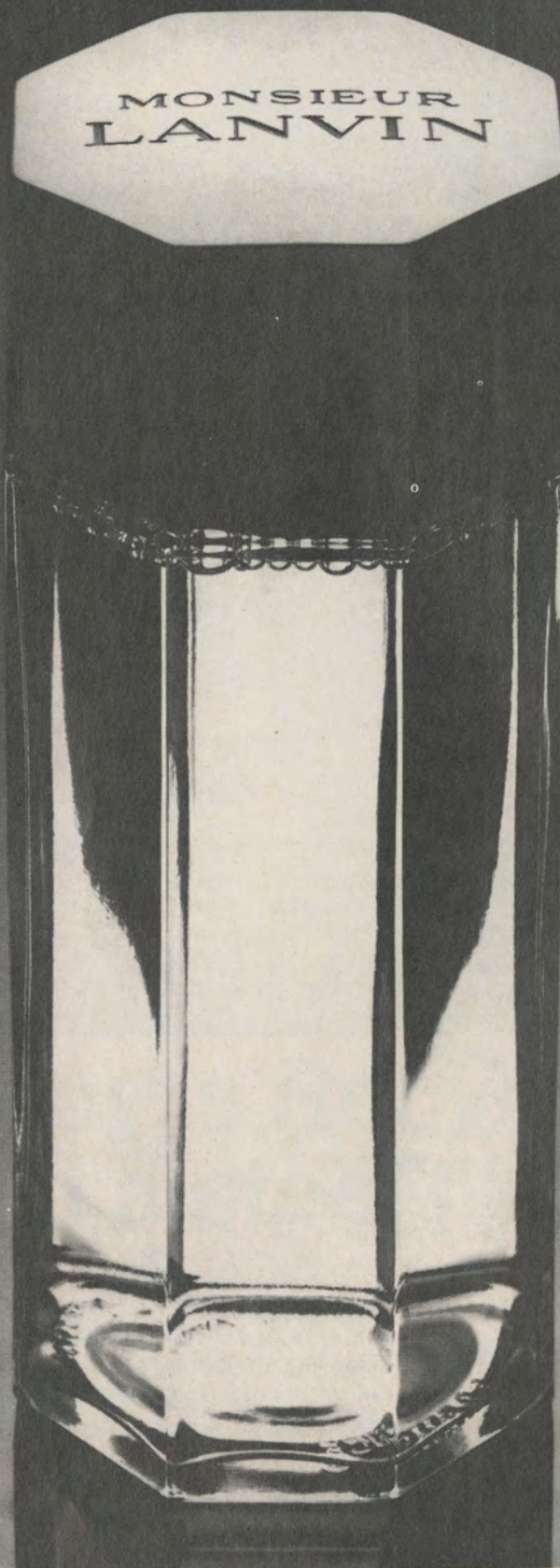
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<i>Chorus Director</i>	Francesco Prestia
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Monroe Kanouse, Alan Lewis, Terry Lusk, George Posell, Susan Webb*
<i>Boys Chorus Director</i>	Madi Bacon
<i>Stage Directors</i>	Tito Capobianco, Piero Faggioni**, Matthew Farruggio, Ghita Hager, Paul Hager
<i>Assistant Stage Directors</i>	Virginia Irwin, Jacques Karpo
<i>Assistant Stage Manager</i>	Elisa Ronstadt
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<i>Choreographers</i>	Carlos Carvajal, Lew Christensen, Nancy Johnson
<i>Ballet Mistress</i>	Nancy Johnson
<i>Productions designed by</i>	Leni Bauer-Ecsy, Paolo Bregni**, Lloyd Burlingame, Toni Businger, Thomas Colangelo, Jr., David Mitchell*, Roberto Oswald**, Pier Luigi Pizzi*, Jean-Pierre Ponnelle, Wolfram Skalicki, Paul Walter**, Davis L. West
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 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
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 Bruce Yarnell*

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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

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Orchestra 1971

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Lennard Petersen
Ernest Michaelian
Harry Moulin
George Nagata

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Principal
Herbert Holtman
Zelik Kaufman
Bruce Freifeld
Everett O'Bannon
William Rusconi
Frederick Koegel
Reina Schivo

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

Cello

Robert Sayre
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Mary Claudio
Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

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Philip Karp
Principal
Charles Siani
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English Horn

Raymond Duste

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Thomas Miller
Pierce Murphy
Eugene Naham*
Don Neely
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Charles Pascoe
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John Segale
Conrad Sorenson
Richard Styles*
James C. Stith
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Randolph E. Thatcher
William Tredway*

Ballet

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Dierdre Carlson
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Richard Uptegrove

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Robert Calvert
Randy Haag
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Rick Hoyt
Dana Martin

Mark Muldrow
David Stein
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* Also appearing in solo roles

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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)

Jurincac, 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)

Vyvyan, 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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When I say Chrysler gives every Imperial a road test, 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.

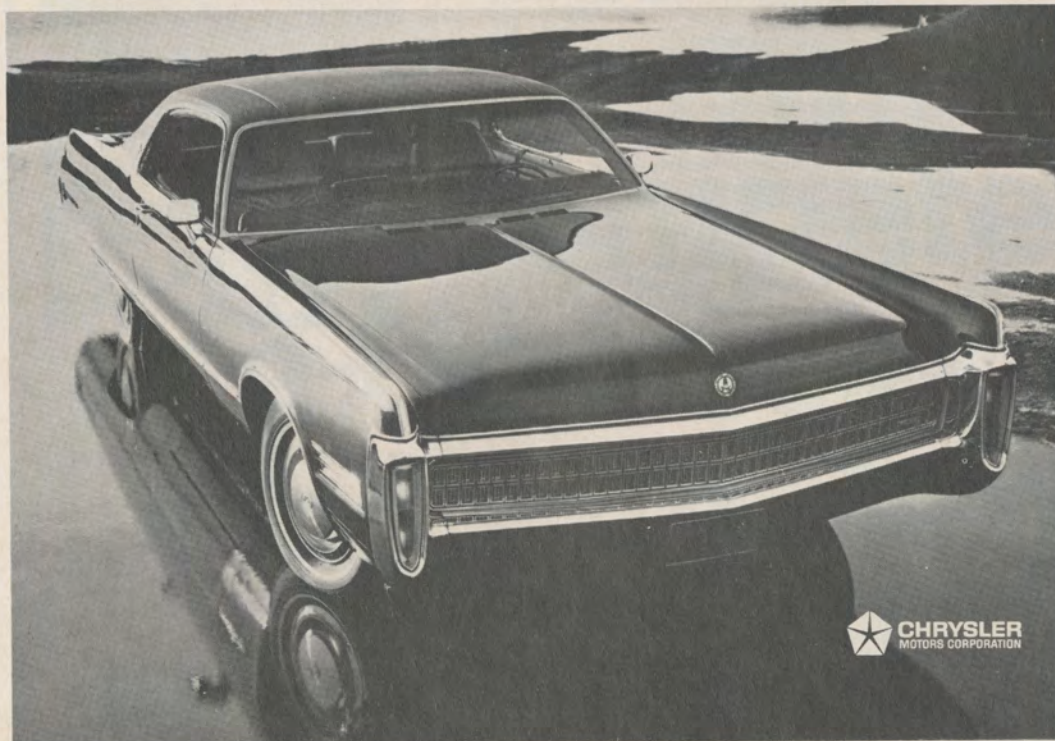
And now they've developed a new electronic ignition system that does away with the points and condenser that can wear out. You can order it on every Chrysler.

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 with the kind of car 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

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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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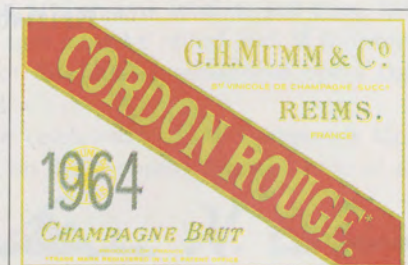
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SATURDAY EVENING, OCTOBER 23, 1971, AT 8:00

TUESDAY EVENING, OCTOBER 26, 1971, AT 8:00

IL TROVATORE

(IN ITALIAN)

Opera in two acts by
GIUSEPPE VERDI

Text by
SALVATORE CAMMARANO

After the play by
ANTONIO GARCIA GUTIERREZ

Ferrando RICHARD MUNDT

Inez DONNA PETERSEN

Leonora LEONTYNE PRICE

Count di Luna RAYMOND WOLANSKY

Manrico JAMES KING

Azucena MARGARITA LILOVA

An old gypsy EUGENE LAWRENCE

Ruiz JOE PINEDO

Soldiers, nuns, gypsies

TIME AND PLACE: FIFTEENTH CENTURY SPAIN

ACT I—Scene 1 }
 Scene 2 } The Duel
 Scene 3 }
 Scene 4 } The Gypsy

ACT II—Scene 1 }
 Scene 2 } The Gypsy's Son
 Scene 3 }
 Scene 4 } The Execution

Conductor
CARLO FELICE CILLARIO

Production
PAUL HAGER

Assisted by
JACQUES KARPO

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First performance
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January 19, 1853

First San Francisco Opera
performance
October 9, 1926

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Performance length approximately three hours

Another "Carmina Burana"????

RCA saw a need and filled it. This one has the brilliant young maestro of the San Francisco Symphony at the helm, which should answer your question. Now people ask for the Seijiozawacarminaburana, as if it were one word.

Another "Il Trovatore"????

RCA's features Leontyne Price, Placido Domingo, Sherrill Milnes and Fiorenza Cossotto, with Zubin Mehta conducting. And in a burst of sheer philanthropy the records cost no more than recordings with only one superstar.

Another "Ballo in Maschera"?

There really is only one. Leontyne Price, Carlo Bergonzi, Shirley Verrett, Robert Merrill, Reri Grist, and conducted by Erich Leinsdorf. The cast tells why it is definitive.

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The Story of "Il Trovatore"

Fifteenth-century Spain has been torn by a long and bloody civil war. On the Aragon side is the ruling, conservative class led by the tyrannical Count di Luna. The Biscay rebels, led by Manrico and his gypsy mother Azucena, seek freedom.

"The Duel"

ACT 1—Scene 1—As midnight approaches in the Palace of Aliaferia, Ferrando, the captain of the guards, warns his charges to keep watch for a mysterious troubadour who has been serenading Leonora each night. Prodded by the soldiers, Ferrando recounts the rumors surrounding a gypsy who was burned at the stake for bewitching one of the children of the former Count (di Luna's father). It is said that the gypsy's daughter took revenge by stealing the current Count's brother and burning him at the very spot of her mother's execution. ("Abbietta zingara").

Scene 2—The Queen of Aragon is in residence in Aliaferia, awaiting the outcome of the war. A noble lady in the Queen's service, Leonora, walks in the palace gardens with her companion Inez. Leonora tells Inez the secret reason she has been able to repel the Count's frequent advances: she is in love with a mysterious knight whom she first saw at a tournament two years before. The war has prevented their meeting, but recently he has returned to serenade her again, and has re-awakened her strongest emotions ("Tacea la notte placida"). Inez warns of an evil presentiment.

The women depart—Leonora to await her troubadour. The Count lingers in the garden, hoping to approach Leonora. But the troubadour's serenade "Deserto sulla terra" breaks through the night. Leonora runs to him, but confronts the Count in the darkness. The troubadour enters and accuses her of betraying him; she confesses fully her love for him and the Count is violently enraged. He demands to know the identity of the strange knight. Finding him to be not only his rival in love but also his arch enemy in war, Manrico, the Count challenges him to a duel.

"The Gypsy"

Scene 3—At dawn in the camp in the Biscay mountains, Manrico is recuperating from his battles with di Luna. He won the duel, but spared his rival's life. Showing no mercy, di Luna sent his troops in pursuit of Manrico who was then left for dead and rescued by the gypsy Azucena who had reared him as her son.

The rebels, armed and reinforced, start the day's work with the "Anvil" chorus. Azucena warns them against overconfidence, and, as if in a trance, recalls the terrible crime di Luna's father perpetrated on her mother—"Stride la vampa"). She continues to recount her frenzy at realizing that she had burned not her enemy's child, but her own. Manrico, thoroughly alarmed by these revelations, demands to know whether she is in truth not his mother. Azucena insists that she is, but quickly turns the topic by asking Manrico why he did not kill di Luna when he had the chance. In "Mal reggendo all'aspro assalto", Manrico tells of the force that kept him from delivering the final blow. The next time, Azucena orders, he must kill.

A horn signals the entry of Ruiz, who informs Manrico that he must take command of the defense of the castle Castellor, and reports that Leonora, thinking her lover dead, is about to take the vows at a convent.

Scene 4—The Count, also hoping to stop Leonora from becoming a nun, has invaded the convent with his soldiers. He thinks of the happiness that will be his when he carries Leonora away ("Il balen del suo sorriso"). The nuns lead Leonora toward the chapel, but as she pauses to say goodbye to Inez, the Count and his men seize her. With precise timing, Manrico and the rebels tear Leonora away from the Count and escape with her.

"The Gypsy's Son"

ACT II—Scene 1—The rebels are losing the fight; and the Count has laid siege to the fortress of Castellor, where Manrico has taken Leonora. The forces of Aragon sing a chorus of their hopes of victory, and march off into the distance. Violent commotion breaks out when Ferrando and his soldiers bring back a woman whom they have captured as a spy. Through questioning, the Count discovers her to be Azucena, and identifies her as the murderess of Garzia di Luna. Azucena cries out for Manrico, and the Count gloats at his double revenge. He sentences the gypsy to be burned at the stake.

Scene 2—Manrico and Leonora prepare for their marriage in the chapel of the stronghold of Castellor, but they are aware of the hopelessness of their situation and the immediate possibility of defeat and death. Manrico attempts to calm Leonora ("Ah si, ben mio"). Ruiz brings the message that Azucena has been captured and sentenced to burn. With his famous "Di quella pira",
(continued)



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"Il Trovatore"

by Karen Monson

The fame and success of Verdi's *Il Trovatore* haven't rested on the forgotten "burlesque extravaganza" by Henry J. Byron, "The Mother, The Maiden and The Musician," or on Gilbert & Sullivan's "Pinafore" or "Gondoliers," or even on the Marx Brothers' "A Night at the Opera." Though *Il Trovatore* is probably the most frequently parodied opera in history, it gained its popularity strictly on its own terms.

It was an immediate favorite of the Italian people, to the extent that when the first shots of the revolution were fired in 1859, six years after the opera's premiere, Count Camille Benigno Cavour allegedly led the enthusiastic crowds under his balcony not in one of the standard "to battle, hurrah" songs, but in "Di quella pira."

Another story has it that a distraught Verdi called together all the organ grinders around the spa of Montecatini one sunny morning and bribed them to lay off his music—specifically the tinkling arrangements of the Quartet from *Rigoletto* and the "Miserere" from *Trovatore*.

Obviously, the opera wouldn't have received all this attention, even the sacrilegious type, if it hadn't provided such worthy material. The critic in Rome's *Gazzetta Musicale* reported, at the premiere, "the music transported us to heaven, and in truth it could not be otherwise—for without exaggeration, it is heavenly music." While the Romans read these words, Verdi was preparing for the premiere of *La Traviata*, only six weeks hence. Meanwhile, others were greedily sharpening their quills to take off on The Troubadour—and, one suspects, to cash in on his fame.

George Bernard Shaw, explaining why *Il Trovatore* is the most stringent test an impresario can face, dealt with the popularity of the work this way:

"*Il Trovatore* is . . . unique, even among the works of its own composer and its own country. It has tragic power, poignant melancholy, impetuous vigor, and a sweet and intense pathos that never loses its dignity. It is swift in action, and perfectly homogeneous in atmosphere and feeling. It is absolutely void of intellectual interest: the appeal is to the instincts and to the senses all through. If it allowed you to think for a moment, it would crumble into absurdity like the garden of Klingsor . . ."

"Let us admit," Shaw continues, "that no man is bound to take *Il Trovatore* seriously. We are entirely within our rights in passing it by and turning to Bach and Handel, Mozart and Beethoven, Wagner and Strauss, for our music. But we must take it or leave it: we must not trifle with it. He who thinks that *Il Trovatore* can be performed without taking it with the most tragic solemnity is, for all the purposes of romantic art, a fool."

It was Shaw, incidentally, who set down the rule that every opera lover must see *Il Trovatore* once a season. So here you are.

In exchange for hearing the marvelous sequence of melodies in *Il Trovatore*, you may find yourself coping with dramatic situations that seem, at first, very difficult to fathom. Some current scholars would insist *Il Trovatore* is the composer's masterpiece; the pendulum has swung away from calling it a "conformist, ascetic work," one with a completely senseless plot and the tendency now seems to be to put rather high stock in this and the other works of Verdi's middle period. Few supposed experts agree on the historical and dramatic value of *Trovatore*—but by now most have deciphered the story. No one denies that this opera is the work of a musical genius.

In the first major effort of the young Spanish playwright Antonio Garcia Gutierrez (who was also to provide the basis for "Simone Boccanegra"), Verdi sensed an operatic subject "rich in ideas and strong situations." The popular play suggested the combination of spectacle and fantasy that immediately appealed to the composer's romantic nature.

He proposed the subject to Piave even before *Rigoletto*, but by 1850 the assignment of the *Trovatore* libretto had been switched to Salvatore Cammarano. A former scene painter and stage manager at San Carlo in Naples, Cammarano had been responsible for the text of *Alzira*, *La Battaglia di Legnano* and *Luisa Miller* for Verdi, and *Lucia* and *Roberto Devereux* for Donizetti.

Composer and librettist obviously had a pleasant working relationship—one which is fortunately well documented through correspondence. Verdi and Cammarano shared a burning desire for novel forms. During the work on *Luisa Miller*, Cammarano wrote to Verdi:

"Did I not fear to be branded as a Utopian, I should be tempted to declare that for an opera to attain the greatest possible perfection, a single mind should be author of both words and music; this fanciful notion should make clear my opinion that,

since there are two authors, they should at least work together as brothers; and that the poetry should be neither the servant of the music nor its tyrant."

More than once during the working out of the libretto for *Trovatore*, Verdi guessed that Cammarano simply didn't like the subject, even to the point of suggesting they scratch the project at a rather late date. The librettist's treatment is by no means one hundred per-cent successful, but it seems reasonable to suppose, whether he liked the assignment or not, Cammarano knew exactly what he was doing. He was faced with putting this fanciful, semi-historical, quasi-epic into operatic form. Judging from the final product, specifically from the impetuous movement, the emotional purity, and the superficial simplicity of melody, harmony, and immediate on-stage action, it seems evident that both Cammarano and Verdi were seeking the same balances.

It has been maintained that *Il Trovatore* is Verdi's conscious reversion to the bel-canto style from which he was supposed to rescue the world. But the fact that this is a singers' opera seems to be more a byproduct (and a fortunate one) of the search by both creators for musico-theatrical novelty—a search that, this time around, led them to blatant, unadulterated emotional expressivity.

The project began simply, when Verdi wrote to Cammarano:

"I should like to have two female roles. First, the gypsy, a woman of strange character, after whom I want to name the opera. The other role would be for a supporting figure."

Azucena didn't end up with an opera named in her honor, but she did inherit the first of Verdi's great mezzo roles (with the exception of Lady Macbeth on those occasions when she is sung by a mezzo). Azucena is also the best developed character in *Trovatore*, though it can hardly be said that Leonora is Verdi's "supporting figure."

Cammarano responded (not quickly enough for the excited Verdi) with a programma sticking quite closely to the play. He was already beginning to make allowances for the delicate Italian sensitivities and the censorship that would inevitably fall on a politically-oriented plot. For example, Leonora has already taken her vows as a nun when she runs away with Manrico in the play—a sacrilege which, the librettist apparently knew in advance, hadn't a chance of making it by the censors.

Verdi's reply to the programma is the most important written documentation of the intent of the opera:

"It seems to me, if I am not deceived, that several situations no longer have the force and originality they had, and above all, that Azucena has not retained her strange and novel character. . . . This woman's two great passions, filial love and maternal love, are no longer present with all their original force. For example, I shouldn't want the Troubadour wounded in the duel. There is so little left to this poor Troubadour—that if we take away his courage, what will he have left? Nor do I want to have Azucena address her narrative to the gypsies. . . . And finally I should not like her to be mad in the last act. Overwhelmed by grief, terror, care, sleeplessness, she is incapable of consecutive utterance. Her senses are oppressed, but she is not mad. It is essential to preserve right up to the close the two great passions of this woman: her love for Manrico and her ferocious thirst to avenge her mother."

In another letter, Verdi delves deeper into his concepts of force and originality, and offers proof that his intentions involved anything but harking back to a previous era:

"As for the arrangement of the numbers, I tell you that when I'm confronted with verses for setting to music, all forms and all arrangements are good, and indeed the more novel and bizarre they are, the more I'm happy. If in operas there were no Cavatinas, no Duets, no Trios, no Choruses, no Finales etc., etc., and if the whole opera could be, so to speak, all one number, I should find that sensible and right. That's why I tell you to leave out the Chorus at the beginning of this opera (all operas begin with a Chorus); leave our Leonora's Cavatina and begin straight on with the Troubadour's song. . . . The separate numbers, each with its scene change, make on me the effect of concert-pieces, not opera."

Obviously, Verdi compromised severely on this goal before *Il Trovatore* was completed. Perhaps he was not quite ready to realize these ideals, perhaps the rush of having to prepare *Trovatore* and *Traviata* virtually simultaneously was becoming a burden to him, and surely the trials in his personal life at the time ate into his creative activities. In June of 1851 his mother died, leaving him with a profound sense of loss, and probably with a new awareness of the maternal-filial devotion of Azucena and Manrico. The composer himself suffered from rheumatism, and his father was soon to contract a near-fatal illness. There were distressing arguments with his publisher, Ricordi, about royalties and censorship.

But by May, 1852, the *Trovatore* libretto was virtually complete. In July, Verdi read in a trade magazine of Cammarano's death, and was doubly shaken. "I read of his death not in a letter from a friend, but in a stupid theatrical journal." The project of polishing the libretto went to Leone Emanuele Bardau, whose work concentrated most in the last two acts.

Verdi is said to have written down the music to *Trovatore* within the month of November, 1852, though much of the conception and musical workings-out had certainly already been accomplished mentally, if not on paper. The composer hesitated in deciding whether the premiere was to go to Venice or Rome. He took the precaution of checking with the Roman censors and preparing the work to their specifications—a wise act, for *Trovatore* did go to Rome, ultimately because of the availability of more competent singers. Venice got *Traviata* in March.

At the January 19, 1853, premiere, said the critic, "the public broke out into applause at every interval, the end of the third act and the whole of the fourth arousing such enthusiasm that their repetition was demanded." But the success didn't raise the spirits

of the composer, who wrote to Countess Maffei, "You've probably heard about *Il Trovatore*; it would have been better if their company of singers had been complete (the Italian ensemble was allegedly short a good Azucena). People say the opera is too sad, and there are too many deaths in it. But after all, death is all there is in life. What else is there?"

Verdi went "back to my sharps and flats, which are a real torture for me," feeling that *Rigoletto* remained his greatest achievement. But the Italians seem to have realized Verdi had hit upon something special. It was at this junction in his career when he finally had all his musical and dramatic devices completely and freely at his disposal. As the same critic put it, "Verdi has affected a combination of musical learning with true Italian fire." The arousal of a similar nationalistic spark, and an appreciation of the opera's undertones of religious fervor, led the contemporary conductor-composer-critic Gianandrea Gavazzeni to dub *Il Trovatore* "the Italian St. Matthew Passion."

Karen Monson is music critic for the Los Angeles Herald-Examiner and has written widely on musical topics for a number of periodicals.

The Story of "Il Trovatore" (continued)

Manrico leaves everything and goes with his soldiers to the gypsy woman's rescue.

"The Torture"

Scene 3—The rebels have lost the war and, with their leader, await execution in the dungeon tower of the Count's palace where Azucena has already been chained. Wearing a ring fitted with poison, Leonora waits outside with Ruiz in hope of rescuing Manrico ("D'amor sull'ali rosee"). Inside, voices begin to chant the "Miserere", and a bell tolls Manrico's imminent death. Leonora sings of her terror, while from his cell Manrico joins in with "Sconto col sangue mio".

The Count enters and Leonora begs for mercy for Manrico, finally taking her last resort: she offers herself to him in return for her troubadour's freedom. Di Luna agrees, and while he orders Ferrando to pretend to liberate Manrico, Leonora swallows the poison from her ring.

Scene 4—Manrico and Azucena await execution in their dungeon. The gypsy is terrified by visions of flames consuming her as they did her mother, but Manrico offers comfort, and she recalls happier days ("Ai nostri monti"). Azucena falls asleep, just as Leonora enters with word of Manrico's freedom. He is amazed—then, realizing what bargain was made in behalf of his release, he accuses Leonora of betrayal. But, the poison is taking effect, Manrico sees the extent of her sacrifice and pleads for forgiveness.

The Count enters as Leonora dies, and orders Manrico immediately to the stake. He drags Azucena to witness the burning. "It is ended," says the Count. "He was your brother", cries Azucena; "You are avenged, o mother," and she too falls dead. The Count is horrified: "And I still live".

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

IL TROVATORE on records:

- Price, Cossotto, Domingo, Milnes—New Philharmonia/Mehta; RCA 6194
- Price, Elias, Tucker, Warren—Rome Opera Orchestra/Basile; RCA 6150
- Stella, Cossotto, Bergonzi, Bastianini—La Scala Orchestra/Serafin; DGG 2709011
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EUGENE ONEGIN
Speaker: Robert Commanday

November 5
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Speaker: John Rockwell

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MARIA STUARDA
Speaker: Michael Barclay

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Castilleja School Lounge
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MANON
Speaker: Marie Gibson

Oak Creek Club
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September 30
DIE MEISTERSINGER
Speaker: Speight Jenkins

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

October 21
EUGENE ONEGIN
Speaker: Royal Stanton

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CARMINA BURANA
IL TABARRO
Speaker: John Rockwell

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October 14
IL TROVATORE
Speaker: Harold Rosenthal

October 28
MARIA STUARDA
Speaker: Karen Monson

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MANON
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Speaker: Speight Jenkins

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EUGENE ONEGIN
Speaker: John Rockwell

October 29
LULU
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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.

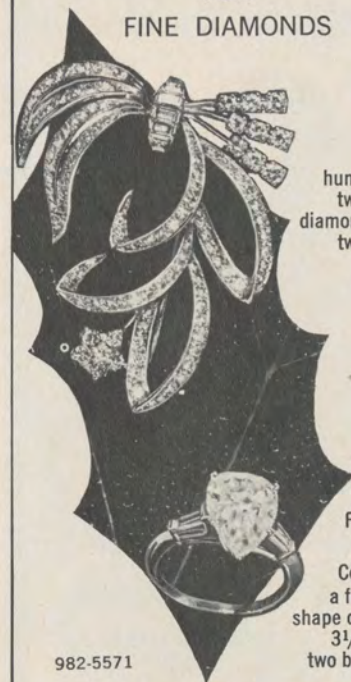


ALLAN MONK, a popular member of San Francisco Opera, Spring Opera Theater and Western Opera Theater, is returning for his fourth consecutive season. He was a finalist in the San Francisco Opera Auditions in 1966 and a participant in the Merola Opera Program. Since then, he has sung in more than 300 performances 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.

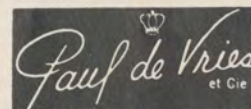
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LUCIANO PAVAROTTI, one of today's most sought-after tenors, started his career as member of the opera chorus in his native Modena. In 1961, he sang his first Rodolfo in *La Bohème* in Reggio Emilia and soon thereafter established himself in all important 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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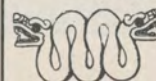
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she was heard as Nicklausse in *The Tales of Hoffmann* and Octavian in *Der Rosenkavalier*. She also sang frequently with the Santa Fe Opera. Her most recent European role was that of the Composer in *Ariadne auf Naxos* at this year's Glyndebourne 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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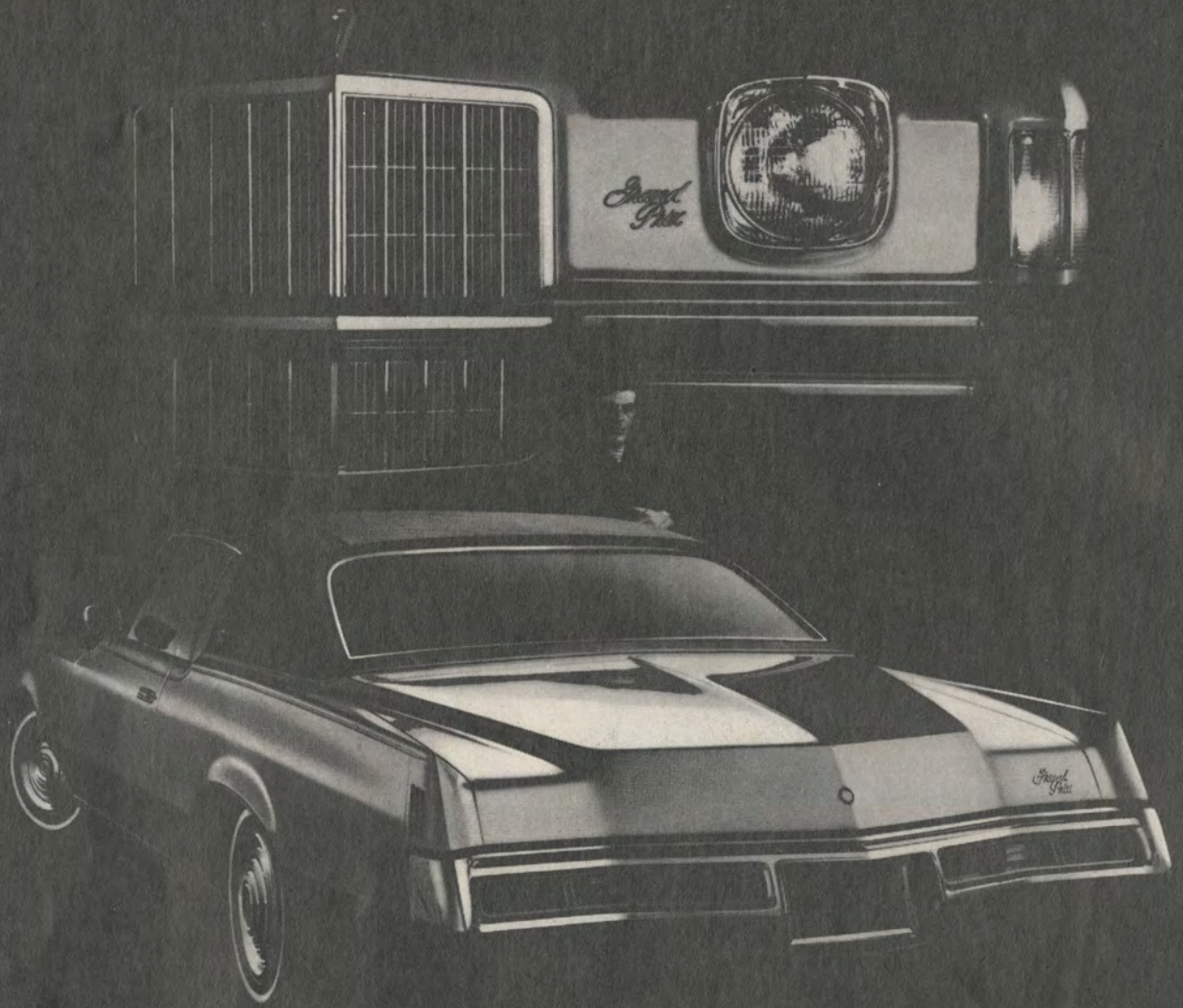
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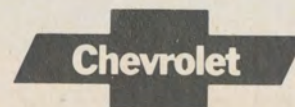
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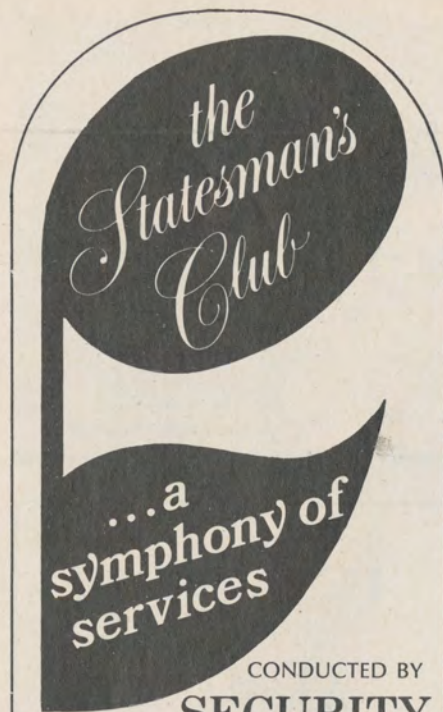
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Has anybody ever seen a dramatic
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They come out after dark, up to no
good.

— 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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At work, Zubin Mehta listens to live music.
At home, **TEAC**.



Ma Perkins' secret was that nothing happened on her program.

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



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

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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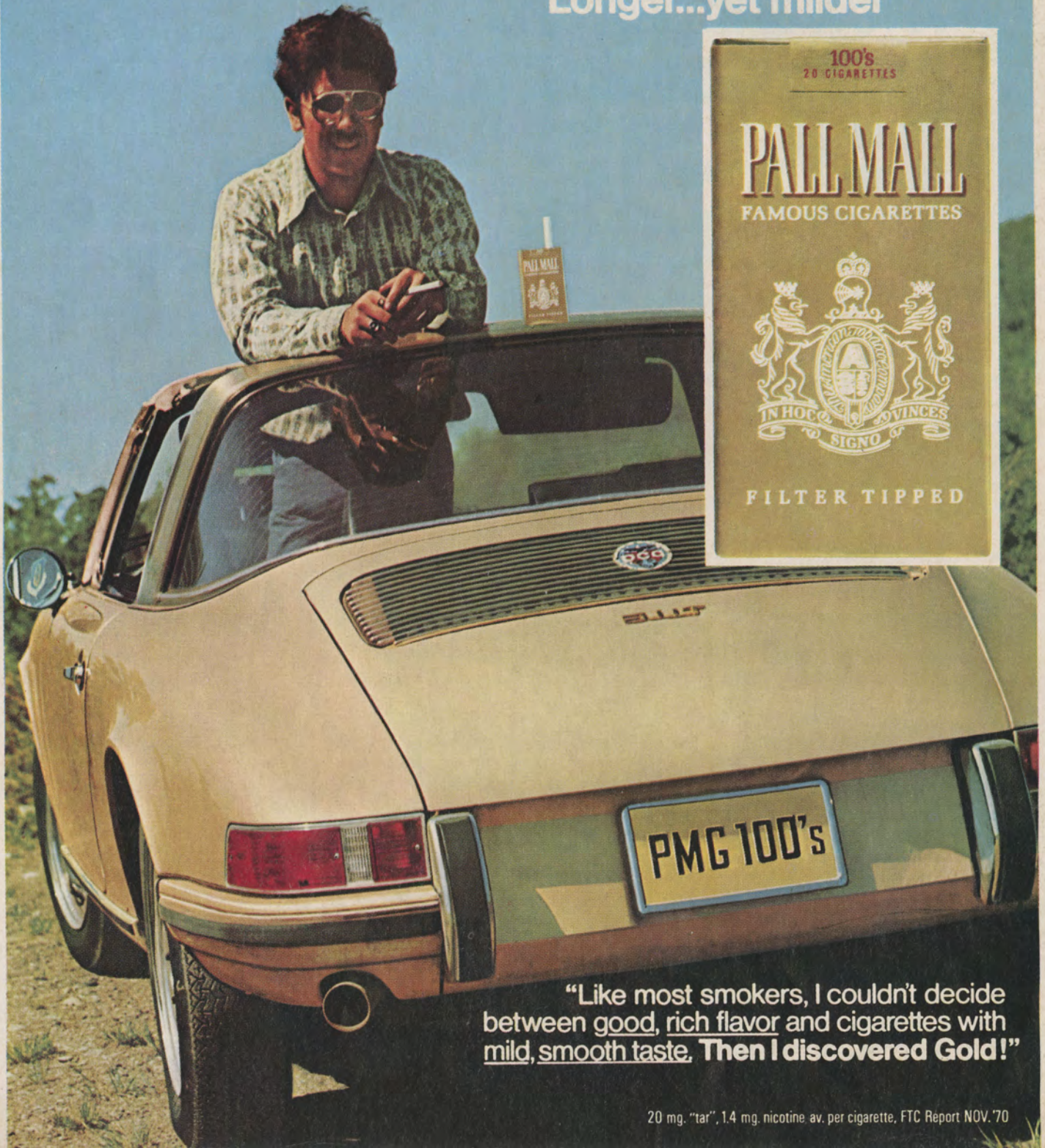
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