

Götterdämmerung

1972

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PERFORMING ARTS



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WHY WE CALL IT "TOAST."

In the year 450 A.D., a pretty Saxon maiden offered King Vortigern a mazer full of toast and ale and said, "Waes Hael," Saxonese for "to your health." Thus, the first toast was proposed.

Of course they didn't call it a toast then, because there was no reason to call it anything. But people began prefacing their drink with a few kind words for each other, and the name "toast" stuck.

HELP YOURSELF TO THESE TOASTS.

Most toasts are short and sweet, like Salute, Salu, Salud, and Chin Chin; Italian, Spanish, French, and Chinese respectively for "to your health."

Other short ones include "Cheers," and "Here's mud in your eye," a toast which refers to the sediment in the bottom of a wine glass, a common occurrence before modern filtering techniques.

Wordsworth said simply:
"Drink, pretty creature, drink."

Richard Sheridan avoided a long winded toast by offering:

"Let the toast pass.
Drink to the lass.
I'll warrant she'll prove an excuse for a glass."

Then there's always:
"Here's to you and here's to me,
And may we never disagree.
But if by chance we ever do
Then here's to me and to hell with you."



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And finally,
"May you be in heaven a half an hour before the Devil knows you've died."

So much for short toasts.

Now for the kind that go on and on.

Genevieve Dariaux, in her book, *Entertaining With Elegance*, gives a recipe for a basic formal toast:

Basic ingredients: A chronological review of the most flattering exploits of the person's life, which you should not be afraid of describing in the most grandiloquent terms, at the same time keeping in mind the fact that while some people pride themselves on having started at zero and risen to the top, there are others who do not like to be reminded that they were born on the wrong side of the tracks.

In order to render the dish more digestible, it should be seasoned with one or two witty anecdotes, perhaps describing a mutual prank at the age of ten, or making fun of a personal idiosyncrasy in a kindly, lighthearted way.

Sugar with several eulogistic phrases, and flamber with a few eloquent and affectionate words designed to set off a chorus of "Bravos!"

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After every toast comes the clink of the glasses. The clink is the exclamation mark of the toast. Everybody loves the clink of the glasses, especially the glass industry, so we've illustrated the three most popular clinks.



THE TRUTH.

Your toasts can be as complicated or as simple as you like.

The important thing is that they be sincere. The best toasts come, not from prepared notes, but rather from the heart. If you say what you feel then and there, you can't go wrong.

Which prompts us to say what we feel in our hearts here and now.

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1972 / VOL. 6, NO. 11

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Some Thoughts on the Monterey Peninsula

by ERNEST BEYL
and KIMBERLY FLEMING

THE MONTEREY PENINSULA, just a little more than 100 miles south of San Francisco, is a wonderful, year-'round destination for a long weekend away from the city. The many visitors to the area quickly become absorbed by its special magic, and are inspired to follow their own recreational instincts. Whether they be the active pursuits of golf, tennis, swimming, sailing, hiking, riding, skin diving, hunting, fishing or the easier pleasures of just doing nothing in beautiful surroundings, they come.

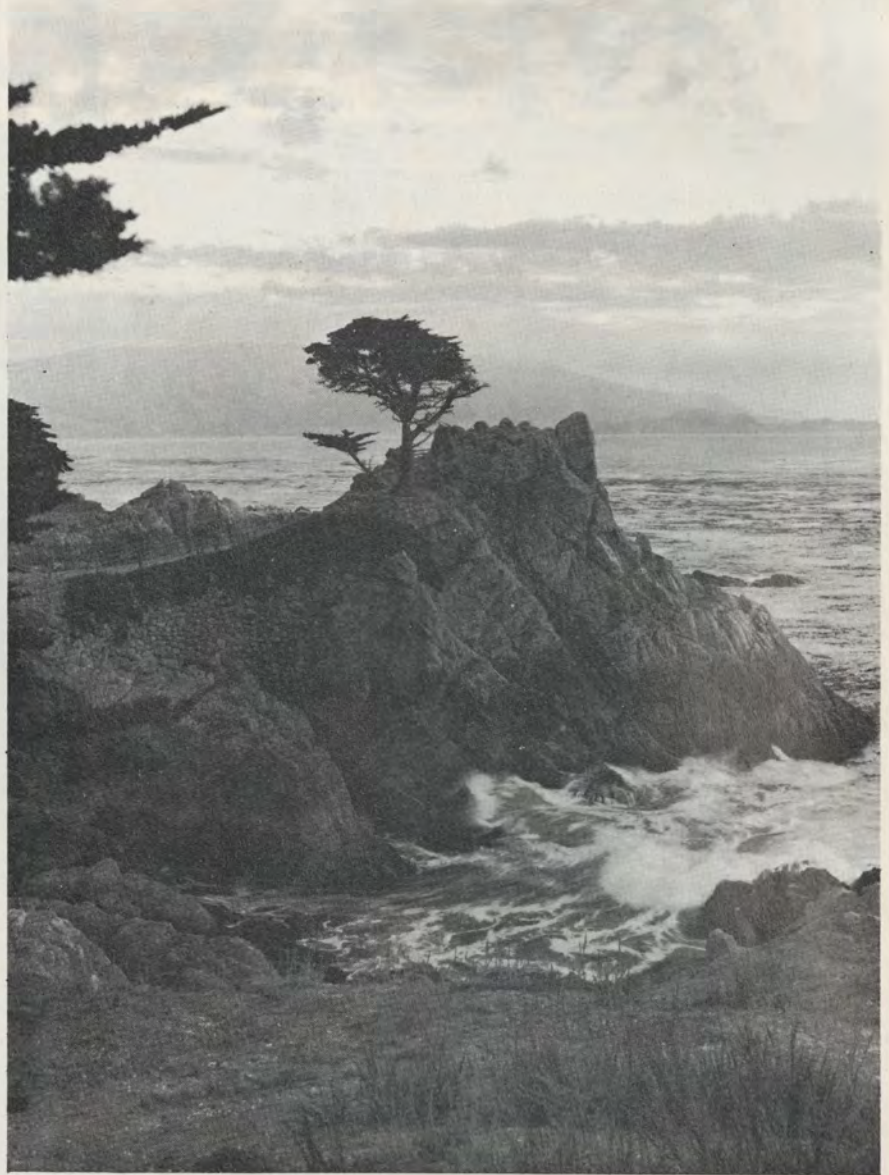
This great Pacific peninsula has been attracting visitors for well over four hundred years. The first visitors were a tribe of peaceful Indians who found the climate and the terrain to their liking and stayed. Later more visitors arrived. They were Spanish and they were, at first, in search of gold. California was thought to be an island then. Remember, this was the sixteenth century, and gold was on every explorer's mind.

Cortez, that formidable man who conquered Mexico, put it this way: The Spaniards, he said, have a "disease of the heart that only gold can cure."

In 1543 the Spaniard Cabrillo, looking for Monterey, sailed right past it. His fellow explorer Viscaino did find Monterey Bay in 1602, but it wasn't until 1770 that still another Spaniard, Gaspar de Portola, and Father Junipero Serra arrived and founded the little town of Monterey as an outpost of the Spanish Empire.

So the two Spaniards, the soldier Portola and the priest, Father Serra, established the Monterey Presidio which served to guard the little village that sprang up in its shadow, and built a mission to bring Christianity to the Indians who lived there.

Once the town was established, more visitors began arriving and the little town prospered. In its early history it lived under the flags of four countries. The first was the Spanish flag, and when Mexico gained her independence from Spain in 1821, the Mexican flag flew over the town.



The Lone Cypress, midway along the famous Seventeen Mile Drive in the Pebble Beach area of the Monterey Peninsula, is often referred to as the most photographed tree in the world.

Still later, in 1846, the famous Bear Flag of the Republic of California was hoisted. When California joined the Union in 1850, Monterey finally basked under the American Flag.

In the many years since its founding, Monterey and the magnificent Peninsula to which it gave its name, has played host to a lot of visitors. They have been attracted, not all by gold, but more by the area's fine weather, magnificent rocky coastline, white sand beaches, steep mountains and wealth of historic interest. Visitors now are also attracted by a fine

scattering of first class golf courses, fine restaurants, good hostelryes, art galleries, chic shops, and a yearly spate of special events—festivals, displays, fairs, parades, sports events, concerts and other attractions.

Over the years we have tried to get down to the Monterey Peninsula as often as we can. We make these pilgrimages at odd times of the year, never mind whether it be Winter, Summer or whatever. Our spirits are always regenerated by these visits.

Here are some notes on the Monterey Peninsula that we have made
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over several years. Perhaps some of them will spark the reader's interest.

Fisherman's Wharf

Monterey's Fisherman's Wharf is a good place for an afternoon's browsing, topped off by a great, almost mandatory, seafood dinner. Built in 1846 at a cost of \$8,000 by slave labor — military deserters, convicts and Indians — the wharf was originally planned to accommodate the many trading vessels which sailed into the Bay at a time when the port was a major link in the Pacific Ocean trade routes.

By 1854, whaling displaced trading and the wharf became the haunt of salty types that recall a Melville novel. Then, at the turn of the century, the mammoth whale gave way to the tiny pilchard — the common sardine — and Monterey became the sardine capital of the world.

Cannery Row, made famous by John Steinbeck's novel of the same name, sprang up on the waterfront to handle the processing of the huge catches of silver sardines brought in daily. Fishermen also hauled in salmon, albacore, mackerel, rockfish, cod, squid, and the great California delicacy, abalone.

Today, the headquarters of the commercial fishing industry has been moved to the larger and more effi-

cient municipal wharf nearby, leaving Old Fisherman's Wharf to vacationers in search of local color and seafood. Wharf restaurants are excellent and frequently serve dishes from recipes handed down from the original fishing families which settled in early Monterey.

Cannery Row

It all started with that little fellow called the pilchard that at one time turned up by the millions in Monterey Bay. And that's how Cannery Row started.

Long before the late John Steinbeck wrote his humorous account of the real and fictional characters of Cannery Row and made the street famous, the pilchard made it wealthy.

In the early 1900's Cannery Row was just simply Ocean View Avenue, a winding street that ran along a beautiful stretch of coastline in Monterey. But then first one cannery was built, then another, until finally Ocean View Avenue was crowded with the large, ugly cannery structures, set out on stilts over the Bay. The pilchard filled the nets of the Monterey fishermen. The fishermen prospered. The cannery workers prospered. Everybody prospered. Business was good right through two world wars.

(Continued)



Fishing boats rest in the calm Monterey Bay harbor. Fisherman's Wharf is seen in background.

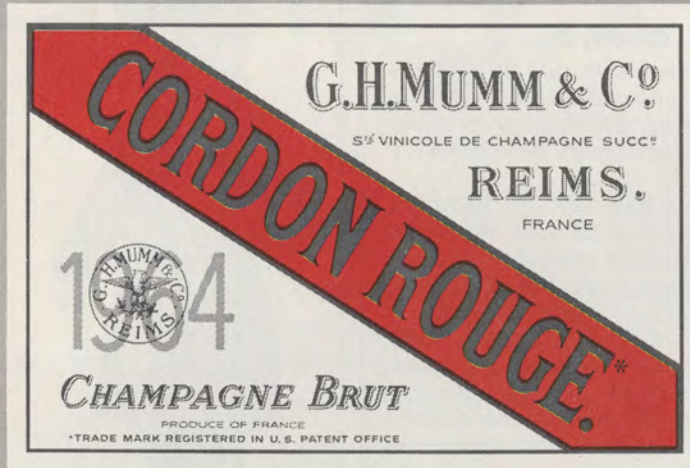


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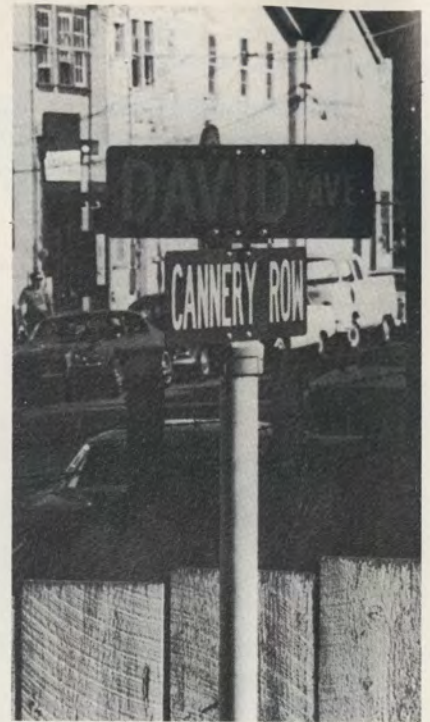


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Cannery Row owes its birth to the little silver sardine and its continuance to John Steinbeck.

Then a very strange thing happened. Almost as though the word had circulated among the pilchard that if they remained in Monterey Bay they would wind up in flat cans, they disappeared. Simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipment gradually were sold at auction and it was that same year that John Steinbeck brought out his novel *Cannery Row*. In that novel Steinbeck introduced characters whose ghosts still stalk the Row. There was Edward F. Ricketts, a real person, friend of Steinbeck, who operated a Marine biology laboratory on Cannery Row. Doc Ricketts' lab can still be seen on the Row just as it appeared on the pages of Steinbeck's novel. Ricketts was killed in 1948 by a train as he drove across the railroad tracks only a few blocks away from his lab. Also in the Steinbeck novel there were a number of thinly-veiled fictional characters whose real life counterparts did much to brighten life along Cannery Row.

Today the Row has taken on new life. The pilchard are indeed gone, and the canneries are stark hulks of the past. But tourists have replaced the pilchard. Now the area is dotted with antique shops, art galleries and studios, fine restaurants, and gift shops. Now tourists stroll along Cannery Row looking for the ghosts from Steinbeck's pages and wondering whatever happened to that little silver pilchard.

The Mysterious Monarchs

Pacific Grove, a pleasant community on the tip of Monterey Bay, each year experiences a mysterious migration of Monarch butterflies that flock by the millions to certain trees in the area. The migration is a phenomenon not yet scientifically explained and the arrival date of the beautiful orange Monarchs is not definite. It is believed the date depends on weather conditions from the Canadian Rockies South. Arrival of the first Monarchs is normally in October and they depart usually in March. Advance scouts find the winter quarters. About two weeks later the main body of millions of orange butterflies arrive. A Pacific Grove city ordinance protects the Monarchs by prescribing a maximum fine of \$500 or an imprisonment of six months in county jail for anyone found guilty of molesting them.

The Monterey Jazz Festival

For fifteen years, jazz fans have been gathering in Monterey the third weekend in September. That's the weekend of the famed Monterey Jazz Festival. The Festival has its origins in 1958 in a series of conversations between Jimmy Lyons and music writer Ralph J. Gleason. Lyons was convinced that Monterey—and the Monterey County Fairgrounds in particular—offered a site for an interna-

tional jazz festival that was without parallel. Gleason agreed. So Lyons, who was the best known and most respected jazz disc jockey on the West Coast, set about to create the Monterey Jazz Festival. He interested civic and business leaders in the area and soon the Festival was a reality. The event was set up as a non-profit corporation and in the first fourteen years the Monterey Jazz Festival has given away more than \$100,000 in scholarships to worthy music students and grants for jazz clinics, workshops and other musical activities.

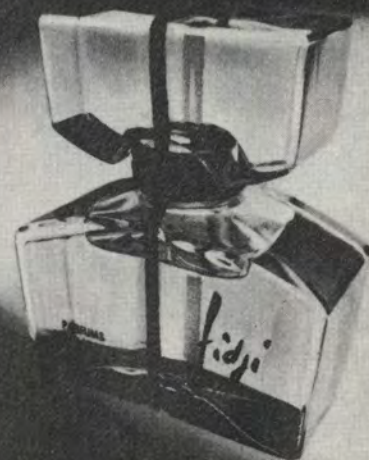
Over the years most of the world's major jazz artists have appeared on the stage at Monterey. Unmarred by the disturbances that have plagued many other musical events, the Monterey Jazz Festival remains a peaceful, festive weekend, patronized by jazz lovers from wildly contrasting backgrounds. They come to Monterey for the fun and the music, and happily share the good times and Monterey's many amenities.

The Carmel Mission

Mission San Carlos Borromeo is one of the most beautifully reconstructed missions in the State. It was founded by Father Serra and was built of adobe bricks by Indian labor. Today it is considered a minor basilica by the Catholic Church.



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Monterey Institute of Foreign Studies

One of the most unique institutions of higher learning in the country is located in Monterey. It is the Monterey Institute of Foreign Studies, a non-profit, nonsectarian liberal arts college and graduate school. The basic purpose of the institute is to provide a better understanding of other nations and cultures—their languages, institutions and points of view. It prepares students for a number of careers including the teaching of foreign languages, simultaneous translation and interpretation for such organizations as the United Nations, international communications work for scientific and education groups, newspapers, magazines, television networks and so on, and foreign service of all kinds.

A special program the Institute offers is designed for private enterprises sending representatives abroad. Too long have businessmen abroad lived and worked in the vacuum of only the English language, frequently not knowing the relevant culture and traditions of the new country in which they and their families reside. Hence the Institute creates a learning situation for the entire family. It includes teen-age children as well as wives. Instruction can be given in almost any language, culture and geographical area in the world including Mandarin Chinese. The campus is located in the heart of Monterey and adds an air of internationalism to the city.

Golf Capital

Monterey is frequently called the Golf Capital of the world. The last time we counted there were seventeen golf courses. Peninsula clubs host many of golf's best-known events, including the 1972 U.S. Open. The most famous perhaps is the Bing Crosby National Pro-Amateur Championship each January which is watched by thousands in person and millions on TV.

A Few Residents

The Monterey Peninsula attracts a fine breed of creative people who find compatible life styles there. For years the area attracted such talents as Robert Louis Stevenson, Richard Henry Dana, Jack London, Henry Miller, Robinson Jeffers, and John Steinbeck.

Here are a few present residents who give the area that high gloss of talent.

Eldon Dedini is that fine cartoonist whose bug-eyed characters stare at readers of the New Yorker and many other magazines. Dedini was born in King City over in the Salinas Valley.

He seldom visits New York to place his cartoons; just mails them back there and stays at home. Why not?

Clint Eastwood, who for eight years was a star of TV's *Rawhide*, then became a leading box office draw in the movies, passed up Palm Springs, Bel Aire, and Holmby Hills for the Monterey Peninsula. He's part of the scene on the Monterey Peninsula.

John Boit Morse, son of the late Samuel F. B. Morse, the original visionary who realized what the Del Monte Properties could become and did, is one of the area's leading artists. Working frequently in oil, Jack Morse paints in a personal fashion, enhancing nature with his own cerebral wanderings. He played semi-pro hockey, but gave it up to pursue a career in advertising. Then he gave that up and began to paint seriously. Today his work hangs in fine collections all over the world.

Ansel Adams, the world-famed and meticulous photographer lives and works a short way from Monterey down Highway One. Frequently the word "masterpiece" is assigned to the Adams work. Fine.

Point Lobos

Just south of Carmel off Highway One is Point Lobos State Reserve, a primitive, 1,250-acre paradise that Robert Louis Stevenson described as "The greatest meeting of land and water in the world." Gnarled Cypress and moss-laden Pine are silhouetted against a craggy coast with a restless sea. There are colonies of sea otters, sea lions, birds and small wildlife.

Big Sur

Big Sur is a town, an area, and a philosophy. The town consists of a post-office and a grocery store. The area is about 60 miles of thin highway, clinging to the sides of precipitous mountainside, with a breathtaking spectacle of ocean and surf far below. The philosophy is one of man's tenuous bargains with nature—man being allowed to experience the land and savor its beauty, paying lavishly with awe and respect for the privilege.

Big Sur is also a retreat for the few people who love the area enough to make the necessary sacrifices to live there—only a few hundred souls in all.

The restaurant Nepenthe is a must in Big Sur—a unique structure high above the sea, with dramatic views, good food and wine and music, and the incomparable elusive spirit of the Sur.

The brashness and rowdiness of Monterey—the charm and delicacy of Carmel and the rough splendor of Big Sur; it can make a fine weekend.

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THE PERFORMING ARTS TOURS FOR THE HOLIDAYS CHRISTMAS/NEW YEARS AT THE EMPRESS HOTEL

by
 Jerry Friedman
 General Manager, Performing Arts

Won't you join us for the holidays? Whether it's Christmas or New Years, it'll be the most memorable one you've ever spent.

Our Christmas Tour starts on the morning of Wednesday, December 20th when we'll board a CP Air jet for the two-hour non-stop flight to Vancouver, British Columbia. After a bit of sightseeing and an overnight stay, we'll enter our awaiting limousine the next morning for a cruise aboard a sea-going ferry through the Gulf Islands to Victoria on Vancouver Island. Our stay will be spent at the magnificent Empress Hotel, located at the entrance of the picturesque harbor.

Our eight days of Christmas include plenty of time to shop and browse in those charming antique, china and woolen shops on Government Street. We've planned a "get together" reception and bountiful buffet. And then there's a big Christmas Eve Party. On Christmas Day is firing the Yule Log, a fabulous Christmas Dinner, and holy music by a boys choir around the tree.

There'll be a guided tour of Victoria, Carol Tea and an English Dinner. And there are plenty of extra surprises planned, so hurry and make your reservations.

For New Years, we've planned a Hogmanay in the exuberant Scottish manner! Hogmanay, which is a Scottish New Years, will also be spent at the Empress Hotel in Victoria, where there are no strangers, only friends.

If you're not a Scot, you've never enjoyed anything like it. If you are, you'll never enjoy a better one.

The four-day trip departs on December 29th and begins as soon as you arrive at the Empress Hotel. Besides the many parties and buffets, a handful of tickets await you. You'll see the Underwater Garden, Classic Car Museum, and the Prince Albert Collection of Miniatures. There'll also be plenty of time for shopping, browsing and sightseeing.

And then there's the big night, December 31st. You'll attend the gala New Year's Eve Dinner Dance with pipers, entertainers and dance band. Prizes will be awarded for the best Scottish costume, and afterwards you'll be invited to visit a Scottish home as a "first footer."

There are many other surprises and festivities, so you had better not

waste anytime in making your reservations.

Don't forget, either one of these tours would make an excellent Christmas gift. So, for further information, drop a card to Performing Arts Holiday Tours, CP Air, 343 Powell, San Francisco, CA 94102.

We certainly hope that you'll be able to join us and celebrate with us.

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dancing to the Earl
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Top of the Mark

dancing to the Dick Turner
 Trio (nightly)

HOTEL ST. FRANCIS

The Penthouse

dancing to the Jack La Delle
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SIR FRANCIS DRAKE

Starlite Roof

dancing to the Richie Ferraris
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"SON OF THE GREAT WALTZ" OR "THE GREAT WALTZ RETURNS"

by Jerry Friedman



Mary Costa as Jetty Treffz



Horst Bucholz as Johann Strauss, Jr.

Critic Eduard Hanslick once wrote the following: "How trivial was public musical life at the end of the 1830's and 1840's! Sumptuous and trivial alike, it vacillated between dull sentimentality and scintillant wit. Cut off from all great intellectual interests, the Vienna public abandoned itself to diversion and entertainment. Not only did the theaters flourish; they were the chief subject of conversation and occupied the leading columns of daily newspapers. Musical life was dominated by Italian opera, virtuosity and the waltz. Strauss and Lanner were idolized."

Johann Strauss Jr. died in 1899. Hanslick wrote this tribute: "Vienna has lost its most original musical talent. 'Blue Danube' is a symbol for everything that is beautiful and pleasant and gay in Vienna, a kind of patriotic folk song without words, a national anthem that celebrates the country and its people."

Andrew L. Stone has remade a classic for MGM, *The Great Waltz*. It combines a scintillatingly joyful yet historically accurate story with the most sparkling and melodious music of all time.

Set in 19th century Austria, *The Great Waltz* covers approximately 40 years in the life of Johann Strauss, the Waltz King and glorifier of Vienna. It begins in 1844 with Strauss' debut as a ballroom orchestra leader despite the objections of his composer-conductor father, Johann Strauss, Sr. Depicted are his musical triumphs as well as his romantic conquests and his marriage to a popular singer, Jetty Treffz. The story concludes with

Strauss playing his immortal *The Blue Danube* at the Boston World Peace Jubilee in 1872.

European film idol Horst Bucholz stars as the handsome and dashing Johann Strauss, Jr. For this role, he took a three-months' crash course in the violin to perfect his fingering and bow movements. Before shooting began, Bucholz spent many hours each day in a Paris apartment, learning correct violin technique from Luben Yordanoff, first violinist of the Paris Symphony. Bucholz' daily practice sessions didn't end when filming *The Great Waltz* began in Vienna. At the end of each day, Carlos Villa, a young London concert violinist, came to Bucholz' Vienna home for further study. Two hours each evening Bucholz played the 150-year-old violin loaned him by Yordanoff. If he hadn't practiced daily, he would have lost some of the technique and physical endurance already acquired. His vibrato may have a touch of all-time great violinist Efrem Zimbalist, Sr., father of the film and television star. Villa studied for nine years at the Curtis Music Institute in Philadelphia, headed by Zimbalist.

To add some sentimental inspiration to the filming of Bucholz' violin playing, Dr. Josef Strauss, the great nephew of Johann, beamed his approval of Bucholz' technique. Dr. Strauss, a Vienna business man, is the grandson of Johann's brother Eduard.

Mary Costa makes her motion picture debut as Jetty Treffz, a popular Viennese singer and the adored mistress of the wealthy Baron Tedesco. Her beauty and appreciation of

Johann's musical talents eventually caused the composer-conductor to abandon his cherished bachelorhood.

Miss Costa scored a triumph in her Metropolitan Opera bow in *La Traviata* in 1964. In succeeding Met seasons in New York she has appeared in *Manon*, *Faust*, and *Vanessa*. She has sung with opera companies in many cities, including London, Moscow, Lisbon, Geneva, and our San Francisco Opera Company.

She has given concerts throughout the United States and has guest starred in many television musical specials. Last year she starred in the musical play, *Candide*, for the Civic Light Opera in Los Angeles and San Francisco. She also had the distinction of again appearing in *Candide* when it was the first musical to play the newly opened Kennedy Center for the Performing Arts in Washington, D.C.

Rossano Brazzi, a truly international film favorite, portrays Baron Moritz Tedesco, the wealthy patron of the arts. He loves Jetty so deeply that he unselfishly steps aside to permit her to marry the younger Johann.

British actor-director Nigel Patrick stars as Johann Strauss, Sr., the father of the waltz, a majestic figure but violently opposed to a musical career for his son. Patrick, a popular stage actor, has also been on the list of top box-office British film stars.

British actress and playwright Yvonne Mitchell portrays Anna Strauss, the long-suffering but iron-willed wife of Johann Strauss, Sr., who had to contend with his romantic escapades for many years. On the London stage, Miss Mitchell starred in *Ivanov* and *Horizontal Hold*. On Broadway she was with George C. Scott in *The Wall*.

Scottish tenor Kenneth McKellar is doing the vocalized narration for the motion picture. A popular favorite throughout Great Britain, McKellar has starred in his own series on radio and television, and is a recording artist for Decca. He has made five singing tours of the United States.

Andrew Stone produced, directed and wrote the fascinating screenplay of a time when life in Vienna led the world in gaiety, elegance and romance. Broadway and film choreographer Onna White staged the musical numbers while Robert Wright and George Forrest adapted the Strauss music to the screen.

(continued)

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Mr. Stone capitalized on the beauty and old world atmosphere of Austria to recreate the life and times of the 19th century's most popular composer of light, danceable melodies. Most of the filming was done in Vienna with some sequences being shot in and near Salzburg and in the quaint town of Krems-Stein.

There are 127 different sets in this lavish production. Though all but a couple of the magnificent ballrooms where Strauss played have disappeared, Stone was not required to build sets at a studio to recreate the splendor of that era. Ceremonial halls at Schonbrunn and the Hofburg, the summer and winter palaces of the Austrian Emperors, became the sets.

Watching hundreds of couples waltzing at Schonbrunn will give a viewer the feeling he is back in the period of Emperor Franz Josef, whose reign roughly spanned the years Strauss ruled the music world.

Palaces also served as sets for other sequences. The apartment of Empress Elizabeth at the Hofburg became the palace of Rossano Brazzi in his role of Baron Tedesco. The Palais Schwarzenberg in Vienna doubles as the summer residence of Emperor Franz Josef when he is listening to Horst Bucholz play his violin and Mary Costa sing *Love Is Music*.

Stone used the Palais Auersperg for filming the first successful presentation of *The Blue Danube* in Paris. At Auersperg Franz Josef and Elizabeth actually danced all night to the tunes of Strauss. Hotel Schloss Laudon became the Paris Hotel at which Horst Bucholz and Mary Costa stay during their visit to the Paris Exposition.

The scene, in which Horst Bucholz as Johann Strauss nervously makes his professional debut at Dommayer's Casino, was shot in the ballroom of the Park Hotel in Schonbrunn. Though the hotel has since been rebuilt, Dommayer's Casino was located at this exact site. Not a tree has been disturbed in the garden where Strauss had played. The varied locales selected by Stone resemble a sightseeing tour of Vienna. When Nigel Patrick as Johann Strauss, Sr., eats at the Griechenbeisl he is dining at the same 500-year-old restaurant frequented by Strauss, Beethoven, Schubert and other distinguished composers. It remains one of the city's most popular restaurants today.

The wedding of Horst Bucholz and Mary Costa was staged at one of the world's most beautiful churches, the Piaristen Church. The 102-year-old Golden Hall of Musik Verein, where the Waltz King himself once performed, is the set in which Horst

(continued on p. 22)



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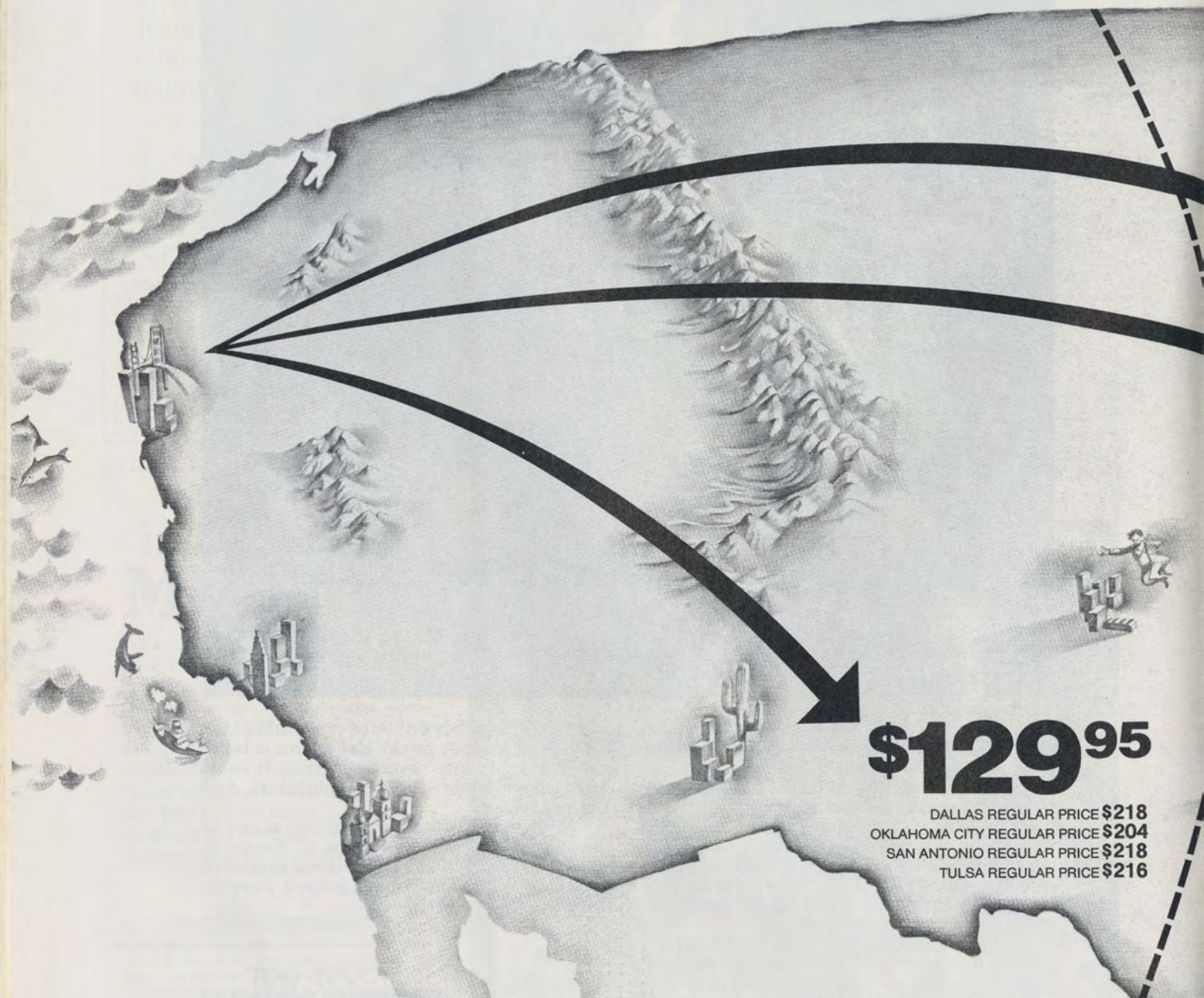


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(continued from p. 18)

Bucholz conducts a 60-piece symphony orchestra.

For the spirited *Six Drinks* musical number, in which Horst Bucholz celebrates in a Rathskellar, filming was done at the Schotenkeller in an 850-year-old wine cellar where the Scottish order of the Benedictine monks still store their wine.

Opera star Mary Costa received her first screen kiss from Bucholz in the romantic setting of famed Laxenburg Park outside Vienna. Stone again took his cameras a few miles outside Vienna to film scenes at a jewel box theatre in Berndorf built by Arthur Krupp. It is here that Bucholz conducts the opera, *Die Fledermaus*.

Railroad sequences were photographed at the Franz Josef Bahnhof. The venerable passenger car CU 9424 of Emperor Franz Josef's City Railway once again saw service when Stone borrowed it from the Austrian Train Museum. The car, built at the end of the 19th century and withdrawn from service in 1960, traveled from Vienna to Klosterneuburg to Kritzendorf with Bucholz, Miss Costa and a group of atmosphere players.

Since Vienna's streets are now too congested with traffic, the rollicking *Tritsch-Tratsch Polka* number was staged on a narrow, cobblestone street in Krems-Stein, about 40 miles from Vienna. Here Horst Bucholz and 15 young musicians in two horse-drawn carriages race down the street, playing the polka while in hot pursuit of the impresario who could give them their first dance engagement. Pedestrians are sent scattering as the carriages speed by houses, all built prior to 1550 and still lived in today.

One of Europe's most breathtakingly beautiful sites, the grounds around the castle of Leopoldskron in Salzburg, provided the background for the lively number, in which Horst Bucholz and Mary Costa play the violin and piano while singing *Louder and Faster* at a peasant's wedding party.

The villa of another famed composer, Franz Lehar, in Bad Ischl near Salzburg, served as the home of Johann Strauss when he composed *The Blue Danube*. The picnic sequence was filmed aboard the Tyrolian Alpine steamer, the *Gisella*, on the Traunsee about 65 miles from Salzburg. The *Gisella* began operating on the Traunsee in 1872 and still regularly transports passengers on the

seven mile long lake during the summer months.

Andrew Stone is probably the only living person to have heard all the melodies composed by the four Strausses — Johann, Sr., Johann, Jr., Josef and Eduard. From the Library of Congress in Washington, D.C., Stone obtained 1,650 separate pieces of sheet music of their songs plus those of Josef Lanner Vienna's first waltz master.

Stone hired a pianist for a three-months' period to play the melodies five nights a week from 8:00 to 11:00 p.m. at his home. Then with song writers, Robert Wright and George Forrest, he selected the varied Strauss music heard in *The Great Waltz*. In addition to the waltzes, there are polkas, marches, gallops and quadrilles.

Johann Strauss, Jr.'s career as a composer-conductor spanned 50 years until his death in 1899. In addition to the hundreds of individual songs, he wrote a series of acclaimed operettas and operas. His melodies, which continue to be played throughout the world, reflect Vienna as it was in the days of Strauss.

In addition to the featured songs, there are potpourries of melodies by both Strauss, Sr., and Jr. All but two Strauss songs featured in *The Great Waltz* were written by Johann, Jr. The exceptions are *The Radetzky March*, composed by his father, and *With You Gone*, based on Josef Strauss' *Brennende Liebe*.

The music includes *The Blue Danube*, *The Tritsch-Tratsch Polka*, *The Acceleration Waltz*, *The Emperor Waltz*, *Tales from the Vienna Woods*, *Artists Life*, *Voices of Spring* and *The Pizzicato Polka*.

Among the Wright and Forrest song adaptations are *Love is Music*, based on a theme from *Wine, Woman and Song*, *Louder and Faster*, from the polka *Leichtes Blut*; *Pitter-Patter Polka* from *Donner und Blitz Polka*; *Who are You?*, based on *Duidu* in his most famous opera, *Die Fledermaus*; and *Say Yes*, adapted from Strauss' still popular operetta, *The Gypsy Baron*.

Yes, it has all been put together magnificently by Andrew L. Stone and Metro-Goldwyn-Mayer for release this month, November. It should be relished by all in the style and glory of a bygone era as a brilliant product of the performing arts.

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Cover photo: Finale, Act I, *Tosca*, presented by the San Francisco Opera, October 15, 1932, at the opening of the War Memorial Opera House.



San Francisco Opera 50th Season

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San Francisco Opera has evolved to its present position through fifty seasons because the people of the Bay Area have indeed been receptive to it. And, as the area has grown, so has the Opera. The challenge of our second half-century lies in continued expansion; for artistic organizations must be ready to serve an increasingly broad spectrum of the community.

Paul Merber Adler

Proclamation

The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

Long a symbol of the flourishing arts and cultural climate of Our City, the San Francisco Opera has many sparkling facets: Inspiring young people throughout the Western United States by presenting student matinees; auditioning and training young professional singers through the Merola Memorial Fund during San Francisco Opera Auditions and summer training and performing workshops of the Merola Opera Program; through Western Opera Theater, introducing the joys of opera to all generations in many communities - schools, universities and neighborhoods - providing continuing performing opportunities for young professional artists and attracting new audiences by producing popularly priced operas in English; and offering an exciting theatrical approach to the standard opera repertory by presenting experimental, rarely heard works, through Spring Opera Theater.

During this Golden Anniversary Season, September 15 through November 26, 1972, The San Francisco Opera and General Director Kurt Herbert Adler continue to serve as ambassadors of good will by bringing national and international recognition to San Francisco through the outstanding quality of San Francisco Opera's production and artists.

NOW, THEREFORE, I, Joseph L. Alioto, Mayor of the City and County of San Francisco, do hereby proclaim the season September 15 through November 26, 1972, as GOLDEN OPERA YEAR in San Francisco, and I urge all San Franciscans and our neighbors in the surrounding San Francisco Bay Area communities to support and participate in this unique and rewarding artistic event.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed this sixth day of March, nineteen hundred and seventy-two.

Joseph L. Alioto
Joseph L. Alioto
Mayor



REPERTOIRE 1972 SEASON

Opening Night

Friday, September 15, 7:45

NORMA (BELLINI)

Sutherland, Tourangeau, G. Jones/

Alexander, Grant, Townsend

Conductor: Bonyngne

Production: Capobianco

Designer: Varona

Saturday, September 16, 8:00

LE NOZZE DI FIGARO (MOZART)

Te Kanawa, Blegen, von Stade, Petersen,

Petros, Emoed-Wallace, Bybee/Evans, Wixell,

Appel, Rintzler, Manton, Booth

Conductor: Giovaninetti

Stage director: G. Hager

Designer: Bauer-Ecsy

Choreographer: Vesak

Tuesday, September 19, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Wednesday, September 20, 8:00

NORMA (BELLINI)

Same cast as September 15

Friday, September 22, 8:00*

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Saturday, September 23, 8:00

AIDA (VERDI)

Kubiak, Baldani, Petros/Cossutta, Yarnell,

Smith, Booth, Townsend

Solo dancers: Gregory, Kage, Vest

Conductor: Sanzogno

Stage director: Farruggio

Designer: W. Skalicki

Choreographer: Smuin

Sunday, September 24, 2:00

NORMA (BELLINI)

Same cast as September 15

Tuesday, September 26, 8:00

DAS RHEINGOLD (WAGNER)

Lilova, Napier, Garabedian, B. Jones,

G. Jones, Walker/Stewart, Holm, Rintzler,

Appel, Kness, Monk, Smith, Booth

Conductor: Suitner

Production: P. Hager

Designer: W. Skalicki

Wednesday, September 27, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Friday, September 29, 8:00

AIDA (VERDI)

Same cast as September 23

Saturday, September 30, 8:00

NORMA (BELLINI)

Same cast as September 15

Sunday, October 1, 2:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16



San Francisco Opera 50th Season - 1972

Many people recall with great pride the beginnings of San Francisco Opera and I am certain that, for years to come, we shall recall our Golden Fiftieth Season with the same pride.

The world is discussing the magnificent repertoire and impressive roster of international singers, conductors, directors, and designers that our general director Kurt Herbert Adler has gathered for this important milestone in San Francisco Opera history. Few, if any, opera companies in any generation, anywhere, could boast of a season including Wagner's entire Ring cycle, and five new productions, including the first American stage performance in 38 years of Meyerbeer's "L'Africaine." The Opera has experienced the largest advance demand for subscriptions and individual performance tickets in our history; we regret that thousands of orders for single tickets went unfilled.

Fifty consecutive annual seasons is a signal achievement. But even greater accomplishment is reflected in the enormous growth of San Francisco Opera into a year-round activity. The 1972 Fall season includes 10½ weeks of performances; there is a very successful Spring Opera Theater season each year; and our touring and educational subsidiary, Western Opera Theater, spends nearly six months annually introducing the art form to students and communities throughout the West. Accomplishment is mirrored, too, in the number of singers who have begun their careers through the San Francisco Opera Auditions and the Merola Opera Program, both sponsored annually by the Merola Memorial Fund.

Two names come especially to mind for tribute: Gaetano Merola, revered for his early wisdom and perseverance in founding and nurturing San Francisco Opera during its first three decades; and Maestro Adler, who has built San Francisco Opera into the adventuresome, imaginative, creative, and highly respected institution it is today.

It is most encouraging to note, too, the number of large donors whose assistance has helped to make possible the high standards for opera in San Francisco. For the 1972 season, James D. Robertson has given us a superb new production of "Norma"; Cyril Magnin, the stunning new "Lucia di Lammermoor," and Mr. and Mrs. Daniel E. Koshland, the exciting American premiere of "The Visit of the Old Lady." The Charles E. Merrill Trust, Mr. and Mrs. Robert A. Magowan of San Francisco, trustees, is contributing, in part, the new "Tosca" in memory of our late Association president, Robert Watt Miller.

Our deepest gratitude goes to Mayor Joseph Alioto and the City and County of San Francisco, which provides substantial support each year and maintains the War Memorial Opera House. We have set the premiere of "Tosca" for October 15, exactly 40 years—to the date—after the theater was first dedicated with this work.

We are grateful, too, to the National Endowment for the Arts, a federal agency in Washington, D.C., and its chairman, Nancy Hanks, and to the National Opera Institute, and its chairman, Roger L. Stevens, for their continuing support of the whole range of San Francisco Opera activities. And, thanks to a grant from the Standard Oil Company of California, our season is, for the second consecutive year, being brought into homes throughout the Bay Area by stereophonic broadcasts on KKHI and KKHI-FM, live from the stage of the Opera House.

Despite all this help, an opera season in San Francisco would nevertheless be impossible were it not for the many individual and business donors and guarantors whose names you will find listed elsewhere in this program.

The picture I have outlined for you is framed with success. Yet our financial burdens continue to grow. Even though our attendance figures this season will approach 100 per cent of capacity, ticket sales income covers only a portion of the gigantic expense of opera production. Maestro Adler and his staff are able to maintain the highest quality at costs lower than those of other major opera companies, but we will always be faced with a large deficit. Our fund drive this year is \$550,000, the same as in the previous two years.

The fact that San Francisco Opera has shone for 50 years as a beacon light on the American cultural scene suggests that, with the devoted efforts of its Board of Directors and staff and the loyal support of the public, it can grow even further and broaden its service to its community and to the world.

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

(continued)



San Francisco Opera 50th Season

Artists

Irina Arkhipova*
Ruza Baldani*
Judith Blegen*
Sandra Bush
Ariel Bybee
Claudia Cummings*
Julia Emoed-Wallace
Edna Garabedian
Hana Janku*
Betty Jones*
Gwendolyn Jones

Dorothy Kirsten
Marina Krilovici*
Teresa Kubiak
Mirna Lacambra*
Margarita Lilova
Berit Lindholm
Evelyn Mandac*
Marita Napier**
Birgit Nilsson
Donna Petersen
Evelyn Petros*

Regina Resnik
Beverly Sills
Joan Sutherland
Kiri Te Kanawa*
Huguette Tourangeau
Shirley Verrett*
Frederica von Stade*
Sandra Walker*
Ruth Welting*

Douglas Ahlstedt*
John Alexander
Wolf Appel**
Philip Booth
Richard Cassilly
Richard J. Clark
Lawrence Cooper*
Carlo Cossutta*
Placido Domingo
John Duykers*
Simon Estes

Geraint Evans
Clifford Grant
Richard Holm*
Norman Kelley*
Vahan Khanzadian
Richard Kness*
Raymond Manton
Norman Mittelmann*
Allan Monk
Raymond Nilsson
Wieslaw Ochman*

Kostas Paskalis
Luciano Pavarotti
Marius Rintzler**
Malcolm Smith*
Thomas Stewart
Daniel Sullivan
Jess Thomas
Erik Townsend*
Ingvar Wixell
Raymond Wolansky
Bruce Yarnell

*San Francisco Opera debut
**American opera debut

Chorus

Anne Ackley
Arlene Adams
Kathy Anderson
Candida Arias
Gloria Bakkila
Doris Baltzo
Josephine Barbano
Walda Bradley
Norma Bruzzone
Cynthia Cook
Suzanne Compton
Louise Corsale
Weslia Edwards
Beverly Finn
Lisa Hill
Gloria Holmby
Phyllis Huie
Elizabeth Kenady
Jeannine Liagre
Tamaki McCracken
Anne Moore
Irene Moreci
Ramona Mori
Sheila Newcombe
Jean Ostrander
Rose Parker
Cecilia Sanders
Dolores San Miguel
Lola Simi
Claudine Spindt
Vivian Weede
Alma Wells
Carolyn Wilson

Sally Winnington
Susan Witt
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Edward Badasoff
Theodore Bakkila
Jan Budzinski
Richard Cascio
David Chervený
Joseph Ciampi
Angelo Colbasso
Kenneth Criste*
Harry M. De Lange
Peter Van Derick*
James Eitze
Stan Gentry
John L. Glenister*
Colin Harvey*
Michael Harvey
L. Bartlett Hayes
John Hudnall
Jonathan Huie*
Kenneth Hybloom
Rudy Jungberg
Robert Klang*
Conrad Knipfel
Eugene Lawrence*
Edward Lovasich
Kenneth Mac Laren
Robert McCracken
Thomas McEachern
Gordon McLeod
Kenneth Malucelli
Thomas Miller

Eugene Naham
Stuart Ockman
Charles Pascoe
Edward Pogan
Al Rodwell
Robert Romanovsky
Lorenz Schultz
John Segale
James C. Stith
Richard Styles
Francis Szymkun
James Tarantino
William Chastaine Tredway
John Trout
R. Lee Woodriff

Ballet

Brantly Bright
Peggy Davis
Mela Fleming
Lynne Hutelin Homeres
Carolyn Sue Houser
Elicia Rabin
Allyson Crockett Segeler
Nancy Taverna
Sallie True

Dudley Brooks
Richard Browne
Richard Cook
Stephen Coviello
Jeff Franklin
Alfonso Hidalgo
Daniel Lordon
Richard Ogilvie
Edward White

Tuesday, October 3, 7:30
DIE WALKÜRE (WAGNER)
Lindholm, Napier, Lilova, Emoed-Wallace,
B. Jones, Bybee, Garabedian, G. Jones, Bush,
Petersen, Walker/Thomas, Stewart, Grant
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Wednesday, October 4, 8:00
AIDA (VERDI)
Same cast as September 23

Friday, October 6, 8:00*
NORMA (BELLINI)
Same cast as September 15

Saturday, October 7, 8:00
DAS RHEINGOLD (WAGNER)
Same cast as September 26

Sunday, October 8, 2:00
AIDA (VERDI)
Same cast as September 23

Tuesday, October 10, 7:00
SIEGFRIED (WAGNER)
Lindholm, Lilova, Cummings/Thomas,
Stewart, Appel, Rintzler, Booth
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Friday, October 13, 7:00
GÖTTERDÄMMERUNG (WAGNER)
Lindholm, Napier, Lilova, Garabedian,
Petersen, Bybee, B. Jones, G. Jones, Walker/
Thomas, Stewart, Grant, Rintzler
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Saturday, October 14, 8:00
AIDA (VERDI)
Same cast as September 23 except
Verrett for Baldani

Special Opera House Fortieth
Anniversary Performance
Sunday, October 15, 7:00
TOSCA (PUCCINI)
Janku/Domingo, Wixell, Monk, Rintzler,
Sullivan, Cooper, Clark
Conductor: Sanzogni
Production: Ponnelle
Set designer: Ponnelle
Costume designer: Schlumpf

Tuesday, October 17, 8:00*
DAS RHEINGOLD (WAGNER)
Same cast as September 26

Wednesday, October 18
TOSCA (PUCCINI)
Same cast as October 15

Friday, October 20, 7:30
DIE WALKÜRE (WAGNER)
Same cast as October 3 except Nilsson for
Lindholm, Lindholm for Napier

Saturday, October 21
TOSCA (PUCCINI)
Same cast as October 15

Sunday, October 22, 2:00
SIEGFRIED (WAGNER)
Same cast as October 10

Tuesday, October 24, 7:00
GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 13 except
Nilsson for Lindholm

American premiere performance
Wednesday, October 25, 8:00

THE VISIT OF THE OLD LADY (VON EINEM)
Resnik, Petersen, Bybee, Emoed-Wallace,
Bush/Wolansky, Cassilly, Yarnell, Monk,
Sullivan, Kelley, Manton, Ahlstedt, Duykers,
Booth, Townsend, Cooper, R. Nilsson, Clark
Conductor: Peress
Production: Coppola
Designer: Darling

Friday, October 27, 8:00
TOSCA (PUCCINI)
Same cast as October 15

Saturday, October 28, 7:30*
DIE WALKÜRE (WAGNER)
Same cast as October 3 except Nilsson for
Lindholm, Lindholm for Napier

Sunday, October 29, 2:00
TOSCA (PUCCINI)
Same cast as October 15

Tuesday, October 31, 8:00
THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Wednesday, November 1, 7:00*
SIEGFRIED (WAGNER)
Same cast as October 10 except
Nilsson for Lindholm

Friday, November 3, 8:00
L'AFRICAINE (MEYERBEER)
Verrett, Mandac, G. Jones/Domingo,
Mittelmann, Estes, Townsend, Monk,
Sullivan, Booth
Conductor: Perisson
Stage director: Mansouri
Set designer: W. Skalicki
Costume designer: A. Skalicki
Choreographer: Vesak

Saturday, November 4, 7:00*
GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 13 except
Nilsson for Lindholm

Sunday, November 5, 2:00
THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Tuesday, November 7, 8:00
L'AFRICAINE (MEYERBEER)
Same cast as November 3

Wednesday, November 8, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
Sills, G. Jones/Pavarotti, Wolansky,
Grant, Khanzadian, Duykers
Conductor: Lopez-Cobos
Production: Capobianco
Designer: Toms

Friday, November 10, 8:00*
THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Saturday, November 11, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
Same cast as November 8

Sunday, November 12, 2:00
L'AFRICAINE (MEYERBEER)
Same cast as November 3

Tuesday, November 14, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
Same cast as November 8

Wednesday, November 15, 8:00
L'AFRICAINE (MEYERBEER)
Same cast as November 3



San Francisco Opera
50th Season

Orchestra

1st Violin

Peter Schaffer
Concertmaster
Zaven Melikian
Assistant
Concertmaster
Ferdinand F. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
John Wittenberg
Lennard Petersen
Ernest Michaelian
Ernestine Chihuahua
George Nagata

2nd Violin

Felix Khuner
Principal
Herbert Holtman
Bruce Freifeld
Everett O'Bannon
Rose Kovats
Robert Galbraith
Gail Schwarzbart
Ellen Smith
Reina Schivo

Viola

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

Cello

Robert Sayre
Principal
Rolf Storseth
Mary Claudio

Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

Bass

Michael Burr
Principal
Charles Siani
Carl Modell
Donald Prell
Philip Karp

Flute

Walter Subke
Principal
Lloyd Gowen
Gary Gray

Piccolo

Lloyd Gowen
Gary Gray

Oboe

James Matheson
Principal
Raymond Duste
Allyson Christensen

English Horn

Raymond Duste

Clarinet

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

Bass Clarinet

Frealon N. Bibbins
Donald Carroll

Bassoon

Walter Green
Principal
Jerry Dagg
Robin Elliott

Contrabassoon

Robin Elliott

French Horn

Ralph Hotz
Principal
John Krueger
Alternate Principal
James Callahan
Max Mazenko
Jeremy Merrill

Trumpet

Donald Reinberg
Principal
Edward Haug
Chris Bogios

Trombone

John E. Meredith
Principal
Willard Spencer
John Bischof

Tuba

Floyd Cooley

Timpani

Elayne Jones

Percussion

Lloyd Davis
Peggy Cunningham Lucchesi

Harp

Ann Adams
Marcella De Cray

Personnel Manager

Lauré Bice

Librarian

Diana Dorman

TICKET INFORMATION

San Francisco Opera—Symphony Box Offices

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

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

(continued)



San Francisco Opera GUILD

Executive Committee

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 Mrs. Joseph D. Cuneo *Vice Chairmen*
 Mrs. Frederick O. Koenig
 Mrs. James McClatchy
 Mrs. George H. Pfau, Jr.
 Mrs. F. Herbert Hoover *Secretary*
 Mrs. Donald N. Pritzker *Treasurer*
 Mrs. Edward Griffith *Ex-Officio Member*

Mrs. M. Warren Debenham, Jr.
 Mrs. Donald G. Fisher
 Mrs. Carl Livingston
 Mrs. Paul W. McComish
 Mrs. Robert Watt Miller
 Mrs. N. H. Parish

TOSCA (in Italian) Puccini
 Wednesday, October 18, at 1:30
 Friday, October 27, at 1:30

LUCIA DI LAMMERMOOR
 (in Italian) Donizetti
 Tuesday, November 14, at 1:00
 Friday, November 17, at 1:00
 Tuesday, November 21, at 1:00

WAR MEMORIAL OPERA HOUSE

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

Honorable Joseph L. Alioto
Mayor, City and County of San Francisco

TRUSTEES

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Buffet service in basement promenade, dress circle and box tier on mezzanine floor during all performances. Opera glasses are available for rent in the lobby

PATRONS ATTENTION PLEASE!

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

Please note that no cameras or tape recorders are permitted in the Opera House.

For lost and found information inquire at check room no. 3 or call 621-6600, 8:00 a.m. to 4:30 p.m.

Thursday, November 16, 8:00
AIDA (VERDI)
 Krilovici, Arkhipova, Petros/Cassilly,
 Mittelmann, Estes, Booth, Townsend
 Solo dancers: Gregory, Kage, Vest
 Conductor: Lopez-Cobos
 Stage director: Farruggio
 Designer: W. Skalicki
 Choreographer: Smuin

Friday, November 17, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8 except
 Estes for Grant

Saturday, November 18, 8:00*
L'AFRICAINE (MEYERBEER)
 Same cast as November 3

Tuesday, November 21, 8:00
AIDA (VERDI)
 Same cast as November 16

Wednesday, November 22, 8:00
TOSCA (PUCCINI)
 Kirsten/Ochman, Paskalis, Monk,
 Booth, Sullivan, Cooper, Clark
 Conductor: Minde
 Production: Ponnelle
 Set designer: Ponnelle
 Costume designer: Schlumpf

Special Thanksgiving Night Performance—
 Non-subscription
 Thursday, November 23, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8 except
 Estes for Grant

Friday, November 24, 8:00*
AIDA (VERDI)
 Same cast as November 16

Saturday, November 25, 8:00*
TOSCA (PUCCINI)
 Same cast as November 22

Sunday, November 26, 2:00*
LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8

*Last performance this season

REPERTOIRE, CASTS AND DATES
 SUBJECT TO CHANGE

TAXI SERVICE

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi following the performance are requested to advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and advise him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe that this procedure is helpful in improving post-performance taxi service for our patrons.

UNUSED TICKETS

Patrons who find that they are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by telephoning 626-8345 or returning their tickets to the Box Office. The proceeds will be used to benefit the San Francisco Opera and, as such, the purchase price of unused tickets is tax deductible.

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Resolution

By Senator Milton Marks
and Senator George R. Moscone

RELATIVE TO COMMENDING THE SAN FRANCISCO OPERA

WHEREAS, It has come to the attention of the Members of the Senate that the San Francisco Opera has reached the milestone of commencing its 50th season, including 40 memorable years of performances in the War Memorial Opera House; and

WHEREAS, The San Francisco Opera has been a major influence in focusing international attention on the Bay Area as one of the world's primary centers of creative music, art and culture; and

WHEREAS, Outstanding and constructive community involvement has been demonstrated by the San Francisco Opera through its Merola Opera Program's summer training and performing for young people, and through its Western Opera Theater, which gives many young people an opportunity to discover the fascinating and enjoyable experience of opera, including opera written in English, both on the level of participant and observer, and often in communities where no such opportunity formerly existed; and

WHEREAS, Programs of the San Francisco Opera's Spring Opera Theater include the timeless beauty of traditional opera and also offer marvelous contemporary and experimental works which are sometimes performed for the first time on its stage; and

WHEREAS, The people of the Bay Area and of the State of California can be justifiably proud of the rich cultural heritage created by the San Francisco Opera, making it one of the most famous and important opera companies in the world; and

WHEREAS, The San Francisco Opera presently flourishes under the able leadership of its General Director, Kurt Herbert Adler, who insures that the quality of its performers and productions retains its high degree of ongoing artistic excellence; now, therefore, be it

RESOLVED BY THE SENATE RULES COMMITTEE, That the Members congratulate the San Francisco Opera on its 50th anniversary and commend the San Francisco Opera for its many valuable contributions to the community; and be it further

RESOLVED, That a suitably prepared copy of this resolution be transmitted to the San Francisco Opera.

Senate Rules Resolution No. 543 adopted September 8, 1972



James R. Mills
Chairman

Milton Marks 9th
Senator District

George Moscone 10th
Senator District

Assembly Rules Committee-California Legislature

Resolution

By the Honorable Willie L. Brown, Jr., 18th Assembly District; the Honorable John F. Foran, 23rd Assembly District; the Honorable Leo T. McCarthy, 19th Assembly District; and the Honorable John L. Burton, 20th Assembly District

RELATIVE TO THE 50th ANNIVERSARY OF THE SAN FRANCISCO OPERA

WHEREAS, It has come to the attention of the Members of the Assembly that 1972 marks the 50th anniversary season of the San Francisco Opera; and

WHEREAS, Symbolic of the cultural climate in the Bay Area, the San Francisco Opera is one of the largest and most important opera companies in the world; and

WHEREAS, Through the Merola Memorial Fund, the San Francisco Opera auditions and trains young professional singers during the San Francisco Opera Auditions and during a summer training and performing program; and

WHEREAS, The San Francisco Opera brings the beauty of opera to people in areas where there is no opera, provides continuing performing opportunities for young artists, and produces popularly priced operas in English aimed at attracting new audiences; and

WHEREAS, By presenting experimental and rarely heard works, the San Francisco Opera, through its Spring Opera Theater, offers a refreshing theatrical approach to the standard opera repertory; and

WHEREAS, The San Francisco Opera and its General Director, Kurt Herbert Adler, serve as ambassadors of good will by bringing national and international recognition to California through the outstanding productions and artists of the San Francisco Opera; now, therefore, be it

Resolved by the Assembly Rules Committee, That the Members commend the San Francisco Opera on the occasion of its 50th anniversary and proclaim 1972 as the "Golden Anniversary Opera Year"; and be it further

Resolved, That the Chief Clerk of the Assembly transmit a suitably prepared copy of this resolution to the San Francisco Opera.

Resolution No. 491

Approved by the Assembly Rules Committee

By

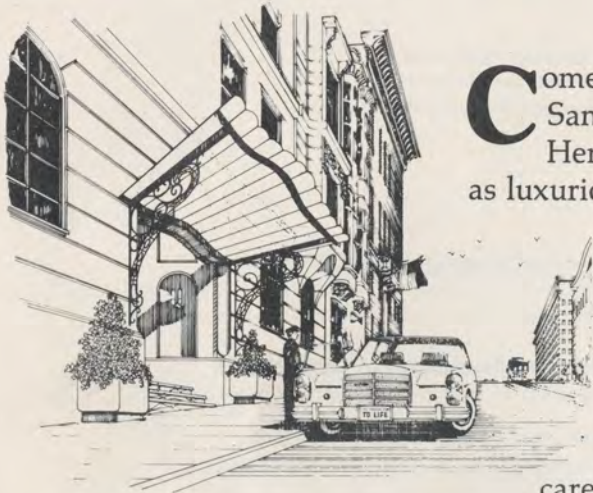
John L. Burton
John L. Burton
Chairman

Subscribed this 27th day of July, 1972

Bob Moretti
Bob Moretti
Speaker of the Assembly



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Eight Forty Powell

Nob Hill, San Francisco

TUESDAY EVENING, OCTOBER 24, 1972, AT 7:00

SATURDAY EVENING, NOVEMBER 4, 1972, AT 7:00

DER RING DES NIBELUNGEN—PART III

GÖTTERDÄMMERUNG

(IN GERMAN)

Conductor
OTMAR SUITNER

Production
PAUL HAGER

Designer
WOLFRAM SKALICKI

Production assistance
GHITA HAGER
JACQUES KARPO

Chorus director
BYRON DEAN RYAN

Musical preparation
PHILIP EISENBERG

Music drama in three acts by
RICHARD WAGNER

<i>First Norn</i>	EDNA GARABEDIAN
<i>Second Norn</i>	DONNA PETERSEN
<i>Third Norn</i>	ARIEL BYBEE
<i>Brünnhilde</i>	BIRGIT NILSSON
<i>Siegfried</i>	JESS THOMAS
<i>Gunther</i>	THOMAS STEWART
<i>Hagen</i>	CLIFFORD GRANT
<i>Gutrune</i>	MARITA NAPIER
<i>Waltraute</i>	MARGARITA LILOVA
<i>Alberich</i>	MARIUS RINTZLER
<i>Woglinde</i>	BETTY JONES
<i>Wellgunde</i>	GWENDOLYN JONES
<i>Flosshilde</i>	SANDRA WALKER

Auxiliary Chorus rehearsed by
CHARLENE ARCHIBEQUE

Act I —Scene 1—Summit of a mountain
Scene 2—The hall of the Gibichungs
Scene 3—Summit of a mountain

Act II —Outside the hall of the Gibichungs

Act III—Scene 1—A rocky slope on the banks of the Rhine
Scene 2—Outside the hall of the Gibichungs

First performance
Bayreuth, Festspielhaus,
August 17, 1876

First San Francisco Opera
performance
November 9, 1935

(Reduced orchestration by Gotthold Lessing. By arrangement with Belwin Mills Publishing Corp., sole U.S. agent for B. Schott's Söhne, Mainz, publisher and copyright owner.)

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

No one will be seated after the house lights have dimmed

THE USE OF CAMERAS AND ANY KIND OF RECORDING EQUIPMENT IS
STRICTLY FORBIDDEN

Performance length approximately four and one-half hours

Certainly the highlight of this year's San Francisco Opera Season is the complete *Ring* cycle with Birgit Nilsson.

London's complete recording of the *Ring* is considered by many to be the supreme accomplishment in the history of the phonograph. Georg Solti conducts, and the great names include Birgit Nilsson, Kirsten Flagstad, Regine Crespin, Wolfgang Windgassen, Set Svanholm, James King, George London and Dietrich Fischer-Dieskau.



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THE RING OF THE NIBELUNGS

Synopses of all four "Ring" music dramas can be found on the following pages.

THE RHINEGOLD (Das Rheingold)

Though *Rheingold* is the first work of *The Ring of the Nibelungs*, it was the last in Wagner's conception of the tetralogy. The entire idea emerged and grew from *Siegfried's Death* — the first published drama, which became the fourth and final work of *The Ring* and was retitled *Twilight of the Gods*. *Rheingold* serves to explain the mythological structure of the three dramas that follow it. No mortal beings appear in this work: it deals with the gods, who have ordered the giants to build the fortress Valhalla; the giants, who inhabit the earth, and the dwarf Nibelungs (derived from the German word "Nebel"—fog), who dwell in the earth's lower depths. These three groups of super-human beings struggle for power and for possession of the world.

The first scene takes place in the depths of the Rhine. River-nymphs, called "Daughters of the Rhine" (Rhinemaidens), and fashioned after the Oceanids in Aeschylus' *Prometheus*, frolic around a river rock. On a high ledge guarded by them lies the Rhinegold. From this gold, it is said that one can forge a Ring that will give its possessor power over the world. The Rhinedaughters are not too worried about the need to protect the gold, for it can be made into a ring only by somebody who renounces love. This idea of antithesis between power and love, as the spiritual elements of the world, is typical of Richard Wagner's philosophy. The Rhinedaughters are bitterly deceived. The Nibelung, Alberich, having ascended to the rock's ledge, discovers the gold and is jestingly told of its wondrous potential qualities; jestingly, because to the Rhinedaughters, Alberich, in his lustful attempts to embrace them, appears so infatuated that they see no danger to the gold. But Alberich, repeatedly rejected by them and feeling his desires ridiculed, renounces love and escapes with his booty. Only at the end of the tetralogy do the Rhinedaughters regain the Ring. Before then, catastrophes—murder and the downfall of the world of the gods—occur, all caused by the accursed Ring.

The second scene takes place in the world of the gods. The giants, Fasolt and Fafner, in Wotan's commission, have built the fortress Valhalla and have demanded as payment the surrender of Freia, goddess of love and youth.

The giants enter now as competitors of the masters of the world, the gods. For Freia is not only a pleasing creature, but also is protectress of the sacred apples that give eternal youth to the gods—a similar theme is used by Wagner in his last work *Parsifal* in which beholding the grail promises life and strength. In Nordic mythology the goddess Uduna was the protectress of the apples; Richard Wagner skillfully transferred this attribute to Freia. Thus in demanding Freia, the giants threaten the gods' strength and believe themselves capable of ruling the world. Wotan stalls in his response; he claims not to recall ever having promised them Freia and waits for Loge, the god of fire and mercurial mind, to find a way out of this dilemma. Loge arrives and rather than aiding the gods, he praises the giants for their successful construction of Valhalla. He also informs Wotan that the Rhinedaughters have turned to him for help because their gold, out of which one can forge a Ring that yields mastery of the world, was stolen. Gods and giants now recognize the seriousness of the situation, and the giants declare that they would give up their claim to Freia, if instead they would receive the Rhinegold. They depart with Freia as hostage, and Wotan, led by Loge, sets out for Nibelheim where he intends to take the gold and the Ring from Alberich.

Meanwhile, in his subterranean workshop, Alberich has forged the Rhinegold into a Ring. Now possessing its power, he has enslaved his own people, and above all his brother, Mime. Mime is forced by Alberich to forge a Magic Helmet (Tarnhelm) that can make its wearer invisible or enable him to change into any different shape he chooses. Alberich recognizes the gods and greets them with suspicion. But Loge knows how to arouse his vanity and asks to what advantage can it be to be master of the world if one must dwell in the lower vaults of the Nibelungs. Alberich laughs. The Magic Helmet, he replies, enables him to go wherever he pleases and to conceal himself from whomever he wishes; he intends now to dwell on the heights of the gods. Loge demands proof. Alberich transforms himself into an enormous snake, before which the gods feign fright; but Loge expresses doubt if Alberich can also transform himself into a tiny form. Alberich turns himself into a

(Continued)

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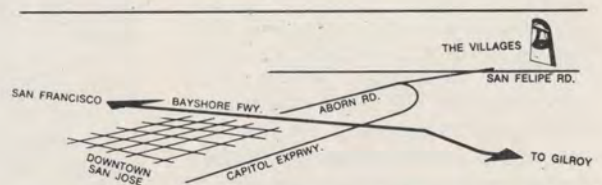
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toad, and the gods capture and tie him up before he can retransform himself. The prisoner is dragged to the upper world.

There they agree to release him after he has turned over to them the gold and all that has been made from it. The Nibelungs drag up gold bars, Loge adds the Magic Helmet, and finally, Wotan demands the Ring on Alberich's finger. Alberich resists with all his might, but in vain. They seize the Ring, and he can do no more than put a curse on it: misfortune and death shall come to him who possesses the Ring, and he shall be its slave. The giants return, dragging Freia. They demand that the goddess be hidden behind the gold. A wall of gold is built, but as the giants still can see her hair, the Magic Helmet must be given up to cover it. But her eye is still visible and of the gold, nothing but the Ring remains to conceal it. Wotan resists, just as before Alberich had refused to surrender the Ring, and with it, power and mastery over the world. Erda, mystical primeval mother, mysteriously appears and admonishes Wotan to relinquish the Ring and thereby escape Alberich's curse. Wotan follows her counsel. He throws the Ring onto the gold heap, and the giants release Freia. As soon as they begin to divide the gold between themselves, the curse reveals its power: Fafner slays Fasolt and takes the treasure for himself.

The gods turn toward Valhalla while we hear the Rhinedaughters' lament. They complain that the Ring was given to a giant and not returned to them, the true possessors and protectors.

The prologue to *The Ring of the Nibelungs* ends here.

THE VALKYRIE (Die Walküre)

In *The Valkyrie*, human beings appear in *The Ring* for the first time. There are three characters in the first act, Siegmund, Sieglinde, and Hunding, all humans. To be sure, in the following acts, gods and demi-gods populate the stage. And after Siegmund's death and the disappearance of the secondary character, Hunding, only Sieglinde survives in the drama, to become the mother of the hero, Siegfried, whose birth is announced by the Valkyrie and emphatically prophesied in the music by the Siegfried motif. Thus with *The Valkyrie* the development of the Siegfried tragedy, which culminates in *The Twilight of the Gods*, progresses.

In the orchestra, a raging tempest introduces the first act, which takes place in a hut. The music simultaneously describes the inner turmoil of

the man who, weaponless and pursued by enemies invading his homeland, seeks refuge in this hut. He falls on the floor, exhausted. The mistress of the house, Sieglinde, finds him, revives him with a drink and learns partially of his dangerous situation. Hunding, master of the house, enters and offers him hospitality, but becomes suspicious when he recognizes the astonishing resemblance between the stranger and his wife. He senses that they are of the same family, a family he has despised for a long time. He tells the stranger that his hospitality will protect him only until the next morning, when he will challenge him with arms. After Hunding leaves with Sieglinde, the stranger describes his plight in a monologue: without a weapon he feels completely helpless.

After having drugged Hunding with a sleeping potion, Sieglinde returns. From the moment of their first encounter, it was apparent that Sieglinde and her visitor were falling in love. Their passion gradually intensifies and now finally overflows—not even restrained by their knowledge that they are brother and sister. She shows him the sword, which is lodged firmly in the trunk of an ash tree. A mysterious stranger once had thrust it there, she explains, and since then many have attempted to pull the weapon out without accomplishing their goal. But the stranger, whom Sieglinde names "Siegmund," succeeds. Calling the sword "Nothung" (a word derived from the German "Not" meaning need), he draws it from the ash trunk, and man and woman burst forth into shimmering light of the spring night.

In the second act the gods return to the drama. Wotan orders his favorite daughter, Brünnhilde, to assure Siegmund's victory in his coming battle with Hunding. Wotan's wife, Fricka, protectress of oaths and marriage (a difficult task because of her husband's inconsistencies), insists instead that Siegmund must not live, as he has broken all laws and customs. Wotan argues that Siegmund is needed in order to regain the Ring, and with it, power over the world, and that Siegmund is free to follow his will, but he, Wotan, is bound by oaths and pacts. Fricka replies that Siegmund is not free, but as Wotan's creation, is liable to the law of the gods. Again she urgently demands his death in order to restore the rules of ethics and marriage. With a heavy heart, Wotan has to accede to her wishes. Following Fricka's exit Brünnhilde returns and is surprised to hear from the father of the gods the reversal of his decision: Hunding, not Siegmund, must tri-

umph. He confides to her his innermost thoughts and fears. Entangled in fate and guilt he only can wish for the destruction of the world, for the twilight of the gods.

Siegmund and Sieglinde arrive. Hunted by men and frightened by nature, Sieglinde is at the end of her strength and, deeply exhausted, falls asleep in Siegmund's lap. Only now Brünnhilde, who had been profoundly disturbed by Wotan's despair, appears and announces to Siegmund his imminent death and entry into Valhalla. (This death-annunciation is, incidentally, one of the most poetic and musically magnificent pieces of *The Ring*). When Siegmund learns that Sieglinde cannot follow him into Valhalla, he raises his sword, intending to kill her, for life without his beloved is without honor and unthinkable. Brünnhilde is so deeply moved by him that she assures him she will care for Sieglinde as for a sister, and that she also will assist him in his battle with Hunding. Hunding arrives, and Siegmund accepts his challenge, protected by the Valkyrie's shield. Suddenly Wotan himself enters. Siegmund's sword, Nothung, shatters into splinters on Wotan's spear and Siegmund, weaponless, is felled by his opponent. While Wotan destroys Hunding with a brusque, angry command, Brünnhilde gathers up the pieces of the sword, lifts Sieglinde onto her Valkyrie-steed and flees with her. Wotan wrathfully sets off to follow his disobedient daughter.

The third act begins as Brünnhilde's sisters gather on the Valkyrie rock to report the outcome of the day's battles to their father, Wotan. Brünnhilde, in great haste, arrives last, with Sieglinde. She implores her sisters to protect her from the wrath of Wotan who is following close behind. Sieglinde desires nothing more than to die. But when Brünnhilde informs her that she bears Siegmund's child, she again wants to live and accepts her fate thankfully, for the Valkyrie promises that the child will be "the most exalted hero of the world." Taking the sword's fragments, Sieglinde, following the Valkyries' advice, flees to hide herself in the forest where Fafner, who has transformed himself into a dragon, guards his treasure.

The Valkyries, who try to conceal Brünnhilde, disperse before the wrath of their father. Wotan pronounces a terrible punishment on Brünnhilde: she is banned from his sight, is divested of her godhood and put into a deep sleep on the Valkyrie rock. The first man who passes by will awaken her and will make her his

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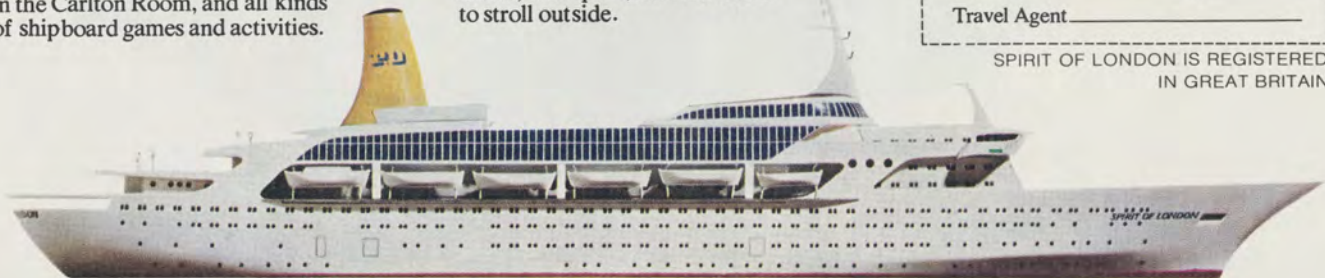
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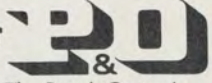

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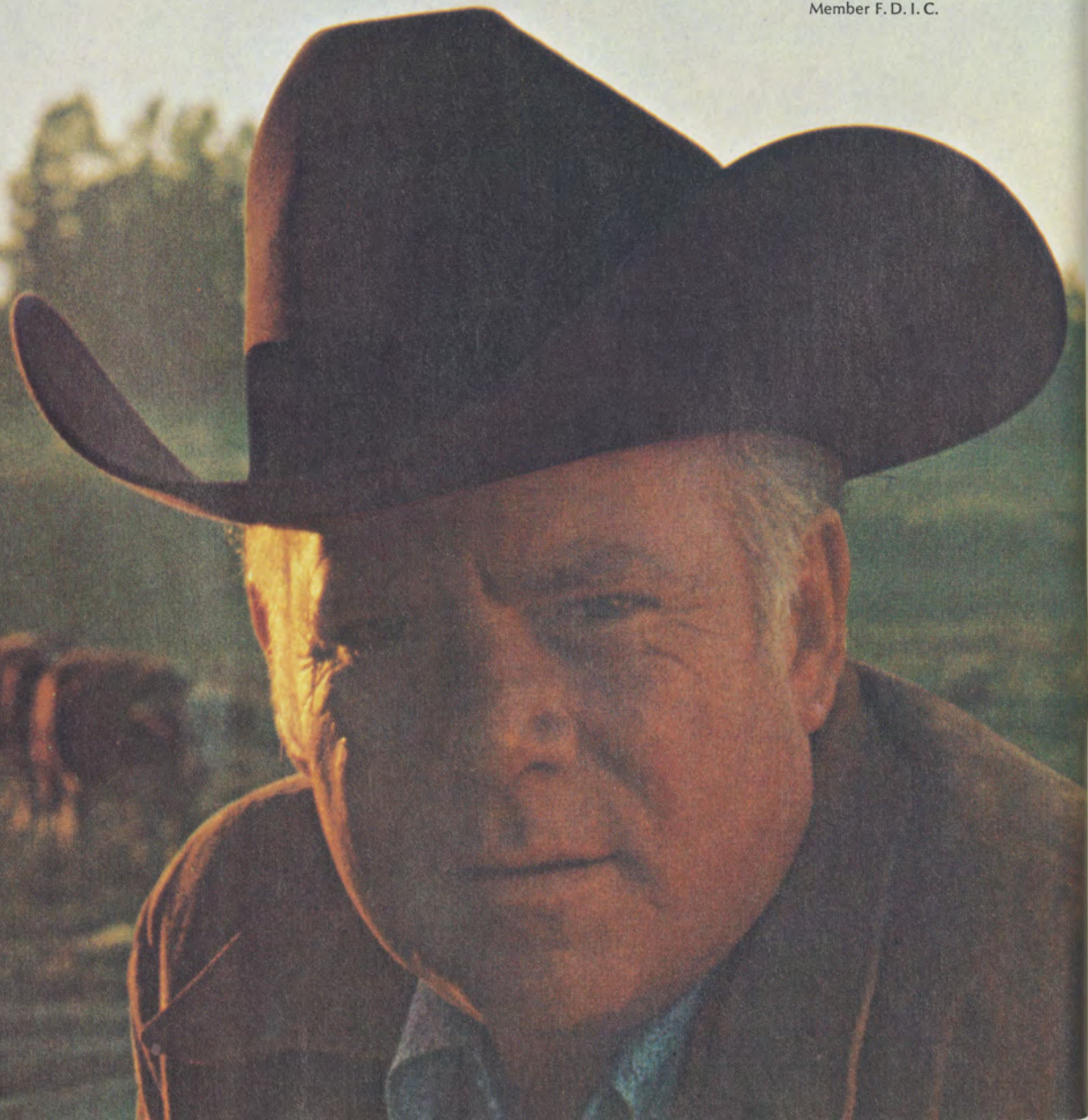
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wife. Brünnhilde, who had fallen faint, revives and appeals to Wotan, trying to make him understand her act of disobedience. When she held her shield over Siegmund, she was executing Wotan's intensely desired original will, an order later weakened by Fricka, and reversed. Deeply affected, the father embraces his favorite daughter. He cannot annul his sentence, but he grants her plea to prevent anyone from taking her as his wife. Instead, a fire will burn around the Valkyrie rock, Wotan decrees, and only the finest and bravest hero will cross through this blaze to win Brünnhilde. Wotan puts Brünnhilde into a deep sleep and calls Loge, god of fire, to surround the rock with flames. He then adds a further warning: no man who has fear of the divine spear shall ever cross this fire. The curtain falls before the towering god; the drama *Valkyrie* ends.

SIEGFRIED (Siegfried)

The first act takes place in the forge of the Nibelung dwarf, Mime, Alberich's brother. Sieglinde earlier fled to this workshop, gave birth to a child and died. In accordance with his mother's last will, this child was named "Siegfried." In order for Mime to possess the Ring he has reared Siegfried to kill its present owner, Fafner.

The young man, Siegfried, asks about the broken sword that his father bore in his last fight. Mime, who has been unable to repair it, evades the subject.

Shortly afterward, Siegfried leaves to run exuberantly into the forest and a Wanderer enters. It is Wotan, who no longer rules the world, but rather observes and reflects upon it. Against Mime's will he sits down and offers himself for a game in which each will exchange three riddles. If either player is unable to answer any riddle, he will lose his head. The Wanderer answers all three questions Mime asks. In the return match Mime is unable to answer the god's last question, "Who can forge the fragments of the sword Nothung?" Mime cannot do it. The Wanderer departs from the workshop; Mime's head will be taken by the fearless slayer of the dragon.

Siegfried returns, and Mime now gives him the fragments of Nothung, which Siegfried, chanting while he works, hammers into smaller pieces, melts and forges into a new sword. At the same time, Mime brews a poisonous potion. According to his plan, Siegfried, after slaying Fafner, will drink it and die. Then the trea-

sure will belong to Mime, the dwarf, and make him master of the entire world. Siegfried tests the newly forged sword by striking it on the anvil. The anvil splits.

The second act further develops the story of *Siegfried's Death*, Wagner's first-draft title for *The Ring*. Wearing the sword Nothung, Siegfried goes into the forest, guided and goaded by Mime, to the cave where the dragon, Fafner, dwells and guards his hoard. Their arrival is preceded by a scene in which Alberich waits at Fafner's cave expressing his hope that his curse upon the Ring will take effect so that he can regain possession of it and its powers. The Wanderer joins him; they wake Fafner to warn him that shortly Mime will bring Siegfried to slay him. Alberich offers to protect Fafner if he will peacefully relinquish the Ring to him. But Fafner is uncooperative: "I lie and possess: let me sleep." The Wanderer departs laughing and Alberich disappears too as soon as Mime arrives with Siegfried. Mime tries once more to instill fear into Siegfried's heart. He fails and leaves angrily with the comment, "Siegfried and Fafner oh, that they would slay one another." Siegfried lies down in the grass near the cave. He hears the song of a forest bird and the gentle rustling of the leaves—the passage that Richard Wagner calls "Forest Murmurs." Siegfried's thoughts turn back to the father and mother he never knew, his heart longing especially for his mother. He tries to imitate the song of the forest bird, first with a reed-flute, then with a horn. This noise awakens Fafner, and after a short struggle, Siegfried drives Nothung into his heart. In his dying moments, Fafner is filled with admiration for the "heroic youth" who has slain him. He foretells Siegfried's future, warning that Mime is plotting Siegfried's death in order to gain the hoard. A drop of the dragon's blood drips onto Siegfried's hand; the instant he puts his hand to his mouth to lick away the drop, he understands the words and meaning of the forest bird's song. The bird tells him to be sure to take the Ring and the Magic Helmet, which Siegfried does. Mime returns. And just as the dragon's blood has given Siegfried ability to understand the forest bird, it also enables him to recognize the malicious intent behind Mime's friendly words; as Mime hands him the poisoned drink, Siegfried kills him. The forest bird tells Siegfried of Brünnhilde, the most beautiful of all women, who lies upon her rock surrounded by fire and awaits the one who has not learned to fear. The bird flies ahead,

showing the way, and Siegfried follows.

At the beginning of the third act the Wanderer entices Erda from the rock chasms where she lives. She refuses to answer his question regarding the fate of the world; only after he declares that he no longer fears its downfall does she reveal the impending doom. Siegfried enters, led by the forest bird. The Wanderer bars his way with his spear, feared by all except one man. Siegfried breaks Wotan's spear with Nothung, proving thereby that he is the one man who does not fear it. The Wanderer steps aside, and Siegfried rushes up the rocks until he stands before the sleeping Brünnhilde. He realizes that she is not a man, and he, who feared neither Fafner, fire nor Wotan's spear, learns fear with his first glimpse of a woman. He awakens her with a kiss; she greets the sun and light; then she sees Siegfried, and they gaze into each other's eyes. But their growing passion is interrupted by her fearful recognition that she has been divested of her godhood, and is now no more than a defenseless mortal woman. However, this emotional valley is crossed, and Siegfried and Brünnhilde sink into each other's arms in glowing, and ever increasing love.

TWILIGHT OF THE GODS (Götterdämmerung)

This last and principal part of *The Ring of the Nibelungs*, the *Twilight of the Gods*, contrary to its title is a work in which the action is carried by human beings. Originally titled *Siegfried's Death*, *Twilight of the Gods* was Richard Wagner's first draft. Only afterwards he wrote the stories of the gods and demi-gods so that his work would fulfill a larger concept, a concept encompassing universal forces.

As it happens, one more episode with gods precedes the human drama. The Norns—daughters of Erda who resemble the Roman "Fates"—predict the events important to the end of the *Twilight of the Gods*: The World Ashtree, life-giving tree of the world, has withered since Wotan severed a branch in order to shape from it the shaft of his spear. Then Wotan had the ash tree felled and ordered the wood be piled up around Valhalla. When he receives report of Siegfried's victory and possession of the Ring, he intends to set fire to it and burn the gods' fortress to proclaim the end of the gods' rule.

Following this scene Siegfried and Brünnhilde enter from a rock cave. After having spent a long honeymoon there, Siegfried feels compelled to go out into the world to accomplish

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SPECIAL EVENTS

Opera Previews

Presented by the Junior League
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Public invited free of charge

September 14

NORMA—Curran Theater, 11 a.m.
Speaker: Dr. Jan Popper

September 25

THE RING—Geary Theater, 11 a.m.
Speaker: Dr. Walter Erich Schaefer

October 12

TOSCA—Miyako Hotel, 11 a.m.
Speaker: James Schwabacher

October 18

THE VISIT OF THE OLD LADY—
Grand Ballroom, Fairmont Hotel, 12 noon
Speaker: Francis Ford Coppola

November 2

L'AFRICAINE—Miyako Hotel, 11 a.m.
Speaker: Michael Barclay

Presented by Opera ACTION

South Peninsula Chapter, Palo Alto
Palo Alto Community Cultural Center,
1313 Newell Road. \$7.00 for series. Single
tickets available at door.

September 10—NORMA

September 17—DAS RHEINGOLD
DIE WALKÜRE

September 24—SIEGFRIED
GÖTTERDÄMMERUNG

October 1—THE VISIT OF THE OLD LADY

October 8—L'AFRICAINE
Speaker: John Rockwell

Presented by Opera ACTION

Marin County Chapter
Marin Art and Garden Center, Ross

September 14—NORMA—8:30 p.m.
Speaker: Dr. Jan Popper

September 28—THE RING—8:30 p.m.
Speaker: Dr. Jack Sacher

October 12—TOSCA—8:30 p.m.
Speaker: Stephanie von Buchau

November 2—L'AFRICAINE—8:30 p.m.
Speaker: John Rockwell

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

October 26—LUCIA DI LAMMERMOOR
Speaker: Dr. Jan Popper

Admission \$1.50

Presented by Opera ACTION

East Bay Chapter

September 21—THE RING—8:00 p.m.
Kaiser Center Auditorium, Oakland

\$1.00

October 9—TOSCA—8:00 p.m.
Contra Costa Library,
Kensington Branch—Free

November 2—LUCIA DI LAMMERMOOR
8:00 p.m.—Kaiser Center Auditorium,
Oakland—\$1.00

Speaker: Michael Barclay

Presented by the Jewish Community Center
3200 California Street, 8:30 p.m.

September 11—NORMA

September 25—DIE WALKÜRE
Speaker: Michael Barclay

Admission: \$2.00

Presented by San Jose Opera Guild
Rosicrucian Auditorium, San Jose
September 22—NORMA—8:00 p.m.
Speaker: Dr. Jan Popper

September 29—DAS RHEINGOLD and
DIE WALKÜRE—10:00 a.m.

Speaker: John Rockwell

October 6—SIEGFRIED and
GÖTTERDÄMMERUNG—

Speaker: John Rockwell

October 13—THE VISIT OF THE OLD LADY
—10:00 a.m.

Speaker: Marie Gibson

November 3—L'AFRICAINE—10:00 a.m.
Speaker: John Rockwell

November 10—LUCIA DI LAMMERMOOR—
10:00 a.m.

Speaker: Marie Gibson

Admission: \$2.00

Presented by the University of California
Extension

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September 13—LE NOZZE DI FIGARO

September 18—DAS RHEINGOLD
DIE WALKÜRE

September 27—SIEGFRIED
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October 4—AIDA

October 11—TOSCA

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November 1—NORMA
LUCIA DI LAMMERMOOR

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new feats. Expecting his speedy re-
turn and conscious of their closeness
to one another, they bid farewell as
Siegfried places the Ring on Brünn-
hilde's finger, a token of his love.

The orchestral interlude depicts
Siegfried's Rhine journey. King Gun-
ther and his sister, Guttrune, sit in the
Hall of the Gibichungs by the river.
Hagen, their half-brother and son of
Alberich, is eager to possess the fam-
ous Ring, both for himself and his
father. He advises Gunther to marry
Brünnhilde, praising her beauty, and
tells Guttrune to marry Siegfried, pos-
sessor of the Ring. In order to win
him, she must give him a potion that
will extinguish all memory of the
past. Siegfried arrives, is greeted, and
accepts the welcome drink, the Lethe
potion, which takes immediate effect.
Brünnhilde is erased from Siegfried's
memory, and he turns at once to
Guttrune. Only now Siegfried learns
from Hagen the secret of the Magic
Helmet. He is willing to use its pow-
ers to disguise himself as Gunther in
order to win Brünnhilde for him.
Gunther and Siegfried drink blood-
brotherhood and prepare to sail to
Brünnhilde's rock. Hagen remains
and expresses his hope that they will
obtain the Ring and its powers over
the world for him.

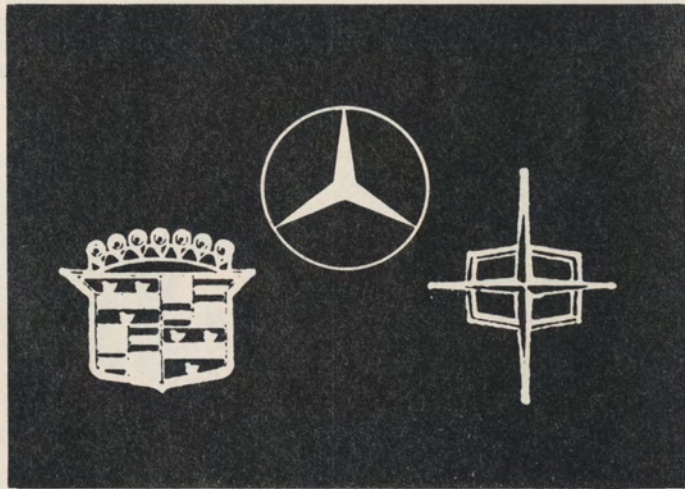
Brünnhilde sits on the Valkyrie
rock thinking longingly of Siegf-
fried. A Valkyrie, Waltraute, comes
before Brünnhilde and implores her
to help fulfill Wotan's wish and to
avoid worldwide disaster by return-
ing the Ring to the Rhinedaughters.
But Brünnhilde refuses to relinquish
the Ring, which Siegfried gave her as
token of his love, and Waltraute
leaves her in despair. Siegfried's horn
sounds, but as she rushes toward
him, she suddenly finds herself facing
a stranger because Siegfried has taken
on Gunther's appearance by the
power of the Magic Helmet. She
struggles desperately not to be over-
whelmed, but he wrenches the Ring
from her finger and forces her to pre-
cede him into the rock cave.

In Act Two Alberich appears in
front of the Hall of the Gibichungs
and admonishes his son, Hagen, not
to relax his hatred of the gods, and
to direct all his strength toward ob-
taining the Ring. At daybreak he de-
parts.

Siegfried disembarks from his boat
and tells Guttrune briefly what has
happened. Gunther and Brünnhilde
follow on another ship and are cere-
moniously greeted by the men and
women whom Hagen has called to-
gether with his steer-horn. Brünn-
hilde is profoundly shocked when
she sees Siegfried. She recognizes
the Ring on his hand, but he claims

(Continued)

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to have taken it from a dragon in the forest, as all his earlier encounters with Brünnhilde have been blocked from his memory. This drama intensifies as Brünnhilde declares that Siegfried had possessed her, but he swears that when he (in Gunther's form) lay next to Brünnhilde, he placed the sword Nothung between them. In order to discern which of the two is truthful, an oath of honesty has to be taken. In accordance with Germanic custom, Hagen offers the point of his spear as pledge for the oath, and each swears by it. Brünnhilde testifies to have belonged to Siegfried before she ever saw Gunther. Oath opposes oath. Siegfried, followed by the men, goes into the palace. Hagen, Brünnhilde and Gunther remain behind and plot Siegfried's death. Brünnhilde reveals that the only vulnerable place on Siegfried's body is his back: Certain that he would never turn his back to an enemy, she had not used her magic spells to protect him there. They resolve that Siegfried should die while hunting, killed by Hagen's lance, on whose point he had committed perjury.

The third act begins with a scene on the Rhine bank, in which Siegfried encounters the Rhinedaughters and jokes with them. They point to the Ring on his finger and ask him to return it to them as their rightful property. He appears tempted to return the Ring to the nymphs, but when they tell him of the Ring's curse, which brings death to everyone who possesses it, he believes they are trying to intimidate him. He has never known fear, he tells them, and therefore cannot be swayed by their threats. The Rhinedaughters swim away. Siegfried gazes after them and ponders what they have said; much of their talk he did not fully understand.

Hagen enters with the rest of the hunting party. They ask about Siegfried's catch, and he laughingly replies that he encountered only three water animals that got away. They make camp and Siegfried is asked to tell the story of his life. Hagen offers Siegfried a drink into which he has poured a memory-restoring potion. Siegfried drinks and sees the complete course of his life pass before his eyes: Mime who nurtured him and led him into battle with the dragon; the dragon's blood, which enabled him to understand the forest bird's song; the path to the Valkyrie rock surrounded by fire and finally, his love for Brünnhilde. Enraptured, Siegfried rises, and, at that moment Hagen thrusts his spear into his back, and Siegfried collapses dying. Once again the music of the awakening of Brünnhilde and the bond of their

love tolls in the orchestra. Thus begins the famous Funeral March, the motifs of which retell the life and death of the hero, while the vassals lay him upon a bier and bear him back to the Gibichung Hall.

Plagued by disturbing dreams, Gutrune waits longingly for Siegfried's return. He arrives on the bier. Hagen steps forward and defiantly acknowledges his deed—irrespective of Gutrune's moaning and grieving. He insists upon his right to the prize and demands the Ring on Siegfried's finger. Gunther denies him his claim and Hagen slays his half-brother. As he approaches the corpse, intending to take the Ring on Siegfried's finger, the dead man's hand rises threateningly. At this moment Brünnhilde enters, and at the sight of the dead Siegfried, overcomes all other emotions and commits herself completely to returning the Ring—cause of all misfortune—to its original owners, the Rhinedaughters. She orders logs to be piled up and Siegfried's corpse to be laid upon them. It is her will to be united in death with her lover, and she charges the Rhinedaughters to remove the Ring from their ashes and preserve it in the depths of the Rhine. She herself seizes a torch, ignites the pyre and joins Siegfried in the flames. The fire envelops the Hall, then Valhalla, and destroys the dwelling of the gods. The Rhine rises, and the Rhinedaughters emerge from its floods. Hagen tries to intercept them, but they entangle him in their arms and drag him down into the water's depths while one of them triumphantly holds the regained Ring. Although everything falls to ruin, Brünnhilde's sacrifice has saved the world from the curse of the Ring.

—Prof. Dr. Walter Erich Schäfer

"The Ring of the Nibelungs: A Commentary and Synopsis" by Prof. Dr. Walter Erich Schäfer is available in the Opera House foyer and at the box office. The work, published by the San Francisco Opera to commemorate its Golden Anniversary Season and its first complete Ring Cycles in 37 years, provides broad insights into Wagner's monumental music drama tetralogy. In addition to the essay and synopsis, the booklet also contains Leitmotifs and a number of unusual historical photographs of Ring productions in Bayreuth and in San Francisco. Prof. Schäfer, one of the world's preeminent Wagnerian scholars, is the former general director of the Staatsoper, Stuttgart. He was associated with, and was a close friend of, the late Wieland Wagner. The booklet is on sale for \$1.50. The book was made possible through a generous contribution from Mrs. Robert Watt Miller and Mr. Whitney Warren.



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SPECIAL GIFTS

In addition to its Annual Fund Campaign, San Francisco Opera regularly needs special gifts for specific purchases and projects. For its Golden Fiftieth Season, San Francisco Opera is particularly grateful to

Mr. and Mrs. Edmond C. Ward (\$12,000) and Mr. Sidney Ehrman (\$7,500), for newly designed projectors

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WHO'S WHO



DOUGLAS AHLSTEDT, now in his debut season with the San Francisco Opera, has recently completed his first year with Western Opera Theater. During the Dollar Opera season at the Palace of Fine Arts, he was

heard in highly acclaimed performances of *The Turn of the Screw* and as Don Ramiro in *La Cenerentola*. The New York native has sung extensively on the East Coast, both in opera and in symphony and oratorio concerts.



WOLF APPEL makes his American debut in San Francisco this year as Don Basilio in *Le Nozze di Figaro* and as Mime in *Das Rheingold* and *Siegfried*. He studied music at the West Berlin Conservatory, after which he was

immediately engaged by the Mainz Stadttheater. Between 1963 and 1965, he was with the Essen Opera and since 1965 on the roster of the Deutsche Oper am Rhein in Düsseldorf. Guest performances have taken him to Copenhagen, Helsinki, Warsaw and Florence. In his native Germany, Appel has appeared as guest with the Berlin Deutsche Oper, the Stuttgart Staatsoper, as well as with the Hannover and Cologne Operas. Next season, he will sing for the first time at Milan's La Scala, where he will also portray Mime in *Der Ring des Nibelungen*.



PHILIP BOOTH, born and raised in Washington, D.C., has been heard most recently in the Bay Area as Don Basilio in Spring Opera Theater's *The Barber of Seville*. He also completed two seasons with Western Opera Theater

and in 1971 made his debut with the San Francisco Opera. That same year, he sang the leading role in the world stage premiere of Ezra Pound's *Le Testament*, given by Western Opera Theater. At the 1970 opening of the Kennedy Center in Washington, D.C., Booth sang the King of Scotland in Handel's *Ariodante*. In 1971, he was the recipient of a National Opera Institute two-year grant. During this summer, Booth appeared at the Caramoor Festival (Seneca in *L'Incoronazione di Poppea*), sang at the Kennedy Center (Don Magnifico in *La Cenerentola*) and portrayed the title role of *The Marriage of Figaro* at Central City, Colorado.



SANDRA BUSH is in her second season with the San Francisco Opera and is currently a member of Western Opera Theater. In June, she sang the title role in Rossini's *La Cenerentola* with the Washington National Symphony

in the Kennedy Center for Performing Arts. In July, she appeared in the role of Meg Page in the Central City Opera's production of Verdi's *Falstaff*.



ARIELE BYBEE, now in her third season with San Francisco Opera, was a winner of the 1968 San Francisco Opera Auditions. Following that year's Merola Opera Program, she gave her first major performances with the Utah

Civic Opera Company. While there, she also recorded Edgar Varèse's *Nocturnal* with the Utah Symphony, Maurice Abravanel conducting. In 1971, she joined Western Opera Theater for her first season, and last summer appeared in highly successful Dollar Opera performances of Britten's *The Turn of the Screw*. She is specially remembered in the Bay Area for her portrayal of Jenny in Weill's *The Rise and Fall of the City of Mahagonny*, given during Spring Opera Theater's 1972 season.



RICHARD CASSILLY, a native of Maryland, made his professional debut with the Pittsburgh Symphony in the Beethoven Ninth Symphony (1954) and immediately afterwards joined the original Broadway production of

Menotti's *The Saint of Bleecker Street* as a chorister. The next year, he was given the leading tenor role and then went on to do the NBC-TV production. After joining the New York City Opera, he interpreted a variety of leading tenor roles with that company, ranging from Don José in *Carmen* to *Oedipus Rex* and from Sergei in *Katerina Ismailova* to Quint in *The Turn of the Screw*. Since 1965, he has sung in Geneva, Berlin, Hamburg, at Milan's La Scala, London's Covent Garden and the Munich State Opera. Cassilly made his San

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Francisco Opera debut in 1966, singing in *Elektra* and *Boris Godunov*.



RICHARD J. CLARK has been associated with the San Francisco Opera and its affiliated companies since 1965 when—as a member of the Merola Opera Program—he won the Gropper Memorial Award. With Western Opera Theater, he sang Colline in *La Bohème*, Guglielmo in *Così fan tutte* and Don Basilio in *The Barber of Seville*. He first appeared with the San Francisco Opera during the 1968 season, in *Ernani*, *Les Troyens* and *Salome*. A soloist with the Spring Opera for two years (1968 and 1969), Clark sang Joe in *Mahagonny* during the 1972 season.



LAWRENCE COOPER, winner of the Florence Bruce Award at the Grand Finals of the San Francisco Opera Auditions last year, is now in his first season with the San Francisco Opera. He recently completed his first year with Western Opera Theater and made his debut with Spring Opera Theater as Bill in *The Rise and Fall of the City of Mahagonny*. In 1971, he sang Bozo in the American premiere of Ezra Pound's opera *Le Testament*, given by Western Opera Theater.



FRANCIS FORD COPPOLA, the highly acclaimed director of Paramount's *The Godfather*, is making his opera debut with the San Francisco Opera this fall, staging the American premiere of von Einem/Dürrenmatt's *The Visit of the Old Lady*. Coppola comes from a musical family, plays the tuba and is the nephew of Anton Coppola, who conducted with the San Francisco Opera and the Spring Opera. In 1966, Coppola's first film *You're a Big Boy Now* attracted wide attention. It was followed by a number of successful films and screenplays, notably the co-authorship of *Patton*, for which he won an Academy Award. He is currently preparing *The Great Gatsby*, a motion picture based on the Fitzgerald novel. Coppola has also been active with San Francisco's A.C.T., and has based his own film production company in the City.



CARLO COSSUTTA, considered one of the top tenors of our age, was born in Trieste, but from an early age lived in Argentina, where he became a leading artist with the Teatro Colon of Buenos Aires. He moved back to Europe in 1964 and made his debut at London's Covent Garden as the Duke in *Rigoletto*, returning the next season for the same role and for *Cavalleria Rusticana*, which brought him great critical acclaim. He sings regularly at Covent Garden, the Vienna State Opera and the Berlin Deutsche Oper and in most major opera houses in Europe and America. Widely hailed all over the world for the title role of *Don Carlo*, Cossutta has sung the part repeatedly in many opera houses, earning particular raves at Covent Garden. He will make his Metropolitan Opera debut during the 1972/73 season in *Norma*.



CLAUDIA CUMMINGS makes her San Francisco Opera debut this fall as the Forest Bird in *Siegfried*. She was recently heard in the Bay Area in the world premiere of David del Tredici's *Vintage Alice*, given at the Paul Masson Vineyards in Saratoga. Miss Cummings has appeared with many symphony orchestras on the West Coast, as well as with the Roger Wagner Chorale, the Carmel Bach Festival and at the Hollywood Bowl. This fall, she will record for the well-known Standard School Broadcasts.



PLACIDO DOMINGO, considered one of the world's greatest tenors, returns to the San Francisco Opera this fall as Mario Cavaradossi in *Tosca* and as Vasco da Gama in *L'Africaine*. Ever since his first public appearance in Mexico in 1961, this young Spanish tenor has steadily climbed to the top of his profession and has sung in well over 700 performances with the world's leading opera companies. Today, Domingo sings regularly at New York's Metropolitan, at Hamburg, Buenos Aires, Milan's La Scala, Vienna, Munich and Barcelona. He recently made his Covent Garden debut in highly acclaimed performances of *Tosca*. His lengthy list of recordings includes the most recent *Il Tabarro*, *I Lombardi* and *I Pagliacci*.



JOHN DUYSKERS, a native of Butte, Montana, is in his first season with the San Francisco Opera. He studied flute and piano at the Oberlin Conservatory of Music and while there, started his vocal studies. In 1968, he became a finalist in the San Francisco Opera Auditions and participated in the subsequent Merola Opera Program. Duykers has been a member of the Metropolitan Opera Studio, the Grand Theatre de Geneve and the Frankfurt Opera. He began his career as a lyric baritone, but has recently started singing tenor roles.



JULIA EMOED-WALLACE is in her second season with the San Francisco Opera. She has recently completed her second year with Western Opera Theater, performing in *The Turn of the Screw*, *La Cenerentola* and *Gianni Schicchi*. Miss Emoed-Wallace made her first professional appearance in 1963, singing Fiordiligi in *Così fan tutte* in a Salzburg Mozarteum performance conducted by Bernhard Paumgartner. In April, the Kansas-born singer appeared as soloist in the Mozart *Coronation Mass* at San Francisco's St. Ignatius Church, Josef Krips conducting.



MATTHEW FARRUGGIO is now in his seventeenth 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 many 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 (*La Bohème*), Houston (*Falstaff*, *Aida*) and a great number of productions in Honolulu.



EDNA GARABEDIAN, in her second season with San Francisco Opera, was the only American prizewinner at the 1970 Tchaikovsky Competition in Moscow. Born and raised in Fresno, she studied at the Music Academy of the West under Lotte Lehmann. Miss Garabedian has sung leading roles with the New York City Opera, Baltimore Civic Opera, Kansas City Lyric Theatre and the Lyric Opera of Chicago. Earlier this year, she sang in the San Diego and Houston productions of *Boris Godunov*. Heard with the San Francisco Opera last year as Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*, Miss Garabedian returns this year for Erda in *Das Rheingold*, Waltraute in *Die Walküre* and the First Norn in *Götterdämmerung*.



CLIFFORD GRANT made his American debut with the San Francisco Opera in the 1966 opening night production of *I Puritani*. This year, he returns as Orovoso in the opening night *Norma*, Hunding in *Die Walküre*, Hagen in *Götterdämmerung* and Raimondo in *Lucia di Lammermoor*. Grant was born in Melbourne, Australia, where he was known as a concert performer. He went to England and was soon singing principal opera roles. Presently on the roster of the Sadler's Wells Opera, he was heard this year as Seneca in *The Coronation of Poppea*, Bonze in *Madam Butterfly*, Hagen in *Twilight of the Gods* and Fafner in *Rheingold*. At this year's Glyndebourne Festival, he sang Neptune in the widely acclaimed performances of Monteverdi's *Il Ritorno d'Ulisse in Patria*, directed by Peter Hall and conducted by Raymond Leppard.



PAUL HAGER, with the San Francisco Opera since 1954, 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 Makropoulos Case* and *The Visitation*. He started his career in Munich in 1951 and soon 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, Hamburg, Florence, Essen, Naples, Cologne, Nuremberg and Salzburg. Four years ago, he became associated with the Teatro Colon in Buenos Aires, where his most recent production was *The Tales of Hoffmann*. At Stuttgart, he has recently directed new productions of *Elektra* and *Carmen*. One of Hager's major achievements at the San Francisco Opera is the staging of the complete Wagner *Ring* cycle, started in

1967, which is being presented this year in its entirety.



RICHARD HOLM, now in his debut season with the San Francisco Opera, will be heard as Loge in *Das Rheingold*, a role he is particularly associated with in major opera houses of the world. Born in Stuttgart, he studied at the local Conservatory. Since 1967, he has been a professor at the Munich Staatliche Hochschule für Musik. Recent appearances include Shuisky in *Boris Godunov* (Geneva), Loge in *Das Rheingold* at Naples and Munich, and Arturo in *Lucia di Lammermoor* (Munich). Guest appearances have taken Holm to the Vienna State Opera, London's Covent Garden, Milan's La Scala, to the Metropolitan and the Lyric Opera of Chicago, as well as festivals at Salzburg, Glyndebourne and Edinburgh.



HANA JANKU, born in Brno, Czechoslovakia, made her opera debut at the age of 19 in her native city, singing the role of the Countess in Novak's *The Lantern*. Since the young singer had an extraordinary success in the role, she was given numerous parts with the Brno Opera. After singing *Turandot* in Bratislava with resounding success, she received invitations from Dresden, East Berlin and Leipzig, followed by engagements in Barcelona, at Milan's La Scala, at Buenos Aires, Verona, Vienna, Stuttgart, Florence, West Berlin and Düsseldorf. Her Covent Garden debut will take place in 1973. Miss Janku is hailed by critics and audiences alike as one of the best Toscas and Turandots of our age.



BETTY JONES, in her debut season with the San Francisco Opera, will be heard in *Das Rheingold*, *Die Walküre* and *Götterdämmerung*. She graduated from Sarah Lawrence College where she majored in art, and also studied voice at the Mannes College of Music. Her professional experience includes roles with the Metropolitan Opera Studio, the Opera Company of Boston and the New Haven Opera Company. She was a 1969 recipient of the Concert Artists' Guild Award and in 1972 gave a very successful recital in New York's Tully Hall.



GWENDOLYN JONES was a finalist in the 1970 San Francisco Opera Auditions and winner of the Merola Opera Program's Gropper Memorial Award. Ever since she chose a professional singer's career, she has proceeded to win every important competition she entered and her collection of awards is very impressive. She was heard as Annus in Mozart's *Titus* and Eurydice in Monteverdi's *Orfeo* with the Spring Opera Theater in 1971 and 1972, respectively. Her San Francisco Opera debut took place last year and included seven roles. This season, she will be heard in *Norma*, *Das Rheingold*, *Die Walküre*, *Götterdämmerung*, *L'Africaine* and *Lucia di Lammermoor*. Miss Jones also performs with the Philadelphia Lyric Opera.



NORMAN KELLEY, a native of Maine, received his early training at the New England Conservatory of Music. Following a string of appearances with a great number of opera houses in the U.S., Canada and Mexico, he made his Metropolitan Opera debut in 1956 as Mime in Wagner's *Ring* cycle. He remained with the Met for three seasons, and simultaneously sang with the New York City Opera, where he took part in several premieres of contemporary operas. Kelley also appeared with the City Center Gilbert and Sullivan group, as well as in various musicals. He has made many opera, television and radio appearances in Europe.



RICHARD KNESS, presently leading tenor of the Rhine Opera in Düsseldorf, is a native of Rockford, Illinois. He made his European debut with the Hamburg Staatsoper as Bacchus in *Ariadne auf Naxos*. In the United States, he has sung with the Central City Opera, the St. Louis Opera Festival and the Kansas City Lyric Theater. Kness has made several recordings, including Orff's *Catulli Carmina* with the Philadelphia Orchestra and Beethoven's Ninth Symphony with the Pittsburgh Symphony. Previously heard in the Bay Area in Spring Opera Theater's performances of *The Rise and Fall of the City of Mahagonny*, he makes his San Francisco Opera debut this season as Froh in *Das Rheingold*.



TERESA KUBIAK, who made her American stage debut with the San Francisco Opera last year as Cio Cio San in *Madama Butterfly*, returns this year for five performances of *Aida*. Her international career was launched in 1970, when she sang in a New York concert performance of Goldmark's *Die Königin von Saba*, which resulted in a number of engagements outside of her native Poland. While still maintaining a contract with her home company at Lodz and singing frequently at the Warsaw Opera, Miss Kubiak has made debuts at several of the world's important music centers, including the Vienna State Opera. Her Covent Garden debut as *Madama Butterfly* received rave reviews and she will return there in the next season as *Tosca*. At last year's Glyndebourne Festival, she sang Lisa in *The Queen of Spades*, a role which will be the vehicle for her Metropolitan Opera debut later this year. Her recent appearances also included the role of Chrysothemis in *Elektra* in Lisbon and in Venice.



MARGARITA LILOVA made her American debut with the San Francisco Opera in 1968 as Azucena in *Il Trovatore*. She began singing while still a teenager in her native Bulgaria. As her career progressed, she started making guest appearances in many Eastern European countries and in the USSR. Following a 1962 tour of Austria and Germany with the Sofia Opera Company, she made her Covent Garden debut as Amneris in *Aida*. That was also her first role with the Vienna State

Opera. Some recent engagements include *Il Tigrane* by Alessandro Scarlatti at Naples, the Sea-Shell in *Die ägyptische Helena*, Maddalena in *Rigoletto*, Erda in the *Ring* cycle, Neris in Cherubini's *Médée* and Gaea in *Daphne*, all with the Vienna State Opera. She also appeared in Buenos Aires, Moscow, Rome, Cologne, Düsseldorf, East and West Berlin and Hamburg.



BERIT LINDHOLM, heard in San Francisco in the 1970 performances of *Siegfried*, returns this year to take part in the complete *Ring* cycle, singing the parts of Brünnhilde and Sieglinde. While she is world-famous as Brünnhilde, Miss Lindholm will be singing the part of Sieglinde for the first time in her career. The Stockholm born soprano was first heard in her native city in 1963 as the Countess in *The Marriage of Figaro*. A contract with the Stockholm Opera immediately followed. By 1967 she started appearing with the Munich Opera and at the Bayreuth Festival. By now, Miss Lindholm has a firmly established place among the leading Wagnerian singers of our day. In recent months, she was heard as Brünnhilde in Wagner's *Ring* at Stockholm and Glasgow, as Isolde in Moscow (on tour with the Vienna State Opera), as the *Walküre* Brünnhilde at Paris, as the *Götterdämmerung* Brünnhilde in Barcelona. Her other roles include Turandot, Isolde, Amelia in *Un Ballo in Maschera*, Leonore in *Fidelio*, Abigail in *Nabucco* and Chrysothemis in *Elektra*, in which she made her widely hailed Covent Garden debut.



RAYMOND MANTON was born in New York City, but has been a resident of San Francisco for many years. In addition to about thirty character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard oratorio performances throughout the Western United States. During this year's season of Spring Opera Theater, he portrayed the role of Fatty in *The Rise and Fall of the City of Mahagonny*. This fall, he returns to the San Francisco Opera as Don Curzio in *Le Nozze di Figaro* and as Loby in the American premiere of *The Visit of the Old Lady*.



ALLAN MONK, a native of Canada, began studying voice in Calgary, followed by three summers with the Boris Goldovsky Institute. In 1966, he took part in the Merola Opera Program and the following year was engaged as one of the original members of Western Opera Theater. Since then, Monk has sung over 40 roles in more than 300 performances of the San Francisco Opera, Spring Opera and Western Opera Theater. This fall, he will be heard in *Das Rheingold*, *Tosca*, *The Visit of the Old Lady* and *L'Africaine*. Monk's appearances with the Portland Opera included the title role of *Don Giovanni*. He will return there next year as Guglielmo in *Così fan tutte*. Also next year, he will sing Abelard in the world premiere of *Heloise and Abelard* by Canadian composer Charles Wilson, to be given by the Canadian Opera Company. In 1973, Monk will tour Europe as soloist with the National Center (Ottawa) Orchestra.



MARITA NAPIER, to be heard as Freia in *Das Rheingold*, Sieglinde in *Die Walküre* and Gut-rune in *Götterdämmerung* is making her American debut during San Francisco Opera's Fiftieth Season. Born in Johannesburg, South Africa,

she completed school there and proceeded to study computer work on the college level. After moving to Europe, she studied singing at the Detmold Music Academy. Three years later, she was engaged by the Bielefeld Opera and then by the Essen Opera, where she is currently active. Miss Napier has during her three-year career sung such roles as Venus in *Tannhäuser*, the title role in *Ariadne auf Naxos*, Elizabeth in *Don Carlo*, Brunnhilde in Wagner's *Ring*, Marta in *Tiefland* by d'Albert, Santuzza in *Cavalleria Rusticana*. During the 1972/73 season, Miss Napier will make several appearances with the Hannover Opera, including Donna Anna in *Don Giovanni*, Eva in *Die Meistersinger* and Elisabeth in *Tannhäuser*.



BIRGIT NILSSON, considered the world's leading Wagnerian soprano, made her American debut in San Francisco in 1956 as Brunnhilde in *Die Walküre*. This year, she returns as Brunnhilde in *Die Walküre*, *Siegfried* and

Götterdämmerung. Born in West Karup, Sweden, Birgit Nilsson sang as a child in school concerts and soon decided on a musical career. When she reached Stockholm, she was one of the two candidates chosen from 48 applicants to study at the Royal Academy of Music. In 1946, she got an unexpected chance to sing Agathe in *Der Freischütz*. She learned the role in three days and obtained a contract with the Stockholm Opera. From then on, her career has taken her all around the world and made her a legend in her lifetime. Miss Nilsson has made an impressive list of recordings and is the first soprano in history to record the complete *Ring* cycle. Every major opera house is anxious to secure her participation in as many seasons as possible.



RAYMOND NILSSON started his career as a singer in his native Australia. After the war, he went to England, appeared with the Carl Rosa and Sadler's Wells Companies and in 1953, started a 3-year contract with the Royal

Opera House, Covent Garden, singing principal tenor roles. In 1961, he made his American debut with the Spring Opera of San Francisco as Lionel in *Martha*. Later that year, he also sang with the San Francisco Opera. Nilsson and his family settled in the Bay Area at that time, and he is now a full time professor at the California State University of San Jose, teaching voice and opera.



MAURICE PERESS, the widely acclaimed conductor of the premiere of Leonard Bernstein's *Mass* at the inauguration of the Kennedy Center in Washington, D.C., makes his San Francisco Opera debut in the American premiere performances of *The Visit of the*

Old Lady. One of the most versatile of the younger generation of American conductors, Peress is known as conductor of symphony, opera and ballet, as an instrumentalist both in classical and popular music, as an arranger and as a leader of Broadway musicals. Former assistant conductor of the New York Philharmonic, Peress has also been music director of the Corpus Christi Symphony for several years. Future plans include conducting assignments at the Vienna State Opera and a series of concerts in Mexico City.



DONNA PETERSEN, one of the most active singers on the West Coast and a regular performer with the San Francisco Opera, has sung with the Company for twelve seasons. In addition, she was a member of Western Opera Theater

for several years, and also has the distinction of having sung in all seasons of the Spring Opera, ever since its inception in 1961. Miss Petersen has appeared with the San Diego Opera and the Guild Opera of Los Angeles. A frequent soloist with a number of symphony orchestras on the West Coast and Hawaii, she has this year sung in Mozart's *Coronation Mass* at St. Ignatius Church with Josef Krips conducting. A native of Portland, Oregon, she now makes her home in San Francisco.



EVELYN PETROS, now in her debut season with the San Francisco Opera, will be heard as Barbarina in *Le Nozze di Figaro* and the Priestess in *Aida*. During the 1971/72 season of Western Opera Theater, her first with the company,

she sang Cinderella and Tisbe in *La Cenerentola* and Giannetta in *The Elixir of Love*. This summer, Miss Petros entered the San Francisco Opera Annual Auditions, became a first-place winner, appeared in the traditional Stern Grove concert conducted by Kurt Herbert Adler, and sang the lead role in Rossini's *The Italian Girl in Algiers* at the Paul Masson Vineyards in Saratoga. Miss Petros studied at Bowling Green State University, Ohio, and the American University of Washington, D.C.



JEAN-PIERRE PONNELLE is one of the most sought-after designer-directors of the opera world, and one of the few people to combine both tasks. His San Francisco Opera designing assignments included the American

premiere of Orff's *The Wise Maiden* (1958), which also marked Ponnelle's American debut, *Carmina Burana* and the American premiere of *Die Frau ohne Schatten*. His recent direction/designs for the Company included the sparkling new productions of *La Cenerentola*, *Così fan tutte* and *Otello*. His recent successes include *La Clemenza di Tito* in Munich, *Idomeneo* at Cologne and *Le Nozze di Figaro* with Herbert von Karajan at the Salzburg Festival. In February, he will stage a new production of *Don Pasquale* at Covent Garden.



REGINA RESNIK, considered one of the greatest singing actresses active today, returns to the San Francisco Opera this fall for the American premiere of *The Visit of the Old Lady*, in which she will portray the lady of the opera's title. Born in New York of Ukrainian parents, Miss Resnik started her life in opera as a soprano. Having established a very successful soprano career, she retired for a year and re-appeared as a mezzo-soprano. Very much in demand as Amneris in *Aida*, Laura in *La Gioconda*, Herodias in *Salome* and Marina in *Boris Godunov*, she soon became exceedingly famous as *Carmen*, *Klytemnestra* in *Elektra* and *Eboli* in *Don Carlo*, to name just a few of her roles. Recently, Miss Resnik became active as a stage director, and has mounted very successful productions of *Carmen* and *Elektra* in Hamburg, Venice and other European cities.



MARIUS RINTZLER makes his American debut with the San Francisco Opera this year as Dr. Bartolo in *Le Nozze di Figaro*, Alberich in the *Ring* cycle and the Sacristan in *Tosca*. Born in Rumania, Rintzler made his debut in *Il*

Barbiere di Siviglia in Bucharest in 1964. Following a period of study in Vienna, he became a permanent member of the Deutsche Oper am Rhein in Düsseldorf, where his current roles include Sarastro, Leporello, Osmin, Alberich, Dr. Bartolo and Bluebeard. Recent Düsseldorf portrayals include Falstaff in *Die lustige Weiber von Windsor*, Pogner in *Die Meistersinger* and King Philip in *Don Carlo*. During this summer, Rintzler appeared at the Flanders, Bregenz, Glyndebourne, Florence and Edinburgh music festivals in a variety of operas, ranging from Cavalli to the contemporary composer Bernd Zimmermann.



NINO SANZOGNO conducts regularly in all major Italian and European opera houses and festivals, as well as in North and South America. A large portion of his career has been devoted to contemporary music from all parts of

the world, and he conducted Italian premieres of such works as Berg's *Lulu* and *Wozzeck*, Walton's *Troilus and Cressida* and Milhaud's *David*. Recent activities include a concert performance of Scarlatti's *Griseida* (Naples), *Un Ballo in Maschera* (Venice), *The Rise and Fall of the City of Mahagonny* (Turin) and three Malipiero operas at the Siena Festival. During the 1972/73 season of Milan's La Scala, he will lead performances of Ghedini's *Le Baccanti*, while at Piccola Scala, he will conduct Cimarosa's *Il Matrimonio Segreto*.



MALCOLM SMITH, in his debut season with the San Francisco Opera, will portray Ramfis in October performances of *Aida* and Fasolt in *Das Rheingold*. A native New Yorker, Smith sang previously in the Bay Area in the 1964

Spring Opera production of *Der Freischütz*. In 1965, he joined the New York City Opera and appeared subsequently with that

company in many leading bass parts, including Ginastera's *Don Rodrigo*, *Don Giovanni*, *Tales of Hoffmann* and *The Magic Flute*. In 1968, Smith made a highly praised European debut as King Marke in the Spoleto Festival production of *Tristan und Isolde*, while in 1971, he became the leading bass of the Düsseldorf Opera.



THOMAS STEWART, one of the leading Held-enbaritons of our day, returns to San Francisco Opera during the Fiftieth Season for appearances in Wagner's complete *Ring* cycle, singing Wotan and Gunther.

Born in Texas, Stewart studied at Baylor University and then at the Juilliard Opera Workshop. His first professional appearance was at the Berlin Opera as Escamillo in *Carmen*. Two years later, he was invited to sing at Bayreuth, where he won rave notices as Amfortas in *Parsifal*. He soon started singing Wotan, the role which he is so closely associated with, at Bayreuth and at all of the world's most important opera centers. Stewart was first heard with the San Francisco Opera in 1962, since when he has sung 17 leading roles with the Company. His Metropolitan Opera debut occurred in 1966 as Ford in *Falstaff* and he has returned there regularly ever since. With his wife, the soprano Evelyn Lear, Stewart frequently appears in concerts and recitals.



OTMAR SUITNER, San Francisco Opera's Wagner conductor of recent years, will be on the podium this season in performances of the complete tetralogy *Der Ring des Nibelungen*.

Born in Innsbruck, Austria, Maestro Suitner studied at the Salzburg Mozarteum and was a pupil of the late Clemens Krauss. He became Music Director of the Dresden Staatsoper in 1960, and General Music Director of the Berlin Staatsoper in 1964. Suitner also conducted at Milan's La Scala, and many European music centers, in North and South America, in Japan and the USSR. In 1966, he became the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth, returning there for four consecutive seasons. Maestro Suitner's recent assignments include *Così fan tutte* and a Wagner concert at the Lausanne Festival, *Die Frau ohne Schatten* and *Le Nozze di Figaro* at Berlin. During the Vienna State Opera's 1972/73 season, he will conduct a new production of *Der fliegende Holländer*.



DANIEL SULLIVAN made his professional debut with the Omaha Civic Opera in 1970 as Valentin in *Faust* and Silvio in *I Pagliacci*.

The Illinois native, a graduate of Wesleyan and Northwestern Universities, also studied at the Goldovsky Opera Institute. Seen in numerous productions of the San Francisco Opera last season, Sullivan completed two years with Western Opera Theater and took part in Dollar Opera's *Elixir of Love* and *Gianni Schicchi*. During the 1972 season of Spring Opera Theater, he had great success as Doctor Bartolo in *The Barber of Seville*.

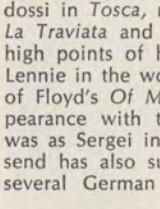


JESS THOMAS is celebrating fifteen years in opera this year, having started in 1957 as winner of the San Francisco Opera Auditions and participant of the subsequent Merola Opera Program. His first role on the stage of the War

Memorial Opera House was that of Fina's major-domo in *Der Rosenkavalier*. After he left the Bay Area for Germany, he returned for a number of seasons, and has by now been heard in most of his world-famous roles. In 1967, he took part in the first opera of the projected complete Wagner *Ring* cycle (Loge in *Das Rheingold*), returning the next three years as Siegmund and Siegfried. This season, Thomas is again Siegmund and Siegfried, this time in the complete presentation of the tetralogy. Known and hailed for his portrayal of Wagner heroes on all the world's opera stages, (Vienna, Munich, Salzburg, London, Paris), including regular appearances at the Bayreuth Festival, Thomas also frequently sings in recitals and oratorio performances and has recorded a large number of albums for several leading record labels.

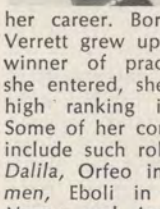


ERIK TOWNSEND, in his first season with the San Francisco Opera, is a native of Modesto, California. He sang for a year with Western Opera Theater, followed by two years with the Seattle Opera. Townsend opened the 1969 Santa Fe season as Cavardossi in *Tosca*, returning the next year for *La Traviata* and *Anna Bolena*. One of the high points of his career was the role of Lennie in the world premiere performances of Floyd's *Of Mice and Men*. His first appearance with the New York City Opera was as Sergei in *Katerina Ismailova*. Townsend has also sung leading tenor roles in several German opera houses.



SHIRLEY VERRETT, in her eagerly awaited San Francisco Opera debut season, will be first heard as Amneris in *Aida* and then as Selika in *L'Africaine*. World famous as Amneris, she will be singing Selika for the first time in

her career. Born in New Orleans, Miss Verrett grew up in Southern California. A winner of practically every competition she entered, she proceeded to become a high ranking international singing star. Some of her consistently superb renditions include such roles as Dalila in *Samson et Dalila*, Orfeo in *Orfeo ed Eurydice*, *Carmen*, Eboli in *Don Carlo*, Adalgisa in *Norma* and Azucena in *Il Trovatore*. A major recording artist, Miss Verrett has made albums for the RCA, Columbia and Angel labels.



SANDRA WALKER made her professional debut with the National Symphony in Washington, D.C. while still a student at the University of North Carolina. After a number of leading roles at the University, as well as with the Greens-

boro Lyric Opera, the Winston-Salem Sing-

ers' Guild and the National Opera Company, she sang in a group of performances with three symphony orchestras in North Carolina. At the Manhattan School of Music this past year, she was Elizabeth Proctor in *The Crucible*, and was subsequently asked to return next year for *The Italian Girl in Algiers*.



INGVAR WIXELL, the popular Swedish baritone, returns to San Francisco Opera for his fourth season with the Company. One of the most sought-after baritones active today, Wixell is well-known both for his vocal and

acting abilities. He is a leading artist of the Berlin Deutsche Oper and the Royal Swedish Opera of Stockholm, as well as guest artist of the Munich Opera, Hamburg Staatsoper, London's Covent Garden, Milan's La Scala and the Vienna State Opera. A frequent guest at various European festivals, he was heard as the Count in *Le Nozze di Figaro* at Salzburg, while at this year's Bayreuth Festival, he was scheduled for Wolfram in *Tannhäuser* and the Herald in *Lohengrin*. Wixell's most recent appearances include: *Scarpia* in *Tosca* in Hamburg and Berlin, Don Carlo in *La Forza del Destino*, Ezio in *Attila* and the title role in *Simon Boccanegra*—all in Berlin.



RAYMOND WOLANSKY, now in his fifth season with the San Francisco Opera, returns as Ill in the American premiere of *The Visit of the Old Lady* and as Enrico Ashton in *Lucia di Lammermoor*. A native of

Cleveland, Wolansky received most of his musical training in Boston and Philadelphia. He went to Europe in 1953 and took part in a great number of performances in many European cities. A long-time member of the Stuttgart Opera, he was given the honorary title of Kammersänger by the State of Baden-Württemberg. He is also on the roster of the Hamburg Opera and next season will divide his time between Stuttgart, Hamburg and the Vienna State Opera. During the past season, Wolansky has sung in almost 120 performances on various operatic stages in Europe and in America.



BRUCE YARNELL is a star of musical theater, television and films, who recently—and with great success—expanded his career to include opera and the concert stage. In his San Francisco Opera debut season last year, he was

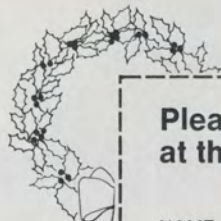
heard as Sharpless in *Madama Butterfly* and in four roles of Berg's *Lulu*. This year, he is Amonasro in *Aida* and the Teacher in *The Visit of the Old Lady*. Yarnell recently appeared with the Portland Opera, singing Alfio in *Cavalleria Rusticana* and Silvio in *I Pagliacci*, both as part of the same double bill. He also sang in Orff's *The Moon* at Houston and portrayed Mr. Redburn in Chicago Lyric Opera's *Billy Budd*. Recently, he was Eisenstein in *Die Fledermaus* with the Cincinnati Summer Opera and will repeat the role next season with the Philadelphia Grand Opera.

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Give yourself eight days of Christmas. Board a CP Air jet for a two-hour non-stop flight to the city of Vancouver in British Columbia, Canada the morning of December 20th. After seeing the sights the night before, you'll board a limousine the next morning. It'll take you aboard a sea-going ferry for a two-hour cruise through the famous Gulf Islands heading for Vancouver Island. There, the elegant Empress Hotel awaits you. Your third day is for visiting lovely antique, woolen, and china shops. You'll find new friends at your "Get Together" reception and bountiful buffet on your fourth day. Christmas Eve, the fifth day, your escort hosts a Christmas Party. Christmas Day is firing the Yule Log, the most memorable dinner you've ever had, and holy music by a boys choir. Your seventh day is for seeing Victoria on a guided tour, Carol Tea, followed by English Dinner. The eighth day, after a hearty buffet breakfast, you'll be homeward bound. The tour price per person, including excursion air fare, from San Francisco: \$380.85 (based on double occupancy). Should you decide to join us please send a deposit of \$25 with your reservation. The balance is due November 20th.

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Spend a Scottish New Year's at the Empress Hotel on Vancouver Island. You'll be invited into a Scottish home as a "First Footer." Your little black gift brings good luck to the home. Count on this as being great fun. You'll start your tour December 29th with a two-hour non-stop CP Air jet flight to the city of Vancouver. Then, it's a two-hour cruise aboard a sea-going ferry to Vancouver Island and the elegant Empress Hotel. Your four day party begins as soon as you arrive. The second day is yours to sleep, shop, to greet new friends. Your third day a delicious buffet breakfast and a handful of tickets await you. See the Classic Car Museum, Underwater Garden, and Prince Albert Collection of Miniatures. That night you'll attend the gala New Year's Eve Dinner Dance with pipers, entertainers, and dance band. Prizes will be awarded for the best Scottish costume. Afterwards, you'll be invited to visit a Scottish home as a "First Footer." And the festivities continue on your fourth day with a very special dinner that evening. The next morning it's good-bye to the Empress and you're on your way home. The tour price per person including excursion air fare, from San Francisco: \$270 (based on double occupancy). Send a \$25 deposit with your reservation. Balance due December 1st.



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HOW TO FOLLOW A GOLDEN ANNIVERSARY SEASON

"And just how do you follow a Golden Anniversary Season?" someone asked Opera general director Kurt Herbert Adler the other day.

Although seemingly rhetorical, the question deserved an answer, and Mr. Adler was exactly the right person to explain how the San Francisco Opera Association is going to launch its second half century of life:

"Obviously it is going to be an even busier year than the one about to conclude. For in the past 12 months the many components of San Francisco Opera have grown — the Fall Season, Spring Opera Theater, Western Opera Theater and the San Francisco Opera Auditions and Merola Opera Program. Now we must find new ways to lengthen the seasons, as well as continue to strive for the highest artistic standards."

Chronologically, the year 1973 looks something like this: Western

Opera Theater, the touring and educational subsidiary of the Opera, will make some history of its own while the year is still young, with some performances and new audiences. This repertory company, featuring young American singers, conductors, directors and designers, is beginning its seventh season.

Works to be performed in 1973 include two 20th century operas, Benjamin Britten's unusual mystery opus *The Turn of the Screw*, based on the Henry James novel, and Ernst Krenek's delightful drawing room comedy *What Price Confidence?* Both works are being retained from the previous season's repertoire.

The company's premiere of *La Traviata* January 13 at Ventura College in Oxnard marks its first appearance in that city. The new production of the popular Verdi work has been mounted in response to many re-

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Kurt Herbert Adler

quests from sponsors throughout the Western states.

During the company's Southern California tour, January 12-31, WOT will appear in Santa Barbara for the first time. Donizetti's *The Elixir of Love*, a popular favorite of audiences this past season, will be given February 1 for the San Bernardino Valley Concert Association in the California Theater for the Performing Arts, a former movie palace that has been converted into a legitimate theater and concert hall. The same work will be presented May 1 under the auspices of the Riverside Opera.

Western Opera Theater's first performances for students in Marin County will be given February 6, when Rossini's *La Cenerentola* will be offered twice at the Marin Civic Auditorium. Also on the itinerary are various locations in Oregon in mid-February and the Arizona tour in March, when WOT will travel as far south as Yuma and once more return to the Many Farms Indian Reservation where the company has been most successful.

In the late spring Western Opera will present another season of Dollar Opera, which has been highly successful the past two years in the Palace of Fine Arts Theater. Exact dates will be announced later.

Spring Opera Theater, praised by critics throughout the nation and enjoyed by capacity audiences the past two years, will launch another season of its distinctive theatrical approach to opera February 13 in the Curran Theater. Reflecting the enormous interest this company has aroused, four productions in English will be offered, one more than last year.

The opening night will feature a dramatized version of Bach's great *Passion According to St. Matthew*. The work, previously heard in concert halls and churches, will have a rare staging by Spring Opera Theater, as a religious ritual in English. Subsequent performances will be presented on February 17 and 22.

Probably the most popular work on any opera stage, Bizet's colorful and beguiling *Carmen* will be given a new production in its dialog version. This interpretation, with spoken dialogue replacing recitatives, actually was in the composer's first manuscript and was presented this way at the opera's premiere in Paris in 1875. The dialog version recently has come into vogue again throughout Europe, and this year it was given in French by the Metropolitan Opera. The Spring Opera Theater production, in English translation of the tragic Mérimée tale of the capricious gypsy girl and her futile lover Don José, should appeal



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Richard Kness—"Mahagonny"

to audiences as never before. *Carmen* will be performed February 16, 18 and 24.

A note of unusual brightness will be added to the season February 23, with the first performance of Offenbach's *The Grand Duchess of Gerolstein*. One of the composer's most charming among his 90 sophisticated and elegant operettas, this work deals with a lady ruler who has a variety of appetites and an inability to decide upon whom to marry. As the story goes, Offenbach composed it for a certain mezzo friend of his whose offstage life involved keeping three lovers contented, concurrently. *The Grand Duchess of Gerolstein* will be repeated February 25 and March 3.

The Center Opera of Minneapolis, which brought the stunning *Faust Counter Faust* to San Francisco during the spring season of 1970, will return again this year with its production of Dominick Argento's *Postcard from Morocco*. This fourth work in the Spring Opera Theater repertoire compared by critics to the varied art forms of Fellini, Pirandello and Magritte, explores the inner lives of seven travelers awaiting a train somewhere in Morocco in 1914. The eclectic

score, ranging from baroque counterpoint, through Viennese operetta and 1920s jazz, to serial techniques is highly singable — always comprehensible.

Following its opening February 27, *Postcard from Morocco* will be repeated March 2 and 4. These performances are made possible through a grant from the National Opera Institute, Roger L. Stevens, president.

Season tickets for four series are available now by mail.

A free brochure may be obtained by writing Season Ticket Office, Spring Opera Theater, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Meanwhile, as Western Opera Theater and Spring Opera Theater are pursuing their seasons, staff members of the Merola Opera Program will be covering the Western States and Canada — and for the first time, New York — in search of young professional talent, the opera singers of the future.

The Merola Memorial Fund sponsors the San Francisco Opera Annual Auditions and the Merola Opera Pro-

(continued on p. 60)

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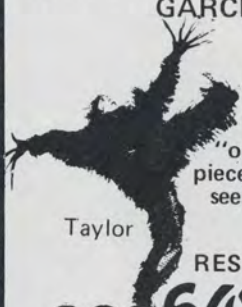
Nov. 4 Paul Taylor
8 p.m. Dance Co.

Nov. 9 Whirling Dervishes
8 p.m. of Turkey

Nov. 13 Royal Philharmonic
8 p.m. Orchestra

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Tools of Love

Even in his day of the emancipated female, it is the male who asks: "What's that aphrodisiac they make with wine?"

"I wish I knew," was always my reply. Then I decided to do some research on this fascinating subject.

The action of wine in sex begins by eliminating the inhibitions imposed by a conforming society. However, when wine is used for such purposes, the amount should be small!

In "Macbeth", Shakespeare expressed it well: "Drink may be said to be an equivocator in lechery; it provokes the desire but it takes away the performance."

Be that as it may, wine has been consumed as an aphrodisiac for a long time. Albertus Magnus used partridge brains in red wine as a love potion. The ancient Greeks believed in the stimulation of spices; their wines were all generously flavored; Aristotle had special praise for oil or peppermint in wine.

Ever since it was first made in the 14th Century, cognac has been held in high regard—especially with an egg yolk which, apparently, added confidence as well as calories. The Italy of the Middle Ages recommended red wine spiked with ginger, cinnamon and vanilla. Rabelais would put his prowess to the test only after a draft of the traditional stimulant called "Hippocras" . . . made with red burgundy, cinnamon, cloves, sugar, vanilla, and ginger.

But the most effective aphrodisiac of all was that described by a learned contemporary of Alexander the Great, who put his faith in the plainest wine dispensed by a nude woman. And this reminds me of King Sardanapalus of Assyria upon whose tomb is inscribed: "Eat! Drink! Love! All else is naught!"

Vineyard Sounds

A Chicago music critic, Roger Dettemer, said it: "The music, the wine, the mountain, the hospitality combine to blow the mind . . . not to attend



Vince Guaraldi entertains a capacity crowd at Paul Masson's "Vintage Sounds" summer concert.

these concerts, if you love music, would be more than an act of self-denial; it would be masochism."

He was speaking of Paul Masson's "Music at the Vineyards." Every summer since 1958, the winery has presented the little-known works, the small delights, the neglected classics—and always in the best musical taste.

The late Norman Fromm started it all. He felt—and rightly—that the natural beauty, the superb acoustics should be used to bring intimate chamber music to lovers of wine and lovers of music—who are so often the same persons. In 1970, the nationally acclaimed annual practice of presenting a commissioned work by an American composer was begun.

This fall came more music, and it was a departure from the classical summertime stuff. "Vintage Sounds" heralded the 1972 harvest with the music of youth—jazz, folk blues performed by the best performers in the business.

The people who make the wine (and still serve it during intermission—that custom must never change!) explain it this way. "While 'Music at the Vineyards' is a long-established tradition associated with Paul Masson, we know that the age group which attends these concerts is older than the young adults who are now becoming so interested in wine. We thought we'd appeal to this young crowd—in both years and attitude!—by putting on jazz and folk concerts."

"Vintage Sounds" was extremely successful, and will be held each year. Every concert was a complete sellout—and that's over a thousand attending each of the four performances. (Dave Van Ronk, John Fahey, John Hendricks, and Vince Guaraldi starred in this first series.)

There's no profit in it for Masson, except for the nice friendly feeling you'll have for them. The money is strictly for the birds—the rare water fowl of the Palace of Fine Arts Lagoon which were in June stricken by the rare disease known as *virus enteritis*. All the profits—\$1740—were given by Paul Masson to the fund for the replacement of birds; the money will buy 18 pairs of the rare species.

The Politics of Port

Ah, the wonderful English! They have a cunning way with wine. . . . and there is always wine. I like to open my history book and read of the wine drinking days of half a century ago.

When Eleanor of Aquitaine married Henry II, her dowry included a flavor-



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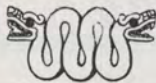
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by Arthur Bloomfield

Published October 28. A beautiful book for owning and giving: a superbly readable chronicle of the years of building the San Francisco Opera to today's eminence. Here are the great moments—year by year—and the hundreds of artists who made them; the “firsts,” the “cliffhanger” schedules; and the vigor and excitement that have always accompanied opera in The City. \$14.95 at your bookstore.

Illustrated with photographs

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ful prize: the vineyards of Bordeaux. The vineyards flourished as the English became increasingly captivated by the red wine they called “claret.” But in 1453 England lost Bordeaux, and it became difficult to procure their favorite wine, which had become a staple of even the average man’s diet.

The Scots, who had also come to love the wine of Bordeaux, were smarter. It may have been the wine; perhaps it was for less consequential political considerations — but they stayed friends with France . . . and so continued to get the best of Bordeaux.

When the Stuarts of Scotland came to rule both England and Scotland, they at once made Claret the Anglican favorite; but this vinous bliss didn’t last long. The House of Stuart

fell and the Hanoverian succession set England and Scotland against France. Trade in French wines was discouraged, and the Port of Portugal was designated as “official” drink for the two nations.

How did the stalwart Scots feel about the bureaucratic decision which deprived them of the wine they loved—perhaps more than they loved England?

I’ll let an unnamed Scotsman tell you in his own verse:

“Firm and erect the Highland
chieftain stood
Old was his mutton and his
Claret good.

“Thou shalt drink Port,’ the
English statesman cried,
He drank the poison—and his
spirit died.”



This is the family home of the man responsible for the new San Francisco production of *Tosca*—Jean Pierre Ponnelle. It was built as a monastery—L’Abbaye de Saint-Martin—by St. Mark in the Fourteenth Century over ruins of an ancient Roman temple. Pierre Ponnelle, Jean Pierre’s father, who shares this family home is the man responsible for much fine Burgundy wine.

All In The Family

There is little question that music and wine belong together. Their harmony “en duet” again proves one plus one sometimes equals three, or even four.

A name — Ponelle — personifies one happy union of wine and music. Pierre produces some of the finest examples of the great wines of Burgundy — Clos de Vougeot, Richebourg, Bonnes-Mares, Santenay, Mercurey, Meursault, Montrachet — a long and impressive list.

Jean Pierre Ponnelle is the son of Pierre. He enjoys making wine but prefers making music. The magnificent new San Francisco production of “*Tosca*” was directed by him, and it is but the latest achievement in a distinguished musical career.

I have tasted the wine and tasted the music. I liked them both.

(Note: The man who brings Pierre Ponnelle Burgundies to San Francisco, Arthur Formichelli of Connoisseur Wine Cellars, told me he found these wines by bidding on them at one of the famous Christie wine auctions. They commanded high prices, but he was so pleased with their quality that he took immediate steps to bring them here. Arthur likes the family’s music, too.)

Bushes and Shrubs

“Good wine needs no bush,” said Will Shakespeare in his Epilogue to “As You Like It.”

A friend who lacks the Bard’s wit but possesses a certain verbal ingenuity, would reply: “But Sherry needs a shrub!”

Have you tasted a Sherry Shrub? It’s a good drink, and easy to make. Take a fifth of dry sherry—here I prefer the full body of a California sherry — and pour it into a pitcher together with a can of frozen lemonade. Do not dilute. Hide the mix on the back shelf of your refrigerator and let it blend for a week or so. Don’t worry, it will keep forever — if you don’t drink it. But you will.

Shakespeare’s reference to a bush harks back to a maxim of the Roman Publilius Syrus, “You need not hang up an ivy branch over the wine that will sell.” Today, Shakespeare’s bush would be a million-dollar advertising campaign.

Golden Wine

The proper color of old white wine is gold . . . but to an increasing horde of capitalists — the color of any wine is gold.

An expression of this wine color-blindness is seen in a ten page article

which appeared in FORTUNE Magazine—"Happy Days for California Wine," in which Charles G. Burck, the author, points out that California's winemakers are enjoying a boom of unprecedented strength and longevity.

As a winemaker myself, I hope he's right. But always, in such times of trembling elation and fervent self-assurance that it will go on forever, I think of Clifton Fadiman's story of his first commercial contact with wine—a circumstance which he owed to his son, who was, in those days "a pretty smart boy."

At the age of three, the boy had somehow managed to identify, by the shape of the bottle and the label design, each of the many brands of wine, liquor, and cordials kept around the house.

Expert knowledge of this kind should not be wasted, Fadiman realized, so he took the boy around to the saloons in the neighborhood and bet the proprietors that his son, aged three, could identify any bottle on his shelf. It was a sucker's bet, it appeared, and so visiting two or three stores made for very profitable afternoons. He gave his son 20% of the receipts, reserving the rest for himself as entrepreneur.

One day the boy told his mother that Daddy, instead of taking him to the playground, was dragging him around to saloons . . . and the wine business folded. "My son is now seventeen," Fadiman muses, "and I haven't made a dime out of him in fourteen years."

When will the moneymen discover that the lasting profit in wine is drinking it?

The Pipe and the Glass

Beer, Ale, Wine, and Tobacco were having a spirited discussion. Please don't turn the page; it was early in the 17th Century—and dialogues of this kind were common in those days. I wasn't there, of course, but I read this remarkable discourse in a delightful play written in 1630 in which the four vie for superiority.

The arguments for Ale are better than for the others. "You, Wine and Beer, are fain to take up a corner anywhere—your ambition goes no farther than a cellar; the whole house where I am goes by my name, and is called Ale-House. Who ever heard of a Wine-house, or a Beer-house? My name, too, is of a stately etymology—you must bring forth your Latin. Ale, so please you, from Alo, which signifieth nourish—I am the choicest and most luscious of potations."

In the end Wine, Beer, and Ale manage to settle their differences,

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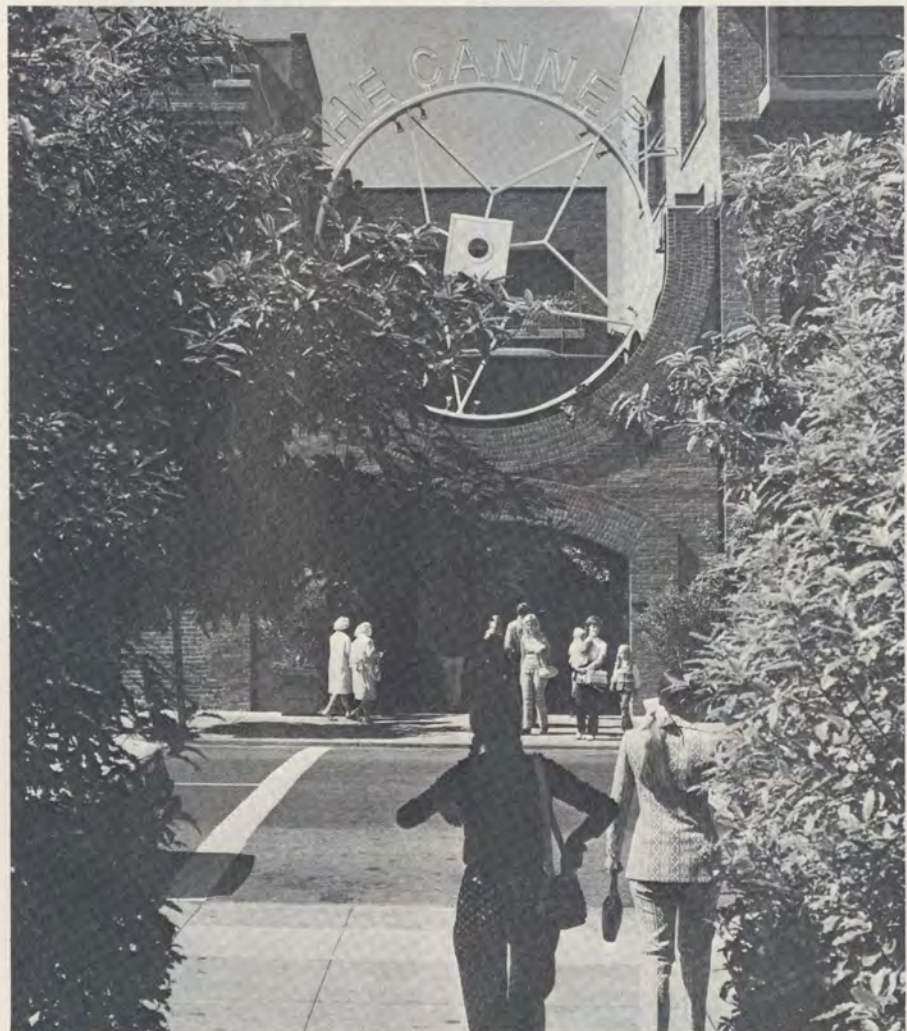
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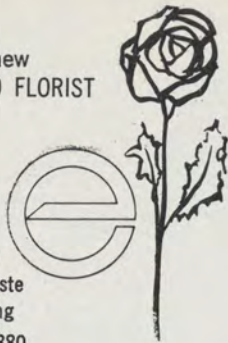
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beside me,"*

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and each is assigned a certain sphere
of influence. The three join in sing-
ing these lines:—

WINE.

I, generous wine, am for the court.
BEER.

The citie call for Beere.

ALE.

But Ale, bonnie Ale, like a lord of
the soile,

In the country shall domineere.

CHORUS.

Then let us be merry, wash sorry
away,

Wine, Beere, and Ale shall be drunk
this day.

This stirring drama ought to end
here, but suddenly Tobacco clouds
the scene. He insists on equality with
Wine, reasoning thus: "You and I
both come out of a pipe." "Prithee
go smoke elsewhere," was the un-
friendly reply. "Don't incense me,
don't inflame Tobacco," he retorts,
and they tell him, "No one fears your
puffing—turn over a new leaf, To-
bacco."

A Soggy Toast

If I could prove that Eve was not
the cause of Adam's fall, I'd be a hero
to the Women of the Liberation. This
tempting prospect led me to the li-
brary. I found, to my surprise, that
nowhere does the Bible say the for-
bidden fruit which Eve offered Adam
was an apple. My research revealed
that it might even have been a bunch
of grapes which did the damage.
"Apple" meant, in ancient times, a
fruit of any kind.

And so, in this investigative spirit,
as I raise a glass in my traditional
end-of-the-column toast, I consider
the historical antecedents of my vin-
ous salutation. Professor Berger Evans
writes about the ancient custom of
flavoring wine with a bit of spiced
toast. By the start of the 18th century,
the bread was often omitted from
the wine. It was felt when the Com-
pany drank to a comely lady, her very
name would spice the drink like fla-
vored toast.

The noted essayist of the time—
Sir Richard Steele, described the inci-
dent which may have been the first
symbolic use of the toast. During the
reign of Charles II, a celebrated beau-
ty was taking a bath in public. The
silken garment she wore in the water
clung to her body most seductively,
to the enchantment of an ardent ad-
mirer. Impetuously, he scooped up a
glass of her bath water, and drank
to the lady's health. "I like not this
wine," he shouted happily, "but I
would have the toast!"—whereupon
he plunged into the bath for the
flavorsome belle.

NEVADA ENTERTAINMENT GUIDE for DECEMBER 1972

RENO

Harrah's Reno (Headliner Room)
opens 12/22 — Jim Nabors

Ponderosa Hotel (dancing)
12/4-31 — Johnny Western

John Ascuaga's Nugget (Sparks)
12/29-31 — Ed Ames

LAKE TAHOE

Harrah's Tahoe (South Shore Room)
opens 12/22 — to be
announced

Sahara Tahoe
12/22-31 — Andy Williams &
Lennon Sisters

LAS VEGAS

Caesar's Palace
thru 12/6 — Sergio Mendez &
Brazil '77
opens 12/21 — Steve Lawrence
& Edye Gorme

Desert Inn
thru 12/18 — Phyllis Diller &
Frankie Avalon
opens 12/26 — Juliet Prowse
& Jan Murray

Dunes
12/1-31 — Casino de Paris '72

Flamingo
thru 12/6 — Jack Jones &
Myron Cohen
12/7-27 — Bobby Vinton &
Myron Cohen
opens 12/28 — Sergio Franchi

Frontier
thru 12-6 — Wayne Newton
12/7-20 — Robert Goulet &
The Establishment
opens 12/21 — Jimmy Durante
& Frank Sinatra, Jr.

Las Vegas Hilton
thru 12/11 — Ann-Margret
opens 12/12 — to be
announced

Riviera
thru 12/7 — Liza Minelli &
Joel Grey
12/-14 — Shecky Greene
opens 12/15 — Don Rickles &
Barbara McNair

Sahara
thru 12/4 — Frank Gorshin
12/5-9 — Buddy Hackett,
opens 12/22 — Sonny & Cher

Sands
thru 12/12 — Don Adams
opens 12/13 — to be
announced

Stardust
12/1-31 — Le Lido de Paris
Revue

Tropicana
12/1-31 — The Never Before
Folies Bergere

THE MARKET SCENE

INVESTING FOR TAX FREE INCOME

By Richard W. Lundholm

Account Executive

Merrill Lynch, Pierce, Fenner & Smith, Inc.

When you invest, are you concerned especially about the safety of your capital and also about earning a good return on that capital? If you are, then consider municipal bonds. The interest paid on municipal bonds is exempt from federal income taxes. Often, interest is also exempt from state income taxes.

Municipal bonds have always been a favored investment of people in the higher income tax brackets. But today, people in the more modest income tax brackets as well find municipal bonds attractive because of the tax exempt feature. For instance, if you are married and have a net taxable income of \$24,000 to \$28,000, you can, under federal tax law, realize the same net return from a municipal bond paying 6 percent as you can get from a stock that pays a dividend equal to 9.37 percent of the purchase price—usually with less risk too. Obviously, the higher the individuals income level the more advantageous a tax exempt municipal becomes. For example, the same 6 percent municipal bond is equivalent to a 12 percent dividend from a taxable investment to an individual with net taxable income of \$44,000 to \$52,000. But tax-exempt income is only one of several features that make municipal bonds attractive to the thoughtful investor.

Here are some others:

SAFETY — In general, municipal bonds rank second in quality only to United States Government Bonds. Even in the severe depression of the 1930's more than 98 percent of all municipals met their payments without fail. A majority of the few which had difficulties eventually satisfied their obligations in full.

FLEXIBILITY — Because there are municipal bond issues with maturity dates ranging from one month to 50 years hence, the investor can choose the exact date at which he wants his capital returned. In spite of the fact that there may be interim fluctuations in its market price, the full face value of the bond is payable when it reaches maturity.

MARKETABILITY — There are two markets for municipal bonds: the primary market and the secondary market. The distinction is simple. The primary market is the market for new bonds just sold by the community and offered for the first time to the

general public by an investment banking firm or a syndicate of investment bankers. The secondary market is the market in which outstanding issues are bought and sold before their maturity date. There is active trading all over the country in municipal bonds, so investors find a ready market should they wish to buy or sell.

Probably the majority of individual owners of municipal bonds buy these issues to hold them to maturity as long-term investments. But it is good to know that such holdings can be sold with ease — perhaps at a profit, perhaps at a loss — whenever the investor wants his capital for some other purpose.

These qualities are reasons you may be interested in municipal bonds. Now let's look at what they actually are, what different types there are, and answer some other basic questions.

Suppose your community needs a new school building. Recognizing this need, the voters approve the raising of a school-building fund. Obviously, so large an amount could not be raised by taxes, except over a period of years; so the community must borrow the money. It accomplishes this by issuing and selling bonds. Each bond is, in effect, an I.O.U. for \$1,000 (minimum multiple of each bond); it is the community's promise to repay that money in a specified number of years and to pay a set rate of interest for the use of the money in the meantime.

Since your community is not in the financial business, and the town fathers cannot themselves practically undertake the issuance and sale of bonds, they turn to investment banking firms — firms like Merrill Lynch — for the help they need.

The term "municipal bonds" has a broader application than the name implies. Municipals are issued not only by cities, towns, and villages. They are also issued by states, territories, and possessions of the United States, and by housing authorities, port authorities, and other political subdivisions responsible for providing and maintaining such community facilities as schools, hospitals, power plants, bridges and tunnels, streets and highways, parking areas, dams, waterworks, and sewerage systems. What determines the rate of interest that a community must pay on its bonds? There are two factors that play an important part in fixing the interest rate. One is the level of the money market, and the other is the

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credit rating and general reputation of the community issuing the bonds.

Credit information on municipals, important as it is, is hard for the investor to obtain and evaluate. That is why many investors are content to accept the quality ratings given to municipal bond issues by two recognized independent advisory services, which specialize in collecting and publishing financial information. These two services, Moody's and Standard & Poor's, do not deal in securities at all. Their business is the analysis and rating of large issues, and their ratings, from the top quality down, are as follows:

Moody's

Aaa Aa A-1 A Baa-1 Baa B Caa Ca C
Standard & Poor's

AAA AA A BBB BB B CCC CC C

Most investors in municipal bonds favor those issues which are rated Baa or BBB or better. There are comparatively few issues of considerable size that are rated below Baa or BBB, and, in general, these are suitable only for the sophisticated investor with the money and temperament to assume the greater measure of research and risk involved in their purchase.

There are several types of municipal bonds that the investor can consider in making a bond selection:

1. General Obligation Bonds — Most municipals belong in this category of bonds. They are secured by the full faith, credit, and generally the unlimited taxing power of the municipal authority. In effect, the issuing body promises to use every means at its disposal to make certain that the interest on its bonds is paid when due and the full face value of the bonds returned to investors at maturity. Many big cities have done much of their financing by means of Unlimited Tax Obligation (or G.O.) Bonds.

2. Special Tax Bonds — These bonds are not secured by the full faith and credit of the state or municipality, but are payable only from some specific source of revenue, such as a single tax or series of taxes.

3. Revenue Bonds — An ever-increasing group of municipal bonds includes those issues secured by the revenues of a particular department of the municipality or of a special authority created to operate a project engineered to be self-supporting. The Los Angeles Department of Water and Power is an outstanding example of the former.

It supplies some 1½-million customers within the city limits with electricity and water. Its bonds are payable solely from the electric or water system revenues. Moody's re-

gards these bonds so highly that they carry a rating of Aa.

The authority set-up has come to be used for a multitude of purposes: water, sewer, gas, and electrical facilities, municipal garages and playgrounds, port facilities, ferry systems, bridges, and toll roads.

4. New Housing Authority Bonds— New Housing Authority Bonds are issued by a local Public Housing Authority to finance the construction of low-rent housing projects all over the country. Rent charges in these projects may not be sufficient to pay off the bonds. The Housing Assistance Administration each year makes up any deficit with funds granted by Congress. New Housing Authority Bonds are given top-quality (Aaa) rating as investments because the Housing Act as amended provides that "... the full faith and credit of the United States is pledged to the payment of all amounts agreed to be paid by the Authority as security for such obligations."

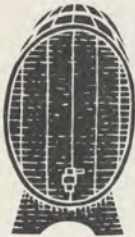
5. Industrial Revenue Bonds — The late 1960's saw a vast increase in the volume of another form of tax-free financing, the Industrial Revenue Bond. New-issue volume of these bonds exceeded \$1.6 billion in 1968. Industrial Revenue Bonds are issued under a municipal or authority name and are secured by lease payments made by an industrial corporation which occupies or uses the facilities financed by the bond issue. However, the tax-exempt status and size of these issues has been limited by law. As a result, the volume of industrial revenue bonds has plummeted.

Those are the basic types of municipal bonds. All of these can be either "bearer" bonds or "registered" bonds. Most municipal bonds are bearer bonds. If you hold the bond, you are presumed to own it, and usually every six months, you clip a coupon attached to the bond and collect your interest from the issuer's paying agency directly or through your own bank or broker. Sometimes municipals come in registered form, which means that the owner's name is registered with the issuer and appears on the bond as well. Interest payments on registered bonds come in the form of checks from the paying agency, as do dividends on common stocks.

Municipals are issued in \$1,000 units and \$5,000 units, although recent years have brought a growing tendency to make \$5,000 the minimum denomination in a new issue of bonds. Most municipal bonds mature serially. That is, a certain number of bonds in each issue reach maturity each year and are paid off

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Discovering and serving a new wine is always a pleasure—partly because of the discussion it can start. I think you'll enjoy introducing The Christian Brothers Napa Valley Zinfandel, and find it fits every occasion—from picnics to formal dinners.

And though it doesn't settle the controversy, you can say that the Zinfandel is a grape we love here in the Napa Valley.

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If you sell a municipal bond during its life (that is, before maturity), you may do so at a profit or a loss, depending on the money market at the time you sell.

For example, suppose that a few years ago a bond was issued with a 4 percent coupon. In the meantime, money has become harder to borrow because the demand exceeds the supply, and therefore interest rates have increased so that they now average 5 percent.

The older bonds with the 4 percent coupon is, of course, less valuable than presently-issued bonds with 5 percent coupons. Since the coupon is fixed and cannot change, something has to happen to the older bond to make it equivalent to the present market. This something is a drop in price.

In other words, the older bond is offered for sale at a discount—that is a price lower than its par or face value of \$1,000. The discount has the effect of making the interest rate return to the investor, or yield to maturity, equivalent to that of the new issue.

On the other hand, if interest rates drop during the period you have held the bond, the adjustment in the dollar value of the bond, to equal current yield levels, would be upward, involving a gain if the bond was sold. Of course, if the bond is held until its maturity date, it will be redeemed at its par value.

Many municipal bonds are available in the market at either premium prices or discount to face value, as well as those selling at or near their par value. Generally, a change in interest rates since the issuance of the bonds, rather than a poorer outlook for the issuing municipal body, causes municipal bonds to sell at a discount to their redemption price.

Any reputable broker who deals in municipals is prepared to help the investor select suitable issues from his knowledge of the bonds available in the market, the age of the investor, his investment objective, as well as where he lives (for tax purposes). For California residents, a broker can advise you as to which bonds are exempt from State of California income tax as well as federal income taxes.

If you would like a more comprehensive booklet on municipal bonds or information on the current municipal bonds market write the Investment Department of Performing Arts, Inc., 651 Brannan, San Francisco, California 94107.

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In 1959 Imported Cars made up less than 8% of the total new car registration in the State of California. A decade later the mixture of lithe sports machines, tight economy imports and luxury overseas motor cars had leaped to nearly 20% of all cars sold here.

Perhaps the magic of the import can be best reflected by the phenomenon of the Import Car Show annually held in San Francisco. For 15 years the offering of what's new to come from foreign factories has regularly drawn nearly 100,000 spectators to the confines of the city's Civic Center.

Auto shows do little more than offer the consumer what each individual dealership shows during the course of the year. The difference is that the auto exposition shows it all under one roof and one time.

The association of man to machine is so great, this World's Fair of cars has become a regular standing room only event in northern California.

Last year, for example, the San Francisco show drew 104,000 spectators over six days to see some 200 consumer cars, four prototypes of dream cars of the future, the world's hottest competition sports cars and some relics from the era of the classics.

Pinin Farina and Ital Design, Italy's most notable car designers sent experimental models to California for exhibition. The shows sponsoring Dealer Association negotiated to have the Can-Am championship series win-

ing McLaren and the famed Jim Hall Chaparral shipped for the six day event.

Combining dream cars with publicized racing cars with the consumer offerings has proved to have exceptional drawing power.

Perhaps, former race driving great Stirling Moss, summed up man's affinity to automobiles as follows: "In all my life I have never met a man who admitted to being a bad lover or a bad driver."

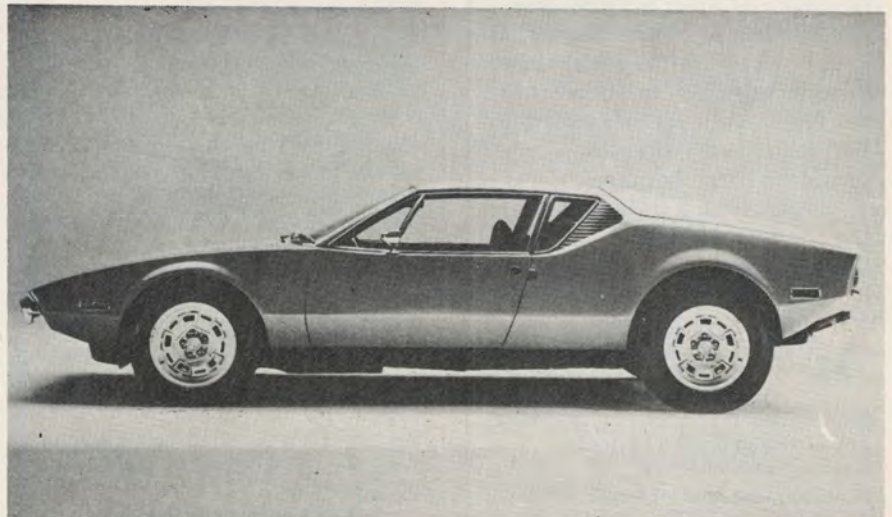
Moss, who will appear at this year's show as a guest moderator on the nightly forum sessions, insists masculinity and car preference go hand in hand.

It is difficult to argue with Moss watching men peruse the various sleek styles emanating from the workshops of Europe and Japan.

Whatever the emotional connection the attraction of the Imports has forced the San Francisco Show to nearly double in size in the past four years.

This year's event scheduled for November 21 through November 26 at Civic Auditorium and Brooks Hall bids to be the most energetic offered by the sponsors. More than 72,000 square feet has been sold to manufacturers for display. An additional 25,000 square feet will host a special race car exhibit. Once again the dream car merchants will ship their futuristic models.

San Francisco serves as the anchor event of a four show winter swing that includes New York, Los Angeles and Dallas.



Mercury Pantera

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

SHIRLEY SMITH ANTIQUES — 1037 California Dr., Burlingame (342-0326) HOURS: Mon & Thu through Sun 11-4:30—Tue/Wed by app't. only.

Well, loyal fans, this is like dying and going to heaven for bargain hunters in the antique, junque and mish-mash fields! Let's start with Shirley's specialty, wicker, which is not one of our favorites, but we admit we fell in love with her restored wicker desks, chairs, lamps, cradles, jugs, flower holders and you-name-its. If you have two hours, you can find rooms and rooms with miniatures, doll furniture, brass (if you dig macrame, check the old horse brasses—they work beautifully!) chamber pots, mugs and demi tasse, old china and glass, bottles, prints and frames from everywhere. We're not nearly finished yet, just wait. George, Shirley's amiable hubby, builds and designs to order chests and armoires (French and English copies) and they're impossible to detect from the originals. Prices are the lowest in the entire state; to make sure, Shirley and George canvass the area once a week. We found a divine hobby horse made of all-in-one-piece hardwood in the '20's (with wonderful 'nouveau' eyes) for \$30, needing only a paint touch-up and a new raffia tail. Sheer beauty for those who are hooked on horses. Take your time, chat with Shirley and make a friend for life. We did!

LOVE'S PAGAN DEN — 383 Ninth St., Oakland (444-9457) HOURS: 7 days a week, 11:30-2 and 5-10 (lunch and dinner).

You *must* call for reservations, since owners and operators, the brothers Love, seem to close periodically when they are too fatigued! This is a popular restaurant, as well as a minute one. Art Love is your host and waiter, and Ben Love is your master chef, easily visible, since the kitchen is partially partitioned from the dining room. The caesar salad is a house specialty (and the house salad, which we adore!), and Art will explain the entire menu to you and make special recommendations, so we'll skip all that (*everything* is good, so you can't go wrong). We had a superb five course meal with wine, all for \$10.45 (two people). SUPERB Polynesian dining!

VINCENZO'S GROTTO — 197 B St., Colma (994-1077) HOURS: lunch 11-5 except Sun., dinner 5-11 seven days a week.

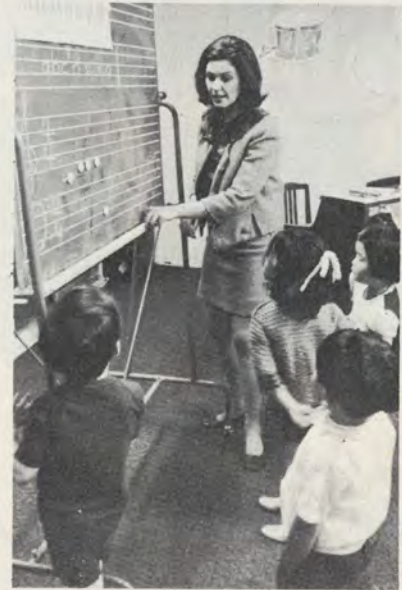
Friendly owner and host Vincent Tammaro serves hefty drinks and informal but hearty meals. We went in a group for dinner on a Sunday night dressed in casual clothes and satisfied the inner man with Scampi Vincenzo (\$4.75 a la carte and truly gourmet), Prawns a la Pia (Vince's mother) which were \$3.95 a la carte, and even then too much to eat, and Vincenzo's Special, a combination plate of deep fried prawns, oysters, crab and fish, \$4.95 on the dinner and also too much to eat. Then we waddled out happy. Forgot to ask for a lunch menu; actually we couldn't think about food without turning green, but assume it's reasonable, full of sandwiches, salads, seafood and fish. The pasta is good, and if you have a stick-in-the-mud with you, they have Salisbury or New York steaks available, besides pasta. A good unfancy place to know about when you're in the area—we never knew there was a restaurant in Colma!

THE DANISH PASTRY SHOP — 3419 California St. (Laurel Shopping Center), S.F. (752-0772) HOURS: 7 am-7 pm every day.

Owned by those famous Danes, Sol and Dorothy Bigman, this is a neighborhood bakery, where you can chat about the school system as well as the pies. We buy fresh out-of-the-oven sourdough French bread, lovely scotch shortbread, and occasionally a bagel. Solly turns out wonderful special-order cakes for all occasions; one memorable time we had redecorated the bathrooms and gave a surprise party; Sol made a huge sheet cake and decorated it with toilet, tub and sink from the dime store, plus scads of frosting towels and washcloths. The invitees still laugh about it!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca 94118, or call 387-1728.)

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KRE IS BACK!

KRE is back! That's the rallying cry now heard on local radio receivers set to 1400 AM and 103 FM. And good news it is, too. But, just what does it all mean? Or to quote the popular song, "What's It All About, Alfie?" Who and what is KRE. Back from where? And, frankly, so what? Well, what follows is one of the most fascinating broadcasting stories ever told.

The call letters KRE are full of radio history. They were first issued, around the earlier part of the century, to a boat. The side-wheel steamer, "Bay State" used KRE for its ship's radio call sign. The boat, however, ran ashore in September, 1916, in the harbor at Portland, Maine, and since the boat was damaged beyond repair, the call letters were grounded due to naval superstition. Then, in 1922, the Department of Commerce re-issued them to the Maxwell Electric Company, a radio supply house on Adeline Street, in Berkeley. A small transmitter was installed in the Claremont Hotel, high in the Berkeley Hills with a studio on the second floor and KRE began experimental broadcasting in the latter part of March, 1922, a few months before the birth of the San Francisco Opera Company.

But apparently the burden of broadcasting was more than Maxwell Hallauer, proprietor of the radio store, had anticipated. So, in May of 1922, the station license was sold to the Berkeley Daily Gazette, although the Maxwell Electric Co. continued to operate the station. Soon, the paper's pages came alive with news of radio and regular radio columns helped publicize the fact that the little station was now broadcasting a *full hour* every Sunday night! The first program, June 11, 1922, featured songs sung by local vocalists and several radio fans telephoned their congratulations, saying that the concert was one of the best ever received locally.

Soon, programming was increased to *two hours* every Sunday. A Mrs. Wilda Wilson Church prepared a weekly variety of music and poetry using students from Mills College in Oakland, the Cora L. Williams Institute in Berkeley, and students of private music teachers in the area. Mrs. Church eventually went on to NBC and became one of the Nation's greatest radio drama producers in the thirties. (Early in 1923, KRE added Wednesday night to its program schedule.) And then, the first real big break, the station's first "remote," a

live broadcast of the activities of New Year's Eve, 1922, from the Main Ballroom of the Claremont Hotel. Then followed live drama broadcasts by the University of California, Berkeley's Mask and Dagger Society. During this period of time KRE broadcast mostly classical music, with an occasional program of jazz, and a series of educational programs called "Stars and Planets," with Dr. R. B. Larkin.

By April, 1923, the government assigned wave-lengths to each station instead of the previous time-sharing of all stations on one frequency, and KRE was assigned 278 meters. Soon, programming fell into a regular pattern with music provided by Vart Toutjian's "KRE Serenaders." In December, 1923, operation was taken over by L. H. Kettenger and G. B. Flood of the U.C. Battery and Electric Company. In the mid-twenties, KRE was on the air 15 hours a week and regular programs of this period included Horace Heidt's Claremont Hotel Orchestra with dance music; the "KRE Players" offering several dramatic productions weekly; Tuesday night was "Educational Night"; and every Wednesday afternoon, "Aunt Polly and Big Brother" presented a children's program among other shows.

In June of 1927, ownership of the station was acquired by the First Congregational Church of Berkeley, and the transmitter was moved to the Church Building at Dana and Durant Streets. The Station operated on a 12-hour schedule, featuring a mixture of religion and serious music from phonograph records.

The next date of real importance in the history of KRE was January 4th, 1930, at which time Arthur Westlund, President of Chapel of the Chimes (crematorium and mausoleum in Oakland) took over the managership and began the Station's first full-time advertising campaign. Westlund's Chief Engineer, Ad Bideman, replaced the transmitter with a 100-Watt De-Forest factory-built transmitter, and programming was geared specifically toward the people of Berkeley. KRE became the official Station of the Daily Californian, the University of California's newspaper.

In December of 1936, the Church sold the Station to Central California Broadcasters, a wholly-owned subsidiary of Chapel of the Chimes. Station employee, Don Hambly, located a new transmitter site in what is now



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the Berkeley Marina area at the south-eastern edge of the City. The fact that the location was entirely under water did not deter KRE from procuring the site known as 601 Ashby Avenue, where it is to this day. After acquisition of the waterfront property, the management filled in enough land to hold a building and transmitter tower, plus a parking area. In June of 1937, the transmitter building was completed containing the original transmitter and audio equipment, with a small control room and workshop area. A 180-foot self-supporting tower was constructed and the KRE call letters were mounted on the side in large illuminated letters. Listener response indicated that KRE's coverage had nearly doubled. Within the following year, studio and office facilities construction was begun and the entire operation was consolidated under one streamlined roof in November of 1938.

KRE's frequency up to this time had been 1370 kc. but in 1941, the FCC ordered re-allocation of frequencies and the Station moved to its present AM frequency of 1400 khz. (That's 1400 on the right side of your dial.) KRE programming evolved with good music still the focal point. The afternoons were devoted to a Program called "Open House," which was an important part of KRE for 25 years. Many will recall the Program's last host, Bert Solitaire. The KRE format was a success, and the Station rode the crest of popularity through the 40's. After the war, Les Avery joined the staff and his evening classical music program, "Music of the Masters" developed a tremendous following through the late 40's and 50's.

KRE was one of the first Stations in the Bay Area to obtain an FM license, and KRE-FM went on the air on Valentine's Day, 1949, simulcasting its AM broadcasts, on 103 mc (actually 102.9 mc). About a year later, a second story was added to the studio building, consisting mostly of additional office space for the growing staff and management.

In 1957, stereo was the new craze, and KRE began equipping its FM for stereo broadcasting. It was one of the first Stations in the Bay Area to broadcast in stereo, utilizing one channel AM, and the other on FM; then, in 1959, using two-channel FM when multiplexing was allowed by the FCC. But disaster was not far away. On April 17, 1957, a sudden windstorm descended upon the Bay Area and did much damage. KRE operator, Jack Dunn, walked out the back door just in time to see the Station's tower begin to fall toward him. Luckily, the

wind shifted, and the tower twisted around and fell in the opposite direction. Needless to say, the Station was off the air for several days until a temporary long-wire antenna could be strung from the building to a nearby telephone pole. The Station was operated from this make-shift antenna until a new tower was installed. In December of 1961, KRE's daytime power was increased to its present 1000 Watts.

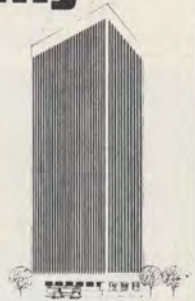
The task of running both KRE and Chapel of the Chimes became too formidable for Art Westlund, and on March 15, 1963, the Station was sold to the Wright Broadcasting Company, owners of the successful New York area Station, WPAT. The new Manager was Howard Haman. So, keeping in line with the Eastern Station, on April 29, 1963, KRE became KPAT with a duplicate format of WPAT; continuous music titled simply "KPAT Music One through Six." Each of the six music blocks was introduced by the ticking of the KPAT metronome.

KPAT-FM raised its power from a thousand to fifty thousand Watts in December of 1963, and broadcast multiplex stereo for the first time in June of 1966. To increase the coverage, a new 449 guyed tower was completed in February, 1965. For almost nine years according to Radio East Bay biographer, John F. Schneider, KPAT experimented with its format but could not seem to gain a significant foothold in the competitive Bay Area market. Where KRE had been successful, KPAT really was not. So, in 1970, KPAT was sold to its present owners, Horizons Communications of California, Inc. And so much for past history, for which we are indebted to John F. Schneider, author of "The KRE Story." The past is past, but now that KRE is back (thanks to the permission of the FCC), what's it doing?

Well, it's doing many of the same things which KRE did before in the days of its great popularity. KRE caters to an adult audience with mature tastes and the programming of Radio Eastbay accurately reflects this. Popular music, current sports and ABC network news of the nation and the world, with really heavy emphasis on *local* (read that *EASTBAY*) news presented by the Radio Eastbay news department, directed by Allan Jones, plus the "personableness" of the announcers who say what they have to say, without belaboring the point, and get on with the music and program features. KRE's program hosts are eight of the most personable, interesting, pleasant and funny guys on the air in the Bay Area. These are men who are just like the fellow next door

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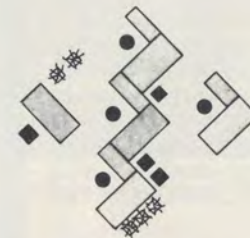
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(living and working in the community, raising their families, involved in civic organizations and activities) who know their music and how to entertain, featuring a wide variety of music presented in a relaxed manner. Bob Eldred, Brian Cavanaugh, Jay Green, Walt Jamond, Ed Robbins, Dick Fitzmaurice, Tom Winston and Ron Wolfe, are the human factor at KRE. You're not just listening to a machine pre-programmed by a robot, but rather you hear real live human beings communicating with other humans; it's warm and friendly, not pontifical as other so-called adult stations may be upon occasion. And, nobody yells at you, you're never badgered with raucous announcements. The programming policy, reflected by the air staff, of its capable General Manager, Ollie Hayden (late of CBS Radio) is quite simply that adult radio does *not* have to be dull.

The Radio Eastbay music policy, under the able direction of Dick Fitzmaurice, is good, solid popular stuff of today and yesterday. KRE does not dabble in heavy Country or Rock, but rather sticks to the mainstream of the best big band, popular vocalists and vocal groups, full orchestral arrangements all blended together nicely with an occasional Light Classic, Show, or Operetta piece. And it does blend well. It's the KRE we all knew and loved, from the past, updated to the present; i.e. the best music, with interesting and knowledgeable commentary and tidbits of the life around us in a thoroughly enjoyable context. KRE doesn't think that because you're over 25, that you want to limit yourself to lifeless background radio; KRE is a foreground station, an integral part of the marvelous, modern Eastbay way of life. Frankly, it's really a fun place to be.

Most people in the bay area have fond memories of KRE programs in times gone by, especially the "Open House" program hosted by Bert (Axolrod) Solitaire, which ran for 25 years, and of course the many classical blocks which were featured. And, then, there was jazz and swing music in abundance in various blocks (time slots). Now KRE blends the various types of good, solid music for most of its broadcast day. Yet there are still identifiable features. Among these are "Show Time" heard Monday through Saturday nights from 8 to 9, presenting original Broadway and Hollywood cast recordings of the great musicals; you're sure to hear your favorites from the stage and movies. And then, each evening, seven nights a week at 9, KRE pre-

sents "Music Until Midnight" with three hours of all-time favorites from the realm of "Pops," Light Opera & Operetta, and not-too-heavy symphonic music; the only show of its kind on Bay Area radio. Once a week, KRE-FM, Stereo 103, presents the "Quad Concert" from 8 to 9 with a full hour of 4-channel, quadraphonic stereo music. Experts agree that "quad" is the radio of the future and if you do not yet have 4-channel equipment, you can tape the broadcasts in 2-channel conventional stereo, and replay in "quad" in the future.

Other features of a non-musical nature include the Berkeley City Commons Club program with a different, interesting speaker each week from 7:30 to 8:00 p.m., Sundays. Chet Huntley's commentary twice a day, Bob Eldred's Eastbay Sports each afternoon, and such featurettes as "The Lure and Lore of Jewelry," "What Makes You Tick?" marine weather reports on "Bayline," and many phone-in reports such as the Oakland Baby Zoo, Pets n' Pals animal reports, night-life happenings in the Eastbay, and more. Just about any time during the broadcast day, a KRE personality is liable to place a phone call to some interesting personage in the news to get the information "live." Another feature of KRE is the "Radio Eastbay Kalendar" which airs five times per day with the various activities of groups and organizations in the Bay Area with emphasis on the metropolitan Eastbay. It all ties together to make for very fascinating broadcasting and the listener response is most positive.

Yes, KRE is back, and better than ever! It is interesting to note that out of the five commercially licensed broadcasting stations in the central Eastbay Area, only one, not only admits, but proudly boasts of the fact that it is "Eastbay." KRE is pleased to be located in and serving the residents of the Berkeley-Oakland Eastbay. Now, friends in the west bay, don't feel alienated or left out, you may listen too, and you're warmly welcomed aboard. KRE really is the only radio station of its type in the Bay Area, as residents are beginning to find out.

And now, like the San Francisco Opera Company, KRE is celebrating its 50th Golden Anniversary. There was a huge celebration in June which included an open house party, a call letter change (back to KRE) and a \$10,000 sweepstakes contest.

Yes sir, KRE is back! And is alive and well and living in Berkeley!

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Picture the scene: you're in a fine restaurant, the waiter hands you the wine list, you see just the wine to complement the dinner and then you hesitate to order it because you can't pronounce it. This little episode must be played a hundred times a night. Perhaps you can manage your way through the French list but what about German? Or Italian. Or Spanish or Portuguese. These are the languages of the great wines of the world. How much Pommard is sold because it's easier to say than Echézeaux? Krug or Mumm rather than Moët et Chandon and Perrier-Jouët?

Now a well-known San Francisco radio personality and wine buff has come to the rescue with a Wine Pronunciation Guide. Bob Goerner, for thirty years with the Columbia Broadcasting System, admits that he produced the guide because of the difficulties he was having with some of the names of his favorite wines.

Enlisting the aid of two wine merchant linguists, Karl Petrowsky of San Francisco and Darrel Corti of Sacramento, Mr. Goerner selected 1800 of the most often used names of châteaux, vineyards, areas, wine terms and phrases. Then these two experts recorded them in five languages just the way they are pronounced in the wine trade. To make it easy to find the name on a label or a term you may have read, a Quick-Find Index was compiled, assigning a number to each pronunciation. This number is also heard on the tape just before the example, enabling the use of the fast forward lever to quickly zero-in on the desired word or term. The 24 page Index is grouped by countries and, in the case of France, divided into areas for easy finding.

The Guide has now been completed and is available either as a cassette or in reel-to-reel form 3-3/4 inch speed. In either case it is extra-long, of ninety minutes duration. The Guide is a much-needed standard reference work that will find a ready home with every wine lover. It will make a superb gift for that person who "has everything."

The Wine Pronunciation Guide may be ordered directly from Wine-tapes, P.O. Box 510, Corte Madera, Ca. 94925, for \$12.50 each, plus 5% sales tax for California residents.

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BAY MEADOWS
SAN MATEO

(continued from p. 45)

gram, a ten week training and performance laboratory conducted every summer in San Francisco since 1957.

Regional auditions in late winter and early spring will take place in a number of Western cities, including Dallas, Denver, Honolulu, Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle and Vancouver; the auditions are being expanded to New York in 1973. Singers residing in the East who have lived five of the last ten years in states west of the Mississippi, or in one of the Canadian provinces west of, and including Ontario, will be eligible to compete in the auditions.

Singers may begin to apply immediately for the 1973 auditions. Age requirements are 20 to 30 for sopranos; 20-32, mezzo-sopranos; tenors and baritones, 22-32, and basses 22-34. Information on the auditions and the subsequent Merola Opera Program may be obtained by writing San Francisco Opera Auditions, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Several 1973 summer performances—at the Tiburon Winery in Sonoma, the Paul Masson Vineyards in Saratoga and Sigmund Stern Grove in San Francisco—will be announced at a later date.

* * *

San Francisco Opera's Fall 1973 Season will run 11½ weeks, from September 7 through November 25, and like the Golden Anniversary Season this year, will feature some of the world's most renowned singers in 11 productions drawn from opera's greatest literature.

La Favorita, Donizetti's tragic work about a novice cleric who falls in love with the mistress of a ruler, will be performed on opening night. American mezzo soprano Marilyn Horne will return to the San Francisco Opera as Leonora da Guzman, and the leading Italian tenor Luciano Pavarotti will be heard as Fernando. Making important San Francisco Opera debuts are two outstanding Italian singers, baritone Renato Bruson in the role of King Alfonso and bass Bonaldo Giaiotti as Baldassare. Henry Lewis, who will make his Metropolitan Opera debut later this season, will conduct.

The world's two outstanding coloratura sopranos Joan Sutherland and Beverly Sills will return, appearing in San Francisco for the third consecutive season. Miss Sutherland will sing

her first Rosalinde anywhere, in Johann Strauss Jr.'s *Die Fledermaus*. Miss Sills will portray her famed role as the tragic heroine Violetta in Verdi's *La Traviata*.

Indeed the lovers of Verdi operas are in for a treat, for Sherill Milnes will make his San Francisco Opera debut in the title role of *Rigoletto*, as will the famed British mezzo-soprano Josephine Veasey as Eboli in *Don Carlo*.

Two of the favorites from this season's *The Marriage of Figaro*, Sir Geraint Evans and Frederica von Stade, will return as Don Alfonso and Dorabella in the celebrated Jean-Pierre Ponelle production of Mozart's *Così fan tutte*.

Leonie Rysanek will make her eagerly awaited return as Elisabeth in Wagner's *Tannhäuser*, which will feature the brilliant Wotan and Gunther of this year's *Ring Cycle*, Thomas Stewart, as Wolfram. Jess Thomas, who marked his 15th anniversary with the San Francisco Opera this year during the *Ring* performances, will achieve another high-point in his career with his first appearance in the title role of Britten's *Peter Grimes*, which will be presented for the first time by San Francisco Opera.

The renowned Finnish bass, Martti Talvela will make his debut here in the title role of Mussorgsky's *Boris Godunov*, and Regina Resnik, who has distinguished herself in many roles, including the lead in this year's memorable American premiere of *The Visit of the Old Lady*, will return with her famous portrayal of Klytemnestra in Richard Strauss' *Elektra*. Puccini will be represented in 1973 by one of the composer's most beloved operas, *La Bohème*, starring the sensational young Spanish tenor Jose Maria Carreras, making his debut as Rodolfo.

Subscription renewals are now being accepted for the 1973 Fall Season of San Francisco Opera. For further information, please write to Season Ticket Office, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Ergo—another exciting year with San Francisco Opera. The next time someone asks what possibly could follow a 50th anniversary season like the one you have experienced this year, you will have a great deal to relate. Happy opera going as San Francisco Opera begins its second half-century. And by all means, please order your season tickets right away to assure yourself seats.

**PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for DECEMBER 1972**

Fri., Dec. 1

7:00 PM—KRON/FM (Stereo, 96.5 mc.)—Show Album—"BELLS ARE RINGING"
8:00 PM—KRE/AM (1400 kc.)—Showtime—"IRMA LA DOUCE"

Sat., Dec. 2

7:00 PM—KRON/FM—Show Album—"ZORBA"
8:00 PM—KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 96.7 mc.)—Philadelphia Orchestra
8:00 PM—KRE/AM—Showtime—"OKLAHOMA"
9:00 PM—KQED (Channel 9)—"Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 3

8:00 PM—KKHI/AM-FM—Sunday Night Opera—"THE ABDUCTION FROM THE SERAGLIO" (Mozart)

Mon., Dec. 4

7:00 PM—KRON/FM—Show Album—"HIGH SOCIETY"
8:00 PM—KQED (Channel 9)—Special of the Week (opera, ballet, etc.)—(repeat Sat., 7:00 PM)
8:00 PM—KRE/AM—Showtime—"I DO, I DO"
8:00 PM—KRON/FM—Monday Night Opera—"ORFEO ED EURIDICE" (Gluck)

Tue., Dec. 5

7:00 PM—KRON/FM—Show Album—"COCO"
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM—Showtime—"STOP THE WORLD"

Wed., Dec. 6

7:00 PM—KRON/FM—Show Album—"GODSPELL"
8:00 PM—KKHI/AM-FM—Boston Symphony (4-channel quadraphonic)
8:00 PM—KRE/AM—Showtime—"MAN OF LA MANCHA"
8:00 PM—KRE/FM (Stereo 103)—QUAD CONCERT—4-channel quadraphonic musical special

Thu., Dec. 7

7:00 PM—KRON/FM—Show Album—"BRIGADOON" and "KIDNAPPED"
8:00 PM—KRE/AM—Showtime—"PROMISES, PROMISES"
9:00 PM—KQED (Channel 9)—International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 8

7:00 PM—KRON/FM—Show Album—"WALKING HAPPY"
8:00 PM—KRE/AM—Showtime—"DAMN YANKEES"

Sat., Dec. 9

7:00 PM—KRON/FM—Show Album—"SOUTH PACIFIC"
8:00 PM—KKHI/AM-FM—Philadelphia Orchestra
8:00 PM—KRE/AM—Showtime—"HELLO, DOLLY"
9:00 PM—KQED (Channel 9)—"Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 10

8:00 PM—KKHI/AM-FM—Sunday Night Opera—"EUGEN ONEGIN" (Tchaikowsky)

Mon., Dec. 11

7:00 PM—KRON/FM—Show Album—"A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"
8:00 PM & KQED (Channel 9)—Special of the Week (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM—Showtime—"THE FANTASTICKS"
8:00 PM—KRON/FM—Monday Night Opera—"I LOMBARDI" (Verdi)

Tue., Dec. 12

7:00 PM—KRON/FM—Show Album—"FIDDLER ON THE ROOF"
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM—Showtime—"CAMELOT"

Wed., Dec. 13

7:00 PM—KRON/FM—Show Album—"GIRL CRAZY"
8:00 PM—KKHI/AM-FM—Boston Symphony (4-channel quadraphonic)
8:00 PM—KRE/AM—Showtime—"THE UNSINKABLE MOLLY BROWN"
8:00 PM—KRE/FM—QUAD CONCERT—4-channel quadraphonic musical special

Thu., Dec. 14

7:00 PM—KRON/FM—Show Album—"DAMES AT SEA"
8:00 PM—KRE/AM—Showtime—"DEAR WORLD"
9:00 PM—KQED (Channel 9)—International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 15

7:00 PM—KRON/FM—Show Album—"FUNNY GIRL"

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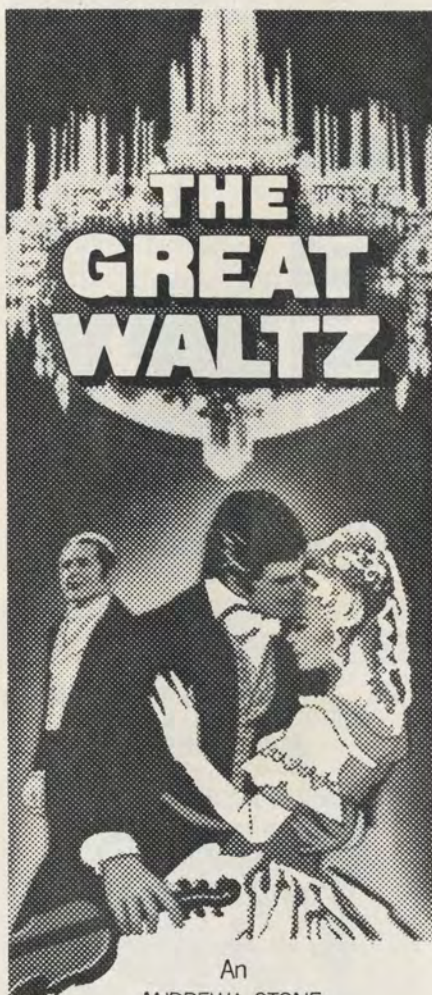
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Based on themes of JOHANN STRAUSS and SONS, Choreography by ONNA WHITE,
Written, Produced and Directed by ANDREW L. STONE PANAVISION® METROCOLOR

**OPENS
FRIDAY, DEC. 22nd
AT
CINEMA 21**

8:00 PM—KRE/AM — Showtime —
"THE ROAR OF THE GREASE-
PAINT, SMELL OF THE
CROWD"

Sat., Dec. 16

7:00 PM — KRON/FM—Show Al-
bum—"GUYS & DOLLS"
8:00 PM KKHI/AM-FM — Philadel-
phia Orchestra
8:00 PM—KRE/AM — Showtime —
"NO STRINGS"
9:00 PM — KQED (Channel 9) —
"Playhouse New York" (re-
peat Wed., 8:30 PM)

Sun., Dec. 17

8:00 PM — KKHI/AM-FM—Sunday
Night Opera—"LA BOHEME"
(Puccini)

Mon., Dec. 18

7:00 PM—KRON/FM—Show Album
—"70, GIRLS, 70"
8:00 PM — KQED (Channel 9) —
Special of the Week (repeat
Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime —
"HOW TO SUCCEED IN
BUSINESS"
8:00 PM — KRON/FM — Monday
Night Opera—"DER ROSEN-
KAVALIER" (R. Strauss)

Tue., Dec. 19

7:00 PM—KRON/FM—Show Album
—"MOST HAPPY FELLA"
8:00 PM — KKHI/AM-FM—Boston
Pops
8:00 PM—KRE/AM — Showtime —
"DAMES AT SEA"

Wed., Dec. 20

7:00 PM—KRON/FM—Show Album
—"PLAIN AND FANCY"
8:00 PM — KKHI/AM-FM—Boston
Symphony (4-channel quad-
raphonic)
8:00 PM—KRE/AM — Showtime —
"MILK AND HONEY"
8:00 PM KRE/FM—QUAD CON-
CERT — 4-channel quadra-
phonic musical special

Thu., Dec. 21

7:00 PM—KRON/FM—Show Album
—"I DO, I DO"
8:00 PM—KRE/AM — Showtime —
"BYE, BYE, BIRDIE"
9:00 PM — KQED (Channel 9) —
International Performance (re-
peat Sat., 10:30 PM)

Fri., Dec. 22

7:00 PM—KRON/FM—Show Album
—"KISMET"
8:00 PM—KRE/AM — Showtime —
"THE BOY FRIEND"

Sat., Dec. 23

7:00 PM—KRON/FM—Show Album
—"THE MERRY WIDOW"
8:00 PM — KKHI/AM-FM— Phila-
delphia Orchestra

8:00 PM—KRE/AM — Showtime —
"CALL ME MADAM"

9:00 PM — KQED (Channel 9) —
"Playhouse New York" (re-
peat Wed., 8:30 PM)

Sun., Dec. 24

8:00 PM — KKHI/AM-FM — Doug
Pledger's "CHRISTMAS
AROUND THE WORLD"

Mon., Dec. 25

7:00 PM—KRON/FM—Show Album
—"SCROOGE"
8:00 PM — KQED (Channel 9) —
Special of the Week (repeat
Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime —
"SCROOGE"
8:00 PM — KRON/FM — Monday
Night Opera — "DIE FLE-
DERMAUS" (J. Strauss)

Tue., Dec. 26

7:00 PM—KRON/FM—Show Album
—"SONG OF NORWAY"
8:00 PM — KKHI/AM-FM—Boston
Pops
8:00 PM—KRE/AM — Showtime —
"HELLO, DOLLY"

Wed., Dec. 27

7:00 PM—KRON/FM—Show Album
—"DO I HEAR A WALTZ?"
8:00 PM — KKHI/AM-FM—Boston
Symphony (4-channel quad-
raphonic)
8:00 PM—KRE/AM — Showtime —
"JENNIE"
8:00 PM — KRE/FM—QUAD CON-
CERT — 4 - channel quadra-
phonic musical special

Thu., Dec. 28

7:00 PM—KRON/FM—Show Album
—"THE ROTHSCHILDS"
8:00 PM—KRE/AM — Showtime —
"FIORELLO"
9:00 PM — KQED (Channel 9) —
International Performance (re-
peat Sat., 10:30 PM)

Fri., Dec. 29

7:00 PM—KRON/FM—Show Album
—"THE BOY FRIEND"
8:00 PM—KRE/AM — Showtime —
"GENTLEMEN PREFER
BLONDES"

Sat., Dec. 30

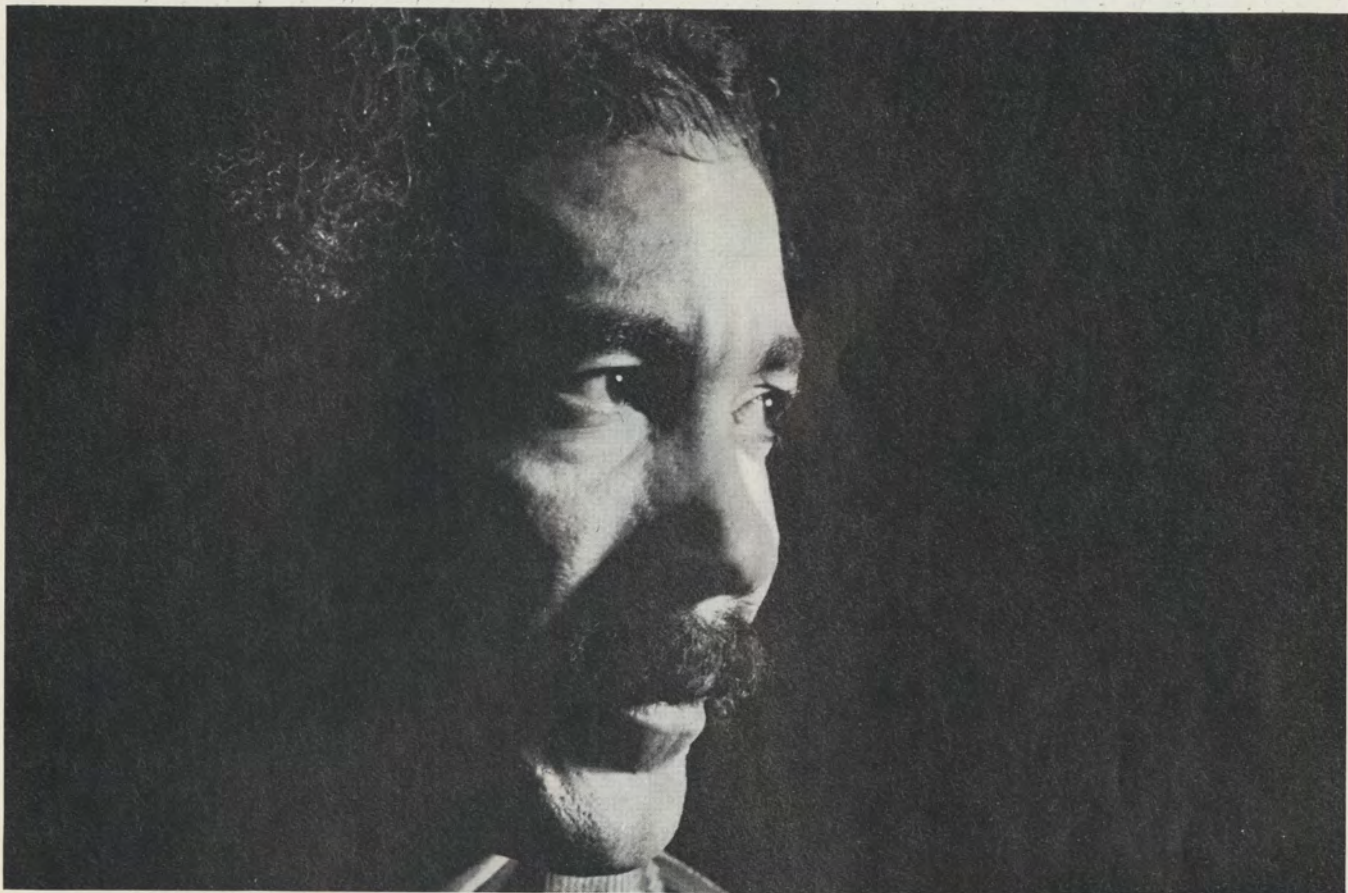
7:00 PM—KRON/FM—Show Album
—"THE GREAT WALTZ"
8:00 PM—KKHI/AM-FM — Philadel-
phia Orchestra
8:00 PM—KRE/AM — Showtime —
"GEORGE M"
9:00 PM — KQED (Channel 9) —
"Playhouse New York" (re-
peat Wed., 8:30 PM)

Sun., Dec. 31

8:00 PM — KKHI/AM-FM — Sunday
Night Opera — "DIE FLEDER-
MAUS" (J. Strauss)

DEWAR'S PROFILES

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CHARLES GORDONE

HOME: New York, New York

AGE: 45

PROFESSION: Playwright. Actor. Director.

HOBBIES: Writing. More writing.

LAST BOOK READ: "Custer Died for Your Sins"

LAST ACCOMPLISHMENT:

Awarded a Pulitzer Prize for his play:
"No Place to be Somebody."

QUOTE: "We're all here trying to be somebody, find a place for ourselves . . . well, a lot of the people you hear about today, whether it be in art, politics, whatever . . . these are the people trying to find a place for America. We're a very young country and I don't think we've found out where we're at yet."

PROFILE: Agitated. Proud. Opinionated. He has energy to expend. His ability to articulate ideas will add immeasurably to the literature of self-identification for the black Americans.

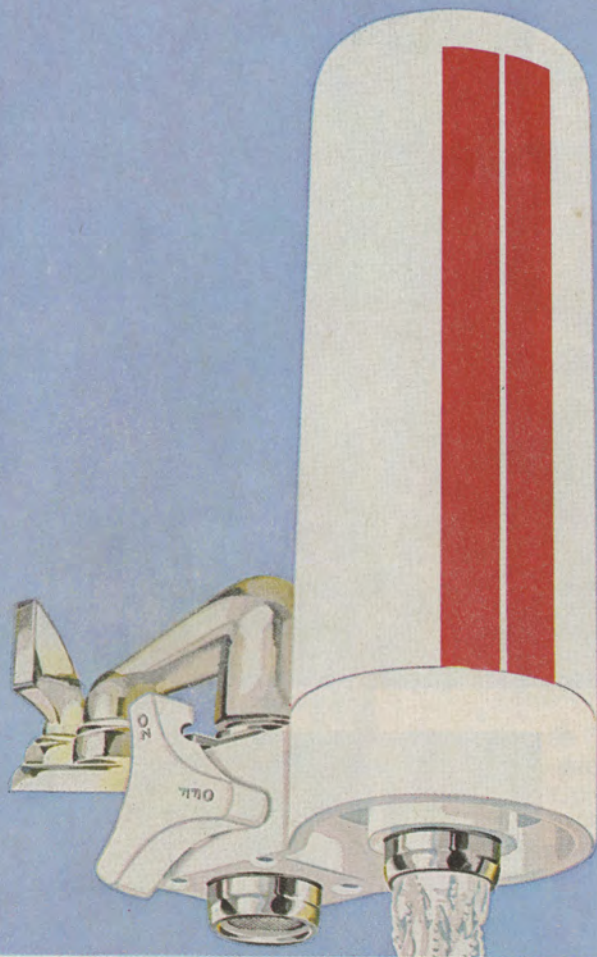
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