

Lucia di Lammermoor

1974

Wednesday, November 8, 1972 8:00 PM

Saturday, November 11, 1972 8:00 PM

Tuesday, November 14, 1972 8:00 PM

Sunday, November 26, 1972 2:00 PM

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

contents

some thoughts on the monterey peninsula <i>by Ernest Beyl and Kimberly Fleming</i>	6
the performing arts tours for the holidays <i>by Jerry Friedman</i>	14
after the theatre	14
"son of the great waltz" or "the great waltz returns" <i>by Jerry Friedman</i>	16
the program	25
how to follow a golden anniversary season	42
performing bacchus <i>by Fred Cherry</i>	46
nevada entertainment guide	50
the market scene <i>by Richard W. Lundholm</i>	51
share the wealth with performing arts	55
KRE is back!	56
monthly advance guide—TV, AM/FM radio	61

MICHEL PISANI
publisher

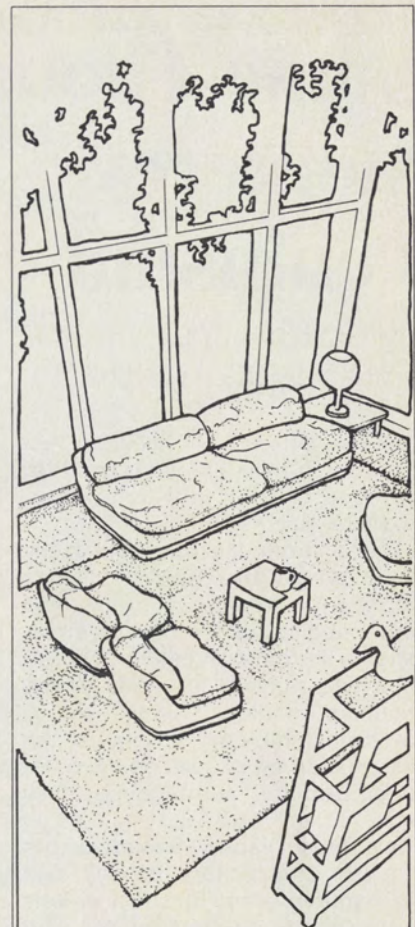
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Some Thoughts on the Monterey Peninsula

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.

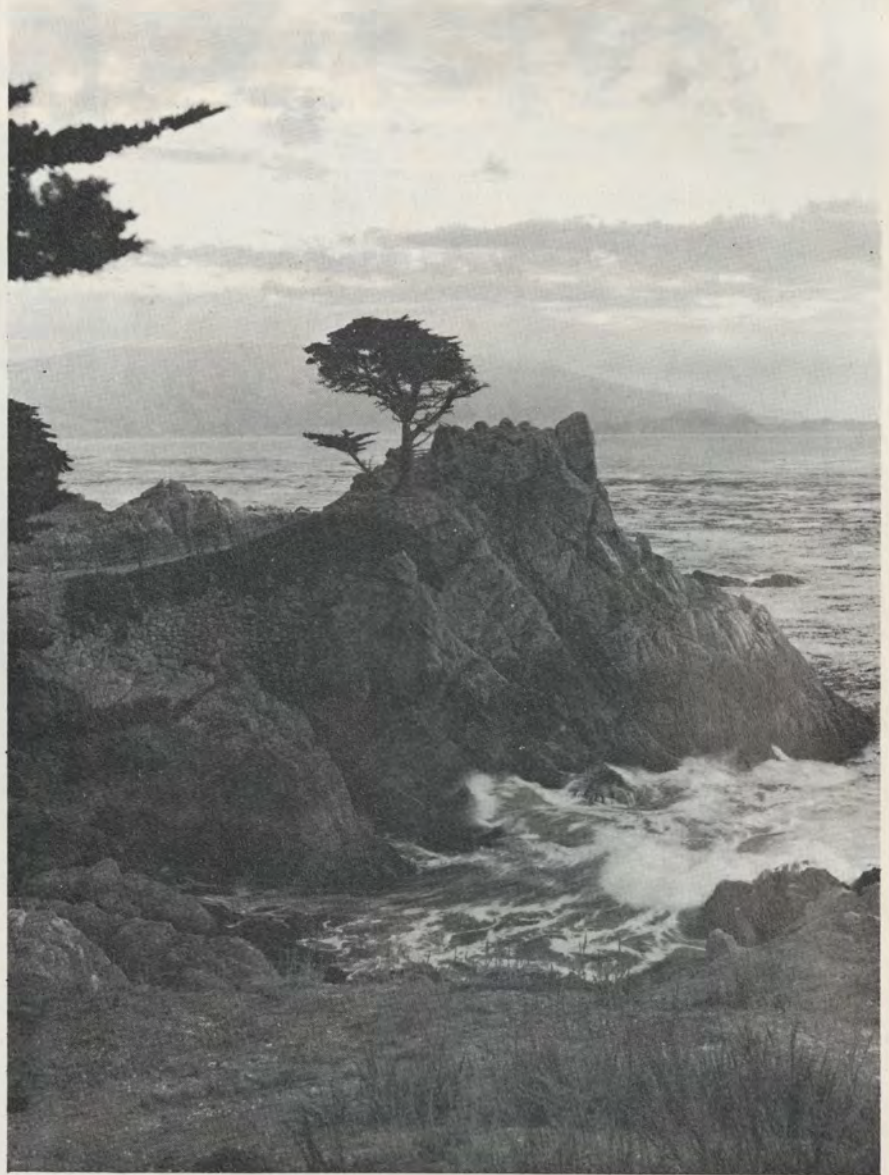
This great Pacific peninsula has been attracting visitors for well over four hundred years. The first visitors were a tribe of peaceful Indians who found the climate and the terrain to their liking and stayed. Later more visitors arrived. They were Spanish and they were, at first, in search of gold. 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
(Continued)

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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.

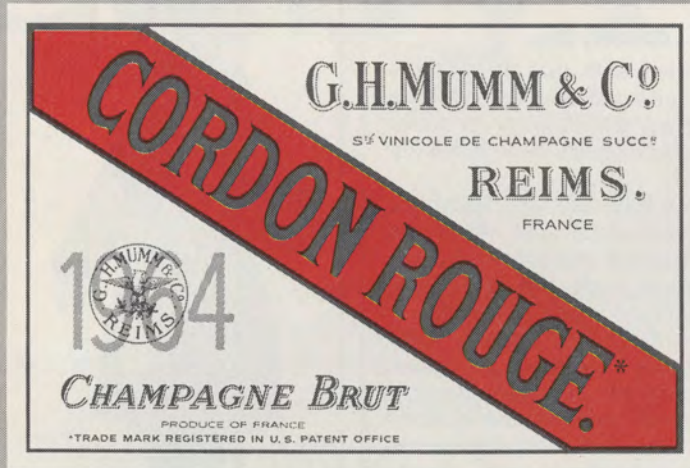


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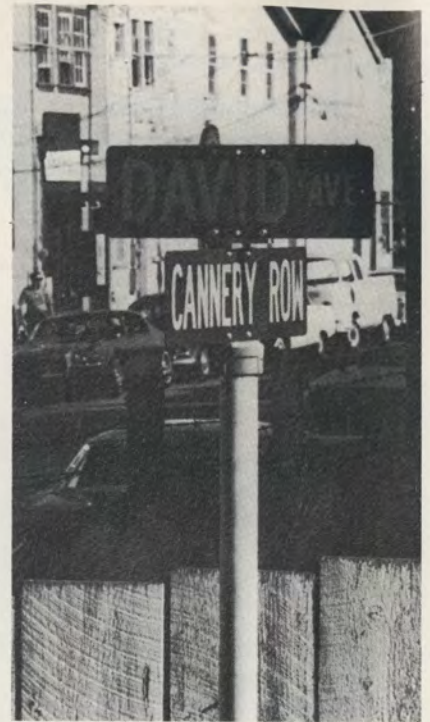


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Cannery Row owes its birth to the little silver sardine and its continuance to John Steinbeck.

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.

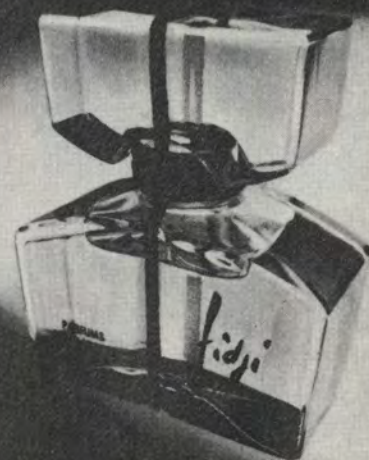
Over the years most of the world's major jazz artists have appeared on the stage at Monterey. Unmarred by the disturbances that have plagued many other musical events, the Monterey Jazz Festival remains a peaceful, festive weekend, patronized by jazz lovers from wildly contrasting backgrounds. They come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



The Carmel Mission is one of the most beautifully-restored missions in the State.



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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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 (nightly)

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Top of the Mark

dancing to the Dick Turner
 Trio (nightly)

HOTEL ST. FRANCIS

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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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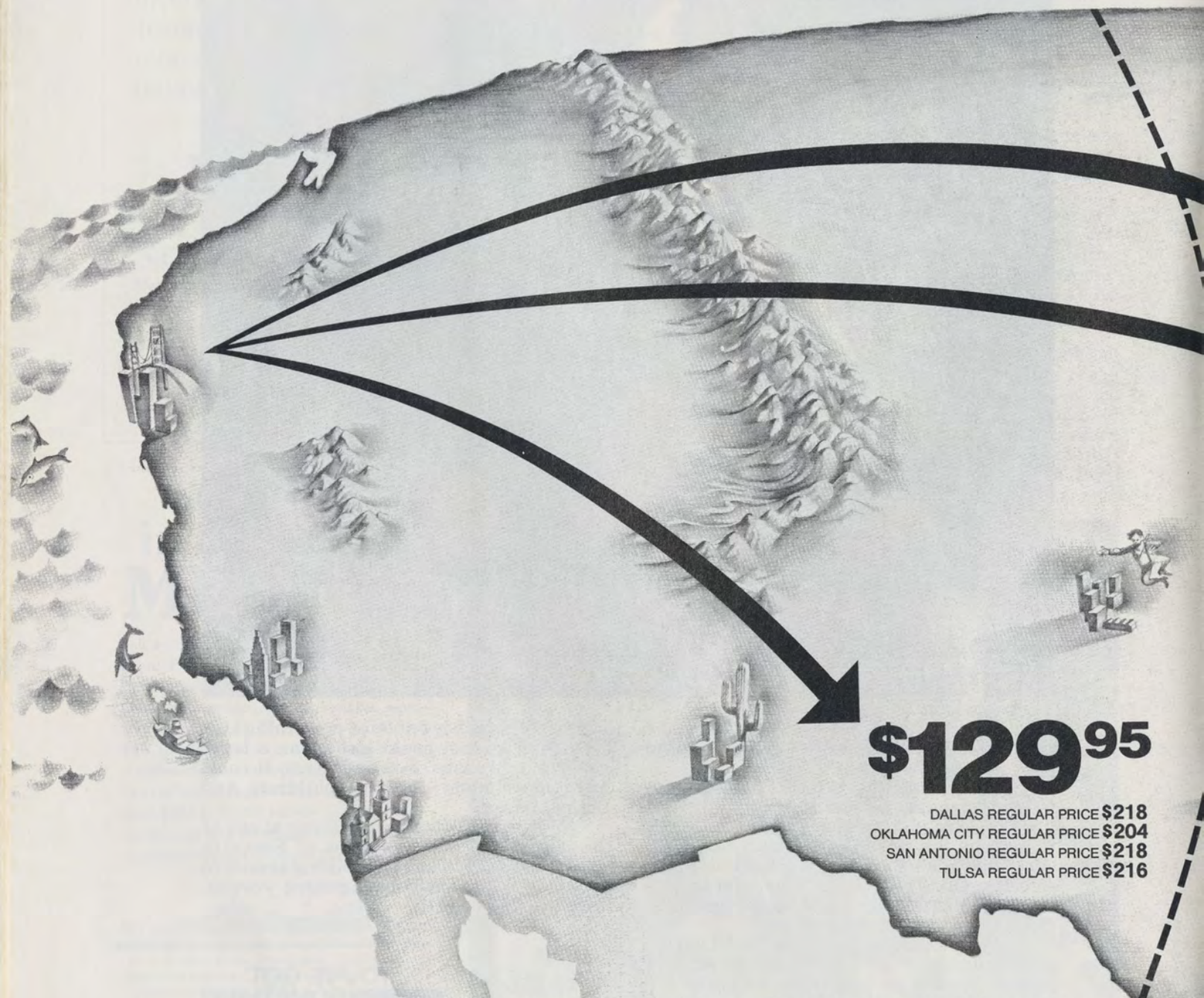


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(continued from p. 18)

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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Sept. 15 - Nov. 26, 1972

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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.

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Proclamation

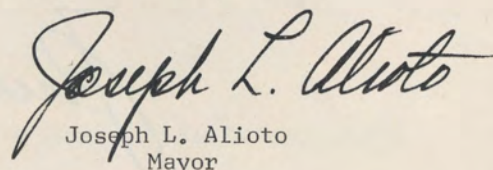
The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

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
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

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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*
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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

Fred Campagnoli <i>President</i>	Gregory A. Harrison <i>Vice President</i>
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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

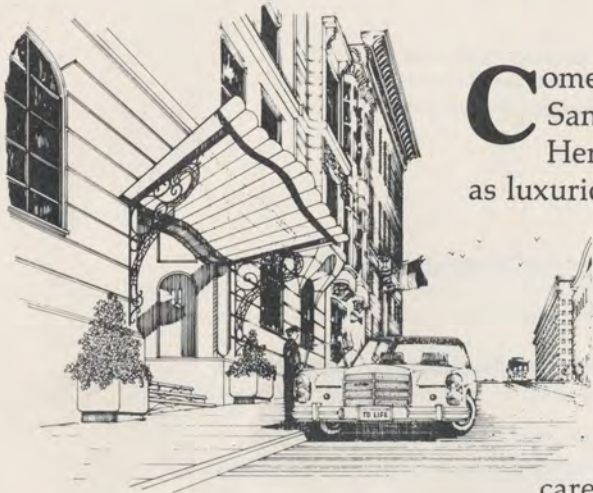
John L. Burton
John L. Burton
Chairman

Subscribed this 27th day of July, 1972

Bob Moretti
Bob Moretti
Speaker of the Assembly



We've just restored an old Nob Hill tradition.



Come up to 840 Powell. Long an address for distinguished San Franciscans. Where you're in the best of company. Here, a legacy of luxurious living lives on. Elegantly. First as luxurious apartments. Now as luxurious condominiums.

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Eight Forty Powell

Nob Hill, San Francisco

WEDNESDAY EVENING, NOVEMBER 8, 1972, AT 8:00
SATURDAY EVENING, NOVEMBER 11, 1972, AT 8:00
TUESDAY EVENING, NOVEMBER 14, 1972, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 26, 1972, AT 2:00

LUCIA DI LAMMERMOOR

(IN ITALIAN)

Conductor

JESUS LOPEZ-COBOS**

Production

TITO CAPOBIANCO

Set and costume designer

CARL TOMS**

Costumes executed by

GRACE COSTUMES, INC.

Lighting designer

ROBERT BRAND

Chorus director

BYRON DEAN RYAN

Musical preparation

TERRY LUSK

Opera in three acts by

GAETANO DONIZETTI

Text by

SALVATORE CAMMARANO

Based on the novel "The Bride of Lammermoor" by

SIR WALTER SCOTT

<i>Normanno</i>	JOHN DUYKERS
<i>Lord Enrico Ashton</i>	RAYMOND WOLANSKY
<i>Raimondo Bidebent</i>	CLIFFORD GRANT
<i>Lucia</i>	BEVERLY SILLS
<i>Alisa</i>	GWENDOLYN JONES
<i>Edgardo Ravenswood</i>	LUCIANO PAVAROTTI
<i>Lord Arturo Bucklaw</i>	VAHAN KHANZADIAN
<i>Friends, relatives, soldiers and servants of Lord Enrico</i>	

**American opera debut

TIME AND PLACE: The end of the sixteenth century Scotland

ACT I—*The Departure*

Scene 1—Grounds of Ravenswood castle

Scene 2—A secluded place in the park

ACT II—*The Marriage Contract*

Scene 1—Lord Ashton's palace

Scene 2—Hall in Ravenswood castle

ACT III—*The Destruction*

Scene 1—Hall in Ravenswood castle

Scene 2—Ravenswood graveyard

This new production of "Lucia di Lammermoor" was made possible by a generous and deeply appreciated gift from Cyril Magnin

First performance

Teatro San Carlo, Naples,
September 26, 1835

*First San Francisco Opera
performance*

October 5, 1926

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

No one will be seated while the performance is in progress

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

Performance length approximately three hours

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ACT 1—Scene 1—Witch-like figures gather in the game-keeper's hut, where Lucia has come to receive a note from Edgardo. She hurries away at the arrival of Normanno and his men, whom he orders away to track an intruder. Lucia's brother, Enrico, enters and learns that Normanno suspects the intruder is the Ashtons' mortal enemy and, worse, that he has been secretly meeting Lucia, who has fallen deeply in love with him. Furious, Enrico swears to have vengeance. The chorus returns the positive identification of Edgardo, news which serves to further enrage Enrico.

Scene 2—In a remote corner of the Ashton estates Lucia, with her companion Alisa, waits impatiently for Edgardo. A near-by fountain reminds her of the bloody phantom she has seen arising from its depths, but soon she can barely restrain her eagerness to see her beloved Edgardo. When he appears, he tells her that he has been summoned to France. In spite of the bad blood between their families, he begs her to be faithful until his return, and they exchange rings with a solemn pledge before bidding each other a tender farewell.

ACT II—Scene 1—In the months that have elapsed since Act 1, Normanno has intercepted Edgardo's letters to Lucia and spread false rumors that he has taken a foreign wife. Enrico sends Normanno away as the downcast Lucia enters. When Enrico reproaches her with her silence, she retorts with the wish that heaven forgive him for his harshness. Then Enrico explains the reason for this interview: first he shows her a forged letter supposedly from Edgardo, a disclosure that upsets her; then he explains that the only way the toppling political fortunes of the Ashtons can be saved is for Lucia to marry a prominent laird, Arturo. Seeing Lucia stricken by this proposal, Enrico violently swears her betrayal would cost him life and honor. He leaves the suffering girl to the persuasion of Raimondo, the presbyter, who now enters. Unaware of Normanno's treachery, Raimondo sincerely believes that Edgardo has proven faithless. When he appeals to Lucia's family feelings, she can only bid him to be silent. Next he tells her that heaven demands she sacrifice herself to the cause of peace, and the distracted Lucia heartbrokenly submits.

Scene 2—The wedding guests enthusiastically greet Arturo upon his arrival. He assures them he brings the Ashtons and their retainers good fortune. When Arturo questions Enrico about the rumors linking Lucia with Edgardo, Enrico nervously tries to set his mind at rest. Lucia enters, pale and visibly ill-at-ease, and only with a superhuman effort forces herself to sign the wedding contract. Just then a confusion is heard and Edgardo bursts in, an intrusion that further unnerves Lucia and infuriates Enrico to the point of challenging Edgardo to a duel. Raimondo barely restores order before Edgardo discovers that Lucia has already signed a wedding contract. Beside himself, Edgardo curses them all, further enraging the Ashton retainers. Again, it is only Raimondo's intervention that allows Edgardo to escape from the hall, but not before Lucia has furtively stolen his dirk.

ACT III—Scene 1—The four days that separate the civil from the religious ceremony have elapsed, and the guests are gathered to celebrate Lucia's marriage to Arturo. Raimondo bursts in on the merry-makers with a harrowing tale that Lucia has lost her mind and murdered her bridegroom. The demented girl now appears, still carrying the bloody dirk, and imagines that she is about to be married to Edgardo. The onlookers watch helplessly as Lucia now has a presentiment of her own death. She begs Edgardo to weep at her grave, while she promises to pray for him in heaven.

Scene 2—Edgardo appears in the family cemetery of the Ravenswoods. In the distance he can see the brightly-lighted castle of the Ashtons. Obsessed by the contrast between his own fate and his imaginings of Lucia in another's arms, he gloomily awaits his duel with Enrico. A lugubrious chant catches his attention, and he is horrified to see Lucia's bier. Swearing that they will be reunited in heaven, he stabs himself and dies.—*William Ashbrook*

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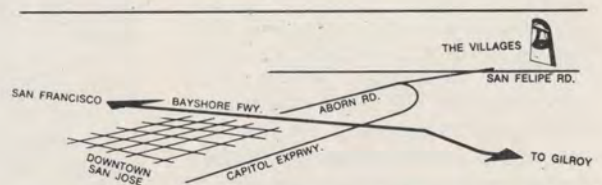
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"LUCIA": CAPOBIANCO'S HIGHLAND "ROMEO AND JULIET"

by William Ashbrook

Viable operas like *Lucia di Lammermoor* can somehow survive inattentive or wrong-headed staging. They survive on the irresistible appeal of a few passages of music that can grip an audience, even one that has despaired of finding any sense or consistency in the plot. If some operas are sturdy enough to survive in such unfavorable circumstances, just think how much more effective they can be when they are staged so that the plot emerges clearly or when an appropriate atmosphere colors the entire action.

All too often *Lucia* has been treated as no more than a singer's vehicle, a mindless background from which the stars of the evening emerge to stand exposed in the spotlight and sing difficult music to an undemanding audience. I have seen some strange productions of *Lucia*. In Italy, for instance, where the kilt is an ill-understood bit of exotica, I marveled at a chorus that modeled kilts of every gradation of length from mini to maxi. I remember performances in New York where a famous, very petite Lucia would not approach her tall Edgardo for fear of looking ridiculously short. There is a strange fascination in watching two singers perform a love duet, while the lady's chief preoccupation seems to be maintaining an exaggeratedly proper distance from her beloved. Enough of the bad old tradition of *Lucia* to show that it stems from unrestrained egos, from negligence, and results in expressing ill-concealed contempt both for the opera being performed and for the audience who has paid to see it.

What a relief, then, to find a production like Tito Capobianco's, which both clarifies the action and provides a consistent atmosphere to frame it. Instead of limiting himself to the clues provided by Salvatore Cammarano's libretto, he has gone back to Cammarano's source, Sir Walter Scott's *The Bride of Lammermoor*. Scott has given his novel an ambience rich in incident, filled with superstition and turbulence, and from it Capobianco has selected motifs and details to strengthen the plot relationships.

For instance, the character of Lucia is presented as both more forceful and more unstable in Scott's novel than in Cammarano's libretto, where she seems merely weak and timid, finally retreating into madness. When the character is viewed as Scott presents her, her murdering Arturo comes to seem the inescapable consequence of a series of intolerable events working upon an already unbalanced personality. Picking up a clue from Scott, Capobianco has presented Alisa, Lucia's companion, as much more than a stock confidante; rather, she becomes a strong, second-sighted old woman, employed by the Ashton family to guard and curb the difficult Lucia. The girl's head-strong ways are established early in the opera by the device of bringing her on in the first scene to receive a note from Edgardo fixing the time for their rendezvous which occurs during the second scene. This impression of Lucia's impulsiveness is solidified during the ensemble that closes Act 2 by causing her to commit the aberrant act of stealing Edgardo's dagger,

thereby forging a link to the third act by showing that Lucia has already conceived, even if unconsciously, the murder of Arturo.

To cite these instances that derive more from the spirit of Scott rather than from directions in Cammarano's libretto is not to ignore the central importance of Cammarano's text. Capobianco's production should be regarded as Cammarano amplified, not Cammarano changed at whim.

Cammarano's libretto has rarely received the credit it deserves. A number of reasons account for the undeservedly low opinion in which it has been held. The traditional cuts in the score reduce the already compressed state of the libretto almost to incomprehensibility. The usual staging suppresses connections from one scene to the next rather than establishing them. These practices serve to obscure the positive values of Cammarano's text.

Some critics, like Professor Dent, have poked fun at Cammarano's diction, but this, to me, is rather like satirizing Pope and Dryden because they employed the stylistic conventions of their day. While one cannot, of course, judge an opera libretto as though it were a separate literary work, as it is constrained to fit musical forms and conventions, yet there are passages in Cammarano's text that rise to real eloquence. Anyone who takes the trouble to really read the libretto will soon see that the words of Lucia's first aria, *Regnava nel silenzio*, her account of the bloody phantom in the fountain, con-

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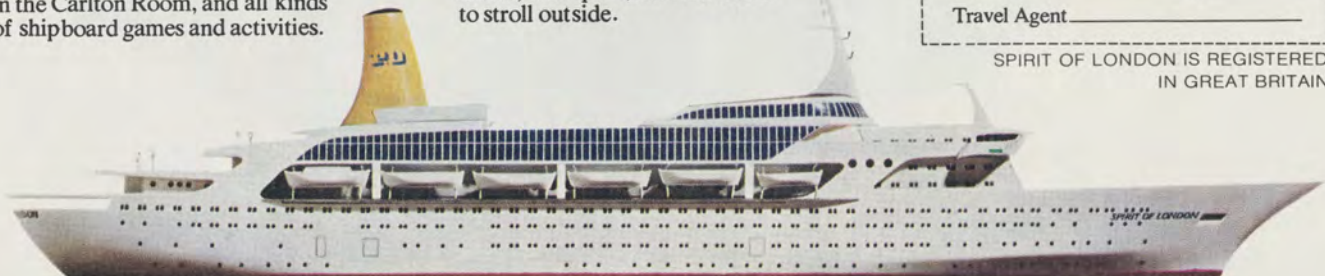
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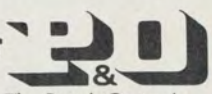

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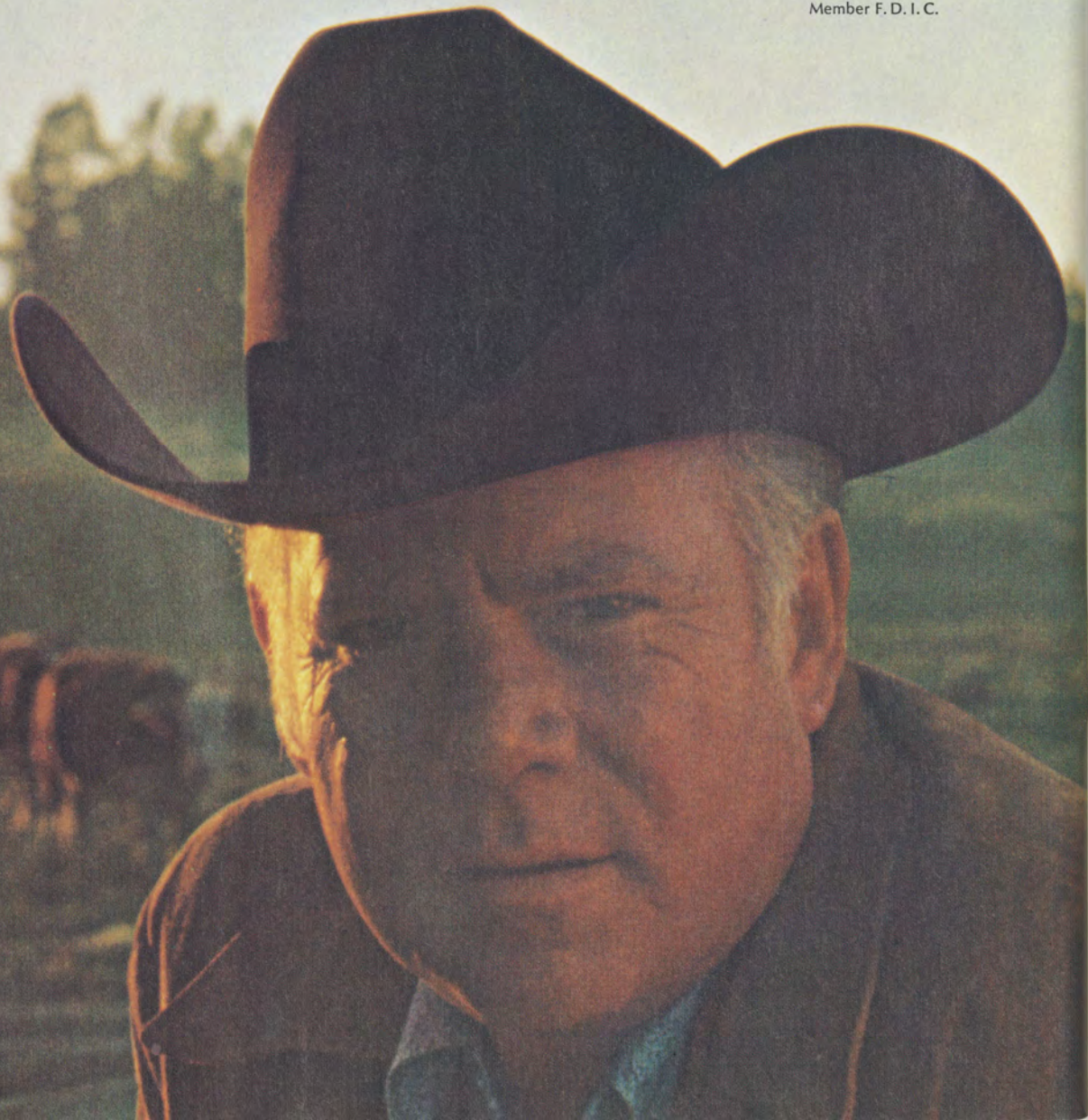
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tains many vivid touches, or that at the beginning of the last scene Edgardo's address to the tombs of ancestors, *Tombe degl'avi miei*, presents his torment in terms of striking immediacy. Unfortunately, it is all too easy to dismiss the librettos of romantic operas as ridiculous or stereotyped without taking the pains to really attend to the words.

Donizetti, himself a man of considerable literary sensibility, was greatly pleased by Cammarano's text for *Lucia*. When in 1835 with *Lucia*, he started his long collaboration with Cammarano, Donizetti had been beset for years by a number of barely adequate or downright inadequate librettists, and so he was quick to appreciate the superior qualities of Cammarano's work. For Donizetti this was important, as he always regarded the text, with its implicit intonations, as the true source of melodic inspiration.

Just as carelessness of production has frequently obscured the dramatic values of Cammarano's libretto, so have the musical showpieces of Donizetti's score made it all too easy for the inattentive to assume that the music is somehow more important than the drama, rather than being, as in fact it is, inextricably wedded to the conflict and action. Yet if one reads reviews of early performances of *Lucia*, particularly of those productions staged by Donizetti himself, one finds that these reviewers are apt to pay particular attention to emotional and dramatic values. Because the singers of those days, like Persiani and Duprez, who sang the roles of Lucia and Edgardo in the premiere, lived before the epoch of the photograph and the phonograph, we can tell little about their performances save what contemporary witnesses wrote about them. The fact emerges incontrovertibly, nonetheless, that operatic acting was highly regarded in the 1830s and 1840s, even though to us today the dramatic style of that period might seem queer or laughable. Today we cannot ignore the fact that Donizetti conceived *Lucia* as musical theater, not as a concert in costume; therefore, the task of a responsible stage director is to bring out the dramatic values in the opera and to endow them with appropriate action.

One of the most obvious ways a contemporary stage manager can act responsibly is to ignore mindless tradition and to examine the score to see which cuts should be opened to the benefit of the drama. For in-

stance, the inclusion in Act 2 of the scene between Lucia and Raimondo makes her decline into madness much more convincing. This episode is crucial to the plot as it explains the real reasons for Lucia's agreeing to marry Arturo. She has already heard her brother Enrico's arguments and threats urging the marriage; she has been deeply shaken by them, but she has not yet yielded. Now it is the turn of Raimondo, her spiritual father, to persuade her, not by urging political expediency or personal gain as Enrico has done, but by telling her that it is God's will that she sacrifice herself as an instrument of peace and that she will find her reward in heaven rather than on earth. This then is the argument that finally breaks Lucia's spirit, the plea to which she has no answer. It is consistent with Lucia's nature that she submit, but it is equally consistent that, as she grows increasingly distraught and afflicted, she should commit a double sacrifice, murdering Arturo and dying herself.

The opening of another cut further clarifies the action. As a conclusion to the Mad Scene, Donizetti has composed a couple of pages of recitative, in which Raimondo publicly confronts the game-keeper Normanno with his villainy. In its original position this passage can only seem an overwhelming anti-climax, a lame conclusion to one of the great *bravura* scenes in all opera. When, however, that passage is inserted into the connecting material between the two parts of the Mad Scene, it enriches the plot by highlighting Raimondo's remorse at his own role in the tragedy and his contempt for Normanno's despicable part in it.

Capobianco's production, more than just strengthening the conflict, establishes an over-all atmosphere that reinforces the deep-rooted romanticism of the work. The Seventeenth Century was obsessed by witchcraft, and nowhere was this superstition stronger than in Scotland during the period when the action of *Lucia* is supposed to take place. This background forms the basis for some striking scenes in Scott's novel. Capobianco introduces at the beginning of the first and last scenes a group of crone-like creatures, who function as a sort of visible, rather than audible, chorus, symbolizing the workings of dark, supernatural forces weaving a pattern stained with blood and tinged with madness.

The ethos of romanticism is even more explicit in Cammarano's suc-

cinct libretto than in Scott's rambling novel. According to this view of things, this world is pictured as an arena of suffering, a place where both victims and victimizers alike are hounded and restlessly unhappy; yet the peace and love that is denied in this world may be granted in heaven. In Edgardo's final aria, *Tu che a Dio spiegasti l'ali*, he looks forward to his permanent union with Lucia in heaven. All the horror, betrayal, and suffering they have undergone will have its vindication there.

Capobianco's production stresses these values at the close of the opera by having Lucia's corpse carried on stage, as she is being borne to her tomb. Edgardo addresses his final aria to her as she lies dead upon her bier, and thereby the idea that they will be joined together in heaven gains in dramatic immediacy, rather than seeming a trite convention.

The device of having Lucia's body present on stage at this point emphasizes the parallels between Donizetti's opera and that prototype of romantic values, *Romeo and Juliet*. Just as Juliet stabs herself by Romeo's corpse, so does Edgardo end his life beside Lucia's bier. The bloody rivalry between the Ashtons and the Ravenswoods is seen as a counterpart of the strife between the Capulets and the Montagues, similarly exacting a pathetic toll of innocent victims. We find ourselves touched by the same sense of tragic waste.

William Ashbrook is currently Chairman of the Humanities Department at Indiana State University, Terre Haute, Indiana. For more than a quarter of a century he has been writing articles on operatic subjects for periodicals both in this country and in England. He is the author of two books: Donizetti and The Operas of Puccini. In addition, he has translated a number of librettos and written five original librettos.

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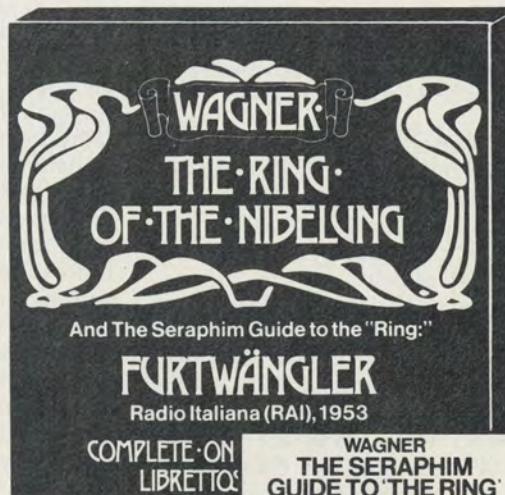
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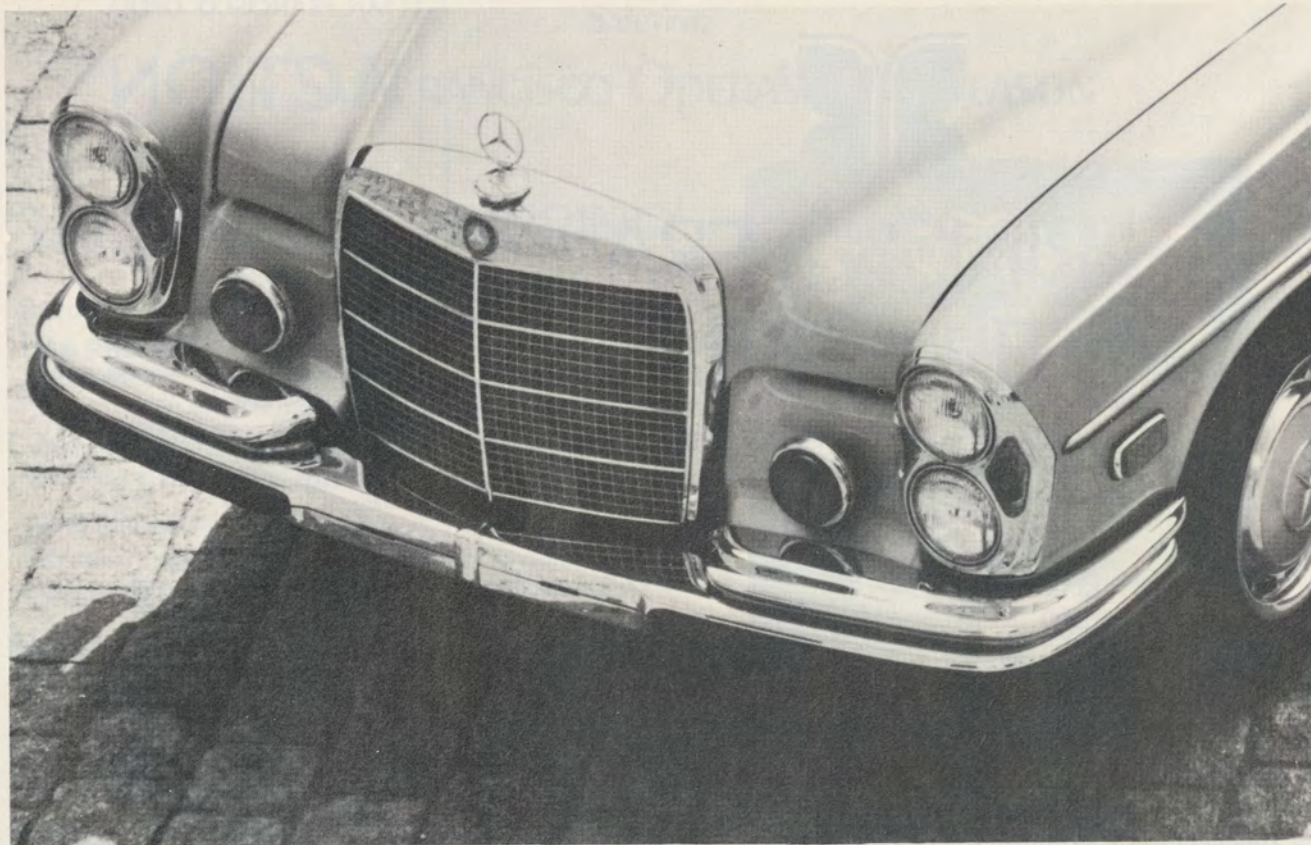
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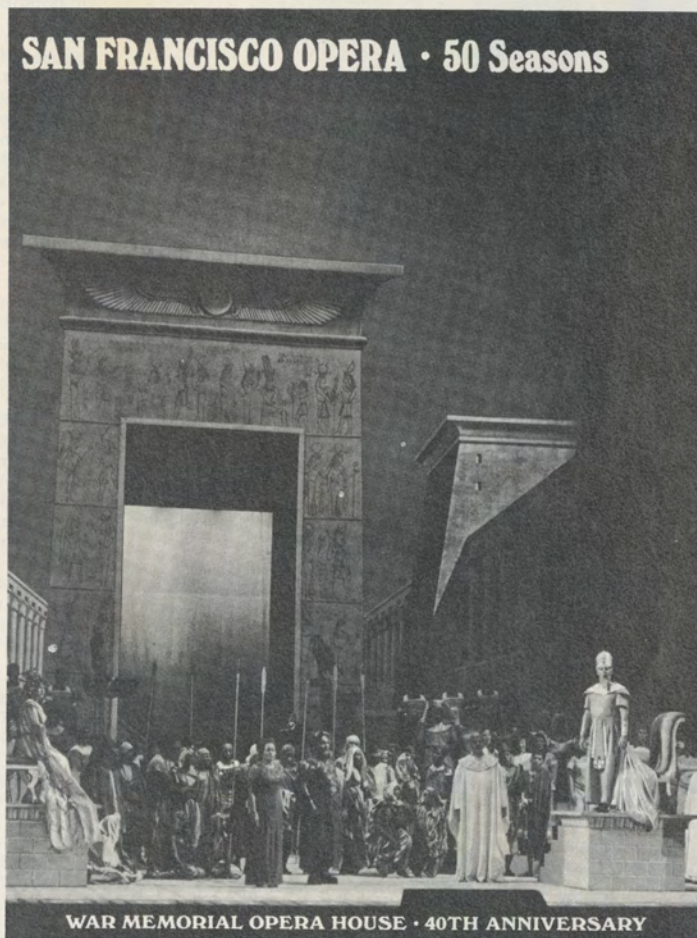
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Mr. and Mrs. Victor L. Marcus (\$1,000) for Fafner, the dragon, in *Siegfried*

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.



IRINA ARKHIPOVA, leading mezzo-soprano of the Bolshoi Opera, is one of the most admired vocal artists in the Soviet Union. Her professional debut took place at the Sverdlovsk Opera Theatre, where she appeared as Amneris in *Aida* and Pauline in *The Queen of Spades*. Within five years, she was invited to join the Bolshoi Opera and has been with the company ever since. Miss Arkhipova occasionally leaves the Bolshoi for tours abroad, and she has by now established an enviable reputation in a number of European countries. She has also made very successful American concert tours in 1964, 1966 (which included appearances in San Francisco) and 1969.

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*.



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*.



ARIEL 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.



TITO CAPOBIANCO began his stage career in his native Argentina while studying law and philosophy. He made his professional debut at the age of 22 directing *Aida* at the Teatro Argentino de la Plata. In the next few years,

he directed the National Drama Company and worked in television and ballet as well. In 1962, he left the Teatro Colon of Buenos Aires where he was Technical Director, Designer and Producer, and came to the United States. His New York City Opera production of *The Tales of Hoffmann* began a trail of successes that have included *Giulio Cesare*, *Don Rodrigo*, *Le Coq d'Or*,

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Bomarzo, Metistotele and Roberto Devereux. He has also recently directed in Hamburg, Berlin, Spoleto and Buenos Aires. Capobianco is remembered here for last season's *Manon* and *Maria Stuarda*. This year, he returns for the opening night *Norma* and for *Lucia di Lammermoor*. His future assignments include *Il Trovatore* for the Paris Opera, *Rodelinda* at the Holland Festival and a new production of *The Tales of Hoffmann* for the New York City Opera.



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 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.



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 Mex-

ico 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 DUYKERS, 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.



SIMON ESTES, the young American bass-baritone, was a prizewinner in the first International Tchaikovsky Vocal Competition. Since then, he has collected a formidable list of professional credits which includes per-

formances with leading opera companies of the United States and Europe (Chicago, Philadelphia, Boston, Berlin Deutsche Oper, Hamburg Staatsoper, Scottish Opera). Last heard in San Francisco in 1967—in the U.S. premiere of Schuller's *Visitation*, and in *La Bohème*, he returns this year for roles in *L'Africaine*, *Aida* and *Lucia di Lammermoor*. Estes divides his career equally between the operatic stage and the concert hall.



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.



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 Oroveso 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 Fafrer in *Rhinogold*. 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.



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 Annius 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 performed 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.



VAHAN KHANZADIAN, the American tenor of Armenian ancestry, is returning to San Francisco Opera as Arturo in *Lucia di Lammermoor*, as well as Edgardo in student performances of the same opera. He was previously heard in the Bay Area in Spring Opera's *La Rondine* and in the San Francisco Opera 1968 *Fra Diavolo*. Khanzadian appears regularly with a large number of American opera companies and with many symphony orchestras. He was also featured as German in NET's television version of Tchaikovsky's *The Queen of Spades*.

of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites*, both with the San Francisco Opera. She is best known for her portrayals of the Puccini heroines, however, and has had great successes in *La Fanciulla del West*, *Manon Lescaut*, *Madama Butterfly* and *La Bohème*. Since celebrating her 25th anniversary with



DOROTHY KIRSTEN, a long-time favorite of San Francisco audiences, returns this season for one of the roles which she is extremely famous for: *Tosca*. Highlights of Miss Kirsten's career include the American premieres

of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites*, both with the San Francisco Opera. She is best known for her portrayals of the Puccini heroines, however, and has had great successes in *La Fanciulla del West*, *Manon Lescaut*, *Madama Butterfly* and *La Bohème*. Since celebrating her 25th anniversary with

the San Francisco Opera in the 1970 *Tosca*, Miss Kirsten has sung the role at least 20 more times in several American cities, including performances at the Los Angeles Greek Theatre, which she also directed.



MARINA KRIOVICI, the young Rumanian soprano, is making her San Francisco Opera debut in the title role of *Aida*. She started singing and studying voice in her early teens, proceeding to win a large number of local,

national and then international prizes and scholarships. After winning the first prize at the Concours International de Montreal (1967), she was immediately engaged for six performances of *Tosca* with the Toronto Opera. Since 1969, she has been a member of the Hamburg Staatsoper, and has also appeared as guest artist with the Vienna State Opera and the Berlin Opera, singing roles from the Italian repertoire. In 1971, Miss Krilovici made a widely acclaimed Covent Garden debut as *Aida*, and the same role was also the vehicle for her American debut, which took place in Houston.



JESUS LOPEZ-COBOS is making his American debut with the San Francisco Opera this fall, conducting *Lucia di Lammermoor* and three November performances of *Aida*. Born in Toro (Zamora), Spain, he studied music

and philosophy, graduating from both seven years ago. He then moved to Vienna, attended the Music Academy for three years, and won an incredible number of prizes and scholarships from various organizations in Spain, Italy, Austria and America. In 1969, he was appointed permanent conductor at Teatro La Fenice in Venice. In 1971, he conducted at Vienna and Berlin; engagements in other European cities followed. In August of this year, he conducted the Vienna Philharmonic at the Salzburg Festival, having been invited by Maestro Herbert von Karajan. Later this year, he begins a three-year contract with the Berlin Deutsche Oper.



EVELYN MANDAC, Ines in this fall's performances of *L'Africaine*, was born and raised in the Philippines. Following her graduation from the University of Philippines, she continued with musical studies at Oberlin College and

the Juilliard School of Music. In only a few seasons, Miss Mandac has established an impressive opera and concert career, which includes appearances as Liù opposite Birgit Nilsson's *Turandot*, Micaela in *Carmen* and Mimì in *La Bohème*, all with the Seattle Opera, Susanna in the Spring Opera of San Francisco's *The Marriage of Figaro*, as well as leading roles in the U.S. premiere of Henze's *Bassarids* (Santa Fe) and the same composer's *Der junge Lord* (Netherlands Opera). Recently, she was Lisa in the NET-TV version of Tchaikovsky's *The*

Queen of Spades, and took part in the Seattle world premiere of Pasatieri's *Black Widow*.



LOTFI MANSOURI was born in Iran and first came to the United States in 1947 to study psychology. Currently chief stage director of the Geneva Opera, he is also a frequent guest director with the Zürich Opera. In the past

years, Mansouri has made an impressive list of appearances in the main opera centers of the world, some of which are: *L'Elisir d'amore* at La Scala, *Don Carlo* and *Werther* at Chicago, *Carmen* at Teheran, *Ariadne auf Naxos* in Amsterdam and the world premiere of Pasatieri's *Black Widow* at Seattle. Mansouri has progressed from a modest San Francisco Opera spear carrier to the position of a renowned stage director. He has staged several productions with the San Francisco Opera, including *L'Elisir d'amore* and *Fra Diavolo*.



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

in recitals and 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*.



NORMAN MITTELMANN, in his San Francisco Opera debut season, will be heard as Nelusko in *L'Africaine* and as Amonasro in *Aida*. The Canadian-born baritone has in a relatively short time established himself as a

top-ranking artist and is now a member of the Zürich Opera and the Hamburg Staatsoper. Mittelmann has also recently started appearing at the Teatro Colon in Buenos Aires, where his most recent roles included Kurwenal in *Tristan und Isolde* and Mandryka in *Arabella*. At London's Covent Garden, he sang the elder Germont in *La Traviata*, while at the Vienna State Opera, he won rave reviews in the title role of *Rigoletto*.



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.



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 an 8-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.



WIESLAW OCHMAN,

the young tenor from Warsaw, is making his San Francisco Opera debut as Cavaradossi in *Tosca*. His first professional appearance was as Edgardo in *Lucia di Lammermoor* in Poland in 1965. Since then, he has sung with the opera companies of Hamburg, Berlin, Frankfurt, Moscow, Geneva, Amsterdam and the festivals of Munich and Glyndebourne. Ochman has also appeared with a large number of the most prominent European symphony orchestras. He sings in and speaks fluently seven languages.



KOSTAS PASKALIS,

the well-known Greek baritone, returns to the San Francisco Opera for his second season. At the beginning of his musical studies, he wanted to become a conductor, but through an unexpected circumstance, he was called to sing the title role of *Rigoletto* at the Athens Opera, which made him an overnight celebrity. Today, Paskalis is a regular artist with the Vienna State Opera, the Metropolitan, Milan's La Scala, Berlin, Munich and London's Covent Garden. Although his career seems to revolve mostly around roles from the standard Italian repertoire, he also sings contemporary works and was especially noted in Henze's *Die Bassariden*, both at the Salzburg world premiere and at the first Italian performance at Milan's La Scala. Paskalis was heard with the San Francisco Opera in 1970 as Iago in *Otello*.



LUCIANO PAVAROTTI,

one of today's most sought-after tenors, returns to the San Francisco Opera for his fifth season. From a modest professional beginning as a chorus member of the opera company in his native Modena, he has proceeded to become the leading tenor of London's Covent Garden, Milan's La Scala, of the Metropolitan and Vienna State Opera. Pavarotti has also recorded a large number of albums, including the complete *Beatrice di Tenda*, *La Fille du Regiment*, *L'Amico Fritz*, *Un Ballo in Maschera*, *Macbeth*, *Rigoletto* and *Lucia di Lammermoor*. Plans for next year include a return engagement at Covent Garden, as Edgardo in *Lucia di Lammermoor*. Pavarotti opens the San Francisco Opera 1973 season in *La Favorita*.



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.



JEAN PERISSON

has appeared regularly with the San Francisco Opera since his American debut here in 1966. He studied at the Paris Conservatory, with Jean Fournet, and at the Salzburg Mozarteum with Igor Markevitch. Perisson spent several years at Nice as general music director of the Philharmonic, and was also first permanent conductor at the Paris Opera between 1965 and 1970. A number of guest assignments have taken him to Brussels, Madrid, Lisbon, Rome, Vienna, Moscow, Leningrad and Copenhagen. He is presently permanent conductor of the Presidential Orchestra of Ankara, Turkey. Future engagements include Gounod's *Romeo and Juliet* at Houston, *Werther* at the Vienna Volksoper and a new production of *Pelleas et Melisande* at the Teatro Colon of Buenos Aires.



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 distinc-

tion 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.



BEVERLY SILLS, the favorite soprano of audiences all over the world, returns to San Francisco Opera this season for the title role in *Lucia di Lammermoor*. First heard with the Company during the 1953 season (in *Elektra*, *Mefistofele*, *Die Walküre* and *Don Giovanni*), she returned in 1971 to open the season as *Manon*. Long associated with the New York City Opera, she made her debut with that company in 1955. The turning point in her career came in 1966 in their production of *Giulio Cesare*, which made her an overnight sensation and marked the beginning of a remarkable international fame. From then on, she has appeared in most major opera houses of the world, singing to enthusiastic, standing-room-only audiences. Her long list of recordings includes *Lucia di Lammermoor* and the most recent *Maria Stuarda* and *Tales of Hoffmann*.



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*.



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

send 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.



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 Priest 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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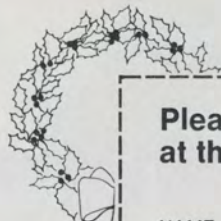
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HOW TO FOLLOW A GOLDEN ANNIVERSARY SEASON

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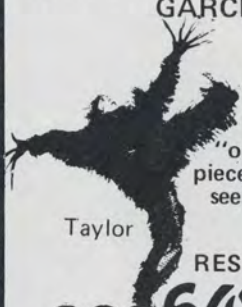
Nov. 4 Paul Taylor
8 p.m. Dance Co.

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

Nov. 13 Royal Philharmonic
8 p.m. Orchestra

Nov. 18 National Ballet of
2 & 8 p.m. Washington

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by Fred Cherry

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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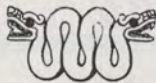
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ful prize: the vineyards of Bordeaux. The vineyards flourished as the English became increasingly captivated by the red wine they called “claret.” But in 1453 England lost Bordeaux, and it became difficult to procure their favorite wine, which had 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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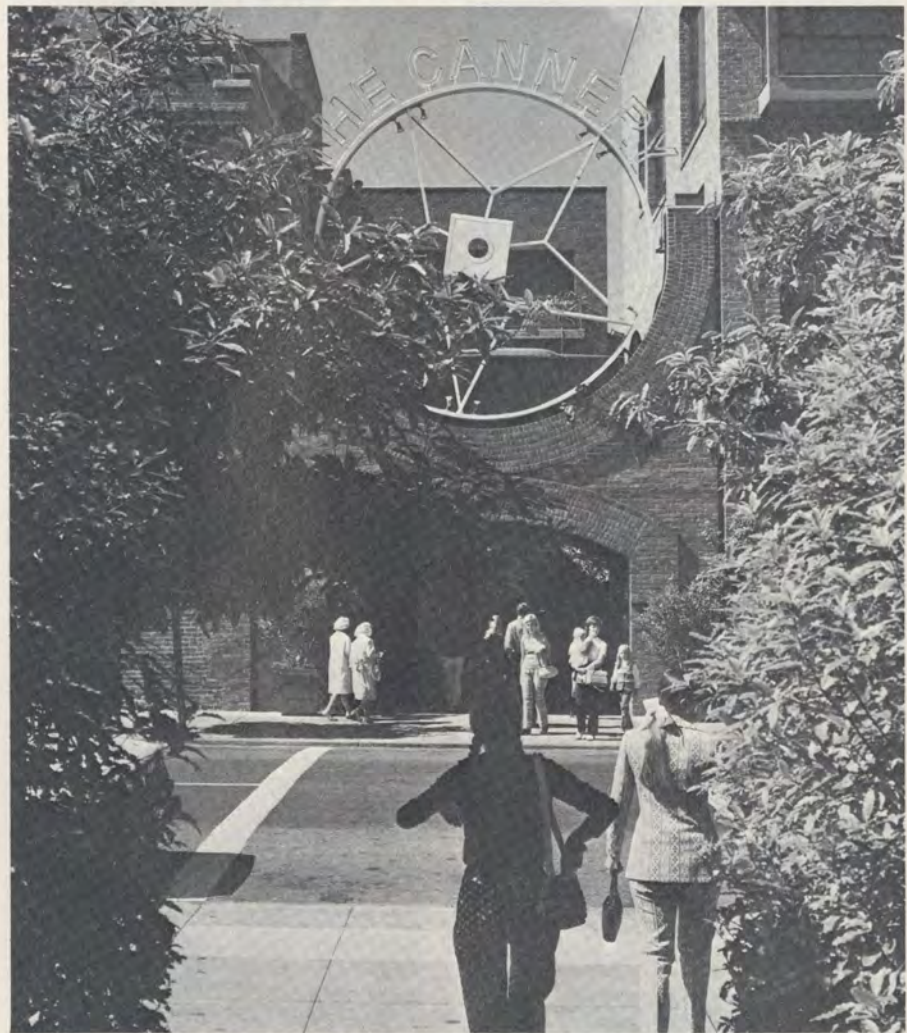
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and each is assigned a certain sphere
of influence. The three join in sing-
ing these lines:—

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."

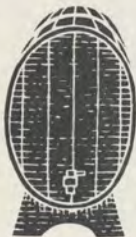
5. Industrial Revenue Bonds — The late 1960's saw a vast increase in the volume of another form of tax-free financing, the Industrial Revenue Bond. New-issue volume of these bonds exceeded \$1.6 billion in 1968. Industrial Revenue Bonds are issued under a municipal or authority name and are secured by 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

Brother Timothy's
Napa Valley Notebook
2nd of a series

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One of the favorite controversies among viticulturists—professional and otherwise seems to be the historical origin of the Zinfandel grape.

There is no doubt that this is one of the most popular grapes in California vineyards. However, the quality of its fruit varies from area to area. Through the years we have experimented with it, we have concluded that the soils and climate in the vineyards around our Napa Valley Monastery and Winery produce a truly superior Zinfandel grape.

The wine it yields in our cellars is quite unlike any other Zinfandel. As with our other premium red table wines, we have aged it in oak for about four years, and further in the bottle before shipping. The result is a fruity, deep red wine with a spicy, berry-like flavor. There is an unexpected softness in the first sip, followed by a rich and satisfying deep aftertaste.

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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and retired.

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.

Next month's THE MARKET SCENE will be prepared by Sutro & Co.



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SAN FRANCISCO IMPORTED CAR SHOW

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."

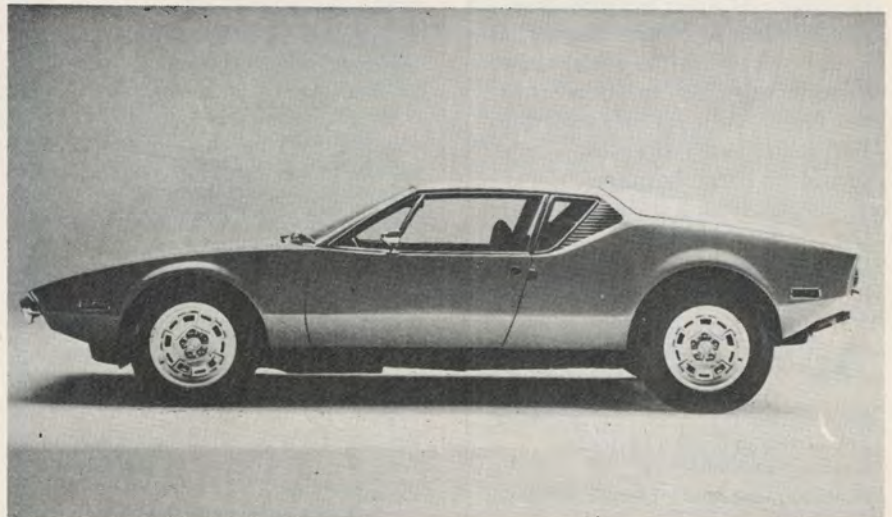
Moss, who will appear at this year's show as a guest moderator on the nightly forum sessions, insists masculinity and car preference go hand in hand.

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

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(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.

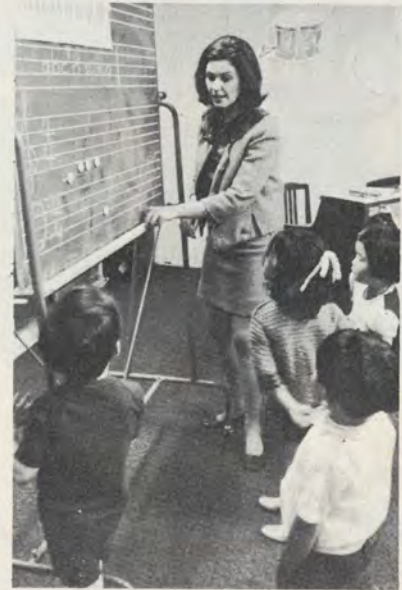
Friendly owner and host Vincent Tammaro serves hefty drinks and informal but hearty meals. We went in a group for dinner on a Sunday night dressed in casual clothes and satisfied the inner man with Scampi Vincenzo (\$4.75 a la carte and truly gourmet), Prawns a la Pia (Vince's mother) which were \$3.95 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

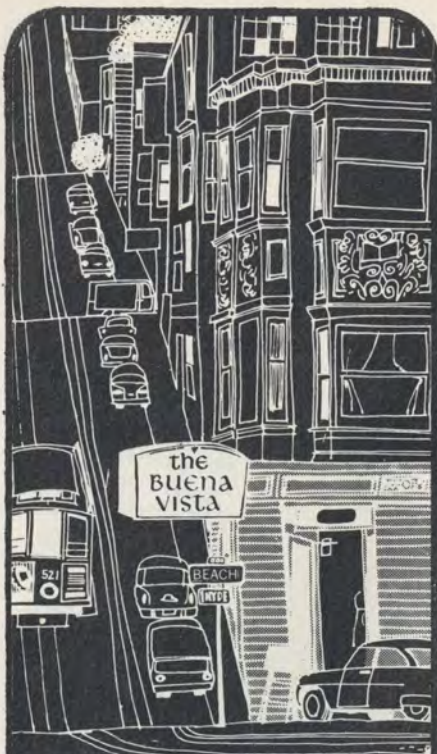
live broadcast of the activities of New Year's Eve, 1922, from the Main Ballroom of the Claremont Hotel. Then followed live drama broadcasts by the University of California, Berkeley's Mask and Dagger Society. During this period of time KRE broadcast mostly classical music, with an occasional program 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.

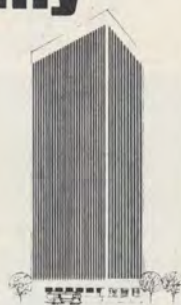
The task of running both KRE and Chapel of the Chimes became too formidable for Art Westlund, and on March 15, 1963, the Station was sold to the Wright Broadcasting Company, owners of the successful New York area Station, WPAT. The new Manager was Howard Haman. So, keeping in line with the Eastern Station, 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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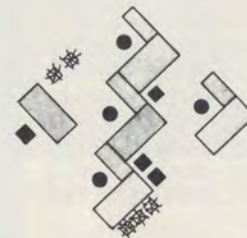
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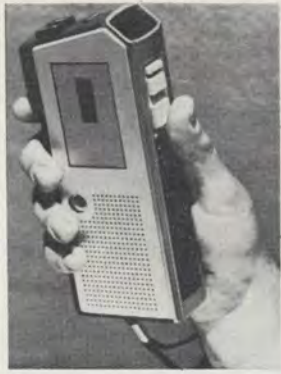
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(living and working in the community, raising their families, involved in civic organizations and activities) who know their music and how to entertain, featuring a wide variety of music presented in a relaxed manner. Bob Eldred, Brian Cavanaugh, Jay 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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**NEW BOOKS . . .
WITH HELP
ON TAPE**

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 "KID-NAPPED"
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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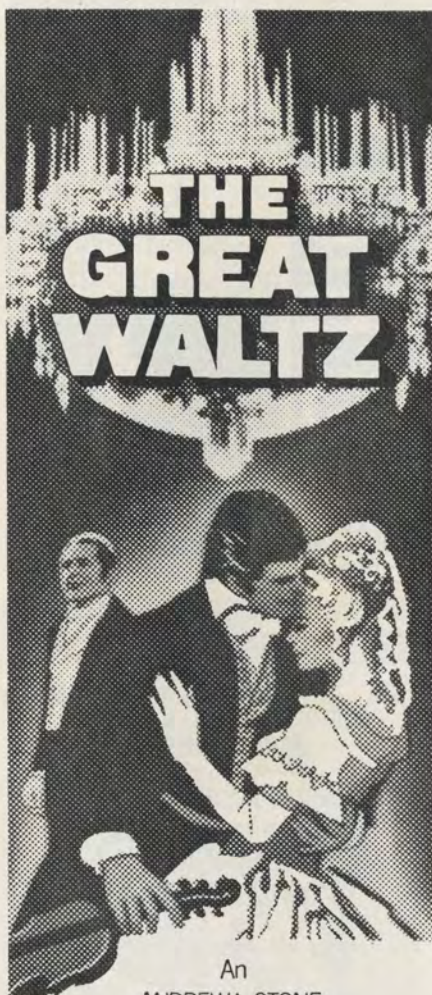
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FRIDAY, DEC. 22nd
AT
CINEMA 21**

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

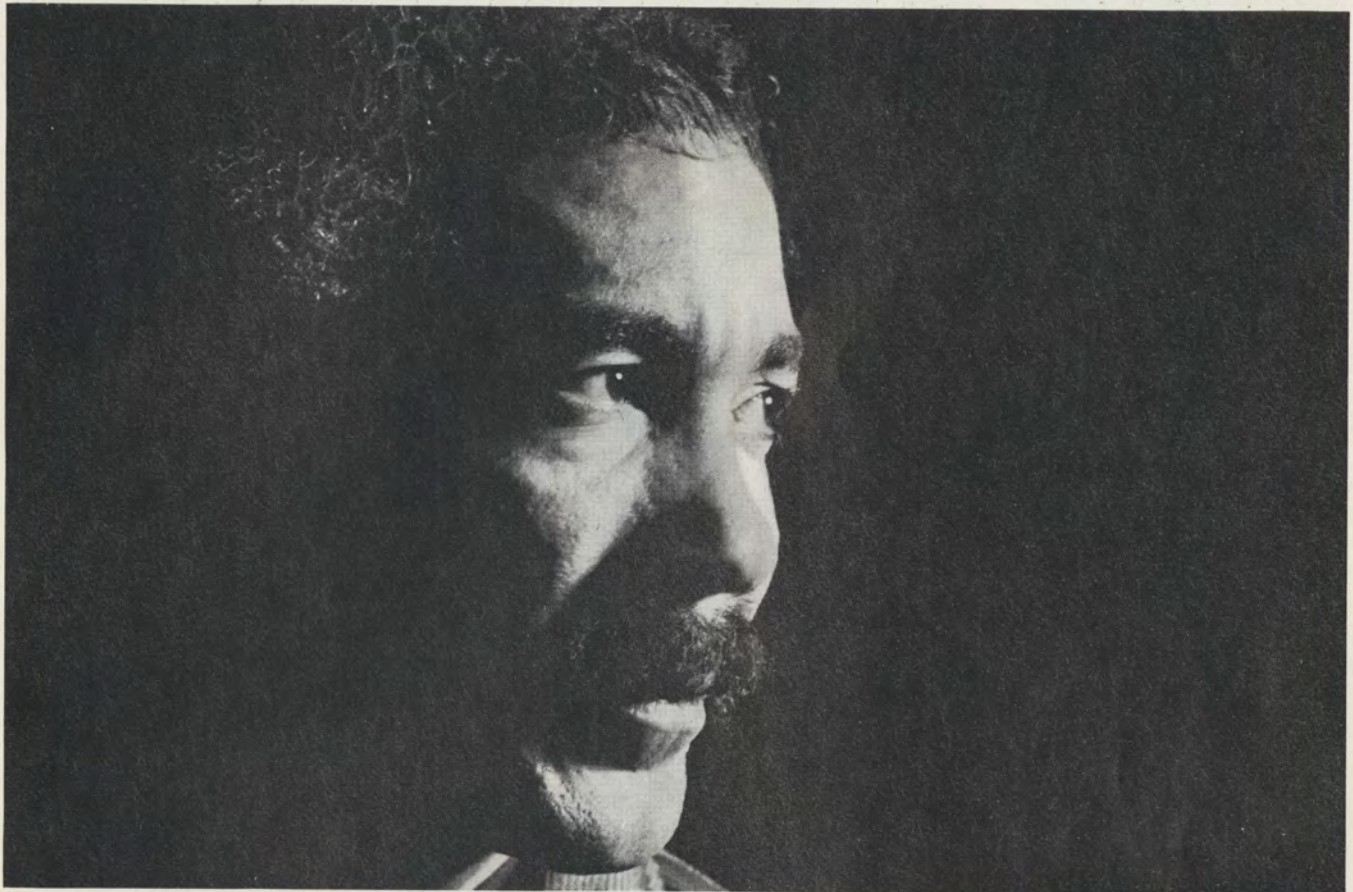
7:00 PM—KRON/FM—Show Album
—"THE GREAT WALTZ"
8:00 PM—KKHI/AM-FM — Philadel-
phia Orchestra
8:00 PM—KRE/AM — Showtime —
"GEORGE M"
9:00 PM — KQED (Channel 9) —
"Playhouse New York" (re-
peat Wed., 8:30 PM)

Sun., Dec. 31

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

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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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.

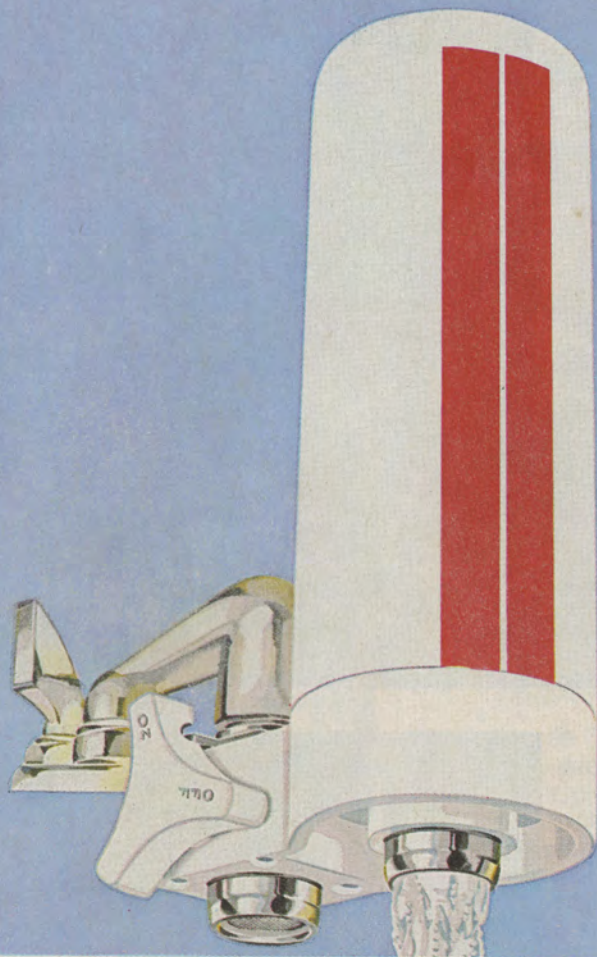
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av. per cigarette, FTC Report Aug. '72