

Tosca I

1974

Wednesday, October 18, 1972 8:00 PM

Saturday, October 21, 1972 8:00 PM

Friday, October 27, 1972 8:00 PM

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PERFORMING ARTS



San Francisco Opera **1972** **Fiftieth Season**



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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
OCTOBER 1972 / VOL. 6, NO. 10

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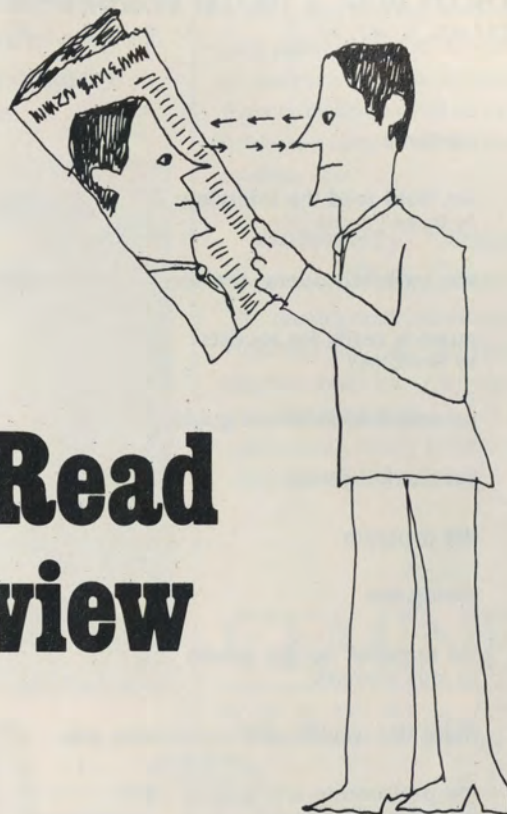
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No, But I Read The Interview



THE entertainment section of my Sunday paper was censored last week. Most of the front page and lots of columns were neatly snipped out. I sat at the breakfast table trying to unfold pages that started halfway down, or were shaped like the letter "H" and flopped backwards into the butter.

"It's not going to work," I said, throwing the paper to the floor.

"You have to expect these withdrawal symptoms," my wife said, reading her House & Home section. "It'll be easier next Sunday. And the Sunday after that you won't even miss them."

"I want my interviews," I said sullenly.

"Nope."

"Just tell me who was interviewed, then."

"Sorry."

"Cold turkey is harder than I thought."

"You agreed."

And so I had. My addiction to celeb-

rity interviews had finally reached a critical point the previous Sunday. It began innocently enough at breakfast when I suggested we see a certain movie that was supposed to have "more gore than you'll see in a month's vacation at the Chicago stockyards." Reviews quoted in the ad also used words like "violence run amuck" and "a carnival of savagery."

My wife asked why I wanted to subject myself to so bloody an experience when I gagged if my lamb chops were underdone.

"Lamb has to be well done," I explained. "For health reasons."

"You're thinking of pork."

"Whatever, those quotes about the movie are the kind of thing you have to say in advertising. Actually the picture has a very upbeat theme."

"Like that scene your brother told us about? Where the introspective college professor suddenly steals a crossbow and picks off eighteen people leaning over the railing at Atlantic City?"

I explained to her that I was reading

an interview with the director, who said that his film was about the triumph of sensitivity over prejudice.

"He says that particular scene was inspired by his own conversion to religion."

"Some Aztec cult based on human sacrifice?"

"May I quote the gentleman?" I said. "I used the conventional forms of cinematic storytelling to create a mythic structure that would reflect my own deep metaphysical beliefs."

My wife said it didn't strike her as a pleasant evening's entertainment.

"He discusses that precise attitude," I said. "Listen: 'Some people think what I show on the screen is too strong. Well, they aren't looking for anything except simple-minded entertainment. Fortunately, most moviegoers are more sophisticated. They understand that the obvious is only a doorway to a deeper meaning.'"

My wife looked at me as though I had just asked her to mail a letter addressed to Stanta Claus c/o the North Pole.

(continued)

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SHEILA ANN T. LONG

HOME: Hampton, Virginia

AGE: 28

PROFESSION: Physicist

HOBBIES: Ballet, Sailing, Car Racing, Chess

LAST BOOK READ: "Beyond Freedom and Dignity"

LAST ACCOMPLISHMENT: Member of the team of international scientists who are mapping earth's electromagnetic field for the first time

QUOTE: "Scientific research in all fields has been a prime contributor to America's greatness. Let us not forget this in our concern for the dying environment, for Technology holds the very means to save it."

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Avis. We try harder.

"That's the key," I said. "Don't you get it?"

"Guess not."

"He's trying to overload our senses so we can be freed of conventional attitudes. Like a koan does for the intellect."

"Who's Cohen?"

"Koan. An impossible riddle. Remember when I was into Zen Buddhism?"

"When you got all those headaches?"

"Exactly. Because I was trying to use intelligence to solve the koans. But that's impossible. They defy logic, to frustrate us enough to make us throw logic out the window. Understand now?"

"Is that what you're doing to me?"

"What is the sound of one hand clapping?" I said in exasperation.

"Probably what greets the end of that movie. Your brother, at least, had to keep the other one against his mouth."

"How can you let my brother be the judge when we have the director right here in front of us?"

I thrust the paper at her.

"Is that him?" she asked. "I sure wouldn't want to meet that face in a dark movie."

"There you go again, judging by first impressions. Well, it's no truer of people than of this picture."

"I'm certainly not going to pay three-fifty to go back for a second impression to see if I enjoyed myself."

"Aha! That is precisely why he presents the dismembering episodes in slow motion. Now do you understand? Do you want to go tonight or tomorrow night?"

"Never."

"There is no violence in this picture!" I said. "Not in the true sense. Because he isn't a violent person. He says so right here at the beginning of the interview."

"Why don't you read the sports section like other men? Sundays would be a lot more peaceful."

"It so happens I did read the sports section. Some team owner talks about this nonsense that professional sports are a business. He says —"

But she immersed herself in the newspaper, so I returned to my entertainment section. After a few minutes she spoke out.

"Know what really galls me? According to him the picture is some kind of test."

"What picture?" I was reading an-

other interview.

"Old softy's picture. According to him if I have a religious experience, that makes me a sensitive person. But if I just get sick to my stomach I'm a clod."

"Then don't see it. Nobody's twisting your arm. Besides, there are a lot more interesting things in town."

"Like what?" she asked suspiciously.

"Dynamic new play. A compelling theatrical experience. Holds the audience at the edge of its seats."

"No," she said, and went back to her Home & Garden section.

"No what?"

"No we aren't buying fifteen dollars worth of tickets to see a lot of bare flesh."

"Bare flesh?"

"Bare flesh. As in that compelling theatrical experience. How do you think bamboo would look against our back fence?"

"Say, you're right. They are all nude in this play. How did you —"

"It's the subject of the only theatrical interview."

"Listen to what one of the actresses says: 'There is nothing erotic about nine undressed people on a stage. Seeing all of them at once makes it absolutely unsexual.'"

"Uh huh."

"She says that during rehearsals the delivery boys would bring coffee and donuts and never pay any attention."

"Want to bet coffee and donuts were being delivered more often than they were ordered?"

"Come, come, are we going to miss a great piece of theatre just because—"

"Of course it does tend to be so darned hyper-thyroid."

"Oh, no, you're wrong there. She says positively that the girls were all cast solely on the basis of acting ability."

"I was talking about bamboo. I guess it's really not practical unless we're trying to hide the telephone pole."

"She says that innovations of this sort are desperately needed if live theatre is to survive the competition of movies and television."

My wife began sketching her latest design for our back yard.

"Historical precedent is all set down here in black and white," I said. "Back in early Greek theatre, she points out, when business began falling off somebody realized there were never more than two actors on the stage at the same time. So they added a third one and wound up with *Oedipus Rex*.

"Or in the dark ages, when the box

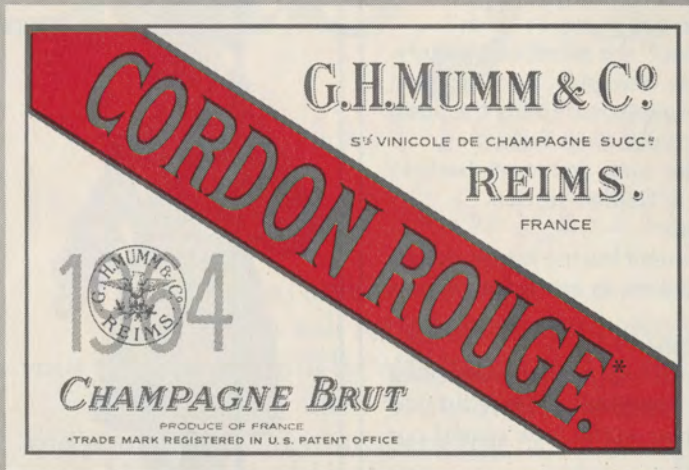


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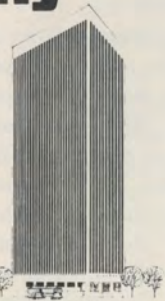
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CRITICAL WORDS



The secret of playwriting can be given in two maxims: stick to the point and, whenever you can, cut.

— SOMERSET MAUGHAM

Let's face it, actors are paid more than they're worth. Producers are idiots for paying what we ask.

— JAMES GARNER

I was an actress before I entered television.

— DIANA RIGG

The lines of a showgirl's palm may foretell her future, but only the lines of her figure can make it come true.

— JULES PODELL

I'd rather play a wicked woman than any other part . . . Evil people may leave a bitter taste in your mouth, but you never forget them. And that's the aim of any actress—never to be forgotten.

— BETTE DAVIS

I drink moderately. In fact, I keep a case of Moderately in my dressing room.

— DEAN MARTIN

Other performers are dreaming about getting a star on their dressing room door. I'm still trying to get a door.

— HENNY YOUNGMAN

In summer, actors sit around and spend the money they didn't make in winter.

— HARRY HERSHFIELD

At first I went into show business as a producer for the sole reason of meeting pretty girls.

— BILLY ROSE

Wit is like caviar; it should be savored in small elegant proportions, and not spread about like marmalade.

— NOEL COWARD

office was down somebody figured out it was because plays were only put on at churches, and they couldn't compete with bingo or something. So they built the Globe Theatre. And up comes you-know-who."

"Sally Rand?"

"If you'd put aside your obsession with nudity, you'd understand that this play, and I quote, is a 'satire on snobbery. The clothes people wear fool us into thinking they're good, bad, worth knowing, et cetera. Unclothed, however, we see how pompous that attitude is.'"

"Sounds like the old don't-trust-first-impressions gambit."

"Okay, be a know-nothing! But also take full responsibility for a disgraceful kind of interview I see more and more of. An interview for dullards who have no interest in what creative people have to say about their work!"

I slammed down the front page.

"Here's one of those so-called, self-styled 'interviews.' Its subject is purportedly Lucia Sassetta, one of the great sopranos of our century. But do we learn one single thing about her?"

"I've never seen you get so passionate about opera. Is she sexy?"

"She's seventy, age-wise and probably around the waist, too. The point is that her voice lasted until about ten years ago, which is absolutely incredible. But this interview is the first time she ever wanted to talk about how she did it."

"How did she do it?"

"We'll never know. Because of who wrote the darned thing."

"Hey — he's great," she said, pulling the paper from me. "I've read every one of his interviews. Are you through with this section?"

"Interviews? He dishonors the word."

My wife began poring over the article.

"Go on," I said, my voice laced with scorn. "Read how he felt asking questions. About *his* emotions in the presence of this great lady. It's one long, disgusting ego trip."

I snatched the paper from her.

"One interview before she retires to complete seclusion," I said. "Thousands of singers, eager to learn how she sustained those long glorious high notes, breathlessly scan these words. But do they get the secret?"

My wife asked me to stop pacing around because it was making her dizzy. I read aloud from the paper:

"At last I stepped into the room where the legendary figure herself was

seated. Me — the guy who started out setting type on the college newspaper and struggled all those years at one lousy job after another while less talented types shot up. Hell, I can't indulge myself like this. My analyst is always telling me —"

"His analyst is tops. He's mentioned him before."

"The way her piercing eyes looked through me sent chills down my spine," I continued, jumping ahead. "Incredible how much she resembled my ex-mother-in-law! Suddenly I could hear her warning Marjorie against me, over and over again, until the delicate fabric of our marriage shredded like cracked wheat."

"So he finally got divorced," my wife said. "Well, you could see it coming last year during his interviews with Ho Chi Minh."

"For hours Madame Sassetta demonstrated the secrets of her vocal technique, and told unbelievable anecdotes about the great personages of the past half century. It was the most rewarding afternoon of my life. Because with that soothing voice in the background I was finally able to work out the residual hostility I still felt toward my ex-wife. Marjorie, wherever you are, let's be friends!"

My wife was sniffing. "Does it to me every time," she said.

Fortunately the telephone intercepted what I was about to tell her. It was a cousin of mine offering a free pair of \$50 tickets to an all-star charity show he couldn't attend.

"I turned them down," I told my wife when I came back from the phone.

"But why?"

"You know who's master of ceremonies?" I named a popular comedian.

"But you break up when he's on TV, we were both heartbroken last year when we couldn't get into his show at Las Vegas —"

"His humor only covers up a deep melancholy. Life is basically painful to him. No, I could never laugh at him again. Didn't you read his interview in last Sunday's paper?" □

Mr. Barkin, a native of Boston, has worked as an actor, stage manager, editor and public relations writer. His fiction writings have been published in *Playboy* and *Ellery Queen's Mystery Magazine*. A screenplay is currently being produced by *Playboy Productions*. Mr. Barkin lives in Van Nuys with 1 wife, 2 children, 2 Siamese cats and 27 fruit trees.



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SAN FRANCISCO OPERA: THE SECOND HALF CENTURY BEGINS

Even as thousands are thronging the War Memorial Opera House each week during the Golden Anniversary Season, the San Francisco Opera already is directing attention toward its 1973 production schedule.

The season, which will run from September 7 through November 25, begins the Opera's second half-century, and general director Kurt Herbert Adler has made impressive plans for so auspicious an event.

On its gala opening night September 7, the Opera will offer its premiere performance of Donizetti's *La Favorita*, starring American mezzo-soprano Marilyn Horne in the lead role of Leonora da Guzman. Three prominent Italian artists will be heard in the principal male roles: one of the world's leading tenors, Luciano Pavarotti, is Fernando, while two important San Francisco Opera debuts will be made by baritone Renato Bruson

(continued)



Marilyn Horne

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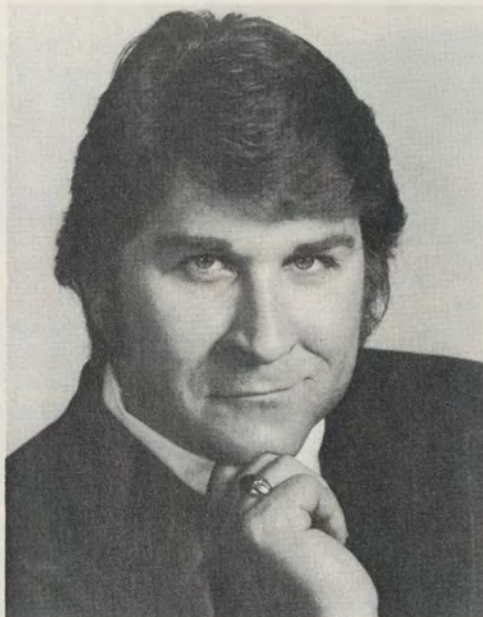
Henry Lewis, who is to conduct *La Boheme* at the Metropolitan Opera later this year, and who has led several performances of the Spring Opera of San Francisco, will also make his San Francisco Opera debut on the podium.

La Favorita will be staged by Lamont Johnson, the America motion picture director, whose most recent success is *The Groundstar Conspiracy* and who has directed more than 200 television shows, including *Twilight*

Zone, *Naked City* and *Profiles in Courage*. He also staged Gluck's *Iphigenie en Tauride* and Haydn's *Man in the Moon* in the Los Angeles area.

Other operas to be presented in San Francisco during the 1973 season are: Johann Strauss Jr.'s *Die Fledermaus*, Verdi's *Rigoletto*, Mozart's *Così fan tutte*, Wagner's *Tannhäuser*, Musorgsky's *Boris Godunov*, Richard Strauss' *Elektra*, the first San Francisco Opera presentation of Benjamin Britten's *Peter Grimes*, Verdi's *La Traviata* and *Don Carlo*, and Puccini's *La Boheme*.

(continued on page 45)



Sherrill Milnes



Leonie Rysanek

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GUAM IS READY FOR TOURISTS

by Ernest Beyl

Guam, the United States territory so well known to those who are able to recall the bitter Pacific fighting of World War II, is beginning to emerge as a tourist destination for North Americans. There is a growing number of tourists from the U.S., especially from the West, who are including Guam on their Pacific and Orient itineraries.

But the big tourist business for Uncle Sam's Pacific outpost is from Japan. Young newly married Japanese are flying the 1300 miles from Yokohama to Guam for the traditional honeymoon. Apparently the island has all the requisites that many Japanese honeymooners want. There are deep red sunsets over the dark blue Pacific, pink dawns and tall coconut palms swaying in the prevailing winds. Besides that Guam is American

and has a kind of U.S. patina that has appeal for many Japanese.

The Guamanians capitalize on their Americanism and have even created a slogan—"Guam, Where America's Day Begins"—which makes good promotional sense since Guam lies West of the International Dateline, and is the first U.S. territory to greet the new dawn each day.

But if Guam has appeal for the Japanese, there is also much appeal for tourists and honeymooners, too, I suppose, from the U.S.

First the island is a nice stopover on the way to or from the Orient and Southeast Asia, both of which bustle with high key tourist trekking. Guam doesn't bustle and the sightseeing is low-key—white sand beaches, lots of sun, fine swimming, big game fishing, and simple relaxing.

Guam is also the jumping-off spot for Micronesia, three Pacific island groups—the Marshalls, Carolines and Marianas—that form the Trust Territory of the Pacific Islands, a UN trusteeship administered by the U.S. since 1947. Americans are discovering the Trust Territory too. Island hopping around these Trust Territory island groups can be rewarding. It takes a more hardy traveler than one usually expects to see at Waikiki Beach, for example, but nevertheless the tourist can be comfortable and well cared for.

A third appeal of Guam is that it is a duty-free shopping area. U.S. citizens can purchase \$200 worth of goods duty-free. Then they can turn around and take advantage of U.S. postal rates for mailing purchases back to the States. *(Continued)*



TALOFOFO BAY—*Talofofu* means "between the cliffs" in the native Chamorro language. The bay of *Talofofu* is considered to be one of the most beautiful areas of Guam, and is a favorite with surfing enthusiasts.

The reverse psychology.

If for a lot more money you're getting only a little more pleasure, try only a little more money and see what happens.

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CHAMORRO VILLAGE, INARAJAN

By the way, the currency is the U.S. dollar and the language is English.

If the tourist is old enough to remember World War II, or perhaps simply has the interest, he can tour old battlefields where many Americans and Japanese lost their lives in combat. The Japanese seized Guam from the U.S. in December 1941. American forces retook the island in July 1944 with heavy loss of life. It

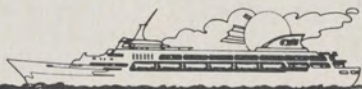
was occupied by the U.S. military after the war and still has a large U.S. military complex.

Guam was first discovered by the *Chamorrans*, a people who probably came from Asia and established a simple colony on the lush island. Their way of life changed when Ferdinand Magellan landed at Umatac Bay in 1521 and took Guam for Spain. Guam was under the domina-

(Continued)

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tion of Spain until 1898 when the U.S. took over as part of the settlement of the Spanish-American War.

Today the scenery of the island indicates much of its past. There are rusting hulks of tanks and crumbling pillboxes from the Pacific war and a series of old forts and outposts that are remnants of Spanish times.

Of considerable fascination are what the Guamanians call *latte* stones, rough-hewn from coral rock, which like the monoliths at Stonehenge, or the great stone faces of Easter Island, remain a mystery. We don't know how they got there or what they represented. The latte stones topped with a mushroom like stone cap just stand there, monumental and mysterious. They are believed to date back to the stone age.

Agana is the capital city of Guam. It was completely destroyed during the fighting of World War II and has been rebuilt as a new city.

In the past few years some fine resort hotels have sprung up along Tumon Bay just North of Agana. Here there is an excellent beach and good swimming.

As one might expect, skin diving, snorkling and deep sea fishing are all

impressive in the waters of this island. The ocean bottom has magnificent scenic coral formations with an abundance of fish. Along with many varieties of tropical fish, divers can run across an occasional rusting airplane from the war as well as military landing craft.

The tourist can expect to eat in the American style while on Guam, but there are some local delicacies that may be sampled as well. For example, there is a small fish called *menajag* that is quite tasty and if the traveler is adventurous, he may try the fruit bat, which resembles a flying squirrel. Guamanians also enjoy spiced chicken, roast pig, venison from the hills around Agana, and of course, those staples of Pacific island diets—breadfruit and taro root.

Today there is good airline service into Guam. The island has daily flights from Honolulu and Tokyo. So it is on the big jet crossroads in the Pacific. Guam is no longer the isolated tropical island it once was. Catapulted into the news by World War II, this tiny dot in the world's largest ocean is an important segment of the Pacific community and a growing tourist destination.

Photos courtesy of Japan Air Lines



LATTE STONES, AGANA

NEVADA ENTERTAINMENT GUIDE
for NOVEMBER 1972

RENO

Harrah's Club (Headliner Room)
thru 11/1—Totie Fields
11/2-15—Eddy Arnold
11/16-26—Paul Anka

Ponderosa Hotel

thru 11/4—Helen Long
opens 11/6—Sons of the
Pioneers (dinner show)

John Ascuaga's Nugget (Sparks)
thru 11/11—Open

LAKE TAHOE

Harrah's Club (South Shore Room)
thru 11/12—Jim Nabors
11/17-19—Open
11/23-26—Bill Cosby

LAS VEGAS

Caesar's Palace

thru 11/1—Harry Belafonte
11/2-8—Steve Lawrence &
Eydie Gorme
11/9-29—Alan King &
Peggy Lee
opens 11/30—Sergio Mendes
& Brazil '77

Desert Inn

thru 11/20—Juliet Prouse
opens 11/21—Debbie
Reynolds

Dunes

11/1-30—Casino de Paris '72

Flamingo

thru 11/22—Don Ho Show
Opens 11/23—Jack Jones &
Myron Cohen

Frontier

thru 11/8—Bob Newhart &
Jerry Vale
Opens 11/9—Wayne Newton

Landmark

thru 11/21—Barbara Eden &
Pat Cooper
Opens 11/22—Marty Robbins
& Jerry Collins

Las Vegas Hilton

thru 11/6—Glen Campbell
11/7-27—Perry Como

Riviera

thru 11/7—Liza Minelli &
Norm Crosby
11/8-23—Totie Fields &
Vic Damone
11/24-30—Dionne Warwick &
Pat Henry

Sahara

thru 11/13—Open
11/14-27—Jack Benny
11/28-30—Open

Sands

11/1-28—Robert Goulet

Stardust

11/1-30—Le Lido de Paris
Revue

Tropicana

11/1-30—The Never Before
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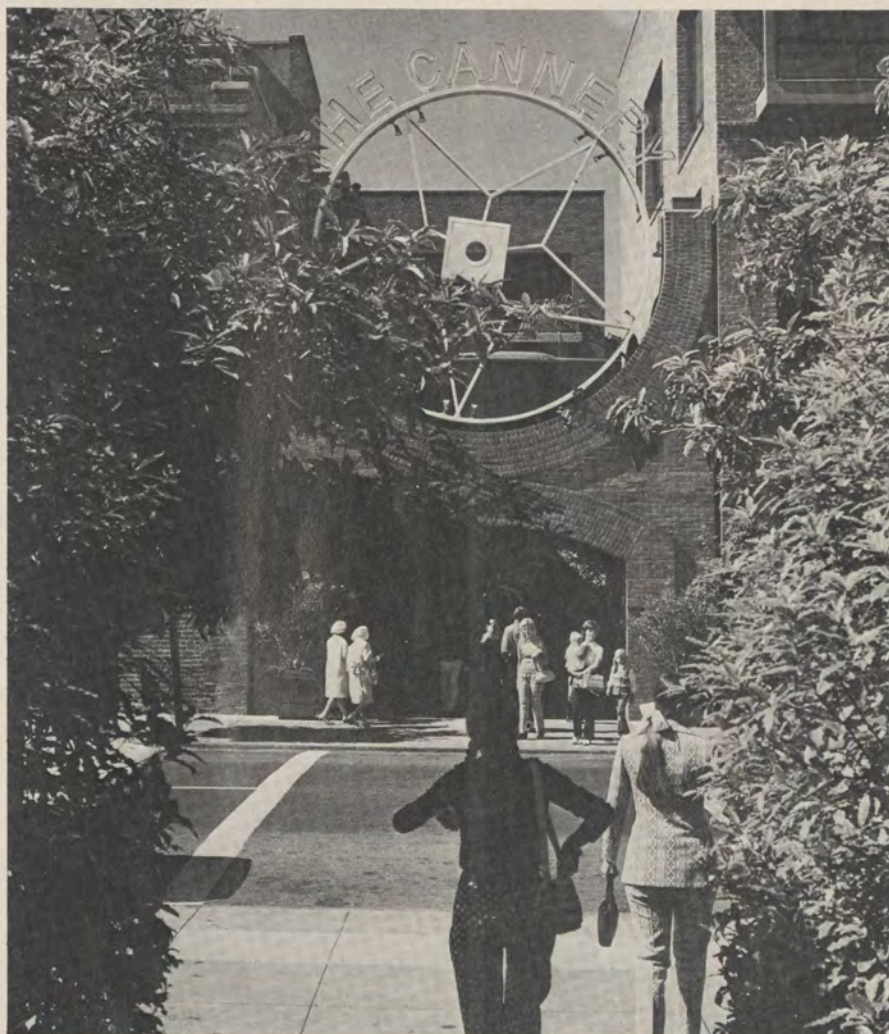
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THE MARKET SCENE

A monthly look at Investments by leading analysts in the field, this month prepared by Dean Witter & Co., Inc.

The excellent prospects for 1972 forecast by Chief Economist Don R. Conlan of Dean Witter Co. Incorporated are materializing. The company's Positive Investment Policy, under the heading Economic Outlook: Making A Few Things Perfectly Clear, cites facts and figures which support the assertion. This year's total economic gain should be as much as 10% in current-dollar terms, the largest increase since the first year of the Korean War. The inflation rate, high as it is at nearly 3.5%, will still be the lowest in five years; gains in productivity may be the best in ten years. The increase in wages and fringe benefits should be at a five year low. Corporate profits after taxes will leap upward by 18%, if not more—the best performance since 1959. Several indicators of employment have reached the flash point for job expansion. The average workweek has lengthened to 40.7 hours.

Nevertheless, Dean Witter economists are inclined to disagree with projections that foresee a repetition of the halcyon days of 1961-1964. Some business recoveries are born with congenital defects, and the critical one this time is our persistent self-deception about labor force use, productivity and the rate of inflation. In the past decade labor costs have increased at about 3% per year, as has the Consumer Price Index. But the ten-year result masks two very different periods. In the first half of the decade, labor costs went up less than 1% per year while price rose about 1.5% per year and pretax corporate profits showed sensational average annual gains of 11%. In 1965, we reached economic Utopia: 4% unemployment without inflation. Contrast this with the second half of the decade. In that period labor costs rose at an annual rate of 5%, prices increased at a 4.5% pace, pretax profits went nowhere, and aftertax profits actually declined about 2% per year because of the tax-surcharge and on again off again investment tax credit. By 1970, profit margins had dropped so far that corporations were forced to summon all their market strength

to ram through price increases. In the same period, despite recession, labor's ability to extract its share was undiminished.

Market power is of course something that is little talked about in political circles. But in 1970 it became clear that large areas of labor and industry were relatively immune to the purgative effects of recession. As a result, inflation is to a large extent built in. Assuming President Nixon's reelection, what is meant by his plans for "tough new anti-inflationary policies?" The Administration knows it lacks controls over both monetary and fiscal policy. The Witter study interprets "tough" in this context as meaning short-lived yet draconian steps to deliver one more (hopefully fatal) blow to expected inflation in 1973 in the form of stiffer price and wage controls. Such steps should make corporate profits the scapegoat for a period long enough to settle labor contracts of 1973 at levels that will make the inflation fight easier beyond 1973.

This means that the Price Commission will manipulate the Consumer Price Index even more strenuously in the period ahead. Generalized rules and guidelines will give way to more and more capricious decisions. Some cynical industries, already troubled by problems of the advanced stage of a business recovery, may be forced to absorb costs they might otherwise have passed along. And some high growth industries, which have never felt the full impact of the business cycle, may bump against profit margin ceilings.

Rising interest rates will compound the problem. As 1972 draws to a close, we expect monetary policy to become gradually more restrictive, producing a rise in short-term rates and spill-over effects in long-term markets. Yet as credit tightens, the budget will become more stimulative. As a result, more vigorous wage and price controls, new taxes, and more restrictive spending should be offered to the Federal Reserve as a quid pro quo for a more relaxed monetary policy in 1973. This should move in-

(continued on p. 42)

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A black and white photograph of a man in a suit and glasses sitting alone in a large, empty theater. He is looking towards the camera with a thoughtful expression, resting his hand on his forehead. The theater has rows of plush seats and a patterned carpet. The lighting is dramatic, highlighting the man against the dark background of the empty seats.

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San Francisco Opera 50th Season

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

Company / 1972

<i>Conductors</i>	Richard Bonyngé, Reynald Giovaninetti*, Jesús López-Cobos**, Stefan Minde, Maurice Peress*, Jean Perisson, Byron Dean Ryan*, Nino Sanzogno, Otmar Suitner, Richard Weitach*
<i>Chorus Director</i>	Byron Dean Ryan*
<i>Assisted by</i>	Susan Webb
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
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<i>Boys Chorus Director</i>	Madi Bacon
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San Francisco Opera has evolved to its present position through fifty seasons because the people of the Bay Area have indeed been receptive to it. And, as the area has grown, so has the Opera. The challenge of our second half-century lies in continued expansion; for artistic organizations must be ready to serve an increasingly broad spectrum of the community.

Paul Merber Adler

Proclamation

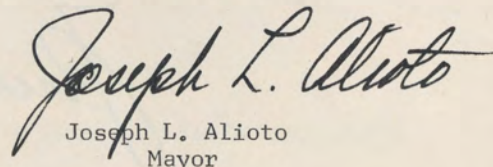
The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

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

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

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

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


Joseph L. Alioto
Mayor



REPERTOIRE 1972 SEASON

Opening Night

Friday, September 15, 7:45

NORMA (BELLINI)

Sutherland, Tourangeau, G. Jones/
Alexander, Grant, Townsend
Conductor: Bonyngne
Production: Capobianco
Designer: Varona

Saturday, September 16, 8:00

LE NOZZE DI FIGARO (MOZART)

Te Kanawa, Blegen, von Stade, Petersen,
Petros, Emoed-Wallace, Bybee/Evans, Wixell,
Appel, Rintzler, Manton, Booth
Conductor: Giovaninetti
Stage director: G. Hager
Designer: Bauer-Ecsy
Choreographer: Vesak

Tuesday, September 19, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Wednesday, September 20, 8:00

NORMA (BELLINI)

Same cast as September 15

Friday, September 22, 8:00*

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Saturday, September 23, 8:00

AIDA (VERDI)

Kubiak, Baldani, Petros/Cossutta, Yarnell,
Smith, Booth, Townsend
Solo dancers: Gregory, Kage, Vest
Conductor: Sanzogno
Stage director: Farruggio
Designer: W. Skalicki
Choreographer: Smuin

Sunday, September 24, 2:00

NORMA (BELLINI)

Same cast as September 15

Tuesday, September 26, 8:00

DAS RHEINGOLD (WAGNER)

Lilova, Napier, Garabedian, B. Jones,
G. Jones, Walker/Stewart, Holm, Rintzler,
Appel, Kness, Monk, Smith, Booth
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Wednesday, September 27, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Friday, September 29, 8:00

AIDA (VERDI)

Same cast as September 23

Saturday, September 30, 8:00

NORMA (BELLINI)

Same cast as September 15

Sunday, October 1, 2:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16



San Francisco Opera 50th Season - 1972

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

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

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

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

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

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

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

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

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

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

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

(continued)



San Francisco Opera 50th Season

Artists

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

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

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

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

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

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

*San Francisco Opera debut
**American opera debut

Chorus

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

Sally Winnington
Susan Witt
Arlene Woodburn
Garifalia Zeissig

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

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

Ballet

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

American premiere performance
Wednesday, October 25, 8:00

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

Friday, October 27, 8:00

TOSCA (PUCCINI)
Same cast as October 15

Saturday, October 28, 7:30*

DIE WALKÜRE (WAGNER)
Same cast as October 3 except Nilsson for
Lindholm, Lindholm for Napier

Sunday, October 29, 2:00

TOSCA (PUCCINI)
Same cast as October 15

Tuesday, October 31, 8:00

THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Wednesday, November 1, 7:00*

SIEGFRIED (WAGNER)
Same cast as October 10 except
Nilsson for Lindholm

Friday, November 3, 8:00

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

Saturday, November 4, 7:00*

GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 13 except
Nilsson for Lindholm

Sunday, November 5, 2:00

THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Tuesday, November 7, 8:00

L'AFRICAINE (MEYERBEER)
Same cast as November 3

Wednesday, November 8, 8:00

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

Friday, November 10, 8:00*

THE VISIT OF THE OLD LADY (VON EINEM)
Same cast as October 25

Saturday, November 11, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)
Same cast as November 8

Sunday, November 12, 2:00

L'AFRICAINE (MEYERBEER)
Same cast as November 3

Tuesday, November 14, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)
Same cast as November 8

Wednesday, November 15, 8:00

L'AFRICAINE (MEYERBEER)
Same cast as November 3



San Francisco Opera
50th Season

Orchestra

1st Violin

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

2nd Violin

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

Viola

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

Cello

Robert Sayre
Principal
Rolf Storseth
Mary Claudio

Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

Bass

Michael Burr
Principal
Charles Siani
Carl Modell
Donald Prell
Philip Karp

Flute

Walter Subke
Principal
Lloyd Gowen
Gary Gray

Piccolo

Lloyd Gowen
Gary Gray

Oboe

James Matheson
Principal
Raymond Duste
Allyson Christensen

English Horn

Raymond Duste

Clarinet

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

Bass Clarinet

Frealon N. Bibbins
Donald Carroll

Bassoon

Walter Green
Principal
Jerry Dagg
Robin Elliott

Contrabassoon

Robin Elliott

French Horn

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

Trumpet

Donald Reinberg
Principal
Edward Haug
Chris Bogios

Trombone

John E. Meredith
Principal
Willard Spencer
John Bischof

Tuba

Floyd Cooley

Timpani

Elayne Jones

Percussion

Lloyd Davis
Peggy Cunningham Lucchesi

Harp

Ann Adams
Marcella De Cray

Personnel Manager

Lauré Bice

Librarian

Diana Dorman

TICKET INFORMATION

San Francisco Opera—Symphony Box Offices

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

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

(continued)



San Francisco Opera GUILD

Executive Committee

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 Mrs. Frederick O. Koenig
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 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

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

PATRONS ATTENTION PLEASE!

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

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

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

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

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

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

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

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

Special Thanksgiving Night Performance—Non-subscription

Thursday, November 23, 8:00
LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8 except Estes for Grant

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

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

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

*Last performance this season

REPERTOIRE, CASTS AND DATES
 SUBJECT TO CHANGE

TAXI SERVICE

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

UNUSED TICKETS

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

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Resolution

By Senator Milton Marks
and Senator George R. Moscone

RELATIVE TO COMMENDING THE SAN FRANCISCO OPERA

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

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

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

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

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

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

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

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

Senate Rules Resolution No. 543 adopted September 8, 1972



James R. Mills
Chairman

Milton Marks 9th
Senator District

George Moscone 10th
Senator District

Assembly Rules Committee-California Legislature

Resolution

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

RELATIVE TO THE 50th ANNIVERSARY OF THE SAN FRANCISCO OPERA

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

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

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

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

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

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

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

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

Resolution No. 491

Approved by the Assembly Rules Committee

By

John L. Burton
John L. Burton
Chairman

Subscribed this 27th day of July, 1972

Bob Moretti
Bob Moretti
Speaker of the Assembly



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Eight Forty Powell

Nob Hill, San Francisco

WEDNESDAY EVENING, OCTOBER 18, 1972, AT 8:00

SATURDAY EVENING, OCTOBER 21, 1972, AT 8:00

FRIDAY EVENING, OCTOBER 27, 1972, AT 8:00

SUNDAY AFTERNOON, OCTOBER 29, 1972, AT 2:00

TOSCA

(IN ITALIAN)

Conductor
NINO SANZOGNO

Production
JEAN-PIERRE PONNELLE

Sets designed by
JEAN-PIERRE PONNELLE

Costumes designed by
MARTIN SCHLUMPF

Lighting Designer
ROBERT BRAND

Chorus director
BYRON DEAN RYAN

Musical preparation
ALLAN LEWIS

Opera in three acts by
GIACOMO PUCCINI

Text by
LUIGI ILLICA and GIUSEPPE GIACOSA

Based on a drama by
VICTORIEN SARDOU

Cesare Angelotti ALLAN MONK

Sacristan MARIUS RINTZLER

Mario Cavaradossi PLACIDO DOMINGO

Flora Tosca HANA JANKU

Baron Scarpia INGVAR WIXELL

Spoletta DANIEL SULLIVAN

Sciarrone LAWRENCE COOPER

Voice of a shepherd ROBERT CALVERT

Jailer RICHARD J. CLARK

Soldiers, police agents, priests, citizens

San Francisco Boys Chorus, Madi Bacon, director

New costumes by GRACE COSTUMES, INC., New York

This new production of "Tosca" is dedicated to the memory of Robert Watt Miller, late president of the San Francisco Opera Association, and is made possible in part by a gift from the Charles E. Merrill Trust, Mr. and Mrs. Robert A. Magowan, Trustees.

THE ACTION TAKES PLACE IN ROME, JUNE, 1800

ACT I—Interior of the Church of Sant'Andrea della Valle

ACT II—A room in Scarpia's apartments in the Farnese Palace

ACT III—A terrace of Castel Sant'Angelo, outside the prison

First performance
Rome, Teatro Costanzi,
January 14, 1900

*First San Francisco Opera
performance*
October 2, 1923

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

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Performance length approximately two hours and forty-five minutes

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The Story of "Tosca"

ACT I — The church of Sant'Andrea della Valle

The action takes place in Rome on June 17-18, 1800. Three chords played *fff*, *tutta forza* depicting the sinister and powerful Scarpia, preface the rise of the curtain.

Cesare Angelotti, a former consul of the Roman Republic has escaped from the castle of Sant'Angelo and seeks refuge in the Attavanti Chapel. His sister, the Marchesa Attavanti, has left the key of the chapel hidden at the foot of the statue of the Madonna.

The Sacristan busies himself dusting and cleaning. Mario Cavaradossi the painter enters, and admits that the portrait he is painting of Mary Magdalen has been inspired both by his mistress, Tosca, and the Marchesa Attavanti. The Sacristan leaves and Angelotti emerges from his hiding place. Cavaradossi recognizes him and promises to help. Tosca's voice is heard calling 'Mario, Mario', Cavaradossi hurries Angelotti into the chapel and admits Tosca.

A naturally jealous woman, she thinks Cavaradossi has been talking to a secret lover but he succeeds in calming her. Her gaze then falls on the portrait, and she recognizes the features of the Marchesa Attavanti; once more Cavaradossi soothes her and asks her what eyes could be more beautiful than her own. Tosca departs and Cavaradossi summons Angelotti from the chapel; a cannon shot announces that Angelotti's escape has been discovered. Cavaradossi suggests that he hide in an old disused well in the grounds of his villa.

The Sacristan returns with the news, later to be proved false, that Bonaparte has been defeated at Marengo and that a *Te Deum* will be sung to celebrate the victory, followed by a cantata with Floria Tosca at the Farnese Palace. This joyful news is interrupted by the entrance of Scarpia who has tracked Angelotti to the church. The empty food basket and a fan bearing the Attavanti coat of arms is found; it is clear to Scarpia that Cavaradossi has assisted Angelotti to escape.

Tosca now returns to the church seeking her lover; and Scarpia, who wishes to possess the beautiful singer, arouses her jealousy by showing her the fan. Scarpia sends his henchman Spoletta after Tosca knowing that she will lead him to Cavaradossi and, he hopes, Angelotti. He kneels and joins in the *Te Deum*.

ACT II — Scarpia's apartment at the Farnese Palace

Scarpia anticipates the pleasure of the conquest of Tosca. He sends her a note asking her to come to his apartment. Spoletta returns from his mission unable to find Angelotti, but he has arrested Cavaradossi.

The painter is led in and, as Scarpia begins to question him, Tosca's voice is heard singing at the concert in Queen Caroline's apartment below. Cavaradossi refuses to answer Scarpia's questions and is led off to the torture chamber.

Scarpia orders a concealed door to be opened so that Tosca can hear her lover's cries; unable to bear this, she reveals Angelotti's hiding place. Scarpia orders the torture to cease, and Cavaradossi, fainting and bleeding from the temples, is brought in. Tosca reassures him that she kept silent, but when Scarpia, in a loud voice, instructs Spoletta to go to the well in the garden, Cavaradossi realizes that Tosca has given away Angelotti's hiding place. Sciarone, a police officer, rushes in with the news that Bonaparte has triumphed at Marengo. 'Vittoria! Vittoria!' shouts Cavaradossi, and he is dragged struggling from the room.

Tosca left alone with Scarpia pleads in vain with him for her lover's life; finally she promises to give herself to Scarpia as the price of her lover's freedom. Scarpia instructs Spoletta to arrange a mock execution after which the lovers will be free. As Scarpia is writing out a free conduct Tosca's eyes alight on a knife on the supper table and as Scarpia moves to embrace her she stabs him. Gazing on the corpse, she utters the words—'E avanti a lui tremava tutta Roma!' 'And before him all Rome trembled'.

ACT III — The fortress of Sant'Angelo

It is just before dawn. The jangle of sheep bells is heard in the distance and a shepherd boy sings his song; the bells of Rome strike the hour. Cavaradossi is led in and handed over to the jailer to whom he offers his ring so that he can write a last farewell to Tosca.

Tosca arrives with the safe conduct and news of Scarpia's death. Cavaradossi can hardly believe that Tosca's gentle hands committed the deed and the lovers ecstatically plan their future. Tosca tells Cavaradossi of the mock execution and warns him to remain lying as if dead until she tells him that all is well. The firing party and Spoletta arrive; the soldiers take aim, Cavaradossi falls. The soldiers file out, and Tosca hurries to rouse Cavaradossi only to find that Scarpia has betrayed his promise.

Distant shouts are heard, Scarpia's murder has been discovered. Tosca hurries to the parapet, and with the words 'O Scarpia, avanti a Dio!', leaps to her death below. — Harold Rosenthal

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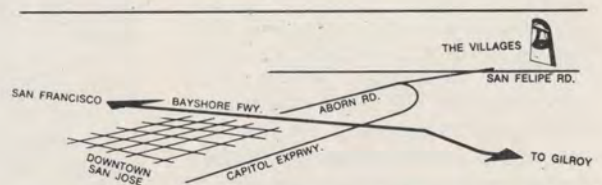
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"TOSCA"—FACT AND FICTION

by Harold Rosenthal

It is not generally known that but for a real operatic intrigue, *Tosca* might never have materialized. Sardou's play had its première in Paris in 1887; when it was seen by Puccini two years later it immediately appealed to him as a possible subject for an opera. He discussed it with his publisher Ricordi and his librettist Illica, but being at that time busy with *Manon Lescaut* and then *La Bohème*, he lost interest in the project.

A contemporary of Puccini, the composer Franchetti, was also attracted by the Sardou play, and asked his librettist, the same Illica, to prepare him a libretto. This news reached Puccini, as did the information that Verdi himself thought the work good operatic material, so he decided to set to work on *Tosca*. How was he to get the libretto from Illica when it was being prepared for another composer? Ricordi and Illica decided to put off Franchetti by telling him that the subject was quite unsuited to the operatic medium, that the libretto was an execrable one and that he should set to work on quite another subject. Franchetti agreed with these proposals and cancelled his contract with Ricordi to compose an opera on the *Tosca* theme. Puccini immediately signed one himself!

Puccini now set to work, and had recourse to three librettists to assist him. Illica, Giuseppe Giacosa and Sardou himself. The latter concerned himself with telescoping his five act play into a three act opera, laying emphasis not so much on its political as its human elements, Illica provided the lyric portions, and Giacosa the dialogue sections.

The Rome première of *Tosca* was not the outstanding success that it later became. The production was in the hands of Tito Ricordi, who brought with him to Rome the Scala designer Federico Augusto Hohenstein. This was resented in artistic quarters of the Italian capital, and when Ricordi closed all rehearsals to critics as well as relatives and friends of the cast, rumours about difficulties began to circulate. To these rumours were added others that enemies of the composer were planning to create a disturbance at the première. Some of the artists were sent anonymous letters threatening them with violence, and the conductor, Leopoldo Mugnone, received a visit from a police official in his dressing room

a quarter of an hour before the rise of the curtain. This official told him that there was a threat that a bomb might be thrown during the performance, and if there was any disturbance he was to play the National Anthem. As the performance was being attended by Queen Margherita and many leading government officials, Mugnone thought that perhaps a political assassination was planned, and as a bomb which killed several people had been thrown during a performance he had been conducting at the Teatro Liceo, Barcelona, a few years previously, he not unnaturally entered the orchestra pit in a highly nervous state.

No sooner had the curtain risen than a commotion broke out in the auditorium, and when Angelotti made his entrance neither orchestra nor singer could be heard. There were shouts of 'Stop the performance. Lower the curtain!' Mugnone, fearing that the worst had happened, stopped conducting and fled backstage. The curtain was lowered. What in fact had occurred was that Mugnone, by insisting on starting promptly at the advertised time of 8:30, had made no allowances for the many late arrivals that there always were at the Rome Opera, especially on an important first night. The noise and disturbance was caused by latecomers trying to get to their seats and by the protests of those members of the audience already seated. Puccini and the management reassured the conductor, order was restored, and the performance began again. But by then singers, orchestra and conductor were all on edge, and the performance was not as brilliant as it should have been.

Although the characters of Sardou's play, on which Giacosa's and Illica's libretto for *Tosca* is based, are fictional, the dramatist placed them amidst real historical surroundings. Thus, the action of both play and opera unfolds against a background of true events, and the names of famous historical personages are introduced into Sardou's drama. So fact and fiction are interwoven.

Following Napoleon's first invasion of Italy, 1797-9, Rome became a republic, but after the French defeat by the Austrian army in April 1799, and the re-establishment of the Kingdom of the Two Sicilies with the help of Admiral Nelson and his fleet, the Roman republic collapsed. The Con-

sul Angelotti was arrested and thrown into the papal prison, the Castle of Sant'Angelo; he was not formally charged, however, for the Pope, Pius VI, was still a prisoner in France, and papal authority had not been reestablished in Rome.

The chief of the Rome police, Baron Vitellio Scarpia, instituted his rule of terror, and with the help of spies and informers, republican sympathizers were arrested, letters intercepted, and property confiscated. In the autumn of 1799 Napoleon landed in the south of France and hastened to Paris; the Bourbons of Naples, the Spanish King Ferdinand and Queen Caroline (Marie Antoinette's sister), sanctioned a reign of terror in Naples.

Angelotti, the arrested Roman Consul, had lived in Naples. There at a dinner party given by Prince Pepoli, he had met the British ambassador, Sir William Hamilton, and his wife, the beautiful Emma, a close friend of Queen Caroline. Angelotti recognized Lady Hamilton as the former London prostitute, Emma Lyon, who had accosted him in Vauxhall Gardens during a visit to London several years earlier. When the conversation turned to politics, Angelotti was so shocked by Lady Hamilton's uncompromising attitude toward the republicans that he entertained the guests to an account of his previous meeting with her. Lady Hamilton never forgave him and denounced him as a subversive element. Queen Caroline ordered his house to be searched. There they found two volumes of Voltaire—proscribed reading—which had been placed there. Angelotti was arrested and sentenced to three years in the galleys. When he was released he became a dedicated republican and joined the revolutionary army of Jean-Antoine Championnet. He entered Naples in triumph, and when the royalists regained control of the city he fled to Rome, where he was elected one of the consuls of the newly-formed republican government.

When the counter-revolution abolished the Roman republic at the end of September, 1799, Angelotti was one of the many arrested. The police worked with the utmost brutality; 40,000 families are said to have been victims of Scarpia, but the driving power behind him was Queen Caroline, aided and abetted by Lady Hamilton. Scarpia had express in-

structions to send Angelotti back to Naples so that Lady Hamilton could see him hang. The date arranged for this was June 20, 1800; three days before this, however, he had managed to escape from the Castle of Sant'Angelo and took shelter in the church of Sant'Andrea al Quirinale, which in the opera becomes the larger Sant'Andrea della Valle.

On the afternoon of June 14, Napoleon's armies were facing defeat at Marengo, at the hands of the Austrian Field Marshal Melas. Marengo was captured, and an official announcement was sent to Vienna announcing Napoleon's defeat. This was the message that reached Rome on June 17 (the day on which the action of the opera takes place). In honor of the victorious Melas arrangements were made for the *Te Deum* to be sung in the church and for a performance of a cantata in which the celebrated soprano Floria Tosca would sing (Queen Caroline was actually on board Nelson's flagship at Leghorn that night).

Within hours of the first despatch being sent to Vienna and Rome, the French counter-attacked, recaptured Marengo and routed Melas and the Austrian army. This is the defeat that Sciarone announces excitedly to Scarpia in the second act of the opera.

Floria Tosca began life as a peasant-girl tending goats in the fields near Verona. Some Benedictine nuns took pity on her and took her to their convent where she was brought up. She displayed natural musical gifts, and by sixteen was something of a celebrity. Cimarosa heard her sing and wanted to take her from the convent and make an opera singer of her; but the nuns insisted that she remain. In the end, an appeal was made to the Pope who, after hearing

her sing at the Vatican, declared that she was free to leave the convent and make a career for herself in music. At the time of the opera she was appearing in Rome. The new cantata she was to sing was by Paisiello.

Cavaradossi was descended from a patrician family; he was very rich and held liberal views. He inherited his anti-loyalist opinions from his father who had been a friend of Voltaire and knew Diderot and d'Alambert. Cavaradossi's mother was French, and a great-niece of the philosopher Helvetius. He had studied in Paris with the great painter David, and had returned to Rome on family business. There, about a year before the opera opens, he had met and fallen in love with Tosca when she had been singing at the Teatro Argentina. Although not an active revolutionary, he was suspect because of his background and his sympathy for Napoleon. He dressed in French style and wore a goatee. This causes the Sacristan in the first scene to refer to him as a dog of a Voltairian, enemy of the holy office.

Baron Vitellio Scarpia came originally from Sicily. In Naples, where he was reputed to be the lover of Queen Caroline, he was appointed by the Queen to suppress the republican opposition. So successful was he that, when the Roman Republic fell, the Queen immediately despatched her favorite to Rome, for similar action. When Pope Pius VII arrived in Rome, he found many of its inhabitants rejoicing over the death of Scarpia and Napoleon's victory. The Neapolitan Bourbons fled from the Italian mainland, and Italy became a series of kingdoms and duchies owing allegiance to Paris. Napoleon restored the papal provinces to the new Pope, an action which killed Italian republicanism for a generation.

Tosca was first produced at the Teatro Costanzi, Rome, on January 14, 1900 with Hariclea Darclée as Tosca, Emilio de Marchi as Cavaradossi and Eugenio Giraltoni as Scarpia; the conductor was Leopoldo Mugnone. Its first performance in the United States was at the Metropolitan, New York, on February 4, 1901 with Milka Ternina, Giuseppe Cremonini and Antonio Scotti; conductor Luigi Mancinelli. The opera was probably first heard in San Francisco on November 9, 1903 with Tina de Spada, Giuseppe Agostini and Giuseppe Fanini.

The first performance by the San Francisco Opera was on October 2, 1923 with Bianca Saroya, Giovanni Martinelli and Giuseppe De Luca; conductor Gaetano Merola. It was the opera chosen to open the War Memorial Opera House on October 15, 1932 with Claudia Muzio, Dino Borgioli and Alfredo Gandolfi, again conducted by Merola. Other famous interpreters of *Tosca* in San Francisco have included Maria Jeritz, Yvonne Gall, Lotte Lehmann, Stella Roman, Dorothy Kirsten, Renata Tebaldi, Leontyne Price, Marie Collier and Régine Crespin in the title role; Beniamino Gigli, Fernand Anseau, Antonio Cortis, Mario Chamlee, Charles Kullman, Jussi Bjoerling, Ferruccio Tagliavini, Jan Peerce, Mario Del Monaco, Richard Tucker and Franco Corelli as Cavaradossi; and Riccardo Stracciari, Antonio Scotti, Marcel Journet, Lawrence Tibbett, Giuseppe Danise, Ramon Vinay, John Brownlee, Robert Weede, Giuseppe Taddei and Tito Gobbi as Scarpia.

Harold Rosenthal is the editor and co-founder with Lord Harewood of the British monthly OPERA, the author of a number of volumes on the subject and a long associate of the Royal Opera House, Covent Garden.

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September 14
NORMA—Curran Theater, 11 a.m.
Speaker: Dr. Jan Popper

September 25
THE RING—Geary Theater, 11 a.m.
Speaker: Dr. Walter Erich Schaefer

October 12
TOSCA—Miyako Hotel, 11 a.m.
Speaker: James Schwabacher

October 18
THE VISIT OF THE OLD LADY—
Grand Ballroom, Fairmont Hotel, 12 noon
Speaker: Francis Ford Coppola

November 2
L'AFRICAINE—Miyako Hotel, 11 a.m.
Speaker: Michael Barclay

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

September 10—NORMA
September 17—DAS RHEINGOLD
DIE WALKÜRE

September 24—SIEGFRIED,
GÖTTERDÄMMERUNG

October 1—THE VISIT OF THE OLD LADY
October 8—L'AFRICAINE
Speaker: John Rockwell

Presented by Opera ACTION
Marin County Chapter
Marin Art and Garden Center, Ross

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

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

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

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

Sausalito Women's Club, 2:00 p.m.
October 26—LUCIA DI LAMMERMOOR
Speaker: Dr. Jan Popper
Admission \$1.50

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September 21—THE RING—8:00 p.m.
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October 9—TOSCA—8:00 p.m.
Contra Costa Library,
Kensington Branch—Free

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

Presented by the Jewish Community Center
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September 11—NORMA

September 25—DIE WALKÜRE
Speaker: Michael Barclay

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

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

Speaker: John Rockwell
October 6—SIEGFRIED and
GÖTTERDÄMMERUNG—

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

Speaker: Marie Gibson
November 3—L'AFRICAINE—10:00 a.m.

Speaker: John Rockwell
November 10—LUCIA DI LAMMERMOOR—
10:00 a.m.

Speaker: Marie Gibson
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September 13—LE NOZZE DI FIGARO

September 18—DAS RHEINGOLD
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September 27—SIEGFRIED,
GÖTTERDÄMMERUNG

October 4—AIDA

October 11—TOSCA

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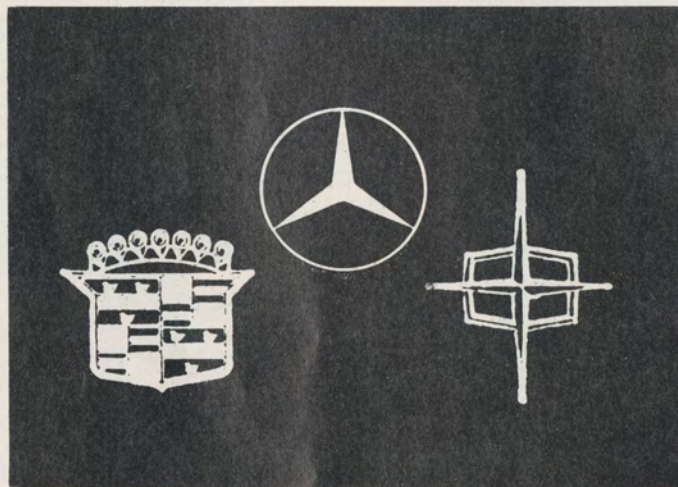
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Ralph J. A. Stern, member of the Board
of Directors of the San Francisco Opera,
died on August 31, 1972. Member of the
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to establish the Opera House Museum,
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
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WHO'S WHO



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

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



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

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



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

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



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

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



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.



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

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

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



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



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



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



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



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



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



JOHN 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.



MATTHEW FARRUGGIO is now in his seventeenth season with the Company. In addition to his assignments with the San Francisco Opera and Spring Opera Theater, he is also extremely active with the Merola Opera Program, which is devoted to the training of young

professional singers. His experience in opera is unusually broad. He has appeared in many opera houses in the United States in a number of capacities. Farruggio also took part in Broadway shows and has performed on radio and television. His studies mostly took place in Europe and included costume design, painting and sculpture. Besides San Francisco, he has staged operas in Vancouver (*La Bohème*), Houston (*Falstaff*, *Aida*) and a great number of productions in Honolulu.



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



CLIFFORD GRANT made his American debut with the San Francisco Opera in the 1966 opening night production of *I Puritani*. This year, he returns as 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 Fafner in *Rhinegold*. At this year's Glyndebourne Festival, he sang Neptune in the widely acclaimed performances of Monteverdi's *Il Ritorno d'Ulisse in Patria*, directed by Peter Hall and conducted by Raymond Leppard.



PAUL HAGER, with the San Francisco Opera since 1954, has many productions to his credit here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*, *Katerina Ismailova*, *The Makropoulos Case* and *The Visitation*. He started his career in Munich in 1951 and soon became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. Hager has worked at the Vienna State Opera and has staged operas at La Scala, Hamburg, Florence, Essen, Naples, Cologne, Nuremberg and Salzburg. Four years ago, he became associated with the Teatro Colon in Buenos Aires, where his most recent production was *The Tales of Hoffmann*. At Stuttgart, he has recently directed new productions of *Elektra* and *Carmen*. One of Hager's major achievements at the San Francisco Opera is the staging of the complete Wagner *Ring* cycle, started in

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



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



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



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



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



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



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



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



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

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



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



RAYMOND MANTON was born in New York City, but has been a resident of San Francisco for many years. In addition to about thirty character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard 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*.



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



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

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



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

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



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

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



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

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



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

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



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

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



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

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



REGINA RESNIK, considered one of the greatest singing actresses active today, returns to the San Francisco Opera this fall for the American premiere of *The Visit of the Old Lady*, in which she will portray the

lady of the opera's title. Born in New York of Ukrainian parents, Miss Resnik started her life in opera as a soprano. Having established a very successful soprano career, she retired for a year and re-appeared as a mezzo-soprano. Very much in demand as Amneris in *Aida*, Laura in *La Gioconda*, Herodias in *Salome* and Marina in *Boris Godunov*, she soon became exceedingly famous as *Carmen*, Klytemnestra in *Elektra* and Eboli in *Don Carlo*, to name just a few of her roles. Recently, Miss Resnik became active as a stage director, and has mounted very successful productions of *Carmen* and *Elektra* in Hamburg, Venice and other European cities.



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

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



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

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



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

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

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



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



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



DANIEL SULLIVAN made his professional debut with the Omaha Civic Opera in 1970 as Valentin in *Faust* and Silvio in *I Pagliacci*. The Illinois native, a graduate of Wesleyan and Northwestern Universities, also studied at the Goldovsky Opera Institute. Seen in numerous productions of the San Francisco Opera last season, Sullivan completed two years with Western Opera Theater and took part in Dollar Opera's *Elixir of Love* and *Gianni Schicchi*. During the 1972 season of Spring Opera Theater, he had great success as Doctor Bartolo in *The Barber of Seville*.



JESS THOMAS is celebrating fifteen years in opera this year, having started in 1957 as winner of the San Francisco Opera Auditions and participant of the subsequent Merola Opera Program. His first role on the stage of the War Memorial Opera House was that of Fainal's major-domo in *Der Rosenkavalier*. After he left the Bay Area for Germany, he returned for a number of seasons, and has by now been heard in most of his world-famous roles. In 1967, he took part in the first opera of the projected complete Wagner *Ring* cycle (Loge in *Das Rheingold*), returning the next three years as Siegmund and Siegfried. This season, Thomas is again Siegmund and Siegfried, this time in the complete presentation of the tetralogy. Known and hailed for his portrayal of Wagner heroes on all the world's opera stages, (Vienna, Munich, Salzburg, London, Paris), including regular appearances at the Bayreuth Festival, Thomas also frequently sings in recitals and oratorio performances and has recorded a large number of albums for several leading record labels.



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



SHIRLEY VERRETT, in her eagerly awaited San Francisco Opera debut season, will be first heard as Amneris in *Aida* and then as Selika in *L'Africaine*. World famous as Amneris, she will be singing Selika for the first time in her career. Born in New Orleans, Miss Verrett grew up in Southern California. A winner of practically every competition she entered, she proceeded to become a high ranking international singing star. Some of her consistently superb renditions include such roles as Dalila in *Samson et Dalila*, Orfeo in *Orfeo ed Eurydice*, *Carmen*, Eboli in *Don Carlo*, Adalgisa in *Norma* and Azucena in *Il Trovatore*. A major recording artist, Miss Verrett has made albums for the RCA, Columbia and Angel labels.



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

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



INGVAR WIXELL, the popular Swedish baritone, returns to San Francisco Opera for his fourth season with the Company. One of the most sought-after baritones active today, Wixell is well-known both for his vocal and acting abilities. He is a leading artist of the Berlin Deutsche Oper and the Royal Swedish Opera of Stockholm, as well as guest artist of the Munich Opera, Hamburg Staatsoper, London's Covent Garden, Milan's La Scala and the Vienna State Opera. A frequent guest at various European festivals, he was heard as the Count in *Le Nozze di Figaro* at Salzburg, while at this year's Bayreuth Festival, he was scheduled for Wolfram in *Tannhäuser* and the Herald in *Lohegrin*. Wixell's most recent appearances include: Scarpia in *Tosca* in Hamburg and Berlin, Don Carlo in *La Forza del Destino*, Ezio in *Attila* and the title role in *Simon Boccanegra*—all in Berlin.



RAYMOND WOLANSKY, now in his fifth season with the San Francisco Opera, returns as Ill in the American premiere of *The Visit of the Old Lady* and as Enrico Ashton in *Lucia di Lammermoor*. A native of Cleveland, Wolansky received most of his musical training in Boston and Philadelphia. He went to Europe in 1953 and took part in a great number of performances in many European cities. A long-time member of the Stuttgart Opera, he was given the honorary title of Kammersänger by the State of Baden-Württemberg. He is also on the roster of the Hamburg Opera and next season will divide his time between Stuttgart, Hamburg and the Vienna State Opera. During the past season, Wolansky has sung in almost 120 performances on various operatic stages in Europe and in America.



BRUCE YARNELL is a star of musical theater, television and films, who recently—and with great success—expanded his career to include opera and the concert stage. In his San Francisco Opera debut season last year, he was heard as Sharpless in *Madama Butterfly* and in four roles of Berg's *Lulu*. This year, he is Amonasro in *Aida* and the Teacher in *The Visit of the Old Lady*. Yarnell recently appeared with the Portland Opera, singing Alfio in *Cavalleria Rusticana* and Silvio in *I Pagliacci*, both as part of the same double bill. He also sang in Orff's *The Moon* at Houston and portrayed Mr. Redburn in Chicago Lyric Opera's *Billy Budd*. Recently, he was Eisenstein in *Die Fledermaus* with the Cincinnati Summer Opera and will repeat the role next season with the Philadelphia Grand Opera.

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THE MARKET SCENE (continued)

terest rates back down again, and with some luck they may even back down right into calender 1974.

In the individual sector, the exercise may rob Peter to pay Paul, with little net gain in revenues—perhaps \$1-2 billion. In the corporate area enough loopholes are likely to be closed to generate \$1-2 billions. Despite denials, value-added tax remains a strong possibility if the incumbent is reelected, and VAT will have to raise \$6-8 billion in fiscal 1974. The total in new federal revenues should be \$8-10 billion in fiscal 1974, or a little less than the full-employment budget deficit—assuming a Spartan approach to spending.

Clearly, if the U.S. takes another slap at expected inflation in 1973, the odds are good that it will work. In 1974 we may even have genuine price stability; an inflation rate of 3-4% may be achieved without controls. An atmosphere may evolve that allows for a healthy restoration of profit margins. From a longer-term perspective, therefore, the disappointments of 1973 may lay the groundwork for improved environment in 1974 and beyond.

Arnold X. Moskowitz, Senior Economist, believes in 1973 outstanding performance may be increasingly subject to Price Commission scrutiny and review, or as he phrases it, an embarrassment of riches. Some areas are exempt from controls—homes, taxes, used cars, small businesses. One of the reasons is they are so difficult to control. Only 54% of the Consumer Price Index can be influenced directly by the control process. Obviously, when price increases get out of hand, the Commission is forced to squeeze in areas that it does control. The best way to determine if an industry will run afoul of the Price Commission is to look at its impact on the Consumer or Wholesale Price Index. This is a rule of thumb for the Commission itself, called the "impact criterion." If the price increase threatens to lift the Wholesale or Consumer Price Index by more than 0.1%, the Commission may simply rule it out. Under the criterion the Commission already has denied auto price increases, frozen coffee prices at the processor level, brought small lumber companies back under control. Hide exports are limited by quota. The can industry

has been denied increases. Price supports have been withdrawn from wheat.

What new target may be expected under the impact criterion? Industries likely to be affected are: apparel manufacturers, lumber and wood products, furniture makers, paper and allied products, petroleum, metal fabricators, non-electrical machinery, auto manufacturers, retailers and wholesalers. In addition, the well-publicized profit margin rule will become a major profit-limiting factor in 1973. Industries falling into margin ceiling problems may fall into two categories: growth industries who haven't had trouble maintaining margins and highly cyclical industries whose margins in the base period were low. The list of industries that might bump or exceed their profit margin ceiling includes: broadcasters, tobacco makers, lumber companies, steel makers, pipeline companies, retail trade, wholesale trade and credit agencies. Mr. Moskowitz sums up that Price Commission's actions can subvert all other economic considerations. Carefully scrutinize companies which have a high visibility in the Consumer Price index and in some cases avoid companies subject to profit margin ceiling limitations. Conversely, industries favored have not had any price increases or those in declining unit-price environment, as well as those exempt from controls.

Analysts Richard B. Hoey and Peter J. Gressens hold that the outlook for corporate profits is the most important premise upon which investment strategy in the months ahead should be built. While 1972 will be a banner year, it is the Witter consensus that controls will prove more effective in controlling prices than wages, thus cutting into corporate profit margins and holding after-tax profits to a 6% gain in 1973. They concede this view is not widely held, and that most forecasts for next year predict gains more than double the 6% figure. The belief that renewed inflation will cause monetary policy to be less accommodating this fall indicates bond prices should decline through the first quarter of 1973, as interest rates on AAA corporate bonds peak at 8.25%, plus or minus 25 basis points. Recovery is likely in the second half, with AAA rates receding to the 7.25% level.

The final premise underlying the Witter portfolio strategy is the belief

that the market does not seem to be completely discounting the earnings gain foreseen for 1972-1973. The Dow Jones Industrial Average is now selling at the low end of its five-year multiple range. This situation could shift rather quickly should the market take heart. The stream of strong earnings reports continues, elections uncertainties will be settled in two months, and undue optimism about 1973 continues.

Positive Investment Policy continues to recommend a shift to short maturities in bond portfolios. Even more attractive are selected electric utilities as bond substitutes, since they combine dividend yields of 5-7% with an appreciation potential of 10-20% based on the Witter 12-month value targets. This marks the first time such equities have been truly attractive in more than a decade.

With the market environment potentially volatile, Dean Witter puts much stress on the need to stay in quality investments. It would exclude those companies most likely to be closely scrutinized by the Price Commission or those with politically strong unions which might be able to fight off regulation. The investor should actively seek out industries characterized by declining unit prices (semi-conductors, computers, mobile homes), companies able to introduce new products quickly (life and specialty insurance, electronic instrumentation), companies already well-regulated such as electrical utilities. The study counsels to avoid high-multiple stocks with certain exceptions.

As for the portfolio recommended in Positive Investment Policy, the insurance industry heads the list. Favorable demographics underlie an expected strong secular growth rate in revenue and earnings. Other recommendations are certain companies in data processing, electronics, mobile homes, recreation, lodging, construction and materials handling, electronic transmission, real estate and several diverse areas.

Performing Arts readers are invited to write for copies of the Positive Investment Policy. Write: Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California 94107.

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(continued from p. 14)

Joan Sutherland will return to San Francisco as Rosalinde in *Die Fledermaus*; Sherrill Milnes will make his San Francisco Opera debut in the title role of *Rigoletto*; two of this season's favorites, Geraint Evans and Frederica von Stade will be Don Alfonso and Dorabella in *Così fan tutte*; Leonie Rysanek will make her eagerly awaited return as Elisabeth in *Tannhäuser*, the opera which will also bring Thomas Stewart's Wolfram; the world-renowned Finnish bass Martti Talvela will be heard for the first time here in the title role of *Boris Godunov*; Regina Resnik will repeat her famous portrayal of Klytemnestra in *Elektra*; Jess Thomas will sing the title role of *Peter Grimes* for the first time in his career; Beverly Sills is going to be Violetta in *La Traviata*; Josephine Veasey, the well-known British mezzo-soprano, will make her first San Francisco Opera appearance as Eboli in *Don Carlo*; and the Spanish tenor Jose Maria Carreras will debut as Rodolfo in *La Bohème*.

Preparations are being made to accept subscription renewal orders by mail beginning November 1.

Meanwhile, a limited number of tickets remains for certain performances of San Francisco Opera's Golden Anniversary Season, which runs through November 26, according to Mr. Adler.

The available operas are Verdi's *Aida*, Puccini's *Tosca*, Duerrenmatt's and von Einem's *The Visit of the Old Lady* and Meyerbeer's *L'Africaine*.



Martti Talvela

"Those who enjoy being among the first in this country to see a new opera still have an opportunity to attend the American premiere of *The Visit of the Old Lady* on October 25," Mr. Adler observed recently. But he warned that tickets for this date, as well as for other available performances, are selling briskly.



Josephine Veasey

The November *Aida* performances will feature Marina Krilovici in the title role, Irina Arkhipova as Amneris, Richard Cassilly as Radames and Norman Mittlemann as Amonasro.

Dorothy Kirsten will be Floria Tosca, Wieslaw Ochman, Cavaradossi, and Kostas Paskalis, Scarpia, in the two November performances of the Puccini work.

Operas and available dates are as follows:

Aida—Thurs. Nov. 16; Tues. Nov. 21; Fri. Nov. 24

Tosca—Wed. Nov. 22; Sat. Nov. 25

The Visit of the Old Lady—Wed. Oct. 25; Tues. Oct. 31

L'Africaine—Wed. Nov. 15

The Opera House box office is open on nonperformance days, Mondays through Saturdays from 10 a.m. to 6 p.m., and on performance days, including Sundays, 10 a.m. through the first intermission. Tickets also are available at many Bay Area ticket agencies. For information, call 626-8345.

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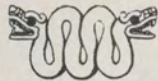
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For you epicureans, here's news that will whet your appetite. One of our city's fine restaurants is starting a new feature . . . Gourmet Dinner Night. Zeppelin W. Wong, prominent attorney and new owner of the Red Knight Inn at 624 Sacramento Street, got the idea and selected several special people for assistance and guidance.

The services of Fred Cherry were obtained as consultant in selecting the menus and the special wines. Fred is host of the popular KCBS feature, "Wine World," founder and head of the 1000-member "Wine Discovery Club," editor and publisher of "Fred Cherry's Personal Wine Journal," and writer of the monthly column "The Performing Bacchus" which starts in the November issue of Performing Arts.

Swiss-trained Head Chef, Peter Vogt, will be assisted by Chef Eva Weber (from Switzerland) and Chef Lionel René Havé (from France), who will head a staff to prepare the specialties of the fabulous menu.

To begin, Gourmet Dinner Night will be a monthly event (black tie is optional) with the first one slated for Saturday, October 21, at 7 p.m. It will be a dinner devoted to "The Food and Wine of Switzerland."

The dinner will begin with Amuse Gueule — mouth teasers meant to build appetite; their variety depends on the chef's imagination. And the chef's imagination has already dreamed up Gateau a l'oignon (a classic Swiss delicacy — seasoned onion cake), Pate de foie gras Rossini (Goose liver with truffles), Crepes Romanoff (Paper thin crepes filled with caviar, shallots and sour cream), Sap Sago Bavaois (a velvety sugarless custard flavored with a unique hard cheese made with a special kind of clover found in Swiss meadows), and Le Boeuf Suisse (A provincial favorite—thin sliced beef given a unique curing process and then dried). The aperitif of the eve-

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ning will be Cynar (a bitter-sweet drink made from artichokes. A great favorite in the Italian part of Switzerland, served in the traditional way, with soda and a slice of orange).

Dinner begins with Potage de Gruyere en farine au Bourgogne (a popular mountaineer soup made of brown roasted wheat, swiss cheese, and burgundy wine) accompanied by Mont d'Or Johanisberger '67.

Next is Crevettes d'Ivresse (an original creation — intoxicated prawns. Large scampi are sauteed in butter and seasoned with herbs, shallots, consomme, white wine and Pernod, and served with a "fleuron," a half moon of puff paste) served with Fendant Soleil du Valais Varone.

The entree is Entrecote Suisse (a whole boned New York cut is brushed with the wine which accompanies this course and then roasted. Finally, it is flamed with the brandy of the region, Dent de Midi, called Marc"). The wine is Dole Valeria Pinot Noir '69.

The entree is served with Pommes Berny (whipped potatoes mixed with egg yolks, nutmeg, almonds—rolled in crumbs and fried so they are crisp outside, creamy within) and Legumes du Pays—Schabzieger (with luck, the famous "blackroot" of Switzerland will arrive; or we will find something equally authentic) and served with Neuchatel Lozeron '69.

Two famous Swiss cheeses will be flown in for this special event—Fromages Emmenthaler et Appenzeller.

With l'eau minerale will be Salade Geneve (endive, watercress, butter lettuce, and fresh basil leaves—with a vinaigrette dressing).

Dessert will be Parfait glacee mocca, biscuit suisse (egg yolks whipped and flavored with Kahlua, then beaten egg whites are folded in and it is frozen; and accompanied by a proper Swiss cookie) and served with Eau-de-vie de la poire (pear brandy), and of course, coffee or tea.

This should be quite an event and is destined to become a San Francisco tradition.



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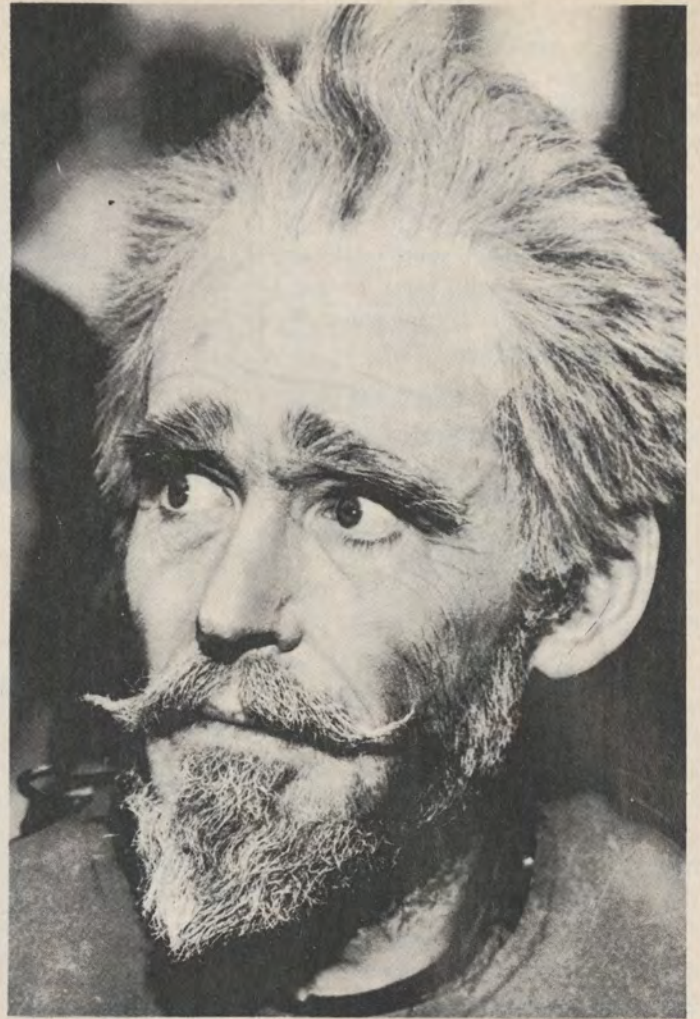
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Peter O'Toole, right, is obviously the perfect choice for the dual character of Cervantes/Don Quixote in Arthur Hiller's film version of *Man of La Mancha*. His natural lean, saturnine appearance, aided by the art of the make-up man, bears a startling resemblance to a famous Gustave Dore illustration of Don Quixote, drawn approximately 100 years ago. This print inspired Charles Parker's make-up sketch (left)

“LA MANCHA” TO THE SCREEN

by Jerry Friedman

Since the first publication of Miguel de Cervantes' *Don Quixote* in 1605, literally dozens of musical adaptations have been attempted for the operatic and popular stage. Although it remains one of the most revered prose classics of Spanish literature, it defied, for centuries, all efforts to convert it to the musical medium.

Then, on the evening of November 22, 1965, *The Man of La Mancha* opened on Broadway and began its record-breaking history as an enduring fixture of the modern theatre. Acclaimed as “Best Musical of the Year” by the New York critics, it subsequently has played for more than five years in New York and has been produced successfully in seventeen different countries abroad, returning

more than \$5,000,000 profit to its original backers. The production has traveled extensively throughout the United States, playing tour engagements in all the major cities several times. It played San Francisco's Curran Theatre twice . . . in 1967 it starred Richard Kiley, who played the original role in New York . . . and in 1969 starring Jose Ferrer. Even today, somewhere in the world, there is at least one theatre company presenting the musical message of hope and idealism of Cervantes' “Knight of the Woeful Countenance.”

The Man of La Mancha has just been filmed in color by producer-director Arthur Hiller with Peter O'Toole and Sophia Loren starring. Peter O'Toole is perhaps the best

qualified actor in the film world today to undertake the dramatically challenging triple role of the 40-year-old Cervantes, the aging El Grecoesque figure of the demented Don Quixote, and the pathetic old Spanish gentleman, Alonso Quijana, who recaptures the romantic spirit of the days of chivalry before he dies. It has been a long while since Neapolitan beauty Sophia Loren has played a starring film role with the earthy sensuality of the Spanish barmaid, Aldonza, whom Don Quixote, in his fantasy quest, imagines to be a refined lady-love whom he calls Dulcinea.

The Dino De Laurentiis Studios in Rome and nearby locations in the Italian countryside were the principal shooting sites. The giant stage at Di-

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Sophia Loren portrays Aldonza, serving girl and part-time trollop at the inn visited by Don Quixote, in *Man of La Mancha*.

nocità, used for many Roman-based epics, is one of the three studio facilities in the world with a vertical clearance high enough to have permitted the filming of the spectacular prison sequence of the Dale Wasserman musical drama from an overhead camera position.

Strictly speaking, *The Man of La Mancha* is not a literal translation of Spain's greatest medieval classic. It is an original work whose author, Dale Wasserman, has successfully enmeshed the character and spirit of Cervantes, during a crucial period of his life, with the splendid lunatic fantasies of the writer's fictional creation, Don Quixote. *The Man of La Mancha* is not even a traditional musical. It has been described as a musical within a play but, in fact, the originality of its dramatic structure defies conventional classification. Its audiences, however, have agreed that it is a unique experience in the theatre.

It is ironic that Cervantes, a relative failure in his own age, should be given his greatest recognition by an American writer so distantly removed in time and place. Yet, the universal appeal of his tale of Don Quixote's demented search for honor and dignity has persisted through all changes in literary taste and, in its original form, is even more popular today than it was three centuries ago. In the words of Professor James Fitzmaurice Kelly, a leading English authority on Spanish literature, "Children turn its pages, young people read it, grown men understand it and old folk praise it."

The Man of La Mancha, as a musical drama, presents sixteen original songs composed by Mitch Leigh with lyrics by Joe Darion, the best known of which is the theme ballad of Don Quixote, "The Impossible Dream." During the production's first flush of success on Broadway, the song was recorded by every vocalist capable

of mastering its enchanting but demanding melody. It is still played frequently around the world.

Few Broadway productions have prompted, from the opening night, such extravagant praise from the critics. In addition to giving it their annual "Best Musical" award, they came up with the most overwhelming barrage of superlative adjectives seen in New York for a decade—"La Mancha is an enthralling, exquisite musical play"—Daily News. "It has charm, gallantry and delicacy of spirit"—New York Times. "A dream of a musical"—N.Y. Post. "Musical theatre at its finest, anywhere"—United Press. "Compelling, witty, moving"—Newsweek. Predictions were generously made that it would endure for generations as a landmark of the musical stage. Its lifetime is sure to be extended by the film version, which will be released by United Artists in December.



James Coco has the dual role of Sancho Panza and Miguel de Cervantes' faithful manservant in *Man of La Mancha*, starring Peter O'Toole and Sophia Loren.

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Mike, Ray and David (ex-college professor, hospital administrator and dentist) opened this fabulous sandwich/soup shop in mid-May without advertising funds and have depended on word-of-mouth to build up their business. We heard that this restaurant serves "the best submarine sandwich west of Boston," so we went to explore. Ginny sampled almost everything in the joint plus a cup of French Onion soup (superb, but not the gunky kind) for 30 cents plus a "small" Italian Submarine sandwich for 95 cents. Also featured are roast beef and salami Submarines, great salads (up to a top price of 95 cents for a Chef's Salad), occasionally meatballs with sauce. If you're not a Submarine fancier, try the Pizelle, normally only served at Italian festivals. It's a small piece of dough, flash-fried and served smothered in spaghetti sauce and cheese (salami is extra if you wish). It's DIVINE, as is The Doughboy (be the last of the bigtime spenders and have it for dessert) for a fast 15 cents! The Doughboy is that selfsame piece of dough, fried and smothered in sugar and cinnamon . . . absolutely yummy! We must all go to the Beggar's Banquet quickly before everyone finds out about it!

RICHTER'S — Ghirardelli Square (Chocolate Bldg.), San Francisco (441-2663) HOURS: Mon-Sat 11 am-9 pm; Sun 11 am-6 pm

Shirley and Danny Leventhal used to be interior decorators, but when their lease ran out in the Westlake store, they opened a tiny shop in Ghirardelli Square for their first love — music boxes! As far as they know, this is the only store in America featuring items with music box works concealed inside—you will see so many things besides boxes—old cars, bird-cages, mugs, clocks, wall plaques, but they all tinkle on command! Our

two absolute favorites, and an exclusive with the shop, are the box designed by Napoleon for his chief generals (reproductions, of course) that are exquisite and sell from \$146 to \$550 for one made of fine china, and the merry-go-round music boxes, designed and carved by a European on the East Coast that run from \$99 to \$400. The Napoleon music box has a miniature canary or cardinal that pops out of the box warbling its little mechanical heart out — instant love! The carousel is tiny, and when turned on the horses not only go up and down in time to the music, but around the little track. One even has teeny lights that go on! Another delight is the Indian silver harp, with Shirley's clever sign reading "Unless you're dead or an angel, please don't play our harp!" It may be sold by the time you read this, but there are many other beautiful Indian pieces. We can't begin to describe half the delights you'll find—just go and discover. Your children and you are welcome, even if you're just browsing, but please let the staff work all the mechanisms, since much of what you'll see is so expensive!

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The most romantic place to dine after dark in the East Bay; you have your choice of semi-closed-in booths offering that nice illicit feeling, or you can sit on sheepskin rugs and lean back against padded walls. A fountain bubbles soothingly in the middle of one of the four rooms. We say it is the most romantic after dark because high windows let in too much light before sunset, making you aware of other diners. However, when the sun sets and the candles are lit . . . va va vooom! Oh yes, the food is good, too. Such dishes as lamb curry, an afghanistani ravioli made with fresh spinach, and Shishkabob are on the menu, with prices in the low-middle range (\$4-\$5). The wine list is extensive enough to be satisfactory, but not of enough variety to get all that excited.

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Afterwards come the years in the fine, old casks in our cellars. Our Cocktail Sherry becomes smooth and nut-like. Dry Sherry, pleasingly light in color. Our Golden Sherry, slightly sweet, with a fine golden hue; while Cream Sherry is aptly named for it is creamy smooth and mellow.

Casks that develop in an especially fine manner are put aside and watched closely. Then selected casks are bottled for our Meloso Cream Sherry. This is our rarity, and we can only produce small amounts of this honey-like, golden amber Sherry each year. It is worth asking your wine merchant to reserve a bottle.

Sherries, traditionally have as many uses as they have varieties: Before dinner... after a fine meal... or for entertaining. We think you'll notice premium quality in our Sherries whenever you serve them.

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This newly-decorated and painted pub has been a saloon since 1927, when the street-level contained an ice cream parlour, the stairs led downstairs to the speakeasy and upstairs housed a group of ladies of ill repute! Now it resembles a London pub, with Watney's on draft, combined with a living/dining room from the 1920's. Big old dining room tables abound, surrounded by straight-backed chairs, and illuminated with funky table lamps (with fringed shades). Scattered about are several ancient overstuffed couches and chairs, where one can have an intimate chat while eating or imbibing. The prices are hardly contemporary, either; a Ramos Fizz or Irish Coffee for 50 cents, huge chunk of cheese with crackers for \$1 and sandwiches at lunchtime for from 75 cents to \$1.60. Salad is 25 cents and soup is 40 cents. The atmosphere is super, the staff young, many of whom live (in apartments, now) upstairs, middle-aged matrons taking a break from shopping at Sears Roebuck across the street to the old-time saloon patrons. If you phone in between 11 and 2 during the day, they'll take your "to go" orders... might be nice for a picnic. Other beers on tap include Lowenbrau dark, Heineken, Guinness and Olympia. Anchor steam beer is also offered.

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One of our subscribers highly recommends this charming hotel for an overnight stop. Run by Ray and Nancy Monte, Nancy has an antique shop next door that is lovely, and on the other side is a super bakery run by two German ladies. You'll spend around \$22 per night per couple for the room and a good breakfast. By the way, each room has a bottle of port wine and 2 glasses. We've found civilization at its zenith in Yountville! When you go up, take Highway 29 toward Lake County.

(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).



Carnelian Room

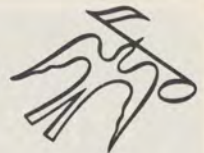
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by
Jerry Friedman
General Manager, Performing Arts

Won't you join us? This year we feel that we've put together the finest tour ever, PERFORMING ARTS' CURTAIN CALLS OF EUROPE.

Time is of the essence because CURTAIN CALLS OF EUROPE departs on October 25 and returns on November 16. Departing from San Francisco, it consists of a very special twenty-one day tour of London, Paris and Amsterdam. You'll visit many theatres and places of theatrical interest during the day. Then you'll spend almost every evening at a live performance! It promises to be a theatre-lover's paradise, and we promise you many extra surprises along the way, plus the finest travel facilities throughout.

It all starts in England. You'll be met on arrival and assisted through immigration and customs formalities, after which you will be transferred to your hotel in downtown London. The rest of the day will be free to do as you wish; in fact, you might like to just plain relax and prepare yourself for the pleasures that await you. Your first morning starts with a tour of London's West end, during which you will see many of London's theatres and visit Westminster Abbey, which dates from the 13th Century. You'll also witness the Changing of the Guard, a very colorful spectacle, outside Buckingham Palace. Then there's dinner at the Restaurant in the Mermaid Theatre, after which you will see the current performance. Unusual and original plays are shown here.

On successive days, we'll take you to the British Theatre Museum, which contains letters, manuscripts, diaries and scripts written and received by famous actors, writers and managers. There are also collections devoted to individual actors, such as Henry Irving. You'll have lunch at the Victoria Tavern, where the Gaiety Bar is full of mementos from the old theatre. One night you'll go to Drury Lane—the Theatre Royal. This build-

ing is the fourth theatre on the site since the original theatre opened in 1663. Here it was that Kean enjoyed such notorious success from 1814 to 1820. Here were staged the legendary Victorian melodramas that were so popular in the 19th Century. Now the theatre is the home of large scale musicals.

We'll travel on the Brighton Belle to Brighton, Sussex. This seaside resort was favored by George IV, who built the Royal Pavilion in Oriental style. We'll visit the Pavilion, which still contains much of the original furniture. Queen Victoria visited the Pavilion on rare occasions, as she did not approve of the moral standards.

One evening will be devoted to attending a performance at the Old Vic or the Shakespearean Theatre, after which we'll drive North to Cambridge, one of England's best known great University cities. After an afternoon of seeing some of the Colleges and wandering along the grassy "backs" by the River Cam, we'll attend a performance at the Cambridge Arts Theatre. While in Cambridge, we'll have an opportunity to spend some time in the fascinating Fitzwilliam Museum, which contains a magnificent collection of works of art.

Then it's North to Nottingham in the heart of the Midlands. This large, modern city has one of the best modern theatres in England and an excellent Repertory Company. We'll attend a performance there too.

Occasionally we like to sleep late, so perhaps after a late start we'll drive down to Stratford-upon-Avon, stopping at Coventry for lunch. There will be time to see the Cathedral, a very striking example of modern architecture designed by Sir Basil Spence. Many artists have made their contributions to the interior of the Cathedral in stonework, stained glass, tapestry and mosaic. At Stratford we'll see the places associated with Shakespeare, Shakespeare's birth-

place, Ann Hathaway's Cottage and the new Palace Gardens. And we won't miss the picture gallery in the Theatre. There'll be an early dinner at the Royal Shakespeare Theatre before attending the evening performance.

We'll drive down through the gently rolling Cotswolds through enchanting villages such as Broadway to Cheltenham, one of the finest spa towns of Europe with a wealth of Regency architecture, continuing to Bristol, a thriving ancient city port. We'll attend a production at the renowned Theatre Royal, which retains the original layout and decor of the year in which it opened—1766. The Theatre is administered by a Civic Trust and the standard of performance is very high. In Bristol, we'll have dinner after the Theatre at the exceptional Harvey's Restaurant, converted out of old wine cellars in the heart of the city.

Next we'll drive to one of Britain's most historic cities—Bath, famous as a spa for nearly 2000 years, with the only natural hot springs in the country, rich in Roman remains, including wonderful Roman baths. We'll visit Bath Abbey, dating back to the Normans, the Pump Room and Royal Crescent. We'll attend a performance at the Bath Repertory Theatre.

Then it's a drive through the Thames Valley to Windsor to see the magnificent Castle, filled with Royal treasures gathered through the centuries, and then on to Boveney for lunch at the Old Place. Here, at this lovely 14th Century Manorhouse, we'll be the guests of Mr. and Mrs. Edward Phillips. We'll return to London in time to attend Covent Garden's Royal Opera House for the evening performance of an opera or ballet.

Before leaving London, we'll visit the British Broadcasting Corporation's Westminster Theatre to see behind the scenes and watch a rehearsal, and to Madame Tussands, the famous waxworks. We'll also attend the National Theatre.

After a flight to Paris, there'll be sightseeing of the city, including The Invalides (Napoleon's Tomb), Eiffel Tower, Arc de Triomphe, and dinner

at the Tour d'Argent. We've scheduled a special showing at one of the great French couturiers. Then you may wish to take an excursion to the Palace of Versailles. A special "art tour" will visit the Louvre Museum, followed by a short visit to Sainte Chapelle. Then there will be a performance at the Ballet.

After several days in Paris, we'll take a short flight to Amsterdam. There'll be a visit to Delft and The Hague. In Delft we'll see "De Porvelyne Flies," where craftsmen and artists have been making the famous Delft Blue Pottery since 1653. The Hague is the residence of the Dutch Government and we'll visit the Mauritshuis Museum, with its collection of sixteen Rembrandts and other valuable masterpieces.

City sightseeing in Amsterdam includes the Concertgebouw, the Municipal Museum and the Rijksmuseum, famed for its collection of Rembrandts, Frans Hals and Jan Steen paintings. We've also scheduled dinner at the famous Five Flies Restaurant.

Besides the many extras and surprises that are too numerous to mention, there will be plenty of free time for you to explore and browse on your own.

The Performing Arts "Curtain Calls of Europe" Tour includes round trip air transportation from San Francisco; twin-bedded room with private bath at specially selected first class hotels; most meals; all sightseeing including admission fees and English speaking guides; the elaborate programme of special features, entertainment, theatre and other features which are an integral part of the tour; all necessary transfers between hotels, airport and rail terminals; all gratuities, services, as well as relevant taxes on transportation and hotel services.

There isn't much time left so you'd better act now. For a free brochure describing the complete itinerary of our Performing Arts Curtain Calls of Europe, please write to PERFORMING ARTS EUROPE TOURS, 651 Brannan Street, San Francisco, CA. 94107.

This is really a well-planned, all-encompassing tour. We really hope you'll join us.

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WINETALK

by Bob Goerner

The number one subject in the world of wine today is the astronomical price increases for fine French wines. When the spiral will flatten out seems to be beyond anyone's guessing, though the mid-1970's are mentioned most often. What it is doing to the entire wine market is quite obvious, however. Rushing in to fill the void in the low and medium price brackets are the wines of Italy, Spain, Portugal and Australia. There are larger shipments from Chile and Argentina. And others waiting in the wings.

It is quite a shock for a long-time wine buff to be asked to pay \$108 a case for a wine he bought three years ago for only \$35. That would be the quoted price for 1970 Château Léoville-las-Cases compared with the 1966 vintage with both wines purchased two years after the vintage date for delivery the following summer. Château Gloria was plentiful two years ago around the \$25 mark, now it's escalated to \$66. And the threshold of pain is reached when we see the Moutons and Lafites sailing right over the \$300 a case level. Just to drink a classified Médoc growth may soon be what used to be called Conspicuous Consumption! And if 1970 is as great as they say it is, the wine may not peak until near the year 2000. Patience, anyone?

What the 1970 clarets will actually bring next year when they arrive on the wine merchant's shelf is something else again. The \$3-4 bracket which was so popular two years ago to supply a nice wine for dinner will certainly become the \$12-15 bracket. At the moment it appears that 1970 Beychevelle will have to be priced at about \$15 on its arrival next summer. So most of us will have to learn new wine ways or decimate the family fortune.

Burgundies have not increased in the same proportion as the Bordeaux—yet. But they are about to. Rhones remain the best buys in French reds with the 1970 vintage being described as "glorious" and offered at from \$25 to \$40 a case. Most of these should be laid away for a while. From five to fifteen years, depending on

quality. Better buy them before the inevitable.

And so there are new wines, new names to fill the under-\$5 range. We'll all be doing our homework with the likes of Ghemme, Gattinara and Prosecco di Conegliano Valdobbiadene! Those are three of the 101 official Denominazione d'Origine Controllata wines from Italy. D. O. C. for short. That phrase is beginning to appear on wines on sale here, those bottled since the first of the year. Chianti may come in six kinds besides the familiar classico. Adding two years of age before bottling, Chianti can be called "vecchio", three years or more "riserva".

Spain has also embarked upon a program of upgrading and standardizing their wines under a Denominación de Origen. If they can do for their table wines what they have done for Sherries in reliability we may all rejoice. Rioja wines have long been on sale in small quantities on the West Coast, particularly those from Viña Tondonia and Federico Paternina. Now we are seeing Catalonian wines from Panadés under the trade name "Gran Coronas". A 1955 sampled recently was a surprisingly good buy. And more to come.

Here at home the future is brighter than most optimistic believed ten years ago. Cabernet Sauvignon and Chardonnay are the great jewels in the crown, Chardonnay sometimes surpassing all but the best white Burgundies in blind tastings. And at a third of the price. The Cabernet Sauvignon is its own wine, unmistakably California, to be considered on its own merits. So far, the quotations seldom go much over \$5 for the 1968's, with about 3-7 years of aging needed in the home cellar.

The real Cinderella is Zinfandel. A decade ago it was generally dismissed as a back country wine, not the kind to grace a table where visiting wine lovers were to be impressed. No more! If your image of Zinfandel still revolves around a \$1.09 bottle from the supermarket, you should know that some of the smaller vintners are getting up to the \$5 level with full, heavy wines that will take a lot of

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cellaring. Some of the best are coming from unlikely Amador county and the Deaver ranch. Sutter Home winery of St. Helena buys the crop and makes the wine. Ridge on the Peninsula is acquiring a reputation and recently astounded everyone with a white Zinfandel. Rosés are also made from the grape and a 1971 Mayacamas tasted recently was unexpectedly big and not at all the stereotype of a pleasant but unimportant wine. Surprising.

If California can hold the price line the supremacy of French wines on the international market could well be challenged. We believe the possibility of this kind of Future Shock exists for the wine merchants of Bordeaux. Let's drink to that.

* * *

How do you pronounce a wine label? Can you be intimidated by Château Malescot-Saint-Exupéry or Hochheimer Domdechane? The solution will be found in a recorded Wine Pronunciation Guide to be released in early November. Over 1800 names of vineyards, producing areas and terms and phrases found on the label or in the literature as pronounced by wine merchant linguists. French, German, Italian, Spanish and Portuguese. Professionally produced and recorded.

Expert guides include Darrell Corti who holds degrees in languages from universities here and abroad. Mr. Corti is a wine show judge and member of the Commanderie de Bordeaux. His personal selections of sherries, champagnes and Italian wines for Corti Brothers of Sacramento are known to connoisseurs all over America. The German pronunciations are by Karl Petrowsky, born in the Rhineland and in the wine trade in Germany before coming to San Francisco where he was co-owner for many years of Esquin Imports. Presently he is West Coast division manager of Frank Schoonmaker Selections of New York.

Each tape will be accompanied by a Quick-Find index to easily locate a given pronunciation. There will be ninety minutes of wine names and terms most likely to be encountered, available on either cassette or 3 3/4 ips reel-to-reel. A painless guide to a difficult subject. Special pre-publication price for October only is \$10.50 postpaid, plus sales tax. When released in November the regular price will be \$12.50. When ordering specify either cassette or reel-to-reel. For advance orders during October send \$10.50 each plus sales tax to Winetapes, Box 510, Corte Madera, Ca. 94925.

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

Wed., November 1

7:00 PM—KRON/FM (Stereo, 96.5 mc.) — Show Album — "PAL JOEY"

8:00 PM—KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 96.7 mc.) — Boston Symphony (4-Channel quadrasonic)

8:00 PM—KPAT/FM (Stereo, 102.9 mc.) — "QUADRACAST" — 4-Channel quadrasonic musical special

Thu., November 2

7:00 PM—KRON/FM—Show Album — "1776"

9:00 PM—KQED (Channel 9)—"International Performance"

Fri., November 3

7:00 PM—KRON/FM—Show Album — "THE MERRY WIDOW" (Excerpts) and "COUNTESS MARRITZA" (Excerpts)

Sat., November 4

7:00 PM—KQED (Channel 9) — SPECIAL OF THE WEEK (opera, ballet, etc.)—repeat

7:00 PM—KRON/FM—Show Album — "GENTLEMEN PREFER BLONDES"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

Sun., November 5

8:00 PM—KKHI/AM-FM — Sunday Night Opera — "BENVENUTO CELLINI" (Berlioz) new release

Mon., November 6

7:00 PM—KRON/FM—Show Album — "ONCE UPON A MATTRESS"

8:00 PM—KQED (Channel 9) — SPECIAL OF THE WEEK (Opera, ballet, etc.)

8:00 PM—KRON/FM — Monday Night Opera—"LA GIOCONDA" (Ponchielli)

Tue., November 7

7:00 PM—KRON/FM—Show Album — "CABARET"

8:00 PM—KKHI/AM-FM — Boston Pops

Wed., November 8

7:00 PM—KRON/FM—Show Album — "ON YOUR TOES"

8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadrasonic)

8:00 PM—KPAT/FM — "QUADRACAST" — 4-Channel quadrasonic musical special

Thu., November 9

7:00 PM—KRON/FM—Show Album — "SHE LOVES ME"

9:00 PM—KQED (Channel 9)—"International Performance"

Fri., November 10

7:00 PM—KRON/FM—Show Album — "HALF A SIXPENNY"

Sat., November 11

7:00 PM—KRON/FM—Show Album — "COMPANY"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

10:30 PM—KQED (Channel 9)—"International Performance" (repeat)

Sun., November 12

8:00 PM—KKHI/AM-FM — Sunday Night Opera—"MANON LESCAUT" (Puccini)—new release

Mon., November 13

7:00 PM—KRON/FM—Show Album — "BY JUPITER"

8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (Opera, Ballet, etc.)

8:00 PM—KRON/FM — Monday Night Opera — "ROMEO ET JULIETTE" (Gounod)

Tue., November 14

7:00 PM—KRON/FM—Show Album — "PAINT YOUR WAGON"

8:00 PM—KKHI/AM-FM — Boston Pops

Wed., November 15

7:00 PM—KRON/FM—Show Album — "A BOY NAMED CHARLIE BROWN"

8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadrasonic)

8:00 PM—KPAT/FM — "QUADRACAST" — 4-Channel quadrasonic musical special

Thu., November 16

7:00 PM—KRON/FM—Show Album — "NO, NO, NANETTE"

9:00 PM—KQED (Channel 9)—"International Performance"

Fri., November 17

7:00 PM—KRON/FM—Show Album — "STOP THE WORLD, I WANT TO GET OFF"

Sat., November 18

7:00 PM—KRON/FM—Show Album — "BYE-BYE BIRDIE"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

10:30 PM—KQED (Channel 9)—"International Performance" (repeat)

Sun., November 19

8:00 PM—KKHI/AM-FM — Sunday Night Opera — "TALES OF HOFFMANN" (Offenbach) — new release

Mon., November 20

7:00 PM—KRON/FM—Show Album — "FINIAN'S RAINBOW"

8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)

- 8:00 PM—KRON/FM — Monday Night Opera — "WOZZECK" (Berg)
- Tue., November 21**
7:00 PM—KRON/FM—Show Album —"THE FANTASTICKS"
- 8:00 PM—KKHI/AM-FM — Boston Pops
- Wed., November 22**
7:00 PM—KRON/FM—Show Album —"MARY, QUEEN OF SCOTS" and "THE RAILWAY CHILDREN"
- 8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
- 8:00 PM—KPAT/FM — "QUADRA-CAST" — 4-Channel quadraphonic musical special
- Thu., November 23**
7:00 PM—KRON/FM—Show Album —"THE MUSIC MAN"
- 9:00 PM—KQED (Channel 9)—"International Performance"
- Fri., November 24**
7:00 PM—KRON/FM—Show Album —"WONDERFUL TOWN"
- Sat., November 25**
7:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)—repeat
- 7:00 PM—KRON/FM—Show Album —"ILLYA DARLING"
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
- 10:30 PM—KQED (Channel 9)—"International Performance" (repeat)
- Sun., November 26**
8:00 PM—KKHI/AM-FM — Sunday Night Opera — "ZAR UND ZIMMERMANN" (Lortzing)
- Mon., November 27**
7:00 PM—KRON/FM—Show Album —"GOLDBLOCKS"
- 8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
- 8:00 PM—KRON/FM — Monday Night Opera — "OTELLO" (Verdi)
- Tue., November 28**
7:00 PM—KRON/FM—Show Album —"ROBERTA"
- 8:00 PM—KKHI/AM-FM — Boston Pops
- Wed., November 29**
7:00 PM—KRON/FM—Show Album —"MAME"
- 8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
- 8:00 PM—KPAT/FM — "QUADRA-CAST" — 4-Channel quadraphonic musical special
- Thu., November 30**
7:00 PM—KRON/FM—Show Album — "BEN BAGLEY'S JEROME KERN REVISITED"
- 9:00 PM—KQED (Channel 9)—"International Performance"

SEVENTH ANNUAL RAZA/HISPANIDAD FESTIVAL

The Seventh Annual Raza/Hispanidad Festival, October 12 to December 12, 1972, produced by CASA Cultural Resource Center, will combine the most outstanding talent present in the Spanish-speaking community of San Francisco with the latest artistic developments from Latin America in a comprehensive survey and evaluation of the Raza/Hispanidad culture: a coherent, visible whole emerging from the interrelation of all the creative arts.

This panorama includes: The First International Festival of Latin American Theatre; a Seminar of Spanish-speaking journalists; archaeological, anthropological, fine and popular arts exhibits from Mexico and Central America; the California World Premiere of the Carlos Chavez Chamber Orchestra; performing arts and lecture series with local and visiting artists and speakers; films and multimedia events; poetry readings; locally produced radio and television programs; and appearances of international literary and cultural leaders.

There will also be close association with the Semana Indiana—International Week—co-produced with the University of San Francisco. By working closely with CASA and the Spanish-speaking communities, not only will the USF community and the city of San Francisco be exposed to the wealth of Hispanic culture, but also all those involved will be given the opportunity to participate in the organizational dynamics of the Festival.

This year's highlights include: "Archaeology of the Metro" from the Mexican National Museum of Anthropology, an important collection of pre-Columbian artifacts discovered during the excavation of the Mexico City Subway, co-sponsored by De Young Memorial Museum and Bay Area Rapid Transit System (BART); "Costumes of Mexico" also from the National Museum; "Central American Art Collection" from the Julia Diaz Gallery of El Salvador; the third annual "Arte del Barrio por Ninos", children's art from the Mission District, co-produced with the San Francisco Public Library, Mission Branch; two lithographic exhibits from Mexico; a cultural delegation from the University of Sonora, Mexico, featuring theatre, chorus, folklore ballet (an exchange delegation from CASA will go to the University of Sonora at the same time); a special Festival performance of the Theater Flamenco of San Francisco and the San Francisco Dance Spectrum; and the "First International Festival of Latin American Theater".



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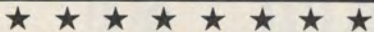
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California Partnership for the Arts

In February of this year, thirty-four California cultural leaders joined forces and formed the Partnership for the Arts in California, Inc. The Partnership is a citizens' lobby working for increased governmental support for the arts both at the state and federal levels.

Since February, the Partnership has had an extremely successful membership campaign. Arts organizations of all sizes and types have joined the Partnership, representing statewide support of this organization. There have now been two organizational meetings for members and prospective members. The first meeting was held on May 22 at the Mark Taper Forum, Los Angeles Music Center, and was attended by 150 representatives from 90 groups. The second meeting was held on June 6 at the Hilton Inn, San Francisco International Airport, and was attended by 130 people representing 65 groups.

At both these meetings, Philip S. Boone, President of the Partnership (and of the San Francisco Symphony Association), explained the purposes and goals of the organization. Mr. Boone stated that "the Partnership seeks state and federal funding to the arts on a priority equal to other important needs."

The Partnership term objective is a minimum of \$.50 per capita from the state and \$1.00 per capita from the federal government. He pointed out that the federal government now spends \$.15 per capita on the arts, as compared to Germany's \$2.42 per capita expenditure.

Dr. Franklin Murphy, Vice-President of the Partnership, spoke in Los Angeles and pointed out that "lobbying for government support is not new—it is accepted in business, science, and medicine." Also, "the concept of state support for the arts is well established." For example, because of successful pressure by the Concerned Citizens of New York, the New York State

Legislature now gives \$14 million a year to its Arts Council. Dr. Murphy pointed out that there would be little or no "bureaucracy" in distribution of funds under the federal and state systems, as opposed to the European method of allocation. Mr. Ransom Cook, who spoke on this subject in San Francisco, pointed out the fact that organizations funded 100% by the government, and therefore controlled by the government, tend to become static.

Mr. Sidney Brody, Executive Vice-President, who spoke at both meetings, discussed allocation of funds. He stated that "the Partnership does not propose to tell how funds are to be spent. It is interested only in obtaining money so that all performing and visual arts in the country may survive. The existing state and federal agencies will allocate the funds. It is up to each arts organization to apply for funds individually."

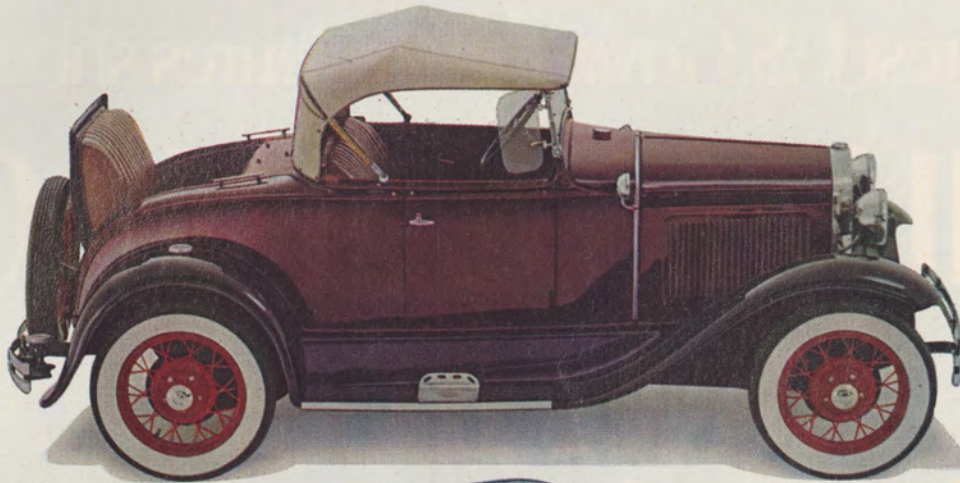
A Planning and Goals Committee has been formed to chart a course for action at the state level. This Committee is headed by Karney Hodge of Fresno. Members of the Committee are Mrs. Alexander Albert and Mr. Ransom Cook of San Francisco, and Mr. John Connell and Mr. Paul Ziffren of Los Angeles. Mr. Philip Boone and Mr. Sidney Brody are ex-officio members of the Committee.

A program for federal support is under way in conjunction with the National Partnership for the Arts, which is headed by Amyas Ames of New York. The goal of the national campaign is to obtain a \$200 million appropriation from Congress to the National Endowment for the Arts by 1976. Congress appropriated \$29,750,000 in 1971 and is considering the amount of \$39,000,000 for 1972.

Those interested in membership or in aiding the Partnership should contact the Partnership office at 311 California St., telephone (415) 781-2901.



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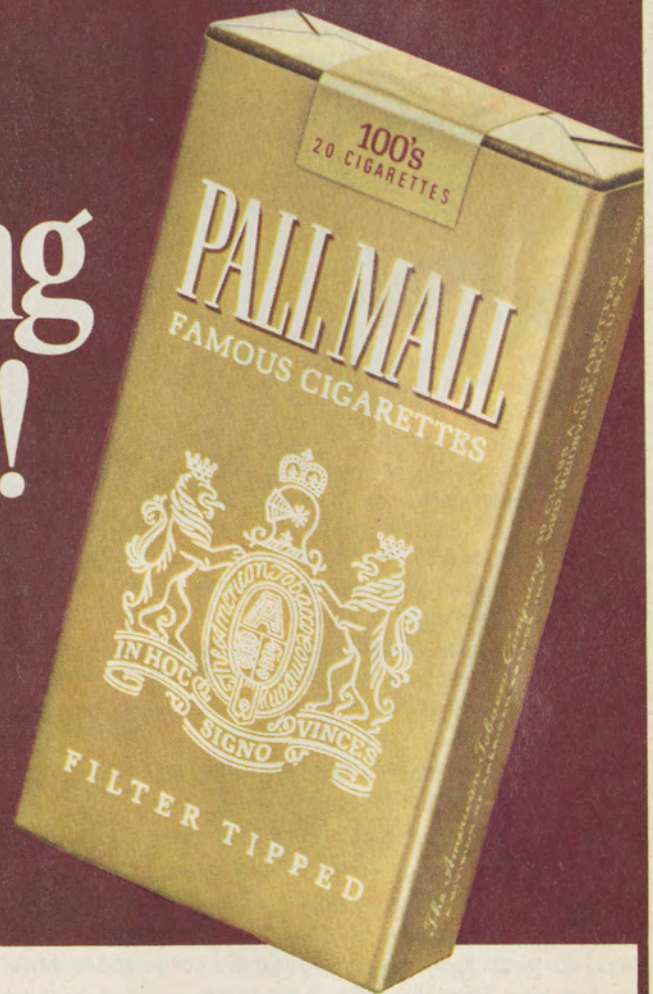
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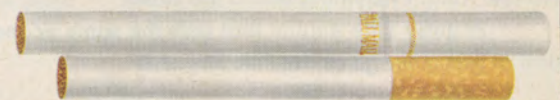
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