

The Visit of the Old Lady

1974

Wednesday, October 25, 1972 8:00 PM

Tuesday, October 31, 1972 8:00 PM

Sunday, November 5, 1972 2:00 PM

Friday, November 10, 1972 8:00 PM

SFO_PUB_01_SFO_1972_14

Publications Collection

San Francisco Opera Archives

PERFORMING ARTS



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



L'HEURE BLEUE - 1913



MITSOUKO - 1921



SHALIMAR - 1925



VOL de NUIT - 1933



CHAMADE - 1970



GUERLAIN HAS BEEN DOING BEAUTIFUL THINGS TO MEN AND WOMEN FOR A LONG TIME.

Only on American's 747 LuxuryLiner to New York.



The Piano Bar Coach Lounge.

A year ago, American introduced the first living-room-sized Coach Lounge. Now we've added a Piano Bar. You can play it. Or sing around it. Or just have a few drinks around it. You'll probably end up making some new friends around it. Only American has the Piano Bar. And now it's on all our 747 LuxuryLiners.

Round Table Dining in First Class.

What could be more relaxing on a cross-country flight than to sit around a table with friends. You can do this only on our 747 LuxuryLiner. Just call and we'll reserve a table for 3 or 4. Have a meeting, dine, play some bridge. And if you don't play, enjoy an after-dinner liqueur or champagne in our plush upstairs lounge.



What's nicest of all about these extras is that they don't cost you any extra. Your fare on our 747 LuxuryLiner is exactly the same as on any ordinary airplane, which of course, this plane isn't. For reservations, see your Travel Agent. Or call American Airlines.

Why fly any other airline .

American Airlines LuxuryLiners

Our passengers get the best of everything.

The Fresh From The Farm Face

Honey Mint Facial

Enriched with the natural goodness of honey, the refreshing scent of mint, all whipped into the sheerest golden facial. Cleanses your face of dirt and grime that can stifle your complexion.

Apricot Cream Facial

Pure apricot oil blended in an airy cream facial to help refine skin texture, brighten up color. In fact, it can help change the whole nature of your complexion from drab to country fresh.

Avocado Cream Facial

Blended with rich natural avocado oil, delicately scented with the tang of lemon, then whipped into a featherlight facial. Naturally, it does beautiful things to your skin.

Rich Avocado Skin Cream

Pure natural avocado oil blended in a souffle-light night treatment. Undetectable on the skin but the way it helps smooth, soften and moisturize a complexion is unmistakable.

Six wholesome new skin treatments all enriched with nature's own bountiful crop of beautifiers for a country fresh face.



Rich Avocado Moisturizer

A silky, light textured lotion enriched with pure natural avocado oil—exactly the kind of wholesome benefit dry skin needs. Use it under make-up or all on its own to cultivate a complexion as fresh as morning dew.

Strawberry Moisturizing Bath Cream

The country-fresh aroma of ripe strawberries to turn your bath into a fragrant, body-smoothing spa. Now give your body the same kind of moisturizing, conditioning beauty benefits that were once reserved only for your face.



GEMINESSE

MAX FACTOR



PERFORMING ARTS

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

contents

no, but I read the interview <i>by Haskell Barkin</i>	6
san francisco opera: the second half century begins	12
guam is ready for tourists <i>by Ernest Beyl</i>	17
nevada entertainment guide	21
the market scene	22
the program	25
dining out	46
"la mancha" to the screen <i>by Jerry Friedman</i>	48
share the wealth with performing arts	52
the performing arts tour of 1972 <i>by Jerry Friedman</i>	54
after the theatre	56
winetalk <i>by Bob Goerner</i>	58
monthly advance guide—TV, AM/FM radio	44

MICHEL PISANI
publisher

OLGA TRENTO
managing editor

JERRY FRIEDMAN
general manager

T. M. LILIENTHAL
director of advertising

FLORENCE QUARTARARO
director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 250,000. All rights reserved, © 1972 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S. F. Edition: 651 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160. Printed in San Francisco.



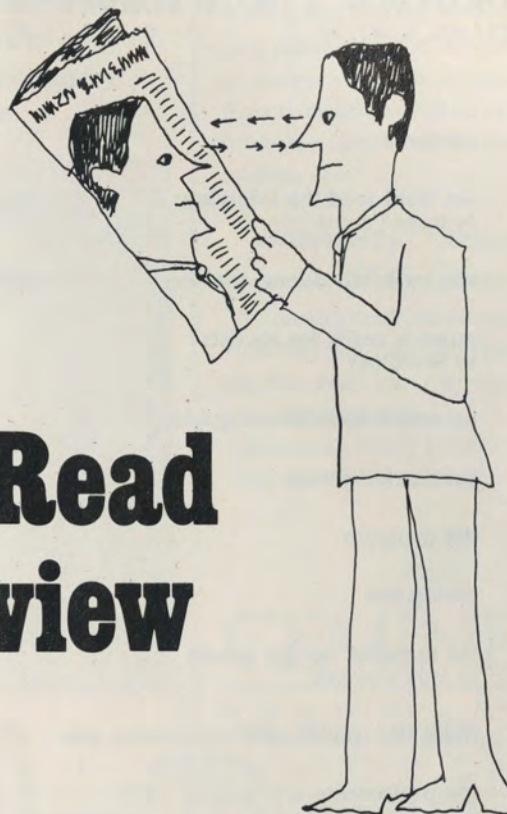
The
good things
in life.

Over 600 furnishings lines
through your interior
designer or furniture retailer.

The Icehouse
Association
151 Union Street



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)

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



BLENDED SCOTCH WHISKY • 86.8 PROOF • © SCHENLEY IMPORTS CO., N.Y. N.Y.

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."

PROFILE: Brilliant, beautiful, in love with life. Involved, and unintimidated by difficult challenge. Saluted by *New Woman* magazine as one of the 26 women who "made it big in their twenties."

SCOTCH: Dewar's "White Label"



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides. **Dewar's never varies.**

Easy Avis.

Now renting a car
is as easy as signing your name.

Now Avis has an easy new way to rent a car. The Wizard® Golden File. With it, you call for a reservation, give us your Golden File number, and your rental form will be waiting for you by the time you get to the counter.

Then simply show your driver's license and charge card, sign your name, and you're away in your sparkling new Plymouth or other fine car.

Nothing could be faster.

We recently introduced The Wizard of Avis, the most advanced computer system in the travel business, to make it easier to rent a car. And now The Golden File makes things even easier.

The Avis Golden File.™

Call 800-231-6000 for an application or send in this one
to get your Golden File identification card.

LAST NAME FIRST NAME MIDDLE INITIAL

HOME ADDRESS

CITY STATE ZIP CODE

COMPANY NAME

COMPANY ADDRESS

CITY STATE ZIP CODE

DRIVER'S LICENSE NO

STATE OF ISSUE

EXPIRATION DATE MONTH DAY YEAR

PLEASE ENTER AID NUMBER (IF APPLICABLE)

Card to be used:

(Please select only one.) (Include all letters.)

- Avis No. _____
 Air Travel No. _____
 American Express No. _____
 Diners' Club No. _____
 Other (Specify) No. _____

Usual car preference:

- Luxury (Chrysler, Imperial, or Equivalent)
 Standard (Fury, Polara, or Equivalent)
 Intermediate (Satellite or Equivalent)
 Economy (Duster, Demon, or Equivalent)

Do you normally purchase the collision damage waiver as part of your rentals? Yes No

Do you normally purchase safe trip insurance as part of your rentals? Yes No

If you want an Avis Charge Card application, check here.

Mail to: Avis, 900 Old Country Rd.

Garden City, N.Y. 11530

Attention: Wizard Golden File, Dept. 100

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

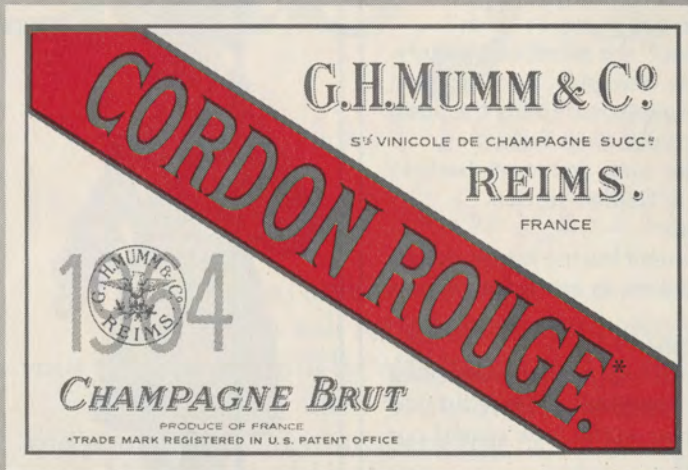


A 400
year old English
tradition that
became the first
name for the
martini.



FROM ENGLAND BY KOBRAND, N.Y. • 94 PROOF • 100% GRAIN NEUTRAL SPIRITS

Today you can still buy
the finest champagne
the world has ever known.



Mumm's the word.
Always will be.

IMPORTED BY BROWNE VINTNERS COMPANY, NEW YORK, N.Y. AND SAN FRANCISCO, CA.

SPACE
OUT
EFFICIENTLY



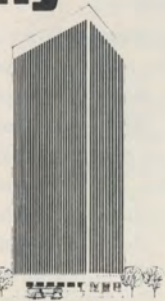
our business
is planning
designing and
furnishing
efficient space
for every
kind of office

The Dorman Company
550 Mission St.
San Francisco

THE DORMAN COMPANY
DORMAN
CO

Acting out your corporate role on a small stage? It's time you put your firm in the limelight—at 50 California, the new best business address in the West. Reserve your office now—before the curtain goes down on choice locations, and . . .

**put
your
company
up
at
our
place.**



Call the exclusive leasing agents:

GRUBB & ELLIS/UNION REALCO

50 California Street
San Francisco 94111
Telephone 415 / 433-1225

50 California

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.



too
important
to save for
special
occasions

Guy Laroche creates a modern fragrance for the real woman. A sensuous, sophisticated fragrance. To be worn all day. Every day. And every night. To be worn naturally, comfortably. Because you love it... and because it makes you feel more attractive. And more a woman. And nothing could be more important than that.

fiji

The modern
French fragrance
by Guy Laroche.

Perfume. Purse Spray Perfume.
Toilet Water. Spray Cologne.

The *Lark* Permamatic®

*You may want another
one someday but
you'll probably never need
a new one.*



23" x 17" x 7 1/2"
In black or navy
blue nylon \$55.00

Stamp on it, pummel it, bury it at the bottom of the baggage cart. The Lark Permamatic will come out looking as good as new. A unique new construction makes it virtually indestructible, yet featherlight. In short, it's one of the world's greatest travel investments. In a variety of sizes and coverings at better stores.

Lark® Luggage Corp.,
Empire State Building, N.Y.
Copyright © 1971, 1972, Lark Luggage Corp.
All rights reserved. Made in U.S.A.



Take your pieces of eight... and turn them into beautiful solid gold key chains or charms. If you haven't your own gold pieces, Sidney can provide them for you.

Sidney Mobell originals... there's nothing quite like them anywhere.

sidney mobell

Designer and Creator of Fine Jewelry

141 Post St. - San Francisco 94108

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

American comfort, European handling. They meet in Monte Carlo.



Monte Carlo S Coupe at Glen Haven, Michigan.

Monte Carlo has always been a car unlike any other.

Yet, our '73 Monte Carlo S is even more unique.

Chassis, frame and suspension geometry were extensively redesigned to achieve special handling traits like those found in the great road cars of Europe.

Coach windows, molded full foam seats, rich upholstery and a classic instru-



ment panel reflect Monte Carlo's individuality.

The new flow-through power ventilation system adds to its quietness.

Power front disc brakes, power steering and a big V8 are standard of course.

A power-operated sky roof can be added.

Monte Carlo S. We think you'll find it one of the best road cars you've ever driven.

1973 Chevrolet. Building a better way to see the U.S.A.

Chevrolet



BRITEX
FABRICS
FABRICS
FABRICS
FABRICS

146 GEARY STREET OR
147 MAIDEN LANE, SAN FRANCISCO

in the role of King Alfonso and Bernaldo Giaioti as Baldassare.

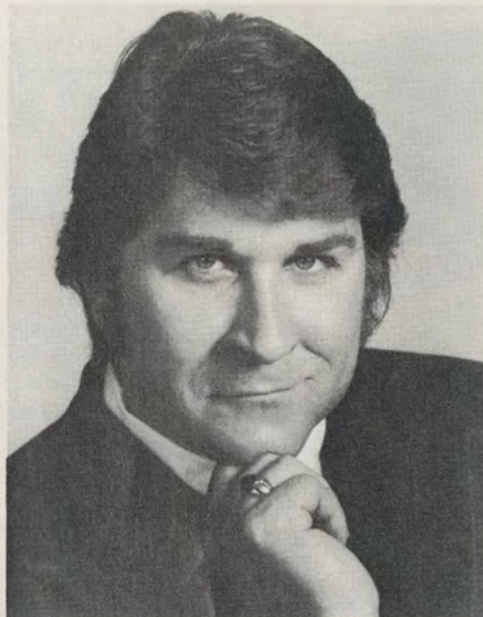
Henry Lewis, who is to conduct *La Boheme* at the Metropolitan Opera later this year, and who has led several performances of the Spring Opera of San Francisco, will also make his San Francisco Opera debut on the podium.

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

United gives you all 747's to Honolulu. Because we wouldn't want you to take anything less.

**More 747 flights to Honolulu
from California than anyone else.**

Seven every day: 4 from Los Angeles,
3 from San Francisco. We're the
most traveled interstate to
Hawaii. (With over a million
passengers a year!)



Three Island-flavored lounges.

The 747 Friend Ship is designed for casual comfort. With a lounge in First Class. And two in Coach. All with room for a party. And plenty of atmosphere to get you in the Island mood.

Friend Ship Service Director.

A change of reservations during flight? Just ask our Friend Ship Service Director, of course, who can take care of hotel reservations, rent-a-car, or return flights.



Friend Ship Service starts at the curb.

Let our skycap pick up your baggage and check it through for you. So you won't be left holding the bag.

Premium liquor service.

It all starts with free champagne and wine. In Coach, as well as First Class. Then order your favorite cocktail. Or take in the spirit of the Islands with a Mai Tai. (Slight charge in Coach.)



Hawaiian Stewards.

Talk over your trip with one of our Hawaiian Stewards. And come up with some new ideas for your vacation. After all, who knows the Islands better?

Friend Ship Girl.

Just look for her when you enter the United terminal. Because she knows where everything is. A real Girl Friday. Every day of the week.

Call your Travel Agent or United. And get aboard our 747 to Hawaii. Because no matter which of our flights you take, we've got a Friend Ship for you.



Entertainment aloft.

Enjoy first-run, wide-screen movies. Or your choice of stereo music. From Mozart to Motown. And just about everything in-between.

Trader Vic.

With the enchanting culinary offerings of Trader Vic®. Sample the Coco Shrimp.

Dungeness crab cocktail. Steak Malagasy. Or King Crab Legs Mai Tai. Noka Oe.



Instant reservations.

It's our Apollo Reservation System. Giving you fast and accurate reservations. And handling special requests. Like meals to meet diet or religious needs.



Fly the friendly skies of United.
Enjoy our Friend Ship Service.

Anna Moffo's lyric soprano voice is a pure, agile instrument from which she exacts the most intimate musical nuances.

She demands no less subtlety from the color film she uses. So, for her photos, Miss Moffo insists on Agfachrome MPI. For it reproduces, exactly, every delicate shading, every hint of tint her camera sees.

And, because Agfachrome MPI is sold only with Manufacturer's Processing Included in the price of the film, Miss Moffo is assured of consistently faithful color rendition.

If you won't settle for anything less than fidelity, be sure to try Agfachrome MPI for slides, and Agfacolor MPI for prints.

And if you're a perfectionist about sound reproduction as well, you'll want to investigate the Agfa line of magnetic recording tapes. At your local camera store.

Agfa-Gevaert, Inc., Teterboro, N.J. 07608.



MANUFACTURER'S
PROCESSING INCLUDED

PERFECTIONISTS



For the location of your nearest dealer, please call toll-free (800) 851-3360

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—Talofofo means "between the cliffs" in the native Chamorro language. The bay of Talofofo 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.

J&B
RARE
SCOTCH
 The Pleasure Principle.



86 Proof Blended Scotch Whisky © 1972 Paddington Corp., N.Y.



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)

Cruise in luxury to Rio for the Carnival

Sail away on the glamorous Princess Italia. She's all First Class and of Italian registry. Take the first cruise ever from California to the world's most spectacular Carnival... in Rio de Janeiro. You'll also visit Acapulco, go through the Panama Canal, and call in 8 other pleasure spots in the Caribbean, Central and South America. Board in Los Angeles or San Diego next Feb. 13 and relax for 43 days. Call your travel agent, mail coupon, or phone Princess Cruises: (213) 380-7000.




3435 Wilshire Blvd., Los Angeles, Calif. 90010
 Send brochures on Rio Carnival Mexico
 Mexico/Hawaii Island Princess

Name _____

Address _____

City/State/Zip _____ P-10-72

Princess Cruises®




The Guam Tokyo Hotel at Ypao on Tumon Beach

Trusts are for widows who need money but can't earn it.

When wives become widows they don't suddenly develop the earning power their husbands once had. Or all at once become knowledgeable investors.

Yet they still need money for all the things they needed it for...before.

The fact is, even when a husband thinks he's left his wife well provided for, he often hasn't.

Because she may not know how to make the most of the money she has. Or how to make it last as long as possible. Or how to handle all the financial complexities managing an estate entails.

Security Pacific Bank trust specialists do know how. They're skilled, ex-

perienced professionals.

But, more than that, they're very human. Interested in those they serve. So they listen. They explain. They try to help.

And they realize every trust is different. Because every widow is different. With unique circumstances, problems and needs.

Shouldn't you make a Security Pacific Bank trust part of your Will? If your wife is ever a widow, it will make a difference in her life.



SECURITY PACIFIC BANK

**CONTINENTAL
GENTLEMAN**

Men's Boutique



Featuring exclusive
imports from Europe.

Elegant Men's
Fashions by
Jacques Esterel and
Andre Balzac of Paris

ONE EMBARCADERO CENTER
PHONE: 986-3275
Lobby Level

BRENTANO'S

A great place to find
THE VICTOR BOOK OF THE OPERA
KOBBE'S COMPLETE OPERA BOOK
M. CROSS' COMPLETE STORIES
OF THE GREAT OPERAS
OPERA LIBRETTOS
HARVARD DICTIONARY OF MUSIC
and books on the performing arts
and all subjects. Brentano's also has
thousands of paperbacks, delightful
jewelry, craft and sculpture bou-
tiques, a fabulous fun and games
shop, a wall of chess, and a gallery
of original graphics.

BRENTANO'S

A CCM COMPANY
265 Sutter Street
and coming this fall to
Beverly Hills and San Rafael

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
Folies Bergere

*Interiors of
Enduring
Excellence*

ANNE NELSON

253 PARK ROAD, BURLINGAME, CA.
343-4733
OPEN WEDNESDAYS 1-4

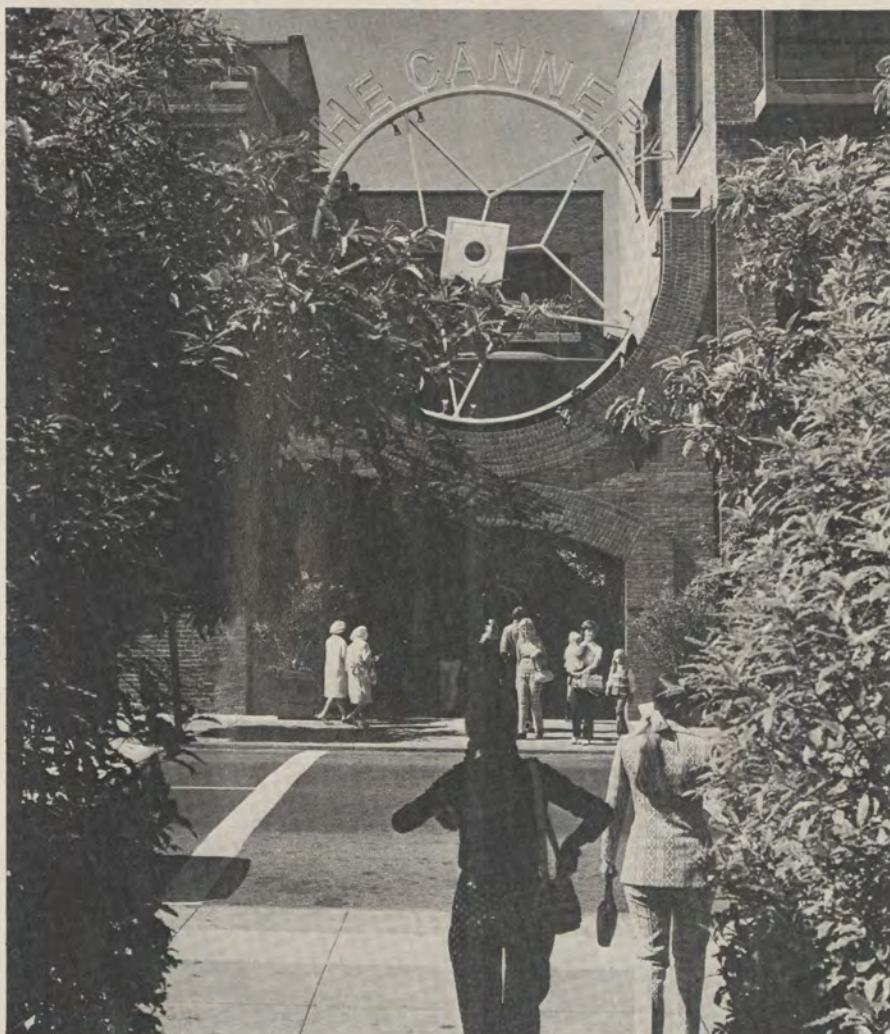
Raffles RESTAURANT

Luncheon • Cocktails • Dinner
Private Parties on
Saturday and Sunday.

FOX PLAZA • SAN FRANCISCO
621-8601

 **TIKI
BOB'S** OPEN EVERY DAY
FROM 5 P.M.

POLYNESIAN CHOW AND GROG
POST AND TAYLOR
Ph. 673-7500



See the Walled City of San Francisco. A rosy old brick labyrinth of shops, galleries, restaurants, markets and pubs—of bridges, verandas and courtyards—with sweeping views of the Bay and the City, and surprises around every turning. You'll leave with the nagging suspicion that there is still more to see, and there is. There always will be. Come back to

THE CANNERY

San Francisco in miniature. At the foot of Columbus overlooking the Bay.

Regular Cannery Hours: Monday through Saturday 10 A.M. to 6 P.M. Sunday 11 A.M. to 6 P.M.
Exceptions: Upstart Crow & Co., Books. 10 A.M. to Midnight. Dinner and entertainment until later.

KENTUCKY STRAIGHT BOURBON WHISKEYS, 86 PROOF AND 100 PROOF BOTTLED IN BOND, OLD GRAND-DAD DISTILLERY CO., FRANKFORT, KY. 40601.

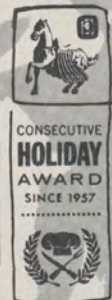
Encore. Encore.

The good stuff™



Old Grand-Dad
Head of the Bourbon Family

the
revered
temple of
dining
arts...
rendezvous
of the chinese
gourmet



Kan's

GRANT AT SACRAMENTO
982-2388

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 halycon 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.

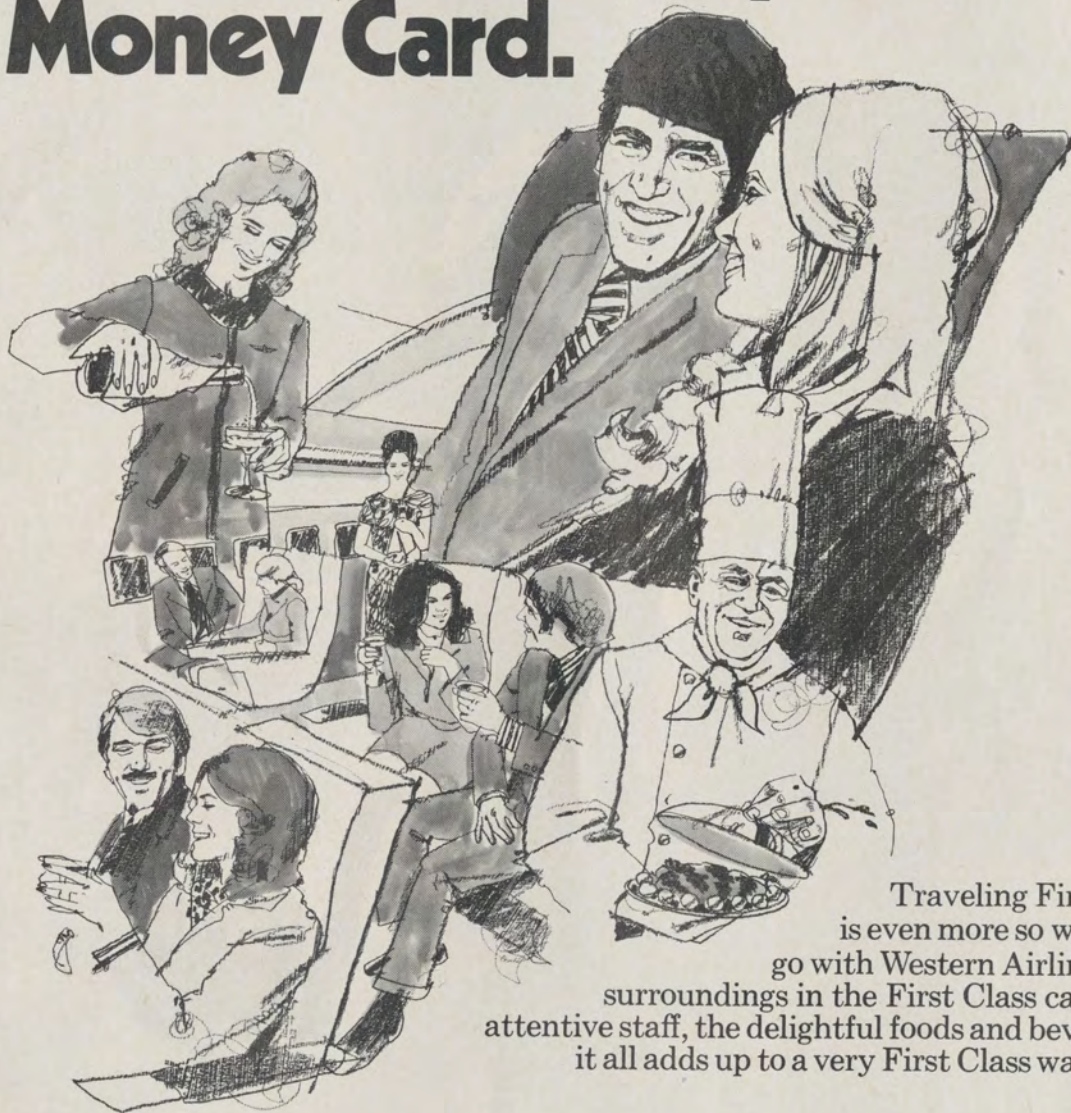
This means that the Price Commission will manipulate the Consumer Price Index even more strenuously in the period ahead. Generalized rules and guidelines will give way to more and more capricious decisions. Some cynical industries, already troubled by problems of the advanced stage of a business recovery, 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)

First Class way to travel: Western Airlines.

First Class way to pay for it: the American Express Money Card.



Traveling First Class is even more so when you go with Western Airlines. The surroundings in the First Class cabin, the attentive staff, the delightful foods and beverages—it all adds up to a very First Class way to fly!

Charge your flight with the American Express Money Card. It's the only card you need for travel and entertainment wherever you fly in Western's World. If you don't already have one, pick up an application wherever the card is honored. Or dial-toll-free-800-AE8-5000.



Western
THE CHAMPAGNE AIRLINE



Hawaii/Alaska/Canada/Western USA/Mexico

The most important judge of our performance is you.

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.

 **CROCKER BANK**



San Francisco Opera 50th Season

Sept. 15 - Nov. 26, 1972

War Memorial Opera House

Officers

R. Gwin Follis
Chairman of the Board

William H. Orrick, Jr.
President

Richard K. Miller
Vice President

James D. Robertson
Treasurer

Robert C. Harris
Secretary

Board of Directors

Mrs. Joseph L. Alioto
Ernest C. Arbuckle
Philip S. Boone
Arthur Merrill Brown, Jr.
John M. Bryan
Mrs. Harry Camp, Jr.
Edward W. Carter
Mrs. Marquis Childs
A. W. Clausen
Richard P. Cooley
Mrs. Joseph D. Cuneo
Reid W. Dennis
Robert Di Giorgio
Mrs. Dewey Donnell
Rudolph J. Drews
Mrs. Lennart Erickson
Wayne H. Fisher
R. Gwin Follis
Edward H. Gauer
Robert Gerdes
William W. Godward
Prentis Cobb Hale
Richard C. Ham
Mrs. Richard C. Ham
Mrs. Lawrence W. Harris
Robert C. Harris
Marco F. Hellman
Reuben W. Hills, III
Jay Holmes
Herbert Hoover
Mrs. Thomas Carr Howe
Fred G. Hudson, M.D.
Jerome W. Hull
Jaquelin H. Hume
Edgar F. Kaiser
William F. Knowland
Roger D. Lapham, Jr.
Robert C. Leefeldt

George S. Livermore
Mrs. Carl Livingston
Mrs. Dan E. London
Robert A. Magowan
Cyril Magnin
William C. Matthews
John N. McBaine
John R. Metcalf
Wilson Meyer
Otto N. Miller
Richard K. Miller
Mrs. Alan H. Nichols
Ernst Ophuls
William H. Orrick, Jr.
Rudolph A. Peterson
Mrs. Louis A. Petri
Mrs. Stanley Powell
James D. Robertson
Arthur Rock
Mrs. William P. Roth
A. E. Sbarboro
James H. Schwabacher, Jr.
Mrs. Louis Sloss
Emmett G. Solomon
Ralph J. A. Stern
Mrs. Richard C. Swig
Henry F. Trione
Mrs. Nion R. Tucker
Mrs. John A. Vietor
Brooks Walker, Jr.
Mrs. Richard C. Walker
Mrs. Edmond C. Ward
Whitney Warren
E. Hornsby Wasson
Mrs. Paul L. Wattis
Harold L. Zellerbach
Stephen A. Zellerbach

ADMINISTRATION

Kurt Herbert Adler
General Director

Edward Corn
Manager

Ruth Allison Felt
Administrative Assistant

Richard Rodzinski
Artistic Assistant

Matthew Farruggio
Company Coordinator

John Priest
Technical Director

D. M. Azinoff
Comptroller

Evelyn Crockett
Executive Assistant

Richard G. Houdek
*Director,
Public Relations and Publicity*

Peggy Dunlap
Fund Drive Coordinator

Peter J. Botto
Ticket Sales Manager

ADMINISTRATIVE STAFF

Susan H. Anderson
*Assistant Director,
Public Relations and Publicity*

Koraljka Lockhart
Press Representative

John Olsen
Accountant

William Matthews
Box Office Treasurer

Jane Ayres

Arthur Bentley

Helen Burstein

Olivia Burton

Betty Crouse

Arlene Del Sarto

Denice Gough

Hebe Jeffrey

Katherine Kreilkamp

Vikki Standing
Office

The San Francisco Opera is a member of O.P.E.R.A. America.

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
<i>Musical Staff</i>	Monroe Kanouse, Allan Lewis, Terry Lusk, Calvin Simmons*, Susan Webb, William Weibel*
<i>Boys Chorus Director</i>	Madi Bacon
<i>Stage Directors</i>	Tito Capobianco, Francis Ford Coppola**, Matthew Farruggio, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle
<i>Assistant Stage Directors</i>	Phebe Berkowitz*, Jacques Karpo
<i>Stage Manager</i>	Parker Young
<i>Assistant Stage Manager</i>	Elisa Elliott
<i>Production Assistant</i>	Steven Jordan*
<i>Choreographers</i>	Michael Smuin*, Norbert Vesak*
<i>Ballet Director</i>	Norbert Vesak*
<i>Productions designed by</i>	Leni Bauer-Ecsy, Robert Darling, Jean-Pierre Ponnelle, Wolfram Skalicki, Carl Toms**, José Varona*
<i>Costume designers</i>	Martin Schlumpf*, Amrei Skalicki*
<i>Lighting Director and Designer</i>	Robert Brand*
<i>Costume Shop (formerly Goldstein & Co.)</i>	Walter Mahoney, Marcella Doran
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Lilli Rogers, Laurence Cannon
<i>Rehearsal Department</i>	Martha Munro, Eileen Rosenbaum*
<i>Super Department</i>	Aldrick Niemi
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Louis Solis
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Technical Assistant</i>	Larry Klein
<i>Broadcast Coordinator</i>	Dina Smith
<i>Official Photographers</i>	Ken Howard, Carolyn Mason-Jones

The Knabe is the official piano of the San Francisco Opera

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

<i>Master Carpenter</i>	Thomas Salyer
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

*San Francisco Opera debut

**American opera debut



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

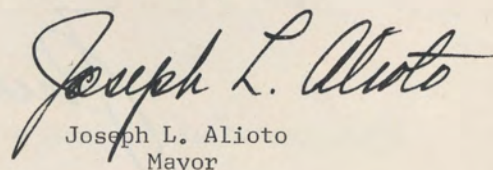
The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

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

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

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

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

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

WAR MEMORIAL OPERA HOUSE

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

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

TRUSTEES

Fred Campagnoli <i>President</i>	Gregory A. Harrison <i>Vice President</i>
Mrs. Joseph L. Alioto	Sam K. Harrison
Philip S. Boone	Moses Lasky
Mrs. Joseph D. Cuneo	Wilson Meyer
George T. Davis	Mrs. Madeleine H. Russell
Prentis Cobb Hale	
Joseph J. Allen <i>Managing Director</i>	Donald J. Michalske <i>Executive Secretary and Assistant Managing Director</i>

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.

Road & Track selects the Jaguar XJ6 as one of the world's 10 best cars.

Here's what Road & Track says: "When we first drove the XJ6 we said it was 'uncannily silent, gloriously swift and safe as houses.' We still like that description. It is also wonderfully comfortable in a traditional British way and certainly one of the best-handling sedans in the world as well. It has a hunky, planted-on-the-road look no other production sedan has and despite being entirely different from its predecessors it looks purely Jaguar..."

Here's what we say: You owe it to yourself to find out why the Jaguar XJ6 was selected as one of the world's 10 best cars.

BRITISH MOTOR CARS

1200 Van Ness Ave., San Francisco

Telephone 776-7700

Jaguar XJ6

BRITISH LEYLAND MOTORS, LEONIA, N. J. 07605 • IN CANADA: 4445 FAIRVIEW ST., BURLINGTON, ONT.



Resolution

By Senator Milton Marks
and Senator George R. Moscone

RELATIVE TO COMMENDING THE SAN FRANCISCO OPERA

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

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

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

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

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

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

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

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

Senate Rules Resolution No. 543 adopted September 8, 1972



James R. Mills
Chairman

Milton Marks 9th
Senator District

George Moscone 10th
Senator District

Assembly Rules Committee-California Legislature

Resolution

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

RELATIVE TO THE 50th ANNIVERSARY OF THE SAN FRANCISCO OPERA

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

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

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

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

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

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

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

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

Resolution No. 491

Approved by the Assembly Rules Committee

By

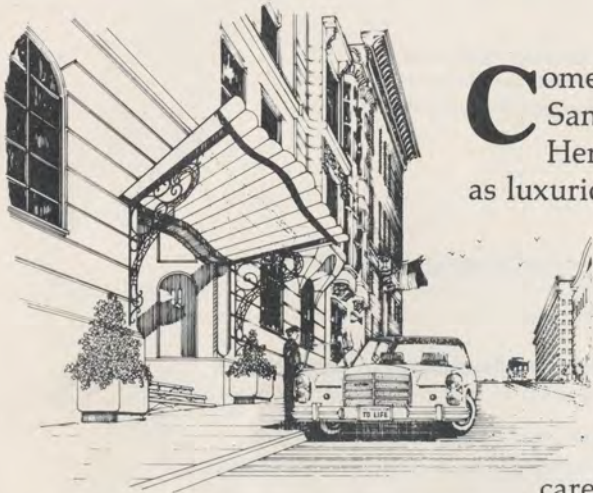
John L. Burton
John L. Burton
Chairman

Subscribed this 27th day of July, 1972

Bob Moretti
Bob Moretti
Speaker of the Assembly



We've just restored an old Nob Hill tradition.



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

We've taken these grand old residences, and made them grander. We could have razed the building and raised a high rise. But we didn't. Because buildings like this aren't built anymore. The spaciousness. The uncompromising craftsmanship. Inside and out. That's why we're spending many months in its careful rejuvenation.

We've given it a new life. You will see some of the improvements as you enter. The richly mirrored Grande Entrée. The tastefully appointed connecting lobbies. And we're adding a lush garden. And a fountain. Because we think a beautiful building deserves a beautiful garden.

Each Condominium features more than 3000 interior square feet. Inside you'll find a maximum of living space and privacy. There's a magnificent living room and foyer. Three bedrooms (including a mammoth master bedroom). Three and a half baths. A huge kitchen. A butler pantry. Servant's quarters. And a classic dining room large enough to host parties. In the grand style.



Join those special people who make 840 Powell their home. You'll enjoy the luxury of living on The Hill. Your prestigious neighbors include The Fairmont and Stanford Court across the street. The University Club two doors

away. And downtown is just down the hill. Convenience is at your doorstep. With a doorman at your service.

The condominiums are priced from \$138,000 to \$183,000. This price includes a substantial allowance for interior decoration.

The models are shown by appointment only. For appointments and information phone Mr. Jonas C. Harschel at (415) 781-0840 or 781-4905.



Eight Forty Powell

Nob Hill, San Francisco

WEDNESDAY EVENING, OCTOBER 25, 1972, AT 8:00
TUESDAY EVENING, OCTOBER 31, 1972, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 5, 1972, AT 2:00
FRIDAY EVENING, NOVEMBER 10, 1972, AT 8:00

American premiere performance

THE VISIT OF THE OLD LADY

(IN ENGLISH)

Conductor

MAURICE PERESS*

Production

FRANCIS FORD COPPOLA**

Production assistance

MATTHEW FARRUGGIO

GHITA HAGER

Sets and costumes designed by

ROBERT DARLING

Lighting designer

ROBERT BRAND

Chorus director

BYRON DEAN RYAN

Musical preparation

PHILIP EISENBERG

CALVIN SIMMONS

Opera in three acts by

GOTTFRIED VON EINEM

Text by

FRIEDRICH DÜRRENMATT

English translation by

NORMAN TUCKER

(By arrangement with Boosey & Hawkes, publisher and copyright owner)

<i>Train conductor I</i>	ROBERT KLANG*
<i>Mayor</i>	RICHARD CASSILLY
<i>Priest</i>	BRUCE YARNELL
<i>Teacher</i>	ALLAN MONK
<i>Alfred III</i>	RAYMOND WOLANSKY
<i>Claire Zachanassian</i>	REGINA RESNIK
<i>Train conductor II</i>	RICHARD J. CLARK
<i>Policeman</i>	PHILIP BOOTH
<i>Koby</i>	DOUGLAS AHLSTEDT*
<i>Loby</i>	RAYMOND MANTON
<i>Doctor</i>	DANIEL SULLIVAN
<i>Butler</i>	NORMAN KELLEY*
<i>Mrs. III</i>	DONNA PETERSEN
<i>III's son</i>	JOHN DUYKERS*
<i>III's daughter</i>	ARIEL BYBEE
<i>Hofbauer</i>	ERIK TOWNSEND
<i>First woman</i>	JULIA EMOED-WALLACE
<i>Second woman</i>	SANDRA BUSH
<i>Helmesberger</i>	LAWRENCE COOPER
<i>Husband VIII</i>	RAYMOND NILSSON
<i>Camerman</i>	KENNETH CRISTE*

*Station master, Husband VII, Toby, Roby, Claire's entourage,
citizens of Gullen*

**American opera debut

*San Francisco Opera debut

Miss Resnik's Revillon furs—courtesy, Saks Fifth Avenue

Miss Resnik's luggage—exclusive with I. Magnin & Co.

Cameras—courtesy, Brooks Cameras

General store supplies—courtesy, Foremost Dairies of San Francisco

ACT I—Scene 1—The railroad station
Scene 2—Konrad's village wood
Scene 3—Hotel "The Golden Apostle"
ACT II—Scene 1—The general store
Scene 2—The sacristy
Scene 3—The railroad station

Intermission

ACT III—Scene 1—Petersen's farm shed
Scene 2—The general store
Scene 3—Konrad's village wood
Scene 4—The hotel auditorium

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

No one will be seated after the house lights have dimmed

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

Performance length approximately two hours and forty-five minutes

First performance

Vienna State Opera,

May 23, 1971

THIS NEW PRODUCTION OF "THE VISIT OF THE OLD LADY" IS MADE POSSIBLE BY A GENEROUS AND DEEPLY APPRECIATED GIFT FROM MR. AND MRS. DANIEL E. KOSHLAND.

A few words about
262 SUTTER

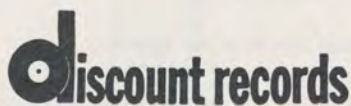
Most music lovers know us as THE classical music record store, and here's why:

1. 100 years of record experience among the members of our staff.
2. Virtually every record listed in Schwann in our huge stock.
3. A resounding love for the music of the great masters.

Don't misunderstand. We carry the Rolling Stones and Jefferson Airplane too. But our big hits are by Mahler and Verdi, and we think that's what you like to hear on our sound system.

Drop in soon. We're playing a lot of Wagner these days . . .

Discount Records
Our name is our price



Now Seven Bay Area
 Stores To Serve You

- SAN FRANCISCO.....262 Sutter St.
- SAN FRANCISCO.....656 Market St.
- BERKELEY.....2309 Telegraph
- MENLO PARK.....915 El Camino
- SAN JOSE.....99C N. Redwood Ave.
- SAN JOSE.....319 Eastridge Center
- SAN MATEO.....3555 El Camino Real

The Story of "The Visit of the Old Lady"

ACT I—Scene 1—At the railroad station in Gullen, a small run-down town, the people have gathered to meet Claire Zachanassian, formerly known as Klara Wäscher, who is returning to her home town after many years. Initially poor, she is now the richest woman in the world. She is expected to arrive on the local train, but after she pulls the emergency cord on the express, her sudden appearance creates some confusion. A welcoming ceremony is improvised and Alfred III, the shopkeeper, who once was Claire's lover, talks of the days of their youth. Her sarcastic answers shock everyone, and they are also bewildered by the coffin she carries with her. Before leaving the station, Claire decides to take a walk with III and re-visit some of their old meeting-places.

Scene 2—At Konrad's village wood, Claire and III reminisce about the past and tell the stories of their lives. After leaving Gullen, she began her career in a Hamburg brothel, and is at present married to her seventh husband. III has not achieved much and has never left the small town. Claire drops hints about giving a generous contribution to the city of her youth.

Scene 3—At the local hotel, Claire is being honored at a reception. III tells the Mayor about the millions Claire has promised. During the Mayor's welcoming speech, Claire quotes the figure: 500 million for the town and 500 million for the families in it. She is now in a position to buy justice, she adds, telling a story from the past: her butler turns out to be the former chief justice of Gullen. He presided at the court when Claire named III as the father of her illegitimate child. This accusation was denied by III, who was supported by two witnesses, bribed in order to give false testimony. They belong to Claire's entourage now: Koby and Loby, both of whom have been blinded and castrated. Finally, she states that she will give a billion to the town in exchange for the death of Alfred III. The horrified Mayor refuses the offer, but Claire adds only that she will wait.

ACT II—Scene 1—At III's general store, people keep buying more luxury goods than ever before, though nobody can pay cash. III is afraid for his life, but all assure him of their loyalty. Still, he realizes that the whole city is living on credit, and that he will inevitably be the victim.

Scene 2—In the church sacristy, III seeks the comfort of a priest, but soon understands that he, too, has been tempted by the promised money. The priest urges him to flee.

Scene 3—At the railroad station, III wants to leave, but suddenly, all of Gullen is there to see him off. When the train arrives, III is afraid that somebody will hold him back. The train leaves without him.

ACT III—Scene 1—After her wedding to husband No. VIII, Claire visits Petersen's farm shed, where she used to have romantic meetings with III. The Teacher and the Doctor arrive, with the intention of talking about III. They want to make a deal with her, but after a while realize that the only way out of the situation is—III's death.

Scene 2—At the general store, the Mayor tries to persuade III to commit suicide. He refuses, but adds that he knows his death is imminent. For the last time, he would like to take his family out to Konrad's village wood.

Scene 3—III remains behind alone in the woods and is joined by Claire. They talk again about their youth and about their child that died soon after birth. He thanks her for the many wreaths with which she keeps decorating the coffin that will be his.

Scene 4—The town council meets in the hotel and deploras the fact that justice has not been done for so many years. The Teacher tries to reason with the crowd. By now, III is resigned. A vote is taken in front of journalists and cameras, still in town after Claire's most recent wedding, and soon all outsiders leave the hall and only Gulleners stay behind. III, no longer afraid, asks the priest to pray for Gullen, and the sentence on him is carried out. The public is informed about the cause of death: heart failure. Claire claims the body so she can take it with her to Capri, and presents the check to the Mayor. The people of Gullen express their happiness and satisfaction with their contribution to the cause of justice.

Come back to friendly living at the Villages



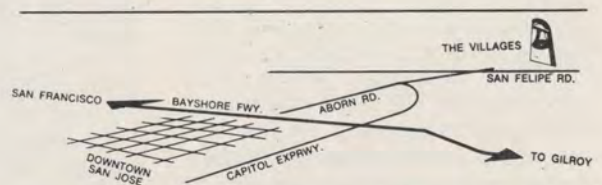
Remember how neighborhoods used to be? Where your neighbors really knew one another. Where friendliness was a way of life. And where people waved to one another.

In today's world, that kind of warmth is hard to find. But you can rediscover this welcome way of life at The Villages. The adult community where neighbors actually know one another, rekindle the warmth of community living and enjoy one another in ways that you probably thought were long gone.

We're not exactly sure of the reasons for the "good neighbor policy" that brings people like you together. But it's an endearing part of every day at The Villages. A place where the people-next-door may be your afternoon golf partners, evening dinner guests, and the kind of neighbors you thought were hard to find today. Where one person in each household is at least 45 years old, with no children living at home.

The Villages is a community where friendliness surrounds the home you purchase. Nurtured by the country club atmosphere. On the golf course, the tennis courts, the 500-acre backyard, the hiking trails, the hobby rooms, the bridge parties and the entire social life. Because the residents of The Villages are people like you.

Come and meet them soon. And be sure to return their friendly wave.



theVillages

2000 Villages Parkway
San Jose, California 95135

- Your community sounds like a place I might like to live. Please send me more information.
- The Villages sounds interesting. Send me a personal invitation to visit them the weekend of (date) _____.
- I would like to visit The Villages as soon as possible. Please call me to set up an appointment.

Name _____ Phone _____

Address _____

City _____

State _____ Zip _____

ANNOTATIONS TO THE PLAY

(Reprinted by kind permission of the Vienna State Opera)

DÜRRENMATT, Friedrich—born 1921 in Konolfingen (Canton Bern). Swiss dramatist. In early years a follower of Aristophanes and Nestroy. A tendency towards satire.

“On the stage, to die is still one of the best exits, since the theater in itself is comedy-inclined and even the tragedy presented there can be played only by a comedian’s pleasure in being tragic . . . The ethics of the theater are based not on the morality to which it aspires, but on its instinctive morals.”

The Visit of the Old Lady first projected as a novel (Title: Lunar Eclipse), then revised as a play (1956). Earlier sub-title: A comedy of prosperity—now: A tragical comedy.

EINEM, Gottfried von—born 1918 in Bern. Austrian composer. Affiliated with the group around Boris Blacher. A follower of Mozart and Nestroy. A tendency towards tonality.

The Visit of the Old Lady; opera version of the text by Friedrich Dürrenmatt. The creation of this opera (including the final copy of the score) took a total of 4 months (Easter 1968: 14 days; summer 1968: 3 months; Christmas 1968: 14 days; Easter 1969: 14 days; summer 1969: 1½ months). The opera has been dedicated to Dr. Erwin Thalhammer.

GELD (Money)—important (not only in this play and not only according to Dürrenmatt).

GÜLLE—A Swiss-German word for liquid manure.

GÜLLEN—In the author’s words, the name of a town between Kaffingen and Kalberstadt. Located at the edge of the Konradsweiler Woods and the Pückenrieder Lowlands. Founded by Nasso The Noble (1111 A.D.). 5,056 inhabitants (52% Protestant, 45% Catholic and 3% others). A Gothic

cathedral with a famous portal depicting the Last Judgment. Townhall, Hotel “Golden Apostle”, High school. Industries: Wagner industries, Bockmann, Place - in - the-sun steelworks. The express trains now stop there. Upon request by the voting population, the town’s name is to be changed to Gùlden.

Cultural facilities: Playhouse, well known brass band.

GÜLLENERS—the inhabitants of Gùllen. They appear typecast as The Mayor, The Teacher etc. According to Dürrenmatt, they are just people, not bad at all, who are getting into trouble. They are developing an increasing taste for ideals.

ILL, Alfred—a shopkeeper, born 1889.

ZACHANASSIAN, Claire—née Wäscher (1892). This name is a contraction of Zacharoff, Onassis and Gulbenkian (the latter buried in Zürich).

THE OLD LADY SET TO MUSIC (About Einem’s opera)

by FRIEDRICH SAATHEN

CLAIRE ZACHANASSIAN, the multi-millionairess is—so-to-say—musically inclined. It is true, she hates all radios and record players, but she keeps a kind of “personal musician”, a pardoned thief and murderer who plays the guitar: . . . “I need him for my introspective moods”. Actually, even the play itself in which that Lady has such a fatal role, that “bad” play by Friedrich Dürrenmatt has a certain musical connotation. Those who have seen and maybe heard it probably remember the multiple allusions in which this tendency expresses itself. They make this play almost a melodrama. We mean, of course, not only the verbal allusions

like those to the St. Matthew Passion in the second act where the principal of the Gùllen high school experiences a brief and violent regurgitation of the taste of earlier festival joys, but also the much more concrete and direct allusions to Sweet Art, such as the performance of the Gùllen Youth Choir at the reception for the Old Lady or the last talk between that Lady and her victim Alfred III, conceived and even instrumented in the form of a recitative; the irritating bells which accompany the course of things and clearly enough indicate their further development; the signals of the bell at the railroad station in the beginning, the tardy sound of

the fire-bell when the fun begins, the symbolism of Ill’s shop-jingle and its changed sound when feelings run higher, the “positive” tone of the unpaid church-bells towards the end of the action.

Strangely enough, it was not this seemingly natural inclination towards the forms of musical dramatic expression that led Gottfried von Einem to choose opera as a medium for the Old Lady, but rather the fatal role she plays and also the roles played by the others who happen to cross her.

In their conception, these roles are fairly similar. The Lady is mer-

cenary, that is her nature; but she is willing at all times to sell not only herself, but also everybody else who gets involved in dealings with her. In this respect, the others do not essentially differ from her. In other words: The Old Lady represents a traditional human evil. Her visit has all the earmarks of a temptation, but also that of a visitation. The number of those who fall by the wayside is, strictly speaking, uncertain.

That is the situation that led Gottfried von Einem to set the Old Lady to music in an opera. What he wanted, of course, is not the morality that could be played up in this "latter-Judas play", but the play in itself, the "Moritat." We find the latter every day on our agenda, only it is a closed performance most of the time. Einem wants to show it to everybody, and to this day he has done just that in all his stage compositions: Money (equal to influence and power), betrayal, murder—life itself.

The opera is, of course, anything but a "Moritat". It gives style to the action, more so than the play does. It imparts to the Old Lady and to her congenial counterpart, the Old Gentleman, some heroic traits so that even younger people can easily identify with them if they wish. This means that the opera offers more than life. It thereby builds on old tradition; it does not repeat this tradition, it adds to it. This can best be shown in the music, especially in the combination of music and scenery, which is, for Einem, always one organic unit, so that in the music we clearly recognize the spiritual scenery in which the opera appears as an autonomous unit.

In music—as in art in general—the question of quality of an independent unit, which is essentially a question of form, has assumed existential importance, because the traditional forms that seemed to guarantee such quality are all outmoded. The way Einem has solved this question, which includes a true problem—a real task—can be seen in detail in seemingly

secondary form—components of the opera, for instance, in the ten short preludes and interludes, most of which hardly last a minute and which delineate the ten scenes against each other, simultaneously connecting them thematically and tectonically with each other. The form of these little instrumental compositions develops gradually on the note e, the more or less latent basic note of opera, whereby the at first dominant percussion instruments successively give way to the strings and woodwinds until—in Act III, scene 4, the execution scene, it resumes in a ghostly crescendo the introduction of the initial situation. The formal principle is that of variation. To it bows the process of development governing the nervous beats of the rhythmic main theme *long-two short—short-long, or long—four short—long*) which first appears in the kettle-drum and is particularly rebellious in the last scene.

The variation principle is also the basis of most other form complexes. It determines the character of the dramatic evolution, and it carries the entire thematic structure of the opera, which consists almost entirely of melodic derivatives of the minor second e-f expanded in the first scene by one octave. The thus obtained main motives return, more or less varied, but always provided with their own particular emphasis at all culminating points of the inner and outer dramatic events. Thus the "railroad"-motive introduced in scene I by the choir (e' d sharp' e'b' b flat é) or the "Mayor"-motive intoned by the Lady in scene 3, intensified by dotted eighths, which in Act III, scene 2 in a similar aggression-situation is resumed by her opponent III. By these and other means, a connection is created, often spanning wide stretches of evolution, as an autonomous unit.

Another example that shows the wider context, a context of which Einem himself was not aware when he composed it: In Act II, scene 1, when III first notices the new yellow shoes on his creditors, he calls out

twice: "You too?" and this call, the ascending perfect fourth with the accent on the second note continues in a multiple echo scattered through the entire orchestra. It is repeated in Act II, scene 2, after the vain appeal to the Priest when III hears the new church-bell ring and again during his attempted escape in the choir portion of Act II, scene 3 where the Gülleners meet him with the same fourth motive ("Good Day, Good Day") and when he takes them to task because of the extravagance displayed everywhere, they always answer only "So what?"—the same motive. It can be heard in the orchestra again and again during the entire scene. It is also the betrayal-motive from the Last Supper in Bach's St. Matthew Passion, in which we hear it in the choir of the disciples in the words: "Is it I?"

There are assimilations of another kind in this opera, intended assimilations to the euphemistic Blah-blah of the (verbal and musical) vernacular, reminders of the insincere pathos of humanity, of the trash in feelings and thoughts which swamps all areas of our so-called reality. Such reminders appear characteristically mainly in the parts of the Mayor, the Teacher and the Priest. Here are a few raisins from the cake: "Of course I shan't stand up here in shirtsleeves!" (the Mayor, scene I); "You judge others by your own character" (the Priest, Act II, scene 2); "I well know, as you all do, what possibilities there are in her offer" (the Teacher, Act III, scene 4).

Similar "bonuses" increase the impression that Gottfried von Einem has presented the Lady in an opera to have her stimulate the great bargain sales that even in this field have been going on happily for some time.

And surely this would not be the meanest of the Lady's accomplishments. . . .

Friedrich Saathen is a well-known Vienna music critic and musicologist. His writings appear in a number of Austrian newspapers and magazines

SAN FRANCISCO'S

GOLDEN SEASON of OPERA on ANGEL & SERAPHIM RECORDS

Available at last!

THE FURTWÄNGLER 'RING'

The complete cycle.

4 individually boxed sets. German/English libretti.

**DAS RHEINGOLD (3 LPs) • DIE WALKÜRE (5 LPs)
SIEGFRIED (5 LPs) • GÖTTERDÄMMERUNG (5 LPs)**

With an all-star international cast that includes Ferdinand Frantz, Martha Mödl, Ludwig Suthaus, Wolfgang Windgassen and Gottlob Frick. The epic blazes with first rate singing and sound.

AND . . . in the set as a *free bonus*:

THE SERAPHIM GUIDE TO 'THE RING'—a 1-LP narrated plot synopsis with musical motifs from the legendary 1953 recordings.



Slip-Case Edition • 19 Records | The Seraphim 'Guide'
Regular \$53.98 value | available as an
ONLY \$29⁹⁹ | individual LP
99c
with this ad



ANGEL: \$5.98 LPs—now only \$3.59 per disc—with this ad

Bellini: **NORMA**. Callas. SCL-3615 (3 LPs); Hlts. S-35666 (1 LP) • Donizetti: **LUCIA DI LAMMERMOOR**. Callas. BL-3601 (2 LPs); Hlts. S-35831 (1 LP) • Mozart: **THE MARRIAGE OF FIGARO**. Schwarzkopf. SDL-3608 (4 LPs); Hlts. S-35640 (1 LP) • Puccini: **TOSCA**. Callas. BL-3508 (2 LPs); SBL-3655 (2 LPs); Hlts. S-36326 (1 LP) • Verdi: **AIDA**. Nilsson. SCL-3716 (3 LPs); Hlts. S-36566 (1 LP). Callas. CL-3525 (3 LPs) •

SERAPHIM: \$2.98 LPs—now only \$1.79 per disc—with this ad

Bellini: **NORMA**. Callas. IC-6037 (3 LPs) • Donizetti: **LUCIA DI LAMMERMOOR**. Callas. IB-6032 (2 LPs) • Verdi: **AIDA**. Caniglia. IC-6016 (3 LPs) • Wagner: **GÖTTERDÄMMERUNG** — Three Excerpts. Flagstad. 60003 (1 LP) • Wagner: **WALKÜRE, SIEGFRIED & TRISTAN—SCENES**. Flagstad. 60082 (1 LP) •

... and these Angel recordings by stars of The San Francisco Opera's 50th Anniversary Season:

IRINA ARKHIPOVA — Tchaikovsky: The Maid of Orleans—Highlights. SR-40156 (1 LP); Tchaikovsky: Queen of Spades. SRD-4104 (4 LPs)
PLACIDO DOMINGO — Verdi: Don Carlo. SDL-3774 (4 LPs); Puccini: Manon Lescaut. SBLX-3782 (2 LPs)
GERAINT EVANS — Wagner: Die Meistersinger. SEL-3776 (5 LPs); Verdi: La Forza del Destino. SDL-3765 (4 LPs); Hlts. S-36828 (1 LP)
BIRGIT NILSSON — Puccini: Turandot. SCL-3671 (3 LPs); Hlts. S-36537 (1 LP); Weber: Der Freischütz. SCL-3748 (3 LPs)

LUCIANO PAVAROTTI — Mascagni: L'Amico Fritz. SBL-3737 (2 LPs)
BEVERLY SILLS — Verdi: La Traviata. SCLX-3780 (3 LPs)
JOAN SUTHERLAND — Mozart: Don Giovanni. SDL-3605 (4 LPs); Hlts. S-35642 (1 LP)
JESS THOMAS — Wagner: Lohengrin. SEL-3641 (5 LPs); Hlts. S-36313 (1 LP)
SHIRLEY VERRETT — Verdi: Don Carlo. SDL-3774 (4 LPs)



discount records

Available now
at all SEVEN
Bay Area
stores

SAN FRANCISCO 262 SUTTER
SAN FRANCISCO 656 MARKET
SAN MATEO 3555 EL CAMINO REAL
MENLO PARK 915 EL CAMINO REAL
BERKELEY 2309 TELEGRAPH
SAN JOSE 99c NORTH REDWOOD
SAN JOSE EASTRIDGE MALL ON TULLY
ROAD—VISCOUNT RECORDS

SPECIAL EVENTS

Opera Previews

Presented by the Junior League
of San Francisco, Inc.
Public invited free of charge

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

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

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

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

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

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

Presented by Opera ACTION
East Bay Chapter
September 21—THE RING—8:00 p.m.
Kaiser Center Auditorium, Oakland
\$1.00

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

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

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

September 11—NORMA

September 25—DIE WALKÜRE
Speaker: Michael Barclay

Admission: \$2.00

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

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

Speaker: John Rockwell
October 6—SIEGFRIED and
GÖTTERDÄMMERUNG—

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

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

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

Speaker: Marie Gibson
Admission: \$2.00

Presented by the University of California
Extension
55 Laguna Street, San Francisco

September 13—LE NOZZE DI FIGARO

September 18—DAS RHEINGOLD
DIE WALKÜRE

September 27—SIEGFRIED,
GÖTTERDÄMMERUNG

October 4—AIDA

October 11—TOSCA

October 18—THE VISIT OF THE OLD LADY

October 25—L'AFRICAINA

November 1—NORMA
LUCIA DI LAMMERMOOR

Speaker: Dr. Jan Popper
Admission: \$3.50

SAN FRANCISCO OPERA SACRAMENTO PERFORMANCE

November 19, 6:30 p.m.
Memorial Auditorium
T O S C A (Puccini)
(in Italian)
Presented by the Sacramento Opera Guild

THE SAN FRANCISCO BOYS CHORUS

*Serving the San Francisco Opera and
the youth of the Bay Area since 1948
and celebrating its 25th anniversary
with the Company this season.*

San Francisco Boys Chorus
333 Franklin Street
San Francisco, California 94102
Tel. 431-5450

The San Francisco Opera Guild
in association with Shreve's
presents

FOL DE ROL FOR THE GOLDEN SEASON

A Golden Evening Featuring
International Opera Stars
and Popular Entertainment
Thursday, November 9, 1972
8 p.m.

Civic Auditorium

SAN FRANCISCO OPERA

ACTION

MRS. HARRY CAMP, JR.
MRS. EDMOND C. WARD
General Co-Chairmen

AREA CHAPTERS

East Bay
MRS. HEIKO T. DeMAN
MRS. LAWRENCE BROWNSON
MRS. LESLIE HOUDLETTE
Marin County
MRS. JOHN C. ALEXANDER
MRS. DAVID DIXON
MRS. ELLIS M. STEPHENS
Napa
MRS. J. N. DUNN
North Peninsula
MRS. STEPHEN MARTIN
San Francisco
MRS. ROBERT L. RICHARDS
Sonoma
MRS. JOHN J. BONNOITT
MRS. DONALD YOUNGDAHL
South Peninsula
MRS. ROBERT VAN VLECK ANDERSON
MRS. JOSEPH SHANEYFELT
MRS. JONATHAN GIFFORD
Members-at-Large
MRS. BALDHARD G. FALK
MRS. NICHOLAS GANNAM
MRS. NED GROVE
MRS. ROBERT HILL
MRS. JAMES HOWELL
MRS. FREDERICK KOENIG
MRS. PAUL MOHR
MRS. PATIENCE SCALES
MRS. ROBERT M. STAFFORD
MRS. REUBEN STUTCH

Opera ACTION was created in
1967 to increase awareness of the
San Francisco Opera, to stimulate in-
terest in opera in general, and to ac-
tively promote ticket sales. Not a
fund-raising organization, Opera AC-
TION works in close cooperation with
the Company's publicity department,
enabling it to greatly extend its reach
and activity. Those interested in ac-
tively working on behalf of the San
Francisco Opera should contact their
local chairman.

OPERA MUSEUM

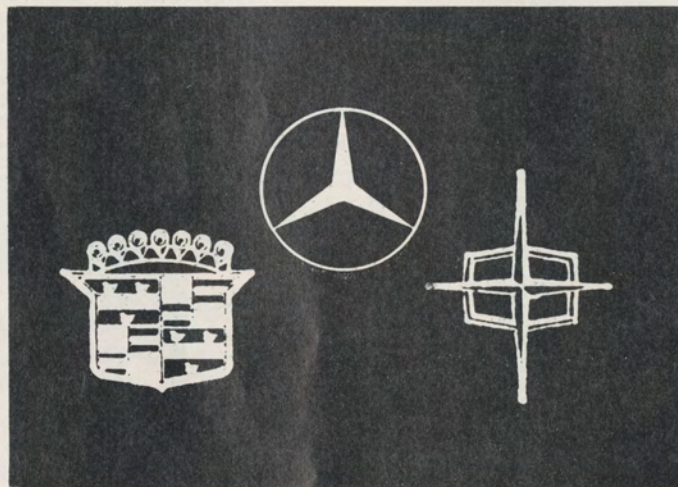
Open free of charge during all perform-
ances in the south foyer, box level. A new
exhibit of photographs, costumes, scenic
designs and other memorabilia connected
with opera in San Francisco and elsewhere
both past and present.

The collection includes material in the
possession of the San Francisco Opera as
well as several donations and loans from
private individuals and public organizations.
This year's museum display has been pre-
pared by Mary C. Packard.

In Memoriam — Ralph J. A. Stern

Ralph J. A. Stern, member of the Board
of Directors of the San Francisco Opera,
died on August 31, 1972. Member of the
Board of Trustees of the War Memorial for
35 years, Mr. Stern was first commissioned
to establish the Opera House Museum,
while later, he supervised the installation
of the first display. This year's exhibit is in
memory of his untiring work.


**If the monthly cost
were about the same,
which would you
prefer to lease?**



You may have thought it costs a lot more to lease a Mercedes-Benz.
It doesn't.

European Motors Ltd. will lease you a new Mercedes-Benz
for about \$148 per month – what you would expect to pay for any fine car.

And remember this: no one can lease you a new Mercedes-Benz
for less than European Motors Ltd.

**EUROPEAN MOTORS
MERCEDES-BENZ** 

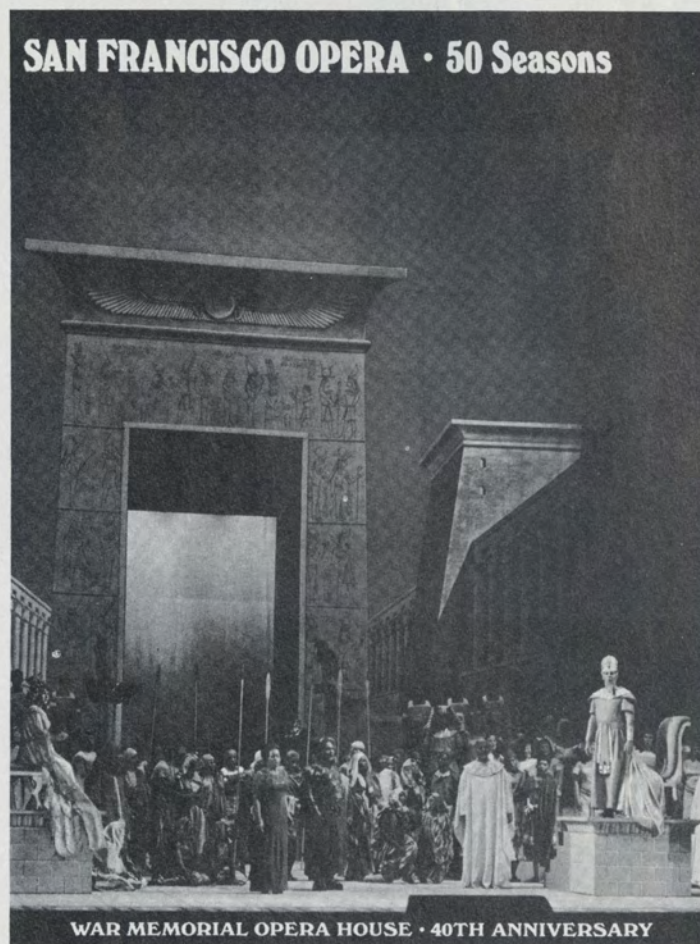
Leasing • Selling • Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco
673-9109

2915 Broadway, Oakland
832-6030

ON SALE IN THE OPERA HOUSE LOBBY

A book commemorating the Golden anniversary of our
"SAN FRANCISCO OPERA — 50 SEASONS"

A completely new illustrated book featuring over 160 candid
photographs of San Francisco Opera productions, singers,
backstage workers, and staff — the picture story of a
great opera company from its inception in 1923 up to 1972—
its Golden Fiftieth Season. **\$2.50**



D
i
s
t
i
n
c
t
i
v
e

D
i
n
i
n
g

714 Montgomery Street
San Francisco
(415) 397-6822

*Our furs
have attended
every opera performance
for the past
fifty years*



Schneider Bros.
Furs.
251 post street

FUND DRIVE

The generosity of the major contributors to the 1971/72 Fund Drive, listed below, is sincerely appreciated. Space does not allow us to list the many hundreds of persons whose contributions were less than \$500.00. Without their assistance opera as we know it in San Francisco could not continue.

\$5,000 and Over—Business Patrons

Crown Zellerbach Foundation
Foremost-McKesson Foundation, Inc.
Kaiser Services
Pacific Gas & Electric Company
Pacific Telephone and Telegraph Company
Retail Dry Goods Association of San Francisco
San Francisco Clearing House Association
Standard Oil Company of California

\$2,500 to \$4,999—Business Patrons

American Potato Company
Bechtel Foundation
Broadway Hale Stores, Inc.
Fireman's Fund American Foundation
International Business Machines Corporation
Levi Strauss Foundation
Pacific Lighting Corporation
Santa Fe Railway Foundation
Syntex Labs, Inc.
Teledyne Charitable Trust Fund
Tribune Publishing Company
World Airways, Inc.
Xerox Corporation

\$1,000 to \$2,499—Business Benefactors

Ampex Foundation
Blyth & Co., Inc.
Coldwell Banker & Co.
Consolidated Freightways Foundation
Del Monte Corporation
Di Giorgio Corporation
Fibreboard Foundation
Marsh & McLennan, Inc.
McKinsey & Co., Inc.
Price Waterhouse & Co.
Shell Companies Foundation, Inc.
Stauffer Chemical Company
Transamerica Corporation
Union Oil Company of California
United States Steel Foundation
Utah International, Inc.
Wilbur-Ellis Company

\$500 to \$999—Business Donors

The Adolph's Foundation
The Clorox Company
Great Western Savings and Loan Association
Industrial Indemnity Company
Marcona Corporation
Potlatch Forests, Inc.
United States Leasing Corporation
Western Electric Fund
Williams & Burrows, Inc.
Dean Witter & Co.

\$5,000 and Over—Sustaining Patrons

The Bothin Helping Fund
George McNear Bowles
Mr. & Mrs. Malcolm Cravens
Sidney Ehrman
Estate of George B. Gillson
Estate of Marie Louise Graham
Lauder Greenway
Mrs. L. W. Harris
Estate of Vera C. Hendry
Mr. & Mrs. Jay Holmes
Miss Marion Huntington
The James Irvine Foundation
The William G. Irwin Charity Foundation
Mr. & Mrs. Walter S. Johnson
Mrs. Em Eccles Jones
Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Daniel E. Koshland
Cyril Magnin
The Charles E. Merrill Trust
Mrs. Robert Watt Miller
Robert M. Moore
The Roscoe & Margaret Oakes Foundation

Spelman Prentice
James D. Robertson
Estate of Daisy D. Rosenfeld
Lurline B. Roth Charity Foundation
The L. J. & Mary C. Skaggs Foundation
Mr. & Mrs. John A. Vietor
Mr. & Mrs. Edmond C. Ward
Whitney Warren
Mrs. Paul L. Wattis
Dr. & Mrs. Alejandro Zaffaroni
Zellerbach Family Fund

\$1,000 to \$4,999—Benefactors

Mr. & Mrs. K. K. Bechtel
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mr. & Mrs. Joseph Blumenfeld
Mr. & Mrs. John N. Breeden
Mr. & Mrs. Robert L. Bridges
Mrs. Ernest R. Bridgewater
Mrs. E. E. Brownell
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Mrs. Edith E. Bundy
Mr. & Mrs. Harry Camp, Jr.
Mr. & Mrs. Henry Cartan
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Dewey Donnell
The Driscoll Foundation
Dean E. Eggertsen
El Dorado Foundation
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Charles D. Field
Mr. & Mrs. Wayne H. Fisher
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. F. Gwin Follis
Mr. & Mrs. Alfred Fromm
Mrs. George Gallowhur
Mrs. L. Henry Garland
Mr. & Mrs. Adrian Gruhn
Mr. & Mrs. Walter A. Haas
Mrs. Crescent Porter Hale
Mr. & Mrs. Newton J. Hale
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. William H. Hamm
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
William Randolph Hearst Foundation
Estate of Jeanette Meier Heller
Marco F. Hellman
Mrs. Griffith Henshaw
Mr. & Mrs. Jack H. How
Mr. & Mrs. Thomas Carr Howe
Joseph J. Hughes
Mr. & Mrs. Jaquelin H. Hume
Mr. & Mrs. George F. Jewett, Jr.
Mr. & Mrs. Proctor Patterson Jones
Mr. & Mrs. John R. Kiely
Mr. & Mrs. Gorham B. Knowles
Mrs. Jesse Koshland
Leroy F. Krusi
Mrs. Charles B. Kuhn
Mr. & Mrs. Roger D. Lapham, Jr.
Dr. Mary H. Layman
Dr. Richard G. Le Clair
Mr. & Mrs. Edmund W. Littlefield
Mr. & Mrs. Robert A. Magowan
Mr. & Mrs. Victor L. Marcus
The Atholl McBean Foundation
Estate of Ivan S. Meitus
Mr. & Mrs. Otto N. Miller
Mr. & Mrs. Ernest O. McCormick
Mr. & Mrs. Richard K. Miller
Anne Nelson
Opera Action, So. Peninsula Chapter
Mr. & Mrs. William H. Orrick, Jr.
David & Lucile Packard Foundation
Mr. & Mrs. Peter W. Palmer
Mr. & Mrs. Louis A. Petri
Mrs. Stanley Powell
Mr. & Mrs. J. Cornelius Rathborne, III
Arthur Rock
Mrs. Madeleine H. Russell
San Jose Opera Guild
Mrs. Robert H. Scanlon
Mrs. Hannes Schroll
Mrs. James H. Schwabacher
James H. Schwabacher, Jr.
Mr. & Mrs. Richard L. Swig
Alan L. Stein
Frank Tack
Mrs. Nion R. Tucker

Mr. & Mrs. Daniel G. Volkmann, Jr.
T. B. Walker Foundation
Mrs. Willis Walker
Mr. & Mrs. Craig Wallace
Mrs. Dean Witter
Mr. & Mrs. Harold L. Zellerbach
Mrs. J. D. Zellerbach

\$500 to \$999—Donors

Robert Baer, M.D.
Mrs. D. P. Barrett
Mr. & Mrs. Alfred X. Baxter
Mrs. Charles R. Blyth
Mr. & Mrs. John L. Bradley
Mrs. Starr Bruce
California Arts Society
Mr. & Mrs. William Cameron
Mr. & Mrs. Burlington M. Carlisle
A. W. Clausen
Mr. & Mrs. Robert S. Colman
Mrs. D. Stephen Coney
Mr. & Mrs. Oswald E. Cooper
Dr. William H. Crocker
Mrs. Douglas N. Day
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Bruce Dohrmann
Mrs. James Durkin
Mr. & Mrs. George C. Dyer
Mr. & Mrs. Carl Erikson, III
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Alfred Gagnon
Mr. & Mrs. Edward H. Gauer
Elsa T. Guggenhime Trust
Mr. & Mrs. Richard E. Guggenhime
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Harry Hastings
Horace Osgood Hayes
Mrs. F. J. Hellman
Dr. Fred G. Hudson
Sam Husbands, Jr.
Dora D. Ide
Mrs. Bruce Kelham
Mr. & Mrs. Frederick O. Koenig
Mr. & Mrs. Theodore A. Kolb
Mr. & Mrs. J. W. Komes
Lakeside Foundation
Mrs. Roger D. Lapham
Edmund Wattis Littlefield Foundation
Mr. & Mrs. John S. Logan
Mr. & Mrs. Richard B. Madden
David Marsten
Mr. & Mrs. Merl McHenry
Mr. & Mrs. James K. McWilliams
Mr. & Mrs. Edgar N. Meakin
Mrs. Gregor C. Merrill
Mr. & Mrs. John R. Metcalf
Mr. & Mrs. Otto E. Meyer
Mr. & Mrs. Wilson Meyer
Paul A. Miller
Mr. & Mrs. Frederick A. Moller
Mr. & Mrs. Kenneth Montague
Mrs. Dorothy Spreckels Munn
Mrs. Howard C. Naffziger
William H. Orrick
Mr. & Mrs. Fred Pavlow
Mrs. T. S. Petersen
Mr. & Mrs. Stanley G. Prickett
Mr. & Mrs. Thomas K. Procter
Dr. & Mrs. Alan J. Rosenberg
Mr. & Mrs. Robert H. Samson
Mr. & Mrs. Alfred E. Sbarboro
Mr. & Mrs. F. Karl Schoenborn
Dr. Sol M. Shnider
Mr. & Mrs. Walter H. Shoreinstein
Mr. & Mrs. Roy L. Shurtleff
Mr. & Mrs. Andrew W. Simpson, III
Mr. & Mrs. John L. Simpson
Mrs. Eleanor F. Sloss
Mrs. Louis Sloss
Mrs. Ferdinand C. Smith
Mrs. T. A. Soong
Mr. & Mrs. Ellis M. Stephens
Mr. & Mrs. Walter H. Sullivan
Mr. & Mrs. Augustus Taylor, Jr.
Mr. & Mrs. Alfred T. Tomlinson
Mr. & Mrs. Henry F. Trione
Mrs. Ebe Cella Turner
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.
Mr. & Mrs. Palmer Wheaton
Mr. & Mrs. Clem Whitaker, Jr.
Mr. & Mrs. Alfred S. Wilsey
Mr. & Mrs. J. Perry Yates



Regina Resnik

America's Great Singing Actress

LONDON
RECORDS

The Royal Family of Opera

Verdi: UN BALLO IN MASCHERA
Tebaldi, Pavarotti, Milnes,
Donath - Bartoletti
OSA-1398

Strauss: ELEKTRA
Nilsson, Collier-Solti
OSA1269

Verdi: FALSTAFF-Highlights
Corena, Capecchi, Alva-
Downes
OSA1154

Wagner:
TRISTAN UND ISOLDE
Nilsson, Uhl, Krause-Solti
OSA1502

Bizet: CARMEN
Sutherland, del Monaco,
Krause-Schippers
OSA1368

OPERATIC ARIAS
Arias from Carmen, Jeanne
D'Arc, Samson et Dalila, Die
Walküre, Il Trovatore,
Don Carlo
OS25316

J. Strauss:
FLEDERMAUS GALA
Gueden, Köth-Karajan
OSA1319
Also available in 2-record version
OSA1249

Photo: Fayer

**A Historic Limited DeLuxe Edition
Especially Released For The**

50th SEASON

LONDON RECORDS
SAN FRANCISCO OPERA GALA

Flagstad • Bjoerling • Milanov • Warren • Tebaldi • Del Monaco • Simionato • Borkh • Siepi • Rysanek • Nilsson Hotter • Merrill • Price • Vickers • Tozzi • Jurinac • Schoeffler Cioni • McCracken • Gobbi • Sutherland • Resnik • Lorengar Bastianini • Corelli • Burrows • Crespini • Ghiaurov • Pavarotti Jones • Berganza • Donath • Deutekom • Domingo • Evans King • Bergonzi • Solti • Molinari-Pradelli • Leinsdorf Bonyng • Patane • Varviso • Bartoletti



LONDON
RECORDS

The Royal Family of Opera

A Unique Collector's Item To Honor A Great Opera Company

GUARANTOR MEMBERS

The San Francisco Opera Association gratefully acknowledges the generous and devoted support of its Guarantors, as listed below.

Regular Series

William F. Ackerman
 Mrs. C. Robert Adams
 Mr. & Mrs. C. Darwin Ahern
 Mrs. Alexander Albert
 Colonel Janice A. Albert
 Mayor & Mrs. Joseph L. Alioto
 Mr. & Mrs. Nunzio A. Alioto
 Mr. & Mrs. Ernest O. Anders
 Mr. & Mrs. Adolphus Andrews, Jr.
 Mr. & Mrs. Laurence Andrews
 Mrs. Philip H. Angell
 Mrs. Laura Aram
 Val Arnold
 Mrs. Henry Arrighi
 Mr. & Mrs. Edgar Baker
 Mr. & Mrs. Walter M. Baird
 Dr. & Mrs. Shirley Harold Baron
 Mr. & Mrs. Irving Bartel
 Mrs. Gloria F. Baruh
 Mr. & Mrs. Alfred X. Baxter
 Earl D. Baxter, M.D.
 Mrs. William Bayless
 Mr. & Mrs. Earl C. Behrens
 Mr. & Mrs. G. Gordon Bellis
 Spencer Solon Beman, III
 Mr. & Mrs. Ernest Benesch
 Mrs. G. Grace Benoist
 Mrs. Walter H. Bentley
 Mrs. Dikran M. Berberian
 Dr. & Mrs. Adolphus A. Berger
 Alfred Jacob Berglund
 Mr. & Mrs. H. B. Bertillion
 Mrs. Newton Bissinger
 Mrs. Paul A. Bissinger
 Clement James Blaha
 Mr. & Mrs. Fred W. Bloch
 Mr. & Mrs. Robert Blum
 Mr. & Mrs. Joseph Blumenfeld
 Mrs. Walter Whitney Boardman
 Mrs. James Bodrero
 Mr. & Mrs. Philip S. Boone
 Mr. & Mrs. D. Power Boothe, Jr.
 George McNear Bowles
 Mr. & Mrs. Henry M. Bowles
 Mrs. Marjorie Brand
 Mr. & Mrs. A. H. Brawner
 Mrs. Ernest R. Bridgewater
 Mrs. Ralph Browne
 Mrs. E. E. Brownell
 Mr. & Mrs. Carleton F. Bryan
 Mr. & Mrs. John M. Bryan
 Mr. & Mrs. John Norton Breeden
 Mrs. John Brooke
 John F. Brooke, Jr.
 Mr. & Mrs. Valentine Brookes
 Mr. & Mrs. Walter J. Browne
 Hildagard C. Buckette
 Mr. & Mrs. John C. Buckwalter
 Mr. & Mrs. Richard I. Buckwalter
 John B. Bussing
 Mr. & Mrs. Edgar L. Buttner
 Mr. & Mrs. Robert Cahill
 Mrs. Georgiana Hopkins Callan
 Mr. & Mrs. William J. Cameron
 Mrs. Horace O. Camm
 Mr. & Mrs. Harry F. Camp
 Mrs. John Donald Campbell
 Mr. & Mrs. Burlington Carlisle
 Paul T. Carpenter
 Mr. & Mrs. Francis Carroll
 Mr. & Mrs. Frederick L. Carroll
 Mr. & Mrs. Henry Cartan
 Dr. & Mrs. Philip A. Cavelti
 John B. Cella, II
 Mr. & Mrs. Selah Chamberlain, Jr.
 Mrs. Dunya Chernenko-Lit
 Mr. & Mrs. Arnold C. Childhouse
 Mr. & Mrs. Marquis W. Childs
 Mrs. Charles A. Christin
 Frank T. Cisek
 Leon Wilson Clark, M.D.
 Patricia J. Clary
 Jack Coffman Cobb
 Mr. & Mrs. Ralph L. Coffman
 Miss Persis H. Coleman
 Mr. & Mrs. G. Fulton Collins, III
 Mrs. D. Stephen Coney
 Mrs. Philip Conley
 Miss Mary R. Conlin
 Mr. & Mrs. Ransom M. Cook
 Mr. & Mrs. Richard P. Cooley
 Wayne S. Cooley
 Dr. & Mrs. C. E. Cooper
 Mr. & Mrs. Oswald E. Cooper
 Mrs. Francesca P. Cortese
 Malcolm Cravens
 Kathryn Crosby
 Mrs. John D. Crowley
 Mr. & Mrs. Thomas B. Crowley
 Mrs. Leon Cuenin
 Mr. & Mrs. Daniel J. Cullen
 Mr. & Mrs. Thos. Dahl
 Countess Lillian Remillard Dandini
 Mr. & Mrs. Alfred H. Daniels

George S. Daniels
 Mr. & Mrs. Forrest Davidson
 D. Douglas Davies
 Mrs. Ralph K. Davies
 Mr. & Mrs. George W. Davis
 Mrs. Marion M. Dawson
 Mrs. Douglas Day
 Mrs. Genevieve De Dampierre
 Ernest G. de la Ossa
 Richard de Latour
 Mr. & Mrs. Robert N. Denham
 Reid W. Dennis
 Mrs. Andre De Limur
 Mr. & Mrs. Walter Alfred de Martini
 Mr. & Mrs. Robert Evan Dettner
 Mr. & Mrs. Kenneth Joseph Detwiler
 Robert Di Giorgio
 Mr. & Mrs. Dewey Donnell
 Estate of Mrs. F. A. Dorn
 Donald N. Draa
 Mr. & Mrs. Jerome C. Draper, Jr.
 Rudolph J. Drews
 Mr. & Mrs. John L. Dugdale
 James E. Durkin
 Mrs. James Durkin
 Mr. & Mrs. Thomas R. Dwyer
 Thomas Muir Dye
 Mr. & Mrs. George Carter Dyer
 Mr. & Mrs. Frederick J. Early
 Mr. & Mrs. Marriner Eccles
 Mr. & Mrs. Philip S. Ehrlich
 Alexis L. Ehrman
 Mr. & Mrs. Duncan Elliott
 Miss Olive English
 Wayne L. Erdbrink, M.D.
 Mr. & Mrs. Lennart G. Erickson
 Mr. & Mrs. Richard Ernst
 Mr. & Mrs. Leo W. Erwin, Jr.
 Mr. & Mrs. Milton H. Esberg, Jr.
 Jeremy Ets-Hokin
 Mrs. Louis Ets-Hokin
 Mr. & Mrs. Lee Ettelson
 Inez P. Ettleson
 Mrs. Albert John Evers
 Mr. & Mrs. Walter E. Farrell
 Mr. & Mrs. A. Barlow Ferguson
 Bernard Feshbach
 Mrs. Pauline R. Feykert
 Mr. & Mrs. Charles D. Field
 George Hopper Fitch
 Mr. & Mrs. Mortimer Fleishhacker
 Mr. & Mrs. Robert B. Flint, Jr.
 Mr. & Mrs. Benjamin Follett
 Mr. & Mrs. R. Gwin Follis
 Dr. & Mrs. John Douglas Forbes
 Mr. & Mrs. Angelo G. Fornaciari
 Mr. & Mrs. James D. Forward, Jr.
 Carl J. Franciscus, Jr.
 Mr. & Mrs. H. J. Frankel
 James G. Freeman
 The Rev. John R. & Mrs. Fredricks
 Dr. & Mrs. M. Wallace Friedman
 Mrs. Donald E. Fritts
 Mr. & Mrs. Alfred J. Gagnon
 Mr. & Mrs. Neil E. Gallier
 Mrs. George Gallowhur
 Mr. & Mrs. Nicholas Gannam
 Richard B. Garretson
 Steven H. Gavin, M.D.
 Kathryn Gehrels
 Dr. Frank Gerbode
 Mr. & Mrs. Stanley B. Gerdes
 Mr. & Mrs. James J. Glasser
 Mrs. Maurice L. Goldman, Sr.
 Rose Goldstein
 Efrén D. Gonzalez
 Lawrence J. Gonzalez
 H. Roy Gordon
 Kenneth I. Gottlieb, M.D.
 Mr. & Mrs. Reeve Gould
 Doctor & Mrs. Gerald H. Gray
 Robert Clarke Green
 Mr. & Mrs. Allen Griffin
 Mr. & Mrs. Edward M. Griffith
 Dr. Marc N. Gropper
 Dr. & Mrs. Philip Grossi
 Mr. & Mrs. A. Adrian Gruhn
 Mr. & Mrs. R. T. Guernsey III
 Robert Guildler Interiors
 Morris Guralnick
 Mr. & Mrs. Edward W. Gwinner, Jr.
 Mr. & Mrs. Walter A. Haas
 Mrs. Crescent Porter Hale
 Mr. & Mrs. George N. Hale, Jr.
 Mr. & Mrs. Marshal Hale
 Mr. & Mrs. Newton J. Hale
 Mr. & Mrs. Prentis Cobb Hale
 Mr. & Mrs. Randolph Hale
 Mr. & Mrs. Richard C. Ham
 Mr. & Mrs. Edward M. Hamilton
 Mr. & Mrs. William Hersey Hamm III
 Dr. & Mrs. John M. Hamren
 Mr. & Mrs. David Hardy
 Mrs. Charles Harney
 Mrs. L. W. Harris
 Mr. & Mrs. Robert C. Harris
 Mrs. I. P. Hartman
 Madeline Hartmann
 Mr. & Mrs. Harry Hastings
 Horace Osgood Hayes
 David W. Hall
 Dr. & Mrs. David O. Harrington
 Dr. & Mrs. Joseph Harvey Harris
 Mr. & Mrs. Theodore Harris
 Gregory A. Harrison

Elwood M. Haynes
 Mrs. Easton G. Hecker
 Mr. & Mrs. Richard E. Held
 Clarence E. Heller
 Mr. & Mrs. Robert D. Heller
 Mrs. F. J. Hellman
 Marco F. Hellman
 Mrs. Robert B. Henderson
 Mrs. Griffith Henshaw
 Mrs. William G. Henshaw
 Mrs. Thomas Mayne Reid Herron
 Mr. & Mrs. Henry Hill
 Mrs. Marion Hill
 Austin E. Hills
 Mr. & Mrs. L. W. Hills
 Mr. & Mrs. Reuben W. Hills III
 Mr. & Mrs. Charles S. Hobbs
 Mr. & Mrs. Peter Moffitt Holbrook
 Jay Holmes
 Mr. & Mrs. Douglas Holt
 Mr. & Mrs. William Knox Holt
 Mr. & Mrs. Jack H. How
 Patricia M. Howe
 Mr. & Mrs. Thomas Carr Howe
 Mrs. Walter L. Huber
 Grace E. Hudson
 Fred G. Hudson, M.D.
 Joseph J. Hughes
 Mr. & Mrs. Jaquelin H. Hume
 E. N. W. Hunter
 Miss Marion Huntington
 Mrs. William N. L. Hutchinson
 Mr. & Mrs. William N. L. Hutchinson, Jr.
 Mr. & Mrs. Marion T. Hvidt
 Bruce W. Hyman
 Allen O. Jaeger
 Mrs. Bernard Jaffe
 Mr. & Mrs. J. Roger Jobson
 Mr. & Mrs. Walter S. Johnson
 Mr. & Mrs. Franklin P. Johnson, Jr.
 Mr. & Mrs. Allen Hughes Jones
 Mrs. Em Eccles Jones
 Col. Mary L. Jones
 Mr. & Mrs. Robert Metcalf Jones
 Mrs. Kenyon Joyce
 Mrs. Samuel Kahn
 Mr. & Mrs. Edgar F. Kaiser
 Mrs. Charles Kendrick
 Mrs. Gerald D. Kennedy
 Mrs. William Kent, Jr.
 Mr. & Mrs. John R. Kiely
 Mr. & Mrs. Jerold C. Kindred
 Dr. & Mrs. Don King
 Mr. & Mrs. Francis R. Kirkham
 Mrs. Philip Klein
 Mr. & Mrs. William F. Knowland
 Mr. & Mrs. Gorham B. Knowles
 John C. Koepke
 Mr. & Mrs. Theodore A. Kolb
 Miss Elsa Korbel
 Mr. & Mrs. Daniel E. Koshland
 Mrs. Jesse Koshland
 Mr. & Mrs. Robert J. Koshland
 Sandra Kramer
 Thomas F. Kranz
 Mr. & Mrs. LeRoy Krusi
 LeRoy H. Krusi, Jr.
 Jaroslav V. Kubes
 Dr. & Mrs. Richard Kunin
 Mr. & Mrs. Charles S. La Follette
 Mr. & Mrs. Vernon N. Lambertsen
 Mrs. J. Sterry Lamson
 Mr. & Mrs. William Brooke Land
 Shirle A. Lange
 Mr. & Mrs. Roger D. Lapham, Jr.
 Dr. Hal Leader, Jr.
 Mr. & Mrs. Robert C. Leefeldt
 Mr. & Mrs. Kenneth Leitch
 Mrs. John A. Lesoine
 Mrs. Estelle F. Levine
 Max P. Levine, M.D.
 Dr. & Mrs. Arnold Levins
 Mr. & Mrs. John G. Lienthal
 Mrs. Philip N. Lienthal
 Mr. & Mrs. Edmund W. Littlefield
 Mr. & Mrs. Lawrence Livingston
 Mr. & Mrs. John Logan
 Florence I. Loughrey
 Mrs. Gordon Lovegrove
 Mr. & Mrs. James J. Ludwig
 Mr. & Mrs. Marcus Lumms
 Carl Lundstrom
 Joseph F. Lupino
 Louis R. Lurie
 Mrs. Carlos J. Maas
 Mr. & Mrs. Edmund B. MacDonald
 Graeme K. MacDonald
 Mr. & Mrs. John B. Mackinlay
 Mr. & Mrs. Michael Macpherson
 Peter Macris
 Mr. & Mrs. John H. Madonne
 Cyril Magnin
 Mr. & Mrs. Robert A. Magowan
 Mrs. S. E. Mahy
 Mrs. J. W. Mailliard, Jr.
 Mr. & Mrs. Victor L. Marcus
 Mr. & Mrs. George Magar Mardikian
 J. Peter Mark, M.D.
 Mr. & Mrs. Paul S. Marrin
 Mr. & Mrs. Francis N. Marshall
 Mr. & Mrs. Phillip E. Martin
 Roger M. Martin
 Charles E. Mather
 Joe Mathis
 Mrs. Albert C. Mattei

Mr. & Mrs. William C. Matthews
 Mr. & Mrs. William D. Maus, Jr.
 Mrs. James W. McAlister
 Mr. & Mrs. Elliott McAllister
 John Neylan McBaine
 Mr. & Mrs. Ernest O. McCormick
 Colonel & Mrs. Paul McConnell
 Mrs. Garret McEnerney, II
 Mrs. Felix McGinnis
 Mr. & Mrs. James A. McKellar
 J. R. McMicking
 Dr. & Mrs. William M. McMillan
 The Family of Mr. & Mrs. George P. McNear
 Mr. & Mrs. James K. McWilliams
 Mr. & Mrs. Edgar N. Meakin
 Mr. & Mrs. William Wallace Mein
 Mr. & Mrs. Fred G. Meis
 Mr. & Mrs. Edwin J. Mejia
 Dr. & Mrs. Leo N. Meleyco
 Mr. & Mrs. John F. Merriam
 Robert Messick
 Herbert H. Meyer
 Mrs. Julian J. Meyer
 Mr. & Mrs. Wilson Meyer
 Aimé Michaud
 Mr. & Mrs. Allan P. Miller
 Mr. & Mrs. E. Homer Miller
 Mr. & Mrs. Otto N. Miller
 Mrs. Paul A. Miller
 Mr. & Mrs. Richard K. Miller
 Mr. & Mrs. Robert Folger Miller
 Mrs. Robert Watt Miller
 Stanley E. Miller, C.L.U.
 Mrs. Edward Morgan Mills
 J. F. Minnis, Jr.
 John Modell
 Mr. & Mrs. Arch Monson, Jr.
 Mr. & Mrs. Kenneth Monteagle
 Mr. & Mrs. Joseph A. Moore, Jr.
 Lloyd N. Morgan
 Dr. & Mrs. Harold C. Murphree
 Jane Murray
 Dr. & Mrs. A. C. Musladin
 Mrs. Joseph C. Musto
 M. V. Wine Company
 E. M. Nagel
 Kelvin Neil
 Dr. & Mrs. Thomas Sloan Nelsen
 Clarence E. Nelson
 Mr. & Mrs. Walter S. Newman
 Mr. & Mrs. Alan H. Nichols
 Dr. Charles A. Noble, Jr.
 William H. Noble
 Dr. & Mrs. Haskell F. Norman
 Mrs. Ernest L. Offen
 Mr. & Mrs. Jon Older
 Mrs. A. Leslie Oliver
 Mrs. Alfred J. Olmo
 Dr. & Mrs. A. C. Olshen
 Mr. & Mrs. William H. Orrick, Jr.
 Mr. & Mrs. John R. Page
 Mr. & Mrs. Sherrill A. Parsons
 Dr. & Mrs. Frank R. Passantino
 Mr. & Mrs. Donald Patterson
 Mary Wachter Patterson
 R. R. Patterson, M.D.
 Mr. & Mrs. Fred Pavlov
 Mrs. Williamson Pell, Jr.
 Peter A. Pender
 Dr. John Peschau
 Mr. & Mrs. Louis A. Petri
 Mr. Jefferson E. Peyser
 William S. Picher
 Mr. & Mrs. Milton Pilhashy
 Michel Pisani
 Mr. & Mrs. Harold Pischel
 Mr. & Mrs. George A. Pope, Jr.
 J. Lemoine Porter
 Mrs. Stanley Powell
 Christopher J. Price
 Mrs. Donald N. Pritzker
 Miss Mildred J. Quinby
 Mr. & Mrs. Michael G. Rafton
 Dr. Davis L. Ralston
 Mr. & Mrs. Donald Ravitch
 Jackson Davis Reeves
 Robert M. Refvem
 Mr. & Mrs. Robert S. Reis
 Constance B. Reynolds
 E. Jerome Richards
 Mrs. Robert L. Richards
 James D. Robertson
 Patrick Robertson, M.D.
 Mr. & Mrs. Roy Robinette
 Paul A. MacAulay Robinson
 Mr. & Mrs. Peter Rocchia
 Mr. & Mrs. Ralph Joseph Roesling
 Dr. & Mrs. Ernest S. Rogers
 Mr. & Mrs. John G. Rogers
 Mrs. Nathan Rogers, Sr.
 Mr. & Mrs. Ralph Romney
 Mr. & Mrs. Theodore Rooney
 Mrs. Leon L. Roos
 Dr. & Mrs. Hugh Rose
 Mr. & Mrs. Ralph S. Rose
 Mr. & Mrs. John N. Rosekrans
 Mrs. William P. Roth
 G. Rothman, M.D.
 Dr. & Mrs. Leonard Rubinger
 Mrs. Madeleine Russell
 Mrs. C. R. St. Aubyn
 Mr. & Mrs. Bertram Sampson
 Dr. & Mrs. John J. Sampson

Mr. & Mrs. Robert H. Samson
 Mr. & Mrs. Benjamin T. Sanders, Jr.
 Ruth Sanderson
 Mr. & Mrs. Charles R. Sargent
 A. B. Saroni, Jr.
 Louis Saroni, II
 Jacob Savitt
 Dr. William Sawyer
 Mrs. Robert H. Scanlon
 Mrs. Walter Schilling
 Mr. & Mrs. George B. Schirmer
 Kay Schmulowitz
 Sifrid Schonfelder
 Lawrence A. Schultz
 Mrs. A. Setrakian
 Mr. & Mrs. Jacob Gould Schurman, III
 Mr. & Mrs. Karl F. Schuster
 Mr. & Mrs. Edward W. Scripps
 Dr. & Mrs. Martin J. Seid
 Eunice B. J. Senderman
 Mrs. Ben Shane
 Dr. A. Jess Shenson
 Dr. Ben Shenson
 Mrs. Louis Shenson
 Dr. & Mrs. William A. Sheppard
 Dr. & Mrs. Frederic P. Shidler
 Walter H. Shorestein
 Mr. & Mrs. Roy L. Shurtleff
 Robert F. Shurtz
 Donn C. Sigerson
 Dr. & Mrs. Henry L. Silvani
 Prof. & Mrs. George P. Simonds
 Mr. & Mrs. Andrew Simpson, III
 Mr. & Mrs. John L. Simpson
 Mr. & Mrs. Edgar Sinton
 Mrs. Verne L. Skjonsby
 Mrs. Louis Sloss
 Mrs. Ferdinand Smith
 Russell G. Smith
 Virginia B. Smith
 Rosemarie V. Snell
 Dr. & Mrs. Joseph C. Solomon
 Mrs. Muriel McKeivitt Sonné
 Mrs. T. A. Soong
 Mr. & Mrs. William G. Spanjian
 Mr. & Mrs. Leslie E. Spelman
 Kenneth M. Stamp
 Mr. & Mrs. Robert Stanton
 Mr. & Mrs. Alan L. Stein
 Mr. & Mrs. Louis P. Steller
 Mr. & Mrs. Norman C. Stone
 Martin F. Stow
 Dwight V. Strong
 Mr. & Mrs. Barry Stubbs
 Mrs. Butler Sturtevant
 Arthur J. Sullivan
 Mrs. Walter H. Sullivan, Sr.
 Mr. & Mrs. Bert O. Summers
 Mr. & Mrs. Boris Sutter
 Benjamin H. Swig
 Mr. & Mrs. Forrest Tancer
 Mr. & Mrs. Augustus Taylor, Jr.
 Mr. & Mrs. Milton W. Terrill
 Mr. & Mrs. Earl Terzian
 Dade Thieriot
 Mr. & Mrs. John M. Thorpe
 Mr. & Mrs. Neil Thrams
 Charles Alma Tice
 Mr. & Mrs. H. Keith Tiedemann
 Professor Cecil G. Tilton
 Mr. & Mrs. F. J. Thomas Tilton
 Cyril R. Tobin
 Ruth H. Tobin
 Mr. & Mrs. Joseph Zook Todd
 Mr. & Mrs. Alfred T. Tomlinson
 Miss Carol Tomlinson
 Mr. & Mrs. Gardiner Trowbridge II
 Mrs. Nion Tucker
 Mrs. Grover Turnbow
 Mrs. Ebe Cella Turner
 Dr. & Mrs. John R. Upton
 Mrs. Jerome L. Vigdor
 Mrs. Paul H. Vincilione
 Mr. & Mrs. Daniel G. Volkmann, Jr.
 Mr. & Mrs. Alexander von Haften
 Mr. & Mrs. George Wagner
 Bradford H. Walker
 Mr. & Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 Mr. & Mrs. Richard C. Walker
 Mrs. Willis Walker
 Dr. & Mrs. C. Allen Wall
 Mrs. Edward Bennett Wallis
 Arnold Ward
 Whitney Warren
 Mrs. Paul Wattis
 Dr. & Mrs. Malcolm S. M. Watts
 Mr. & Mrs. Edward P. Wells
 Charles F. Weyman
 Mrs. Clem Whitaker
 Mr. & Mrs. Clem Whitaker, Jr.
 Mr. & Mrs. George B. White
 Peter Dwight Whitney
 Mrs. Brayton Wilbur
 Mr. & Mrs. Jonathan J. Wilcox
 JoAnn Wildman
 Glenn E. Willoughby, M.D.
 Mr. & Mrs. Alfred S. Wilsey
 Mrs. Dean Witter
 Mrs. Jean C. Witter
 Mrs. Casimir Jackson Wood
 Mrs. Theodore Wores
 Mr. & Mrs. J. Perry Yates
 Dr. & Mrs. D. A. Youngdahl

Dr. & Mrs. A. Zaffaroni
 Mrs. Otto Johann Zahn
 Mr. & Mrs. Harold L. Zellerbach
 Thomas C. Zimmerman
 Mrs. C. F. Zobel
 Mr. & Mrs. Peter M. Zuber
 David Zussman

Other Series

Mr. & Mrs. Jerry S. Abbanat
 Dr. & Mrs. Roy A. Abbanat
 Dr. C. R. Adams
 Mr. & Mrs. Norman P. Adler
 Mr. & Mrs. Alan W. Agol
 C. M. Allen
 John M. Alvarez, Jr.
 American Airlines, Inc.
 Anne Anderson
 David Ray Anderson
 Mr. & Mrs. John E. Anderton
 Mr. & Mrs. Richard F. Angotti
 Raymond T. Anixter
 Mr. & Mrs. Wm. H. Appleton
 Mr. & Mrs. Richard J. Archer
 Mary Esta Ashton
 Stanley J. August
 Michael Axinn
 Mr. & Mrs. R. F. Baldauf
 Mr. & Mrs. K. S. Baldwin
 Mr. & Mrs. Philip Bancroft, Jr.
 Mr. & Mrs. G. N. Barnes
 Dr. & Mrs. Xavier O. Barrios
 Harold V. Batt, Ph.D.
 Dr. & Mrs. Albert F. Bartz
 Marion Paris Baxter
 John Lewis Beckham
 Stanley M. Benson
 Alex W. Berger
 Mr. & Mrs. Donelson Berger
 Mr. & Mrs. K. H. Benford
 Dr. & Mrs. Ronald Berman
 J. H. Billings, M.D.
 John W. Bissinger, Jr.
 Herman W. Blankenberg, M.D.
 Ralph Blomberg
 Robert L. Bloyd
 Mr. & Mrs. W. L. Bolei
 Nicholas Bonfilio, M.D.
 Frederick F. Boyes, M.D.
 Alberto Branas
 Mr. & Mrs. W. T. Brantman
 Dr. & Mrs. Henry Brea
 Dr. & Mrs. Mark J. Brockbank
 Leonard & Marie Brooks
 Anita Uhl Brothers, M.D.
 Robert E. Brownell
 Mr. & Mrs. Alfred C. Buckingham
 Mr. & Mrs. Neil Buckley
 Burd, Hunt & Friedman
 Dr. & Mrs. Frederick R. Burrell
 George H. Cabaniss, Jr.
 Dr. & Mrs. Sheldon Cable
 Mr. & Mrs. J. Peter Cahill
 William R. Campbell
 Col. Franklin H. Canlett
 Mary Cantrell
 Arthur Carfagni, Jr., M.D.
 Miss Frances Monet Carter
 Sam A. Castro, M.D.
 Mrs. Barbara J. Celestre
 Mr. & Mrs. Peter R. Chernik
 J. Robert Christy
 Ms. Tanya Ross Cobb
 Mrs. Thelma Cobb
 Mrs. Helaine D. Coe
 Mrs. Robert S. Colman
 Marcus A. Conant, M.D.
 Mr. & Mrs. Robert S. Cooper
 Francis Ford Coppola
 William O. Cord
 Darrell Corti
 Dr. & Mrs. Richard H. Cote
 Ernest L. Covington
 Thomas J. Cox
 Elisabeth L. Crawford
 Mrs. Alan H. Critcher
 Mrs. George N. Crocker
 Lyla S. Cromer
 Mr. & Mrs. Edward Culin
 Mr. & Mrs. Grant B. Cully, Jr.
 Mrs. Mary F. Cunningham
 Garniss Curtis
 Dr. & Mrs. Thaddeus Walina
 Mr. & Mrs. James R. Dalziel
 Linda Danielson-Hinton
 Albert J. Day
 Dr. & Mrs. Herbert Dedo
 Mr. & Mrs. Heiko T. de Man
 Dr. & Mrs. Howard E. Denbo
 Dr. & Mrs. William Dickerson
 William L. Dickey, Jr.
 Mr. & Mrs. William Diederich
 Harold O. Dillehunt
 Mr. & Mrs. Leo Diner
 Mr. & Mrs. Bruce Dohrmann
 Mrs. Gerald A. Dohrmann
 Mrs. Arthur B. Dunne
 Mrs. Frank Douglas
 David Douglass
 Dr. & Mrs. Thomas Drake
 Donald G. Dresel
 Ralph S. Du Casse
 Dr. & Mrs. Michael Dumas
 F. Gordon Dunn, M.D.

Dr. & Mrs. Albert S. Edgerton
 Mrs. Francis Milner Edwards
 Lawrence H. Eldredge
 Mr. & Mrs. William H. Elsnor
 Morton Ely
 Marvin L. Engel
 Mr. Henry Evans
 Laurie Feldman
 Ronald L. Fenolio
 Dr. & Mrs. Victor J. Fish
 Wayne H. Fisher
 Mrs. Allan A. Fleischer
 Dr. & Mrs. William W. Foote
 Mr. & Mrs. William J. Foster
 Mr. Robert E. Francis
 Mr. & Mrs. C. K. Poe Fratt
 Mr. & Mrs. Kirk Frederick
 Rosana Freeman
 Allen B. Freitag, M.D.
 Norman F. Friedman
 Dean E. Friedrich
 Mr. & Mrs. Frank H. Fries
 Mr. & Mrs. Dean R. Frisbie
 Alfred Fromm
 Dr. & Mrs. Robert G. Frost
 Mrs. L. Henry Garland
 S. Judd Gee, II
 Dr. & Mrs. Marvin L. Gerber
 Morton R. Gibbons, Jr., M.D.
 Mr. & Mrs. H. W. Gilfillan
 Mr. & Mrs. Dario Giovacchini
 Mr. & Mrs. William W. Godward
 David B. Goodstein
 Mr. & Mrs. Richard N. Gould
 Mr. & Mrs. Harold Green
 George T. Gregory
 Mr. & Mrs. D. Hanson Grubb
 R. E. Guggenhome
 Mr. Lynn A. Gunderson, III
 C. Nelson Hackett
 Dr. & Mrs. Alvin Hambly
 Mr. & Mrs. John M. Hammerman
 Patricia Hanson
 Mr. & Mrs. Robert M. Harlick
 Dr. & Mrs. William H. Harness
 Mr. & Mrs. Eugene Harrah
 Mrs. Donna E. Harris
 James A. Harris
 Dr. M. Robert Harris
 Dr. & Mrs. Walter C. Harrison
 Bruce H. Hasenkamp
 Ernest E. Haskin
 Mrs. Marshall Haywood, Jr.
 Major General Thomas J. Hayes
 L. R. Heckard
 John & Betty Heefner
 Mr. & Mrs. Archie Hefner
 B. C. Henderson
 James L. Henderson
 Donald W. Henry
 Mr. & Mrs. John S. Hensill
 Mr. & Mrs. Jack Hertel
 Thomas L. Hibdon
 Mr. & Mrs. Whalen K. Hickey
 Mr. & Mrs. Donald E. Hietter
 Dr. & Mrs. David I. Hill
 Mr. & Mrs. W. R. Hilligoss
 Ed Hoffman
 Dr. Eugene S. Hopp
 Mr. & Mrs. Louis Honig
 Howard, Prim, Rice, Nemerovski, Canady & Pollak
 Mr. & Mrs. John F. Howland
 Harry Hrebich
 Mrs. Clifford R. Hubbell
 Dr. & Mrs. Robert H. Hubbell
 Dr. & Mrs. Wolfgang Huber
 Mr. & Mrs. James B. Hull
 Jerome W. Hull
 Mr. & Mrs. Robert L. Humphreys
 Fred W. Hunter
 Norman W. Hunter, Jr.
 Dr. T. Wesley Hunter
 Robert D. & Mary A. Hutton
 Dr. Paul J. Isakson
 Mr. & Mrs. Richard Janopaul
 Dr. & Mrs. Richard A. Jaqua
 S. Perry Jenkins
 Harold I. Johnson
 Mr. & Mrs. William P. Jaeger, Jr.
 Mr. & Mrs. J. B. S. Johnson, Jr.
 Jon B. Johnson
 Frank E. Johnston
 Mr. & Mrs. Proctor Jones
 Mr. & Mrs. Raymond R. Jones
 Mrs. Lee Bunnin Jordan
 Eleanor Jue
 Dr. & Mrs. William Jue
 Dr. & Mrs. Leslie Kadis
 Dr. & Mrs. Ira E. Kanter
 Mr. & Mrs. Richard L. Karrenbrock
 Robert W. Kaufmann
 Dr. & Mrs. Daniel O. Kayfetz
 Mr. & Mrs. Charles W. Kenady
 Mrs. Nora White Kering
 George C. Kiskaddon
 KKHI Radio
 Leean & David Knetzer
 Mr. & Mrs. A. E. Knowles
 Dr. Charles W. Koch
 Frederick O. & Inge R. Koenig
 Thomas M. Lacey
 T. G. Lamb

Mitchell L. Lathrop
 Dr. & Mrs. David A. Leahy
 Jerome Lederman
 Mr. Martin K. Leonard
 Mrs. Kathleen Dale Leslie
 Mary S. Levine
 Bert W. Levit
 John C. Lewis
 Dr. & Mrs. Douglas A. Liddicoat
 Mr. & Mrs. George R. Liddle
 Mr. & Mrs. Reint Lingeman
 Carl & Margaret Livingston
 W. Robert Lomax, Jr.
 Mr. & Mrs. Daniel E. London
 James P. Lovegren
 Mr. & Mrs. Anatole Taras Lubovich
 Mr. & Mrs. Frank E. Lucido
 Dr. & Mrs. Irving R. Lunt, Jr.
 Dr. & Mrs. Raymond K. Main
 Rose K. Makower
 Hyman Mendel
 Dr. & Mrs. Arnold Manor
 Mr. & Mrs. Bruce A. Mann
 J. H. M. Marshall
 Mr. & Mrs. David Marsten
 Robert B. Marquis
 Scott Martin
 Mr. & Mrs. Stephen J. Martin
 Ivan Martz
 Mrs. Fred D. Martz
 P. W. McClanahan
 Dr. K. R. McCormack
 Mrs. Paul W. McCormish
 Edith C. McDonald
 Mr. & Mrs. John A. McGee
 Mrs. Merl McHenry
 Mr. & Mrs. G. V. McKeever, Jr.
 Mr. & Mrs. Lee N. McMillion
 Mrs. E. Johnson McRae
 Mrs. José Mendes
 Mr. & Mrs. Elbridge Page Merrill
 Mrs. Gregor C. Merrill
 Mr. & Mrs. Karl Mertz
 Dr. Vincent P. Messina
 Mr. & Mrs. Otto E. Meyer
 James E. Mischeaux
 Manon C. Mischeaux
 Charlotte D. Misfeldt
 Mr. & Mrs. Bruce T. Mitchell
 K. M. Mogan, M.D.
 John Mohme
 Marjorie Montelius
 Mr. & Mrs. Joseph G. Moore
 Mr. & Mrs. Darrell Mueller
 Eugene Muir
 Mr. & Mrs. James Murad
 George S. Nance
 Mrs. Richard Lawrence Nelson
 James W. Newell, M.D.
 Col. & Mrs. C. W. Nicolary
 Dr. & Mrs. Paul W. Nordquist
 Dr. Forbes Norris, Jr.
 Dr. & Mrs. A. Maurice Norton
 C. Bickford O'Brien
 D. E. O'Brien
 James L. O'Dea
 Oscar E. Olson
 Ernst Ophuls
 James C. Orin
 Orrick, Herrington, Rowley & Sutcliffe
 Joan Sartorius Ottey
 Judge & Mrs. George E. Paras
 Peter Paret
 Mr. & Mrs. Norman S. Parker
 Dr. & Mrs. C. A. Parkinson
 Mr. & Mrs. Thomas Paukert
 James D. Pearce, Ph.D.
 Roland K. Perkins, M.D.
 John D. Petuya
 Mr. & Mrs. Norman Philbrick
 Theodore L. Phillips, M.D.
 Mr. & Mrs. Robert B. Pitts
 Mr. & Mrs. Paul Pocher
 Mr. & Mrs. William Lent Porter
 G. Ross Popkey
 James Ronald Powell, M.D.
 Dr. & Mrs. Rudolph Propach
 Dr. Betty Psaltis
 Mrs. Eugenio J. Puyat
 Filomena Marie Ranuio
 Mr. & Mrs. Richard H. Rasmussen
 Dr. & Mrs. George T. Raust, Jr.
 Judith L. Reynolds
 Dr. & Mrs. Benjamin T. Richards
 Mr. & Mrs. Arnold Riesen
 Andrew M. Riolo
 W. Robert Roalfe, M.D.
 Guy T. Roberts, Jr.
 Alan W. Rockwell
 Dr. & Mrs. Filmore S. Rodich
 Sylvia Rohde & Lyle Rohde, Jr.
 Charles Rolle, M.D.
 Dr. & Mrs. Alan J. Rosenberg
 Mr. & Mrs. Barr Rosenberg
 Eric Rosenberg, M.D.
 Theodore Rosenberg
 Dr. & Mrs. Harry L. Roth
 Dr. & Mrs. Edgar J. Rothenberg
 Helen C. Rowan
 John Rudin
 Mr. & Mrs. Joseph L. Ruegg
 H. Sauerheimer
 Mr. & Mrs. George B. Scheer

Kurt Schlesinger, M.D.
 Mr. & Mrs. Frederick Schlosser
 Leon H. Schmidt, M.D.
 Philip Arthur Schmidt
 Konrad W. Schoebel
 Mrs. James H. Schwabacher
 James H. Schwabacher, Jr.
 Dr. & Mrs. Stanton G. Schwartz
 Mrs. Martin Seamster
 Mr. & Mrs. Edwin A. Seipp
 Dr. & Mrs. William M. Serbin
 Porter Senson
 Grant A. Settlemyer
 Mr. & Mrs. H. Leland Shain
 Mr. & Mrs. Marshall A. Shapiro
 Mrs. Mabel M. Sharrath
 Dr. G. E. Sheline
 Mrs. Robert Sheppardson
 Mr. & Mrs. Paul Sherrill
 Dr. Sol M. Shnider
 Ms. Judith Shouse
 Mr. & Mrs. Lawrence L. Shrader
 Dr. & Mrs. William J. Siegel
 Paul C. Silva
 Dr. & Mrs. Charles Silver
 Daniel Silvia
 M. C. Simmons
 Dr. & Mrs. Kent O. Sims
 Ralph M. Singer, DDS
 Mr. & Mrs. Frank H. Sloss
 Mr. & Mrs. Richard L. Sloss
 Bryant M. Smith
 Chandler S. Smith, M.D.
 Gregory M. Smith
 Dr. Maurice Sokolow
 Mr. & Mrs. Emmett Solomon
 Dr. & Mrs. Ralph Soto-Hall
 Mrs. Melba J. Sparks
 Mr. & Mrs. J. Wm. Speer
 Mr. & Mrs. Charles M. Spencer
 Mr. & Mrs. Leonard M. Sperry, Jr.
 Mr. & Mrs. Victor B. Staadecker
 Dr. & Mrs. Henry H. Stauffer
 Dr. & Mrs. Thomas Stein
 Mr. & Mrs. Paul B. Stewart
 Mr. & Mrs. Robert J. Stewart
 Mr. & Mrs. Michael E. Stickney
 Mr. & Mrs. Grover C. Stone
 Lorenzo Sturkey
 Howard Sturtz, M.D.
 Joyce Welsher Sturtz
 Mrs. Frank E. Sullivan
 Dr. & Mrs. Alan D. Swenson
 Mr. & Mrs. Dieter Tede
 Betty Jean Thomas
 Harrison Thomson
 Tiegel Manufacturing Co.
 Mr. & Mrs. Edw. G. Tilton
 Vladimir G. Tischenko
 Miss Florence Tooby
 Dr. & Mrs. Murray Tondow
 Mrs. Eleanor Kessing Tonjes
 Ross N. Tucker
 Ernest Tuveson
 Mrs. Edmund Valencia
 Miss Editha Vincent
 Mr. E. H. Vincent
 James J. & Aileen M. Vonk
 Mr. & Mrs. Murry J. Waldman
 Mr. & Mrs. E. Robert Wallach
 Mr. & Mrs. Pat Wally
 Mr. & Mrs. Edmond C. Ward
 Mr. & Mrs. Harwood Warriner
 Philip J. Warman
 Mrs. Charles A. Webster
 Mr. & Mrs. Carter Wells
 Mrs. Blanche E. West
 Mrs. John West
 Mr. & Mrs. Palmer Wheaton
 Bob D. Wilder
 Dr. & Mrs. Bert L. Wolfsohn
 Patricia Woodward
 Mr. & Mrs. Edward M. Wright
 Mr. & Mrs. Raymond C. Yarbrough
 Ronald T. Zell
 Mr. & Mrs. Richard A. Zemlin
 Clerin W. Zumwalt

SPECIAL GIFTS

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

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

Opera ACTION, South Peninsula Chapter (\$1,000) for new chimes

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

WHO'S WHO



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

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



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

BOX HOLDERS — Regular Subscription Series

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. Burlington Carlisle

Mr. & Mrs. Adrian Gruhn

Mr. & Mrs. Jacob Gould Schurman, III

C

Mr. & Mrs. Richard P. Cooley

Mr. & Mrs. Milton H. Esberg, Jr.

Mr. & Mrs. Ernest O. McCormick

Mrs. Paul A. Miller

D

Mr. & Mrs. Robert Cahill

Mrs. Andre de Limur

Mr. & Mrs. Robert C. Harris

Mr. & Mrs. Thomas Carr Howe

E

Mrs. James S. Bodrero

Mr. & Mrs. Rudolph J. Drews

Mr. & Mrs. Harry Hastings

Mr. & Mrs. Jaquelin H. Hume

Dr. & Mrs. Richard Kunin

F

Mrs. Robert Watt Miller

G

Mr. & Mrs. Edward M. Hamilton

Mr. & Mrs. Otto N. Miller

Mr. & Mrs. Brooks Walker

Mr. & Mrs. Brooks Walker, Jr.

H

Mayor & Mrs. Joseph L. Alioto

Mr. & Mrs. John Norton Breeden

Mrs. Felix McGinnis

36

J

Mr. & Mrs. Frederick L. Carroll

Mr. & Mrs. John B. Cella, II

Mr. Marco F. Hellman

Mr. & Mrs. Richard C. Walker

K

Mr. & Mrs. Edgar F. Kaiser

L

Mrs. G. Grace Benoist

Mr. & Mrs. Henry Cartan

Mrs. Nion Tucker

M

Mr. & Mrs. Mortimer Fleishhacker

N

Mr. & Mrs. R. Gwin Follis

Mr. & Mrs. William H. Orrick, Jr.

O

Mr. & Mrs. Adolphus Andrews, Jr.

Mr. & Mrs. Roger D. Lapham, Jr.

Mr. & Mrs. Kenneth Monteagle

Mr. & Mrs. George A. Pope, Jr.

P

Mr. & Mrs. Reuben W. Hills, III

Mrs. Carlos J. Maas

Mr. & Mrs. Walter Newman

Mr. & Mrs. Robert Folger Miller

Q

Mrs. F. J. Hellman

Mr. & Mrs. Gorham Knowles

Mr. Cyril Magnin

Mr. & Mrs. Robert A. Magowan

R

Mr. & Mrs. A. H. Brawner

Mr. & Mrs. Richard C. Ham

Mr. & Mrs. John S. Logan

S

Mr. & Mrs. Walter A. Haas

Mr. & Mrs. Daniel E. Koshland

T

Mrs. Griffith Henshaw

Mr. & Mrs. William G. Henshaw

Senator & Mrs. William Knowland

Mr. & Mrs. Robert C. Leefeldt

U

Mr. & Mrs. Malcolm Cravens

Mrs. Charles L. Harney

Mrs. Paul L. Wattis

V

Mr. & Mrs. Prentis Cobb Hale

Mr. & Mrs. William H. Hamm, III

Mr. & Mrs. James J. Ludwig

Mr. & Mrs. John N. Rosekrans

W

Mr. & Mrs. Selah Chamberlain, Jr.

Mr. & Mrs. Richard K. Miller

Mr. & Mrs. Augustus Taylor, Jr.

X

Mr. & Mrs. Louis Petri

Mrs. Ebe Cella Turner

Y

Mr. & Mrs. Jay Holmes

Mr. & Mrs. Graeme K. MacDonald

Mr. & Mrs. William Wallace Mein

Z

Mr. & Mrs. George Dyer

Mr. & Mrs. Lennart G. Erickson

Mr. & Mrs. Clem Whitaker, Jr.

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



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



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



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



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



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



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



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



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



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

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



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



CLIFFORD GRANT made his American debut with the San Francisco Opera in the 1966 opening night production of *I Puritani*. This year, he returns as 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.

**Performing Arts presents
an extraordinary
cultural tour:**

CURTAIN CALLS OF EUROPE.

Imagine twenty-one days of the greatest theatre in the western world and you have some idea what this tour is all about. It's a completely fascinating approach for travelers with an interest in theatre and may not appeal to the general "sightseeing" public. Indeed there will be many sights to behold and they will be places of genuinely significant theatrical interest. But, don't think it's just another dry and dusty tour. While you will visit many places of historical importance, the play is the thing. Every evening you'll attend an exciting live performance. You'll see theatre running the full range of the spectrum, too; musical comedies, drama, even lavishly produced nightclub performances. The only exceptions to the rule of theatre every evening are your "free" evenings. About two-thirds of your time will be spent in London and the remainder of your tour will be divided between Paris and Amsterdam. Your curtain call for this tour is October 25, returning November 16.

Please send me complete information on Curtain Calls of Europe.

Mail to: Performing Arts Europe Tours
651 Brannan Street, San Francisco,
California 94107

Name _____ Address _____

City _____ State _____ Zip _____

CP Air serves 16 countries on five continents with incomparable in-flight service. You always get superb cuisine and a good selection of fine wines served by European hotel trained stewards. Our stewardesses are nice to have around, too. You'll live a little better when you fly CP Air.

CP Air
Canadian Pacific





Look what United's done for the Little Grass Shack.

We've spruced it up a little.

Now it's got it's own private kitchen, maid service, a rental car (2 day minimum), and a price as low as \$9.00 a night, (Per person, for 4 people, plus tax.)

Now it's a luxurious condominium in a Hawaiian paradise.

Your very own place. With the privacy and tranquility of the Little Grass Shack, minus leaky roof and dirt floor.

Your condominium can be close to things like golf, beaches, shopping, and entertainment. Or completely away from things. There are all sorts of locations to choose from.

Your Travel Agent or United can give you all the details and a beautiful four-color brochure.

Just choose your favorite island. Then choose your favorite person. And fly away to Privacy in Paradise.

In the Friendly Skies.

United Air Lines
Your land is our land.

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.

Next month's THE MARKET SCENE will be prepared by Merrill, Lynch, Pierce, Fenner & Smith, Inc.



ANYONE CAN BURN a rick of wood to ashes. It takes skill to get charcoal to smooth out Jack Daniel's.

We only use hard maple from high ground. And it has to be sawed and stacked just right so the burning charcoal drops inward. Then you need to control the burn by pointing a water hose to it in just the right places. We don't know which of these steps is the most important. But the sippin' smoothness our charcoal gives Jack Daniel's makes each of them well worthwhile.



CHARCOAL
MELLOWED



DROP



BY DROP

TENNESSEE WHISKEY • 90 PROOF
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 361), TENNESSEE

© 1972, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

meet turia



Turia. She'll teach you to dance the Tahitian tamarua. Meet Lessie, an experienced guide who really cares about you. People! That's the difference when you go **Travelworld**.

Travelworld the meeting place

The South Pacific. Beautiful water... beautiful places. The ones you've heard of and the ones you haven't. See glorious multi-colored fish on a cruise from Suva in the Coral Sea. Lunch on Nukulau. Eat coconuts fresh from the palm trees. Chase kanga-

roo on the Australian Plains near the Ross River Ranch. **Travelworld** gives you the places and the people. The South Seas beckon. **Travelworld** calls. Let's meet there.

"Going" Rate—South Pacific

7 Deluxe Tour Programs with over 100 departures—from 22 to 49 days

also—Africa

10 Deluxe Tour Programs with over 160 departures—from 15 to 71 days—
—from \$1395.00 (including air fare)

South America

5 Deluxe Tour Programs with over 60 departures—from 22 to 45 days

Travelworld—with more tours to more places
... part of the General Mills Family.

Offices in: Sydney, Auckland, Hong Kong,
Manila, New Delhi, Nairobi, Tokyo,
Guam, Micronesia.

™**Travelworld** is a registered trademark.

Travelworld, Inc.

Dept. S-ORD
6922 Hollywood Blvd.
Los Angeles, California 90028

Please send me the following brochures:

- Africa South Pacific Orient
 South America Around-the-World

My travel agent is: _____

Please send to:

Name _____

Address _____

City _____ State _____ Zip Code _____

(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.

Famous names never go out of fashion

BENSEN, WILLIAMS, BIZET, MOZART, PUCCINI, VERDI, BRAHMS, BEETHOVEN, GILBERT & SULLIVAN, SHAKESPEARE, SHAW, WAGNER, MEYERBEER, MASZT, DVORAK, BACH, ROGERS & HART, HAMILTON, MOLIERE, COWARD, WAGNER, MENDELSSOHN, MAHLER, CHUBERT, MAHLER, TCHAIKOVSKI, ROOS/ATKINS

it's happening every day at

RA

ROOS/ATKINS

CLOTHES FOR THE LIFE YOU LEAD

DAVID ADAMS STAINED GLASS

Commissions Accepted For:

- Stained Glass Windows
- Light Fixtures
- Bronze & Pewter Casting

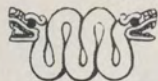
Box 31 - Lagunitas
Marin County, Calif.

(415) 457-2342

ONE OF SAN FRANCISCO'S MOST
FASCINATING MARKET PLACES
For the beautiful and unique . . . From Jewelry
and artifacts to Rugs and Handcrafts.



Late 18th Century Engraving
From Captain Cook's Sailings



THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO



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-

RCA
does a
pretty good
job of picking
a leading man.
Caruso, Bjoerling,
and now Domingo.



RCA Records and Tapes

RED SEAL
DOMINGO / MILNES
GREAT OPERATIC DUETS
LONDON SYMPHONY

RED SEAL
VERDI
LEONTYNE PRICE
AIDA
PLACIDO DOMINGO
SHERILL MILNES
BUMBRY • RAMONDI
LEINSDORF
London Symphony

RED SEAL
PUCCINI
IL TOSCANO
PRICE • DOMINGO
MILNES • LEINSDORF
NEW PHILHARMONIA ORCHESTRA

RED SEAL
DOMINGO
CABALLE
MILNES
McDANIEL
L'espresso
PAGLIACCI
and arias from
LA BOHEME
ZAZA • CHATTERTON
London Symphony
Mello Sarti

RED SEAL
DOMINGO SINGS CARUSO
Today's great tenor sings famous
arias of yesterday's great tenor
Vesti la giubba • Una furtiva lagrima
La donna è mobile
Le Nozze di Figaro
Mello Sarti

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.



For people who hunger after culture.

All evening, you've used this program to follow what's happening on stage. When the curtain comes down, use it to find out what's happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants:

Iron Horse

19 Maiden Ln. 362-8133. An epicurean menu for everyone's taste.

Marina Prime Rib

2036 Lombard St. 931-4067. Prime ribs, steaks and Italian cuisine served in elegant comfort.

Gelco's

1450 Lombard St. 928-1054. Offers a highly unusual menu with French peasant accents.

North Beach Restaurant

1512 Stockton St. 392-1587. Fine Italian food served in Old Italian ambiance.

Greek Taverna

256 Columbus Ave. 362-7260. A happy atmosphere pervades this restaurant-supper club.

Rusty Scupper

475 Francisco St. 986-1180. Theater-goers enjoy the superb beef and live Maine lobster.

Castagnola's

Fisherman's Wharf at Jefferson and Jones Sts. 776-5015. Renowned for seafood, with a view of the bay.

Benihana of Tokyo

740 Taylor St. 771-8414. Steaks are prepared right at your table, Teppanyaki style.

Imperial Palace

919 Grant Ave. 982-4440. Beautifully prepared Cantonese dishes are complemented by an elegant ambience.

Senor Pico's

Ghirardelli Square. 776-9660. A superb view of the Bay. Early California and Mexican specialties.

Victor's

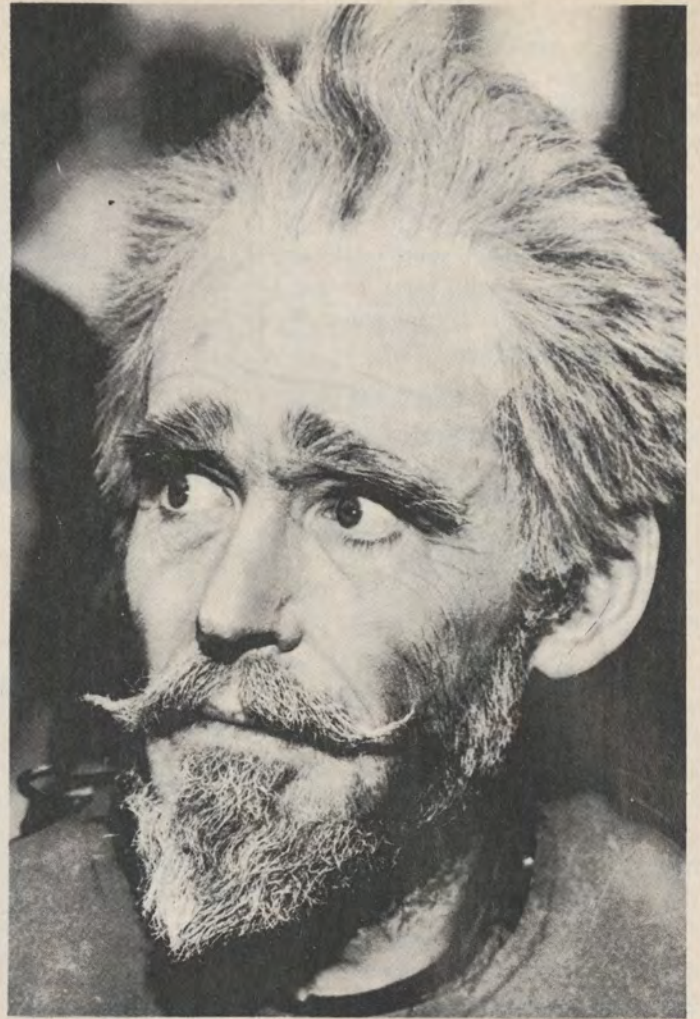
Hotel St. Francis Tower. 32th floor. 956-7777. Haute cuisine. Fine California food and wine.

Headed for Broadway?

Our little green Money Card has just taken over New York's Great White Way. Now you can pay for theater tickets at any Broadway box office with the American Express Money Card.

AMERICAN EXPRESS®

The Money Card



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-

SMIRNOFF SILVER VODKA 90.4 PROOF. DIST. FROM GRAIN. STE. PIERRE SMIRNOFF FLS. (DIV. OF HEUBLEIN.) ©1971 HEUBLEIN, INC. HARTFORD, CONN.

The Silver Martini.
For people who want a silver lining
without the cloud.



Smirnoff Silver

Ninety point four proof. Smirnoff leaves you breathless®

Jay Childs
Presents the new
EMBARCADERO FLORIST



where flowers
speak for the
heart, plants are
pampered and taste
is uncompromising
Telephone 956-3880
Street Level
One Embarcadero Center

PHILOBIBLION

WHAT IS IT?

IT'S THE FINEST, MOST ELEGANT
COMPLETE BOOK STORE IN
NORTHERN CALIFORNIA

OPENING NOVEMBER 1

50 MAIDEN LANE
SAN FRANCISCO
986-8448

University of California *BERKELEY*

Committee for Arts and Lectures (CAL)



Proudly Announces
The Fall 1972 Season
of Performing Arts Series

Lined up in horizontal rows are
1, 2, 3, 4 series of different art
forms—dance, theatre, & music.
“1, 2, 3, 4—Can I have a little
more?” sang The Beatles. Yes—
A Bounteous Choice of Differ-
ent arts available in the four
Multimedia Series lined up in
vertical rows labeled **A,B,C,D**.
It's quite a line-up.

Choose any row—horizontal or
vertical—for substantial savings.
(20% or more on 4 tickets).
Or combine a horizontal row
with any vertical row for 7
events at even greater savings.

Dance, Theatre
& Music Series

1—Dance

Best seats: \$17.50 (\$14)
Balcony: \$9.50 (\$6.50)

2—Theatre of the World

Best seats: \$13 (\$10)
Balcony: \$7 (\$5)

3—Symphonies & Soloists

Best seats: \$15 (\$10)
Balcony: \$11 (\$7)

4—Chamber Music (all at Hertz Hall)

All seats: \$10 (\$5)

Student prices in parentheses. *Series A: Best Seats—\$10 (\$6); Balcony—\$9 (\$5)

		Multimedia Series <i>except A</i> *			
		Best seats: \$15 (\$10)		Balcony: \$10 (\$5)	
		A	B	C	D
1	Viola Farber Dance Co.	Paul Taylor Dance Co.	Whirling Dervishes (of Turkey)	National Ballet of Washington	
2	Brecht-Weill opera <i>Mahagonny</i>	Nuria Espert <i>Yerma</i>	Siobhan McKenna <i>Ladies</i>	Jewish State Theatre <i>The Dybbuk</i>	
3	Stanford University Orchestra	Royal Philharmonic Orchestra	Oakland Symphony Orchestra	Elly Ameling Soprano	
4	New York Chamber Soloists	Gustav Leonhardt harpsichord	Berkeley Chamber Singers	Tarr & Kent trumpet & organ	

Write for a free brochure of these and other Fall 1972 CAL events to:
Committee for Arts and Lectures, 101 Zellerbach Hall, University of California,
Berkeley 92720. Tickets on sale at CAL box office, Berkeley campus; all Macy's
stores; M/B box office, Oakland; Neil Thram's agency (Breuner's), Oakland.

Information and Telephone Reservations Now! Call 642-2561 CAL



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.

BE IN CALIFORNIA AND DINE IN 17th CENTURY EUROPE

We invite you to come in and be comfortable in a setting of rare antiques and objects d'art we've gathered from around the world.

Our menu includes beef, shrimp, chicken, sandwich specialties (\$1.50 - \$3.50). Also wines and spirits. Lunch and dinner served daily.

Now, we've added a **PRIME RIB ROOM** open nightly from 6 to 10 PM and 6 to 12 Fri & Sat, featuring Alaskan King Crab and Prime Rib.



bratskellar

Ghirardelli Square, Beach Street Entrance
474-9502

SEBRINGS
of San Francisco

**SAN FRANCISCO'S WORLD FAMOUS
GENTLEMEN'S HAIR STYLING SALON**

dedicated to men of
discriminating taste
to whom an impeccable
appearance is a way of life.

Open Monday Thru Friday
9 a.m. to 6 p.m.

Saturday 9 a.m. to 3 p.m.

629 Commercial Street,
San Francisco, 94111

For Appointment Telephone:
(415) 981-5204




Canlis'
RESTAURANT
Fairmont Hotel • San Francisco

*Dining elegance
atop Nob Hill*

Cocktails from 4 p.m.
Dinner from 6 p.m. 'til midnight
Private Party Rooms/Reservations 392-0113



Catch
the fur
excitement
at
Herbert's/
Benard's



397-9600

HERBERT'S **Benard's**
Furs *Furs*

133 Geary Street • Second Floor • San Francisco

DIAMONDS
from Paul de Vries
DAZZLE!



Earrings, over 5½ carats of diamonds, on platinum. **2950.**

From our Estate Collection, a pear shape diamond, 3¼ carats, two baguettes. **3475.**

982-5571

Paul de Vries
et Cie

445 Sutter Street • San Francisco

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

BEGGAR'S BANQUET—Balboa at the corner of 18th Ave., San Francisco (387-7320) HOURS: Mon-Sat 10 a.m.-9 p.m., but they may close Mondays and open Sundays for park lunches (call to make sure)

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, birdcages, 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!

KHYBER PASS — 40th & Telegraph, Oakland (654-9529) HOURS: 7 days a week 5-10 pm

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.

Brother Timothy's
Napa Valley Notebook

On the Premium
California Sherries of
The Christian Brothers



At The Christian Brothers Sherry Cellars, we make four classic Sherries, and one limited edition Sherry.

Part of the pleasure of wine-making is being able to offer such a variety. As with all of our wines, the quality and flavor of our Sherries starts with the selection of the grapes. Our vineyards for these wines are in the great sun-drenched valley of central California where the grapes obtain the characteristics we look for. At harvest, we choose ones best-suited for various types.

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.

Brother Timothy F.S.C.

Brother Timothy, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California

Worldwide Distributors: Fromm and Sichel, Inc.
San Francisco, California

THE PUB—1 Masonic (at Geary) San Francisco (567-1034) HOURS: Lunch: Mon-Fri 11:30 am-2 pm; pub-crawling, 7 days 'til 2 am

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.

MAGNOLIA HOTEL — Drawer M, Yountville, California 94599 (707/944-2056)

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

Carnelian Room

Dining elegance in San Francisco

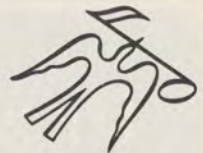
Haute Cuisine, Superb Service,
Magnificent view of the entire Bay Area

Free parking for dinner...Reservations 433-7500

Bank of America World Headquarters

A distinguished restaurant by "Davre's"

Fisher



STEREO FOR PERFECTIONISTS



Consoles, Components,
Compacts.

Complete Systems
from \$300 to \$500

SHERMAN CLAY
SINCE 1870

141 Kearny St.
(at Sutter)
San Francisco

781-6020

Terms

Fredericks FIVE FORTY SUTTER




Dinner chess by Spode
ebony on white demitasse
elegant gamesmanship

Telephone: 986-7252
Treasures Today—Heirlooms Tomorrow

STUDY SINGING
with
San Francisco's renowned
**J. ARTHUR
RANDLETT**
Famous Voice Expert
Opera — Classical — Popular
Beginners and Advanced
*"Teacher of Outstanding
Singers"*

465 GEARY ST. (second floor)
776-6918

**Elegant
Dining**



*847 Montgomery
San Francisco
(415) 397-5969*

THE PERFORMING ARTS TOUR OF 1972 ... "CURTAIN CALLS OF EUROPE"

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 Porveleyne 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.

GIVE YOUR KIDS A MUSICAL BREAK AT YAMAHA MUSIC SCHOOL



YAMAHA Program is designed to *bring out* the musical awareness in a young child. Caught before he has developed set patterns the child is prepared to expand and develop musical appreciation as well as harmony in his everyday life.

YAMAHA MUSIC SCHOOL

(For child age 4-7)

392-8375

Ask for Free Information and Studio location near you.

One of the Bay Area's most complete music stores.

Pianos, Organs, Band Instruments, String Instruments, Guitars, Percussions, Accessories, Sheet Music, Audio Hi-Fi, Records.

AFTER THE THEATRE

Fairmont Hotel
Venetian Room (closed Monday)



Milton Berle
 Oct. 3-11



Tony Bennett
 Oct. 12-22



Florence Henderson
 Oct. 24-Nov. 1

dancing to the Ernie Heckscher Orchestra

Tonga Room
 dancing to the Terrell Prude Quartet (nightly)

San Francisco Hilton
Henri's Room at the Top
 dancing to the Earl Heckscher Orchestra (nightly)

Mark Hopkins Hotel
Top of the Mark
 dancing to the Dick Turner Trio (nightly)

Hotel St. Francis
The Penthouse
 dancing to the Jack La Delle Orchestra (nightly)

Sir Francis Drake
Starlite Roof
 dancing to the Richie Ferraris Trio (nightly)

Miyako Hotel
Garden Bar (shows Tue. thru Sat.)
 Frank Fanelli—thru Oct. 5
 The Sandbaggers—Oct. 6-Nov. 4



an IRISH coffee
 IS AWAITING you
 at the BUENA VISTA



Trader Vic's
 20 Cosmo Place
 San Francisco
 776-2232
 The original is
 still in Oakland
 at 6500
 San Pablo Avenue
 653-3400

TRADER VIC'S
 After Theatre

Guerlain is pleased to announce
that only one man in ten thousand
wears Imperiale.





Norelco®

88 Portable "Idea Machine"

Best choice for the idea man who's going places. Battery-operated, full-featured dictating machines. Records ideas, notes, memos **anywhere**, on easy-to-mail idea capsule. Leather travel pouch.

CALL — U.S. AUDIO & COPY

- San Francisco — 981-7711
- East Bay — 655-5051
- Peninsula — 326-3933
- Sacramento — 444-7856

enjoy a holiday abroad... no hotel expenses

NOW! YOU MAY EXCHANGE YOUR LIVING ACCOMMODATIONS WITH PEOPLE IN ENGLAND. LIVE "AT HOME" IN AN ENGLISH CASTLE, TOWNHOUSE, APARTMENT OR COTTAGE... FOR A WEEK, A SUMMER, A YEAR. INTERNATIONAL HOSPITALITY SERVICE WILL ARRANGE ALL DETAILS FOR YOU.

Accommodations in English Private Homes and British International Hospitality Houses are also available through I.H.S.

Write or phone for a free copy of the IHS full color brochure... TODAY!



INTERNATIONAL
HOSPITALITY
SERVICE
Fox Plaza, Suite 907
San Francisco,
Calif. 94102
Tel. 626-4440



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

**PARKING FOR PATRONS OF
CURRAN & GEARY
THEATRES**

You enjoy the theatre.
Let our attendant take
good care of your car.

**SAFE ★ CLOSE
INDOORS ★ REASONABLE**

262 O'Farrell off Mason
in the
Handlery Motor Inn Garage
530 Taylor off Geary
METROPOLITAN PARKING



**HOTEL
MARK
HOPKINS**
Dancing and
Cocktails
Nightly
in the
world's
most famous
Glass Tower

Hotel Mark Hopkins
Number One Nob Hill
San Francisco, California 94106
(415) 392-3434

R Regent Hotels International
Robert H. Burns Managing Director

PIERRE'S
For the ultimate experience
in Flambe specialties and
magnificent Continental cuisine.
Number One Nob Hill
San Francisco
For Reservations,
(415) 392-3434

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.

"the home of Steaks
par excellence"



Le Boeuf
DINNER AND AFTER
THEATRE DINING
PIANO BAR
550 GEARY
Telephone 771-5515

Validated Parking Temple Garage
All Major Credit Cards Honored



**LUNCHEON • DINNER
AFTER THEATRE
COCKTAIL GALLERY**

2030 Union Street
San Francisco
931-0770

PARKING IN REAR AFTER 6

Old Zurich
SWISS RESTAURANT

Our Specialties

Cheese and Beef Fondues
Dinners Nightly except Monday

605 Post St. near Taylor • 885-5540

One block from Geary Street theaters

San Francisco's new place to meet before the performance.

Cocktails

Dinner from 5:30 Mon.-Sat.

Easy Parking

Fast hop to all entertainment

Try it!



100 Vallejo (corner Front) • 398-2770

THOROUGHbred RACING

NOW THRU DEC. 20
FIRST RACE 1 P.M.



DAILY DOUBLE . . . 1st & 2nd Races
EXACTA 5th & 9th Races

Senior Citizens admitted Free
to the Grandstand Wednesdays

Ladies admitted Free to the
Grandstand Thursdays
(except Thanksgiving Day)

(Tax & Service Charge - 50¢)

BAY MEADOWS SAN MATEO

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 SIXPENCE"

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".



Imperial Palace
919 Grant Avenue
San Francisco 982-4440



The Room of Chinese Cuisine



PONDEROSA HOTEL & CASINO
RENO'S FINEST

LUXURIOUS ACCOMMODATIONS
ELEGANT DINING IN THE BONANZA ROOM
ENTERTAINMENT

515 S. VIRGINIA STREET
RENO, NEVADA
(702) 786-6820
3 BLOCKS FROM DOWNTOWN
FOR RESERVATIONS CALL TOLL FREE
(800) 648-3877



Zeppelin's
Red Knight Inn

luncheon dinner cocktails
624 Sacramento St., at Montgomery,
San Francisco 94111-Phone 397-4257



**SHARE THE
REFULGENCE
SOAR WITH
THE
ACT**

AMERICAN CONSERVATORY THEATRE

**SUBSCRIBE NOW
And See ONE
FREE**

**Oakland Tribune
Fri., Sept. 8, 1972**

"If anyone wants to get a seat in the Geary Theatre this season, they'll have to be a subscriber. At the rate we're going, only a handful of seats will be left for individual ticket sales."
—William Ball, A.C.T. Gen. Director



To obtain a copy of the ACT's colorful brochure describing its exciting repertory for the 1972-73 Season, and how you can see one play free, write: ACT
Subscriptions
450 Geary St.
San Francisco, CA 94102
or call: (415) 771-3880

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."

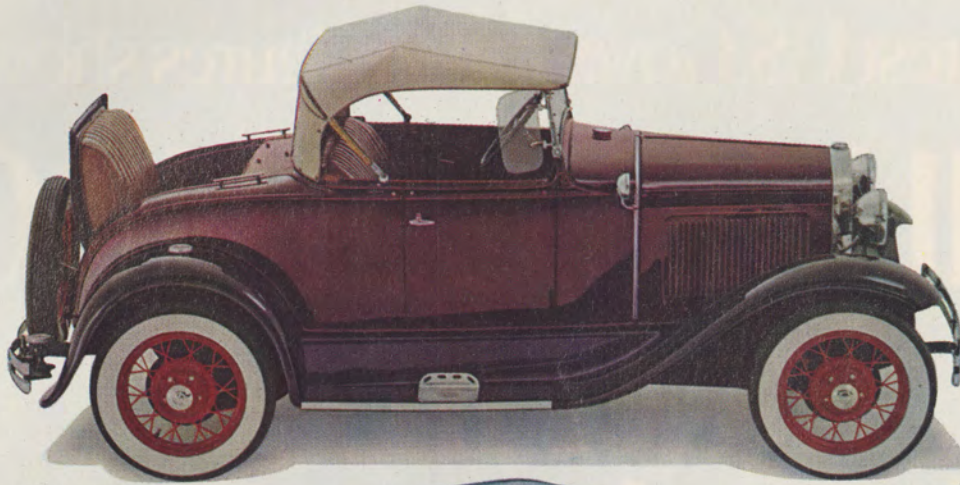
A Planning and Goals Committee has been formed to chart a course for action at the state level. This Committee is headed by Karney Hodge of Fresno. Members of the Committee are Mrs. Alexander Albert and Mr. Ransom Cook of San Francisco, and Mr. John Connell and Mr. Paul Ziffren of Los Angeles. Mr. Philip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



A rumble seat made a good car a little better. So does a rear door.



1931 Model A Roadster.



1972 Pinto Runabout shown with optional white sidewall tires, rocker panel molding and accent group.

When you make a solid, sensible, economical little car you don't change it. Except to make it better.

Now that we're making that kind of car again, that's the only kind of change we're going to make.

For example, we've made a Runabout model of the Ford Pinto. It has a rear door the basic Pinto doesn't have. And rear seats that fold down for extra cargo space that's five feet long. Everything else is the same.

A gutsy little engine that gets the same economical kind of gas mileage as the little imports.

A solid-as-a-rock four speed transmission. Sports car steering. A welded steel body with six coats of paint.

Pinto is wide and stable, but not big. It's got plenty of leg and shoulder room, but it's barely 1/2 inches longer than the leading import.

There you have it. The basic Pinto: a good little car. Our Pinto Runabout: a little better, good little car.

See them at your Ford dealer's.

When you get back to basics, you get back to Ford.

SEE YOUR LOCAL FORD DEALER

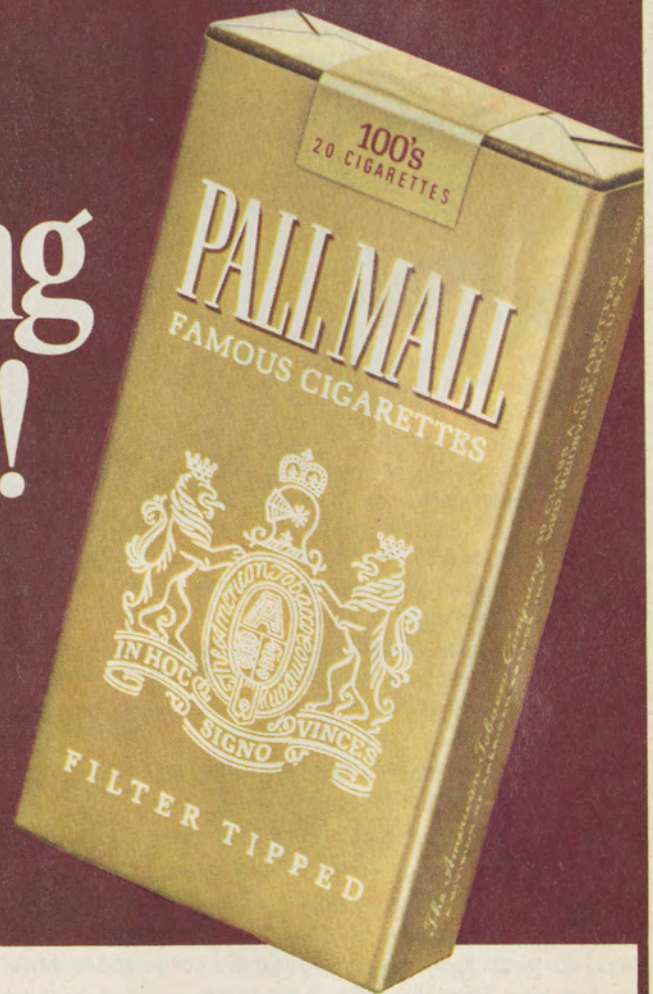
FORD PINTO

FORD DIVISION



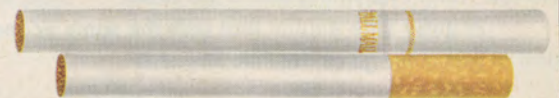
Latest U.S. Government figures show

Pall Mall Gold 100's lower in 'tar' than the best-selling filter king!



Yes, longer yet milder.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.



PALL MALL GOLD 100's... "tar" 18 mg.—nicotine, 1.3 mg.
Best-selling filter king..... "tar" 20 mg.—nicotine, 1.4 mg.
Of all brands, lowest..... "tar" 1 mg.—nicotine, 0.1 mg.

18 mg. "tar" 1.3 mg. nicotine av. per cigarette, FTC Report APRIL '72.