

Die Walküre

1974

Friday, October 20, 1972 7:30 PM  
Saturday, October 28, 1972 7:30 PM

SFO\_PUB\_01\_SFO\_1972\_15

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

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



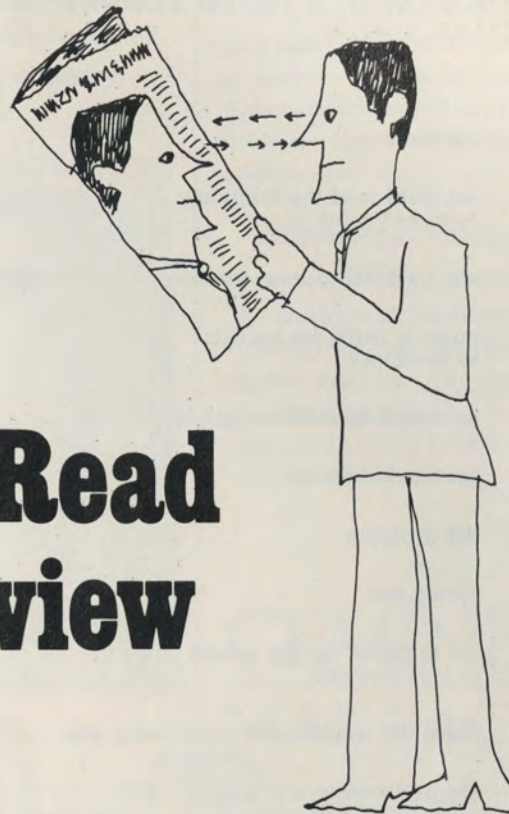
The  
good things  
in life.

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

The Icehouse  
Association  
151 Union Street



# No, But I Read The Interview



**T**HE 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.

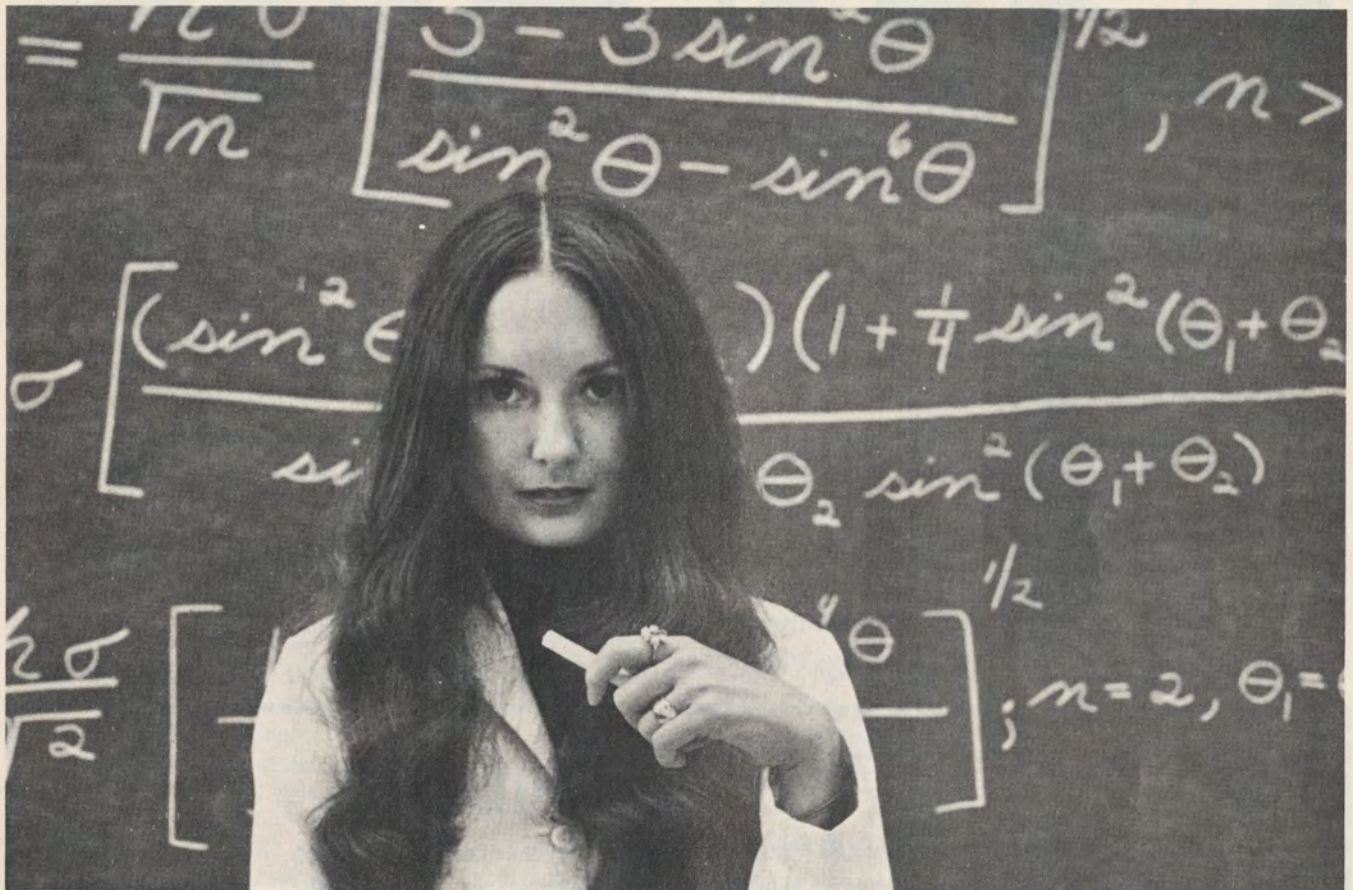
"He discusses that precise attitude," I said. "Listen: 'Some people think what I show on the screen is too strong. Well, they aren't looking for anything except simple-minded entertainment. Fortunately, most moviegoers are more sophisticated. They understand that the obvious is only a doorway to a deeper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

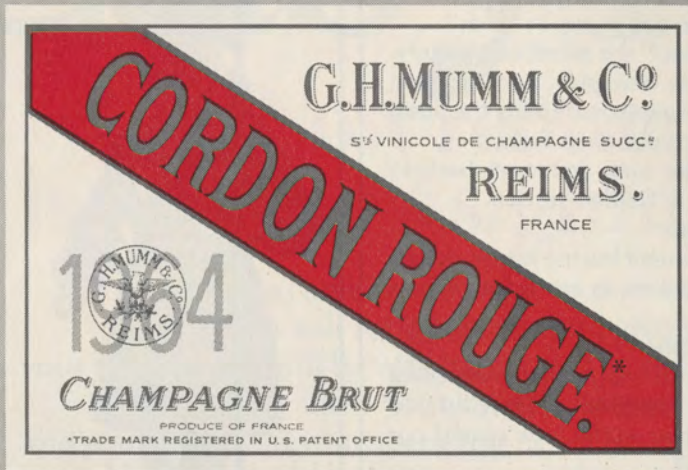


A 400  
year old English  
tradition that  
became the first  
name for the  
martini.



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



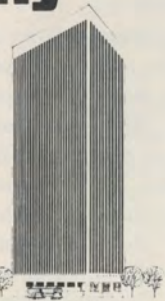
our business  
is planning  
designing and  
furnishing  
efficient space  
for every  
kind of office

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.

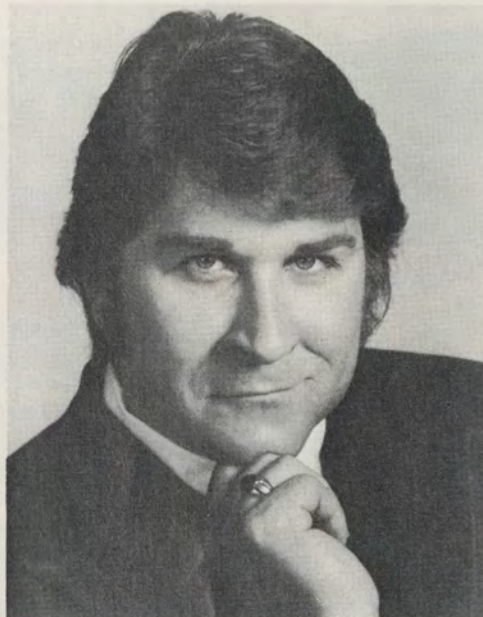
Henry Lewis, who is to conduct *La Boheme* at the Metropolitan Opera later this year, and who has led several performances of the Spring Opera of San Francisco, will also make his San Francisco Opera debut on the podium.

*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



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

# PERFECTIONISTS

# 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

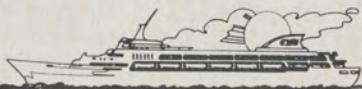
was occupied by the U.S. military after the war and still has a large U.S. military complex.

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

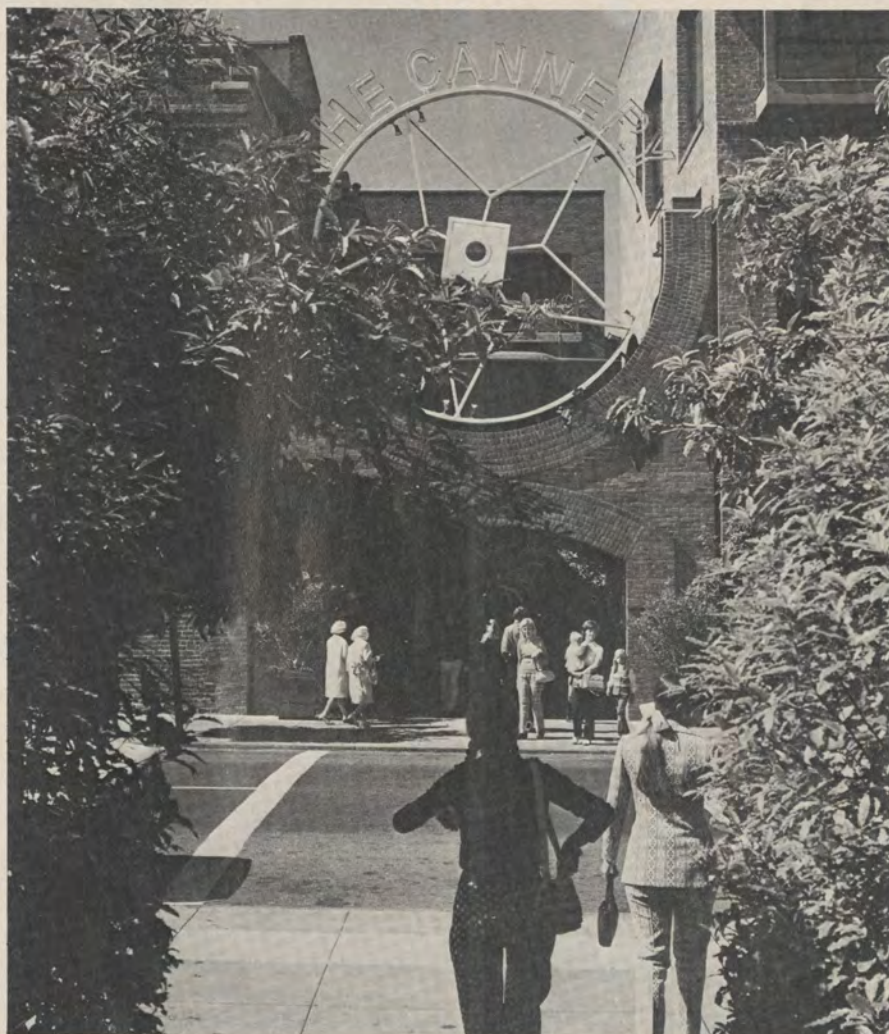
*Raffles* RESTAURANT

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 50<sup>th</sup> 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 50<sup>th</sup> 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 &amp; 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

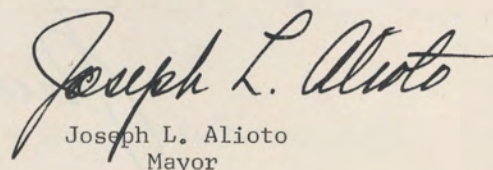
The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

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 50<sup>th</sup> 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**  
**50<sup>th</sup> 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

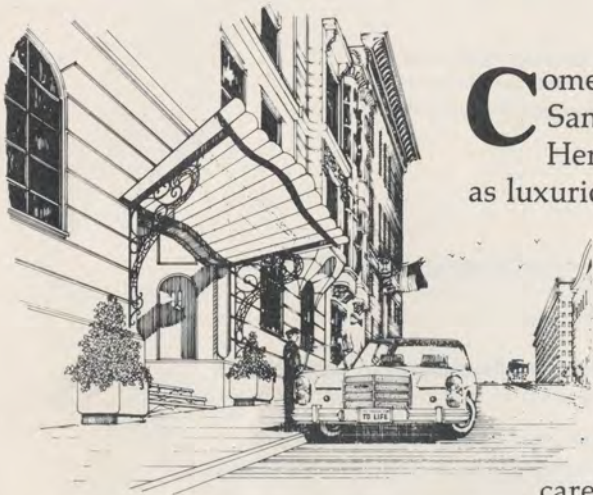
*John L. Burton*  
John L. Burton  
Chairman

*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*

FRIDAY EVENING, OCTOBER 20, 1972, AT 7:30

SATURDAY EVENING, OCTOBER 28, 1972, AT 7:30

## DER RING DES NIBELUNGEN—Part I

# DIE WALKÜRE

(IN GERMAN)

*Conductor*  
OTMAR SUITNER

*Production*  
PAUL HAGER

*Designer*  
WOLFRAM SKALICKI

*Production assistance*  
GHITA HAGER  
JACQUES KARPO

*Musical preparation*  
PHILIP EISENBERG

*Music drama in three acts by*  
RICHARD WAGNER

<i>Siegmund</i>	JESS THOMAS
<i>Sieglinde</i>	BERIT LINDHOLM
<i>Hunding</i>	CLIFFORD GRANT
<i>Wotan</i>	THOMAS STEWART
<i>Brünnhilde</i>	BIRGIT NILSSON
<i>Fricka</i>	MARGARITA LILOVA
<i>Helmwige</i>	JULIA EMOED-WALLACE
<i>Gerhilde</i>	BETTY JONES
<i>Ortlinde</i>	ARIEL BYBEE
<i>Waltraute</i>	EDNA GARABEDIAN
<i>Siegrune</i>	GWENDOLYN JONES
<i>Rossweiße</i>	SANDRA BUSH
<i>Grimgerde</i>	DONNA PETERSEN
<i>Schwertleite</i>	SANDRA WALKER

Act I —Hunding's dwelling

Act II —A mountain gorge

Act III—Summit of a mountain

*First performance*  
Munich, Hofoper, June 26, 1870

*First San Francisco Opera  
performance*  
November 4, 1935

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

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

No one will be seated after the house lights have dimmed

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

Performance length approximately four hours and fifteen minutes

# THE RING OF THE NIBELUNGS

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

## THE RHINEGOLD (Das Rheingold)

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

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

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

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

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

(Continued)

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

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



Nineteen records, listing at \$100. Available to San Francisco Opera lovers for just 49.95.

Discount Records. Our name is our price.

The *Ring* is also available separately:

Das Rheingold .....	10.77
Die Walkure .....	17.95
Siegfried .....	17.95
Götterdämmerung .....	21.58

**LONDON**

**discount records**

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

# Come back to friendly living at the Villages



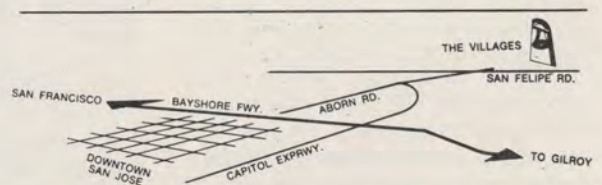
Remember how neighborhoods used to be? Where your neighbors really knew one another. Where friendliness was a way of life. And where people waved to one another.

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 \_\_\_\_\_



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

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

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

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

#### THE VALKYRIE (Die Walküre)

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

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

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

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

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

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

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

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

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

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

#### SIEGFRIED (Siegfried)

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

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

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

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

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

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

showing the way, and Siegfried follows.

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

#### TWILIGHT OF THE GODS (Götterdämmerung)

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

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

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

(Continued)

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 \$29<sup>99</sup>** | 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'AFRICAINE—Miyako Hotel, 11 a.m.  
Speaker: Michael Barclay

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

September 10—NORMA  
September 17—DAS RHEINGOLD  
DIE WALKÜRE

September 24—SIEGFRIED,  
GÖTTERDÄMMERUNG

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

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

September 14—NORMA—8:30 p.m.  
Speaker: Dr. Jan Popper  
September 28—THE RING—8:30 p.m.  
Speaker: Dr. Jack Sacher

October 12—TOSCA—8:30 p.m.  
Speaker: Stephanie von Buchau  
November 2—L'AFRICAINE—8:30 p.m.  
Speaker: John Rockwell

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

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

October 9—TOSCA—8:00 p.m.  
Contra Costa Library,  
Kensington Branch—Free  
November 2—LUCIA DI LAMMERMOOR  
8:00 p.m.—Kaiser Center Auditorium,  
Oakland—\$1.00  
Speaker: Michael Barclay

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

September 11—NORMA  
September 25—DIE WALKÜRE  
Speaker: Michael Barclay  
Admission: \$2.00

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

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

October 6—SIEGFRIED and  
GÖTTERDÄMMERUNG—  
Speaker: John Rockwell  
October 13—THE VISIT OF THE OLD LADY  
—10:00 a.m.

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

November 10—LUCIA DI LAMMERMOOR—  
10:00 a.m.  
Speaker: Marie Gibson

Admission: \$2.00

Presented by the University of California  
Extension

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'AFRICAINE

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

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

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

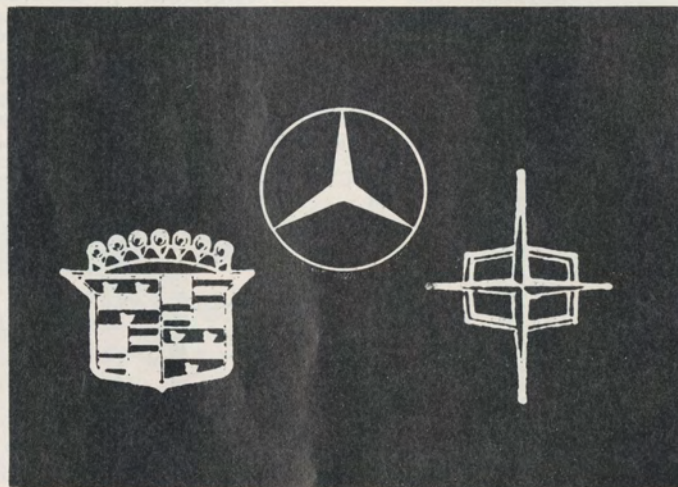
Brünnhilde sits on the Valkyrie  
rock thinking longingly of Siegf-  
fried. A Valkyrie, Waltraute, comes  
before Brünnhilde and implores her  
to help fulfill Wotan's wish and to  
avoid worldwide disaster by return-  
ing the Ring to the Rhinedaughters.  
But Brünnhilde refuses to relinquish  
the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

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

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

(Continued)

**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

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

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

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

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

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

—Prof. Dr. Walter Erich Schäfer

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



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



*The first, the great recording of a great masterpiece*

**Wagner:**  
**DER RING DES NIBELUNGEN**  
**Sir Georg Solti**  
*conducting*  
**The Vienna Philharmonic Orchestra**



Solti



Nilsson



Crespin



Windgassen



Fischer-Dieskau

**DAS RHEINGOLD**

Kirsten Flagstad, Set Svanholm, George London



Flagstad



Svanholm

**DIE WALKURE**

Birgit Nilsson, Régine Crespin, Christa Ludwig, James King,  
Hans Hotter, Gottlob Frick



Ludwig



King

**SIEGFRIED**

Birgit Nilsson, Wolfgang Windgassen, Gerhard Stolze,  
Hans Hotter, Joan Sutherland



Sutherland

**GOTTERDAMMERUNG**

Birgit Nilsson, Claire Watson, Christa Ludwig, Wolfgang Windgassen,  
Dietrich Fischer-Dieskau, Gottlob Frick

*This 19 record deluxe album contains the first integral recording of Richard Wagner's "Ring Cycle," a 7 year project which has been justly hailed as the greatest achievement in recording history. This package also includes the book "Ring Resounding," a history of this monumental project written by John Culshaw, the producer of these recordings.*

**LONDON**  
RECORDS

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



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



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

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



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



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



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

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



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



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



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



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



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



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



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



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

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



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



**RAYMOND MANTON** was born in New York City, but has been a resident of San Francisco for many years. In addition to about thirty character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard 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 *Tiefland* by d'Albert, Santuzza in *Cavalleria Rusticana*. During the 1972/73 season, Miss Napier will make several appearances with the Hannover Opera, including Donna Anna in *Don Giovanni*, Eva in *Die Meistersinger* and Elisabeth in *Tannhäuser*.



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

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



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

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



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

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



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

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



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

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



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

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



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

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



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

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



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

the world, and he conducted Italian premieres of such works as Berg's *Lulu* and *Wozzeck*, Walton's *Troilus and Cressida* and Milhaud's *David*. Recent activities include a concert performance of Scarlatti's *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

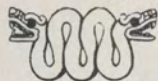
Box 31 - Lagunitas  
Marin County, Calif.

(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 TABARRIO  
PRICE • DOMINGO  
MILNES • LEINSDORF  
NEW PHILHARMONIA ORCHESTRA

**RED SEAL**  
DOMINGO  
CABALLE  
MILNES  
McDANIEL  
Leszczynski  
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.

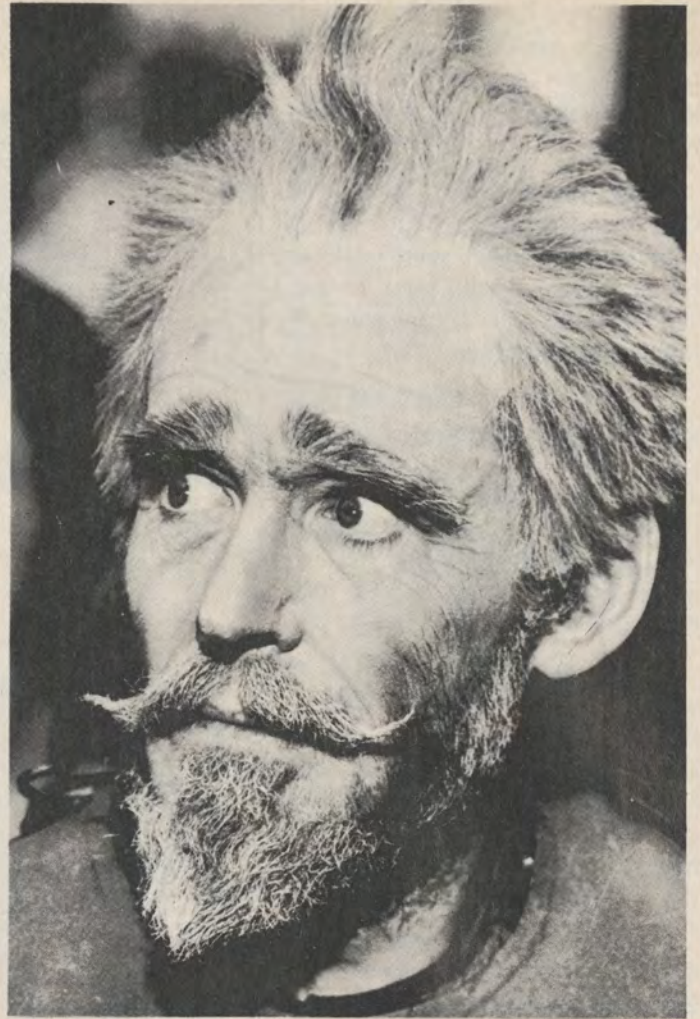
### Headed for Broadway?

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, INC., HARTFORD, CONN.) ©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, bird-cages, mugs, clocks, wall plaques, but they all tinkle on command! Our

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

**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

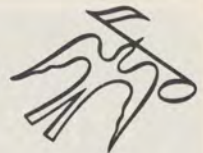
Haute Cuisine, Superb Service,  
Magnificent view of the entire Bay Area

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".



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."

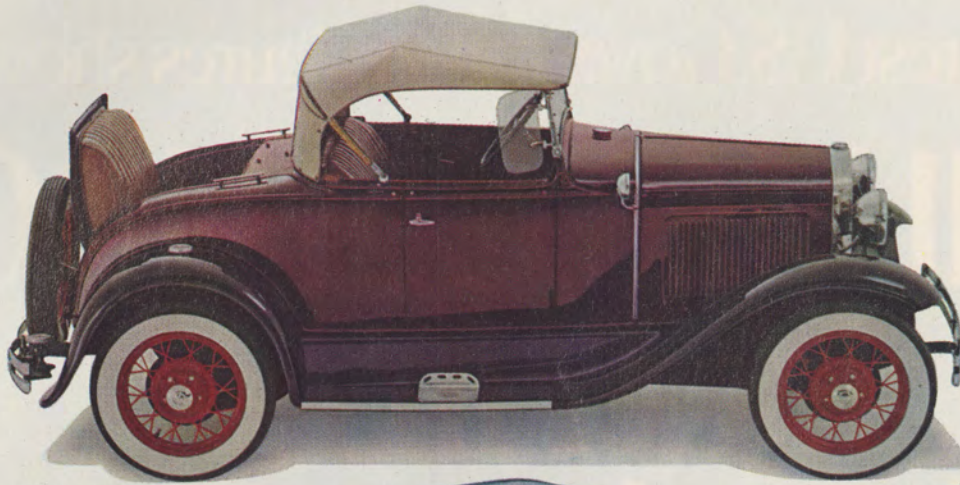
A Planning and Goals Committee has been formed to chart a course for action at the state level. This Committee is headed by Karney Hodge of Fresno. Members of the Committee are Mrs. Alexander Albert and Mr. Ransom Cook of San Francisco, and Mr. John Connell and Mr. Paul Ziffren of Los Angeles. Mr. Philip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

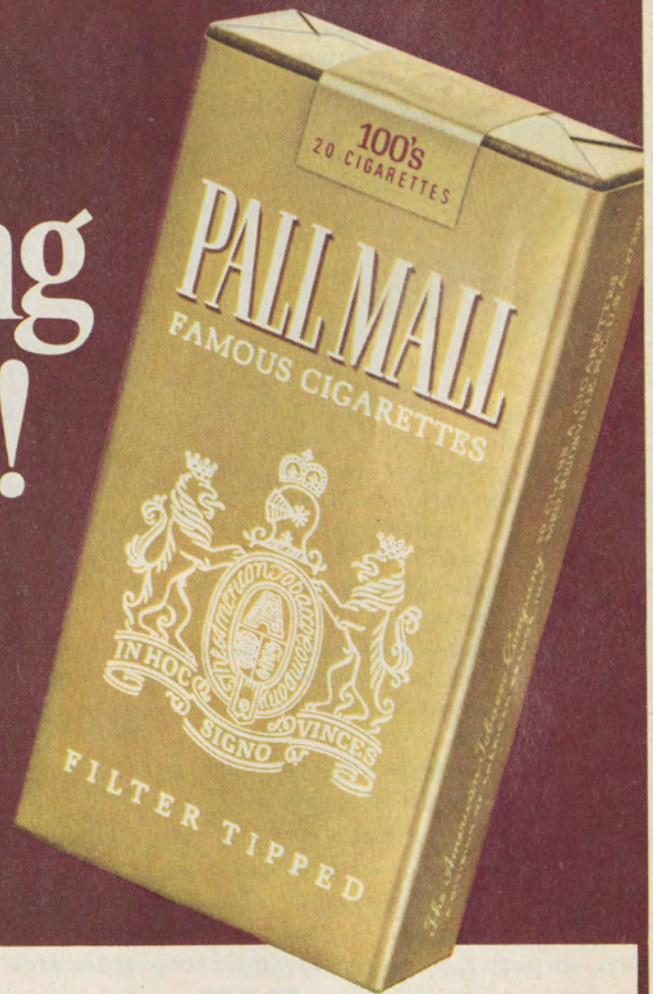
FORD DIVISION





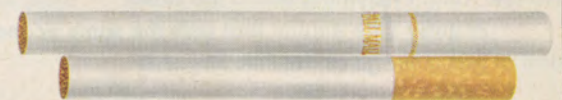
Latest U.S. Government figures show

# 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.