

La Bohème

1973

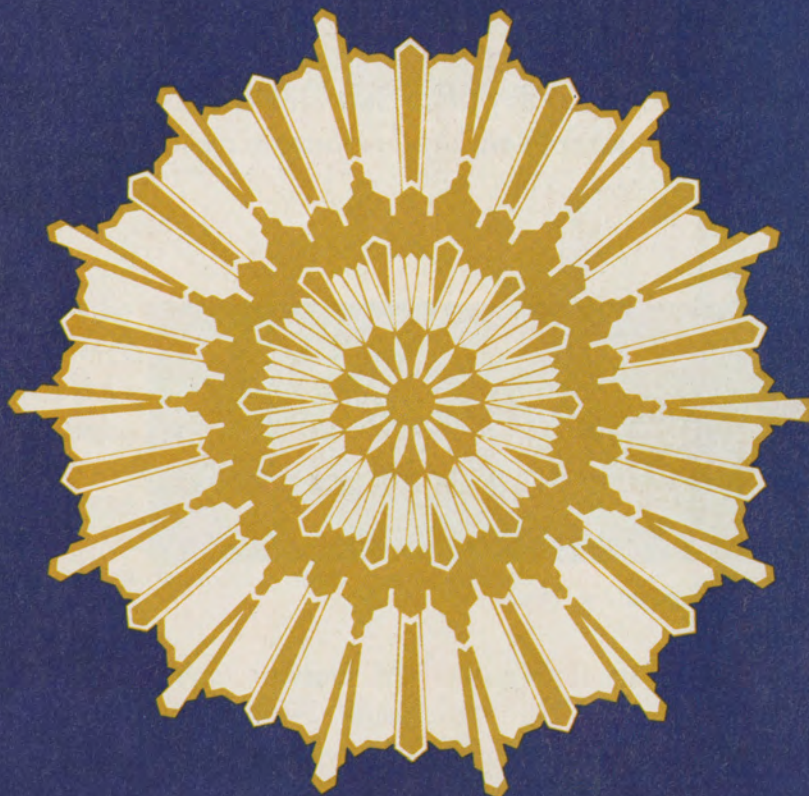
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PERFORMING ARTS



SAN FRANCISCO

opera

51st Season

1973

THE STORY OF L'HEURE BLEUE

*Or how a certain time of day led to Guerlain's creation of, perhaps,
the most tenderly beautiful perfume in the world.*



Twilight on the Seine: 1911.

The art of the perfumer, like the art of the musician, is elusive and mysterious.

But even the musician has certain laws of harmony and the eight notes of the scale to rely upon, while the perfumer is faced with an infinite range of fragrances, and only his intuition to guide him.

Common to all great art, however, is that moment, or event, which compels the artist to attempt to preserve it forever. (Who amongst us has led such a shallow existence that he was never moved to say "I wish I could paint that," or at least, "I wish I had a camera with me"?)

A moment such as this is the story of L'Heure Bleue.

A man pauses to reflect on his walk home from work. The year is 1911. It is summer. There is nothing spectacular about the scene. No vivid sunset. No heavenly rays penetrating dark clouds.

To the contrary. The air is dark blue. The

sky has lost the sun but not yet found the stars. And yet it is as if all the elements were conspiring to say something.

Something infinite. Something . . . tender. Something that simply cannot be translated into words.

The following morning M. Guerlain returned to his laboratory and began work. For almost a year he struggled to capture that vibrant hush, the beguiling sweetness of closing flowers, the tender, infinite something that had overwhelmed him.

The result was L'Heure Bleue, a finely balanced perfume composed with the passion of Musk and Rose de Bulgarie, and the naive loveliness of Iris and Heliotrope, subtly blended with fragrances from the far corners of the earth.

What happens when you apply L'Heure Bleue to your pulse points, and its delicate scent starts to permeate the air around you? Ah . . .

That's another story.



*Twilight
on the Seine:
Today.*



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For the girl or boy away on a first job.

The student, home for the holidays.

The bride and groom.

The new parents.

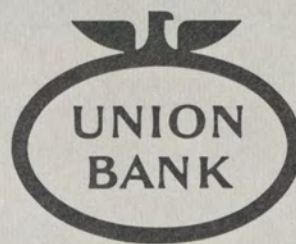
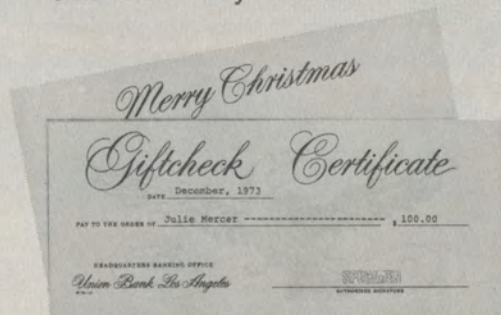
The baby.


Even the one who *has* everything!

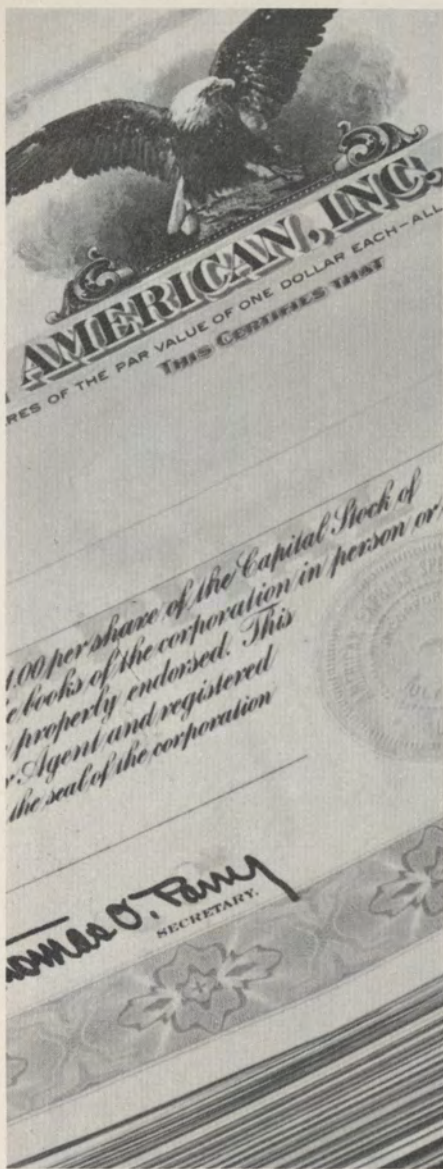
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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1973/VOL. 7 NO. 11

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34 words on the Noilly Prat martini by W. Somerset Maugham.



"Noilly Prat is a necessary component of a dry martini. Without it you can make a side car, a gimlet, a white lady, or a gin and bitters, but you cannot make a dry martini."

"Points of View", 1958

Don't stir without Noilly Prat

Last night, the Ambassador was seen at Vivian's place.

And Kim's. And Linda's. And Erika's.



Ambassador. Representing Scotch at its lightest.

BLENDING SCOTCH WHISKY, 86 PROOF. THE JOS. GARNEAU CO., NEW YORK, N.Y. © 1972.

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

THE CHEESE FACTORY — 850 Main St., Pleasanton (846-2577) HOURS: Mon-Thu 9-6; Fri-Sun 9-7.

The factory was founded in 1920 by Dimitris "Jimmy" Voultides, and is still in the family, since it's now run by his nephew George Spilitopoulos, whom the staff addresses as George (obviously!). Approximately 17 different kinds of cheeses are manufactured on the premises, and you can watch the action through large windows during working hours (Mon-Fri). For further enjoyment, there are chairs and tables on the porch, where you sit and picnic on the purchases you've just made. It's a friendly (and aromatic) place, with a most helpful staff—we think everyone in Pleasanton lives up to the town's name! Along with the local cheeses, we discovered a marvelous white cheddar imported, with some difficulty, from Canada, and we came home with a pound each of the cheddar, the local Swiss and an imported Swedish dessert cheese.

ROY'S ANTIQUES—2145 Taraval St., San Francisco (564-8994) Mon-Fri 11-6, except closed Wed.; Sun 1-5 We have fallen in love with this shop and its wares. Perhaps the three Handell table lamps from Victorian times enchanted us the most, the Tiffany and Cranberry lamps were close behind. Wall clocks from England, Germany and France are also very good, and Roy sells them with a one-year guarantee (most unusual for a dealer of miscellaneous antiques). Roy's wife is responsible for the excellent collection of china, glass, crystal and silver. All the prices seem to be most modest—a Share The Wealth friend found an exquisite old White sewing machine, in good working order, for \$35, including the inlaid parquet top!

THE YARN GARDEN — 3061 Sacramento St., San Francisco (921-6134) Tue-Sat 10-6 Charmaine Wong and Pat Anderson state in their brochure: "We have everything for everything—yarns for macrame, weaving, knitting, crochet, needlepoint and spinning and vegetable dyeing. After spending almost an hour browsing through the tiny but packed shop, we agree. The yarns for spinning and natural yarns for dyeing are fascinating, as are bou-

cles from Germany, tapestry wool from Scotland and assorted wools from Wales and Ireland. Pat and Charmaine are interested in teaching us to work within our own creativity; rather than helping a customer pick a pattern, they will help you work out your own design. They can arrange a class for you to learn whatever skill you wish to within the yarncraft field. Both gals are proficient in all skills, and take special order consignments for pillows, rugs, clothing, wall hangings and tapestries. You can order a loom or spinning wheel here, and not for lots of money, either. Classes include those in vegetable dyeing, crochet, basketweaving (taught by a gentleman!), knotless netting, finger weaving and more.

FRENCH WEAVING AND MENDING CO.—57 Golden Gate Ave. (near Market), San Francisco (431-0336) Mon-Fri 9-5

Anna Kowalski (who nevertheless speaks with a solid French accent) has been here for many years, and formerly headed Artistes Stoppeurs in Paris and then in New York. She's a genius with tears in knits and woolens! We haven't conducted a consumer survey in mending, but several cleaners turned us down over a year's period of time when we had a terrible L-shaped rip in an authentic Black Watch kilt from Scotland. In seven days Ms. Kowalski performed her miracle, and the kilt is like new. The cost? A measly \$10 . . . well worth it, since the kilt sold in San Francisco for \$50. If the moths or your neighbors' destructive children (they are never our own, right?) have gotten to some of your precious woolen things, let Ms. K. make her miracle for you.

(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 \$7.50 per year, \$14 for two years, \$20 for three years, 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). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.



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Color lithograph, June 3, 1956—Pablo Picasso—(From The Christian Brothers Collection)

**FOR THE SYMPHONY...
 WINE, BELLS AND A FIDDLE**

Wine and music are one, Emerson said... so it was altogether fitting for the San Francisco Symphony Association to stage its gala benefit dinner-dance in Napa Valley's newest, most colorful winery.

High on a hilltop between Highway 29 and the Silverado Trail, not far south of Calistoga, can be seen the dazzling white stucco structure—quite like an ancient castle—topped by high bell towers, from which there is an encompassing view of the entire valley.

This is the new Sterling Vineyards, where friends of the Symphony joined in a harvest evening of elegant food, outdoor dancing, and some of the best wines made in California.

It all started in 1964, when a business known as Sterling International—a paper company with factories all over the world—decided to buy some land in Napa.

By 1968, the directors and stockholders of the family enterprise had enough vineyards.

Now they needed a winery.

They found exactly the site they wanted, but it belonged to a bachelor fiddler named Charles Rockstroh, member of a pioneer family. As a sprightly youth he played at dances; in his slower old age he retained his addiction to the fiddle... and also to the land Sterling wanted. Only after old Charlie laid his fiddle down and died was Sterling able to buy the property.

The bells have a story, too. One of the directors had been shopping for bells to ring from the towers of the winery, and finally decided he would have to cast them in Holland. Then

**PERFORMING
 BACCHUS**

by FRED CHERRY

suddenly he located some authentic church bells cast in 1740 and saved from a London church burned out during the German blitzkrieg. These same old bronze bells now chime the passing hours at the new Sterling Winery and, at times, peal a simple tune.



Each year at harvesttime, members of *Il Cenacolo*, long-established Italian cultural group, invite all the members of the San Francisco Opera Company for a day in Louis Martini's vineyards on Monte Rosso. For the people of the Opera—it's a day of relaxation. Singing has never been allowed... wine and good fellowship are the rules of the day, as this happy scene shows. Beginning with Louis M. Martini, holding the waterglass (filled with wine, of course) and going clockwise: Mrs. Kurt Herbert Adler, Ragnar Ulfung, Mrs. Bonaldo Gialotti, Consul General of Italy Principe Luigi de Giovanni, Carlo Felice Cillario, Mrs. Luigi de Giovanni, Bonaldo Gialotti, Mrs. Ragnar Ulfung, Maestro Kurt Herbert Adler, Mrs. Nancy Haven, Louis M. Martini.

JUG OF HAPPINESS

It is hard to describe that moment of satisfaction when you bask in the rare luxury of being in control of things. A forgotten American folk singer best put this euphoric sensation of mastery into words—beautiful words, sung to the music of an eight-string guitar:

"I've got the world in a jug... and the stopper in my hand!"

ITALIAN DRINKING SONG

Stornelli are the traditional folk songs of the wine country of Northern Italy. They're sung on any occasion for the sheer joy of singing—usually inspired by one passion or another. The rhythm is fast, with a guitar to keep time. The form never varies—four lines; the first and last rhyme; the middle two are alike.

Here are the words to a *stornello* sent in by one of my readers:

Sour grape!
 You've drunk to much
 You've drunk too much
 You're acting like an ape!

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Mrs. John Z. DeLorean
Bloomfield Hills


GEMINESSE
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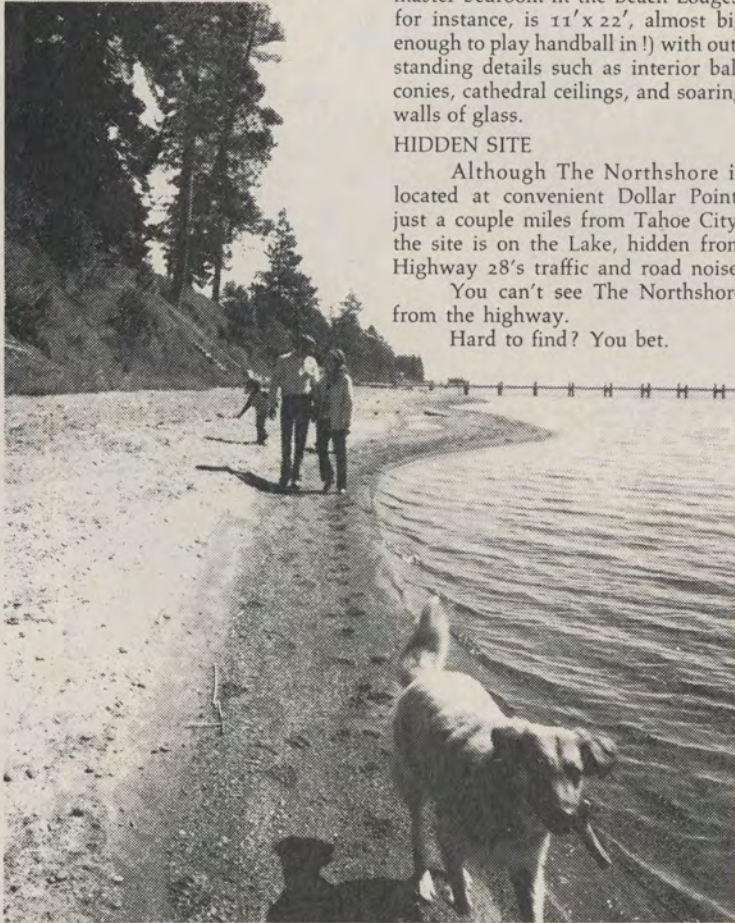
Tahoe lakeshore homes. (Get one while you can.)

There isn't much land still available on the water along the Lake.

And much of what is available is either crowded, noisy, adjacent to the highway, filled land—or all of those.

That's why, when we discovered a breathtaking wilderness site with its own sandy beach, we decided that the superb 20 acre site would not only have an extremely limited number of homes built on it—only 70 homes ever!—but that every possible bit of natural beauty would remain unspoiled.

One of the marvels of this site is that it's far off the highway. Hidden. Off the beaten track. And quiet.



On this site, we built clusters of homes we call The Northshore.

The "we" is Grubb & Ellis Company, one of the largest development companies in the West.

HIDDEN HOMES

A site as elegant as The Northshore deserves elegant homes.

We worked closely with noted architect Ian Mackinlay, of the prize winning firm Mackinlay/Winnacker Associates, to create homes that would meld with their surroundings, using generous expanses of natural woods, yet with a stylish convenience appropriate to your vacation needs.

Interior design of these homes combines spacious floorplans (the master bedroom in the Beach Lodges, for instance, is 11' x 22', almost big enough to play handball in!) with outstanding details such as interior balconies, cathedral ceilings, and soaring walls of glass.

HIDDEN SITE

Although The Northshore is located at convenient Dollar Point, just a couple miles from Tahoe City, the site is on the Lake, hidden from Highway 28's traffic and road noise.

You can't see The Northshore from the highway.

Hard to find? You bet.

TAKE A SAIL

The 20 acres of beachfront land that comprise The Northshore is intended as an ideal vacation spot. In addition to the sandy beach along the shore of Lake Tahoe, you'll have tennis courts and a huge swimming pool.

You'll also have the contentment that comes from living in the midst of your very own wilderness on the Lake.

We think that's very nice.

We think you will too, when you see The Northshore.

GOOD TASTE COSTS

The 70 cluster homes planned for The Northshore will be impressive. And so are the prices.

Beach Lodges, actually on the Lakefront, have 4 bedrooms and are priced from \$95,000 to \$117,000.

Hill Lodges, each of which has a view of the Lake and the trees, are priced from \$59,450 to \$74,150. You have your choice of 3 or 4 bedroom plans.

The Northshore is a planned unit development, providing for full exterior maintenance, unusual privacy and protection.

NOW THAT YOU'RE INTERESTED...

...we'd better give you good directions if you want to visit without enlisting the aid of a forest ranger—chances are you won't be able to find it from the highway.

From Tahoe City, drive toward Nevada on Highway 28 for 2.4 miles. Turn right on Lakewood Drive, toward the Lake. Turn right again on Meadowbrook, for one block, then left on Lassen to The Northshore Information Center.

If, for now, you're just interested in more information, write directly to us at 1939 Harrison Street, Oakland, Calif. 94612. Or you may phone direct or collect to (415) 839-9823 in Oakland, or (916) 583-4292 at The Northshore.

But we'd advise you not to delay. When the 70 homes are sold, that's it. We won't be building any more at The Northshore. Ever.

So come up to quiet. Now.

The Northshore

Tahoe lakeshore homes by Grubb & Ellis Company, Developers and Realtors

THE FUTURE FOR IMPORTED CARS

The pendulum of automobile buying is taking a wide swing this year. Dealers taking part in the San Francisco Import Car Show report that the U.S. car buyer is going from one extreme to the other. The popularity of small engine, low horsepower machines reflects the concern over our real or imaginary energy crisis. An equal demand for exotic, standards of luxury in the motoring world indicates the affluence of our society.

Datsun and Toyota sales continue to grow with Volkswagen, for a while neglected, coming back strong. With fuel prices on the rise and controls futile the consumer demand for that extra gallon is sometimes overcoming his attention to superfluous frills in style and extra power on the highways. Yet, Rolls Royce, Jensen, Maserati and the Citroen M have never been stronger.

Turin stylists are reporting more calls by manufacturers for elegance in prototype design than ever before.

Maserati will introduce a new Bora in California this year. A two passenger Grand Turismo Coupe that boasts a top speed of 170 M.P.H., the Bora will retail for just under \$27,000. The figure is slightly under the top price Rolls will be getting for their custom models . . . a cool \$40,000. Maserati is not dismayed about the heavy price tag, since Rolls Royce cars are at their highest sales peak in

years with models selling as fast as they arrive stateside.

How does one explain the apparent contradiction in requirements? Perhaps the economic needs of the individual best reflect his automotive choice. Last year more than 100,000 spectators walked the foreign car displays at Brooks Hall and Civic Auditorium over Thanksgiving Week and the economic growth of the country was apparent.

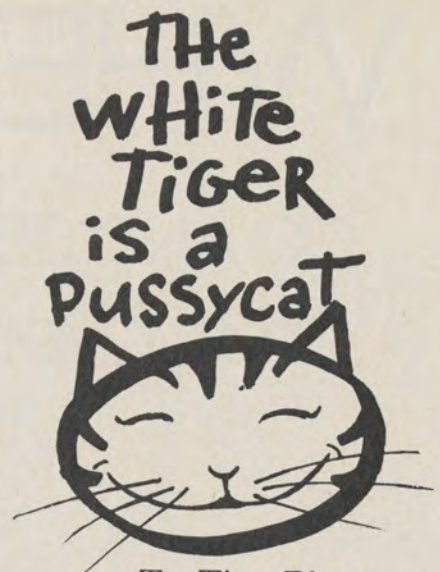
A record in premium price automobile sales was made at the show. Ferrari and Lamborghini sold nearly every model on display. While traffic among the small cars was strong, interest was below previous years.

With recent attention given the fuel shortage, foreign cars are having a bonanza. The overseas automobiles are long in two areas. They are either plush and expensive, or downright cheap to operate and maintain. There are a few middle of the road imports. Although the economy remains strong, the middle and low income groups are concerned about automobile operation, maintenance and the growing possibility of higher fuel costs.

Plush exotics whose production is time consuming and therefore small in number are selling as fast as they are made. Assembly line economy cars are now back in vogue with production having a hard time keeping up with demand.



Pininfarina — Ferrari BB Berlinetta Boxer



Try Tigre Bianco,
the wild TUACA Cocktail
that's so soft
it'll make you purrr.

Tuaca / (too-ah'kuh) n.:

An incredible spirit, popularly known in Italy as "milk brandy," which was created under Lorenzo (Il Magnifico) de Medici (under his reign, that is) . . . made with fresh citrus fruits, fresh milk, infused with other spirits, distilled and blended with aged brandy. 1. Excellence of taste, good life, quality, etc. 2. An exciting, promising evening as in "Mmmmm, Tuaca . . . now and later?" 3. Showing knowledge in fine entertaining. 4. An excellent libazione straight, on the rocks (roccias) or in sundry other combinations. 5. Tuaca'd. A common, friendly morning after statement. Eg. "I must have been Tuaca'd."

Libazioni / (lee-bah-tsee-oh'nee) np.:

A group of magical drinks made with Tuaca . . . guaranteed to stimulate conversation, minds and after theatre rendez-vous. (see Autumeicche)

Autumeicche /

(ow-too-maké'eh) :

How to make . . . instructions for manufacturing various libazioni made with the incomparable Tuaca.

"Attsa Naise" /

(ah'tsuh nahée seh) :

Tuaca's affectionate dictionary of Italian-like expressions and varied recipes to tantalize tastes, tempt tete-a-tetes and precipitate parties. Joosta forra you . . . free forra nothings. Joosta write:



84 proof.

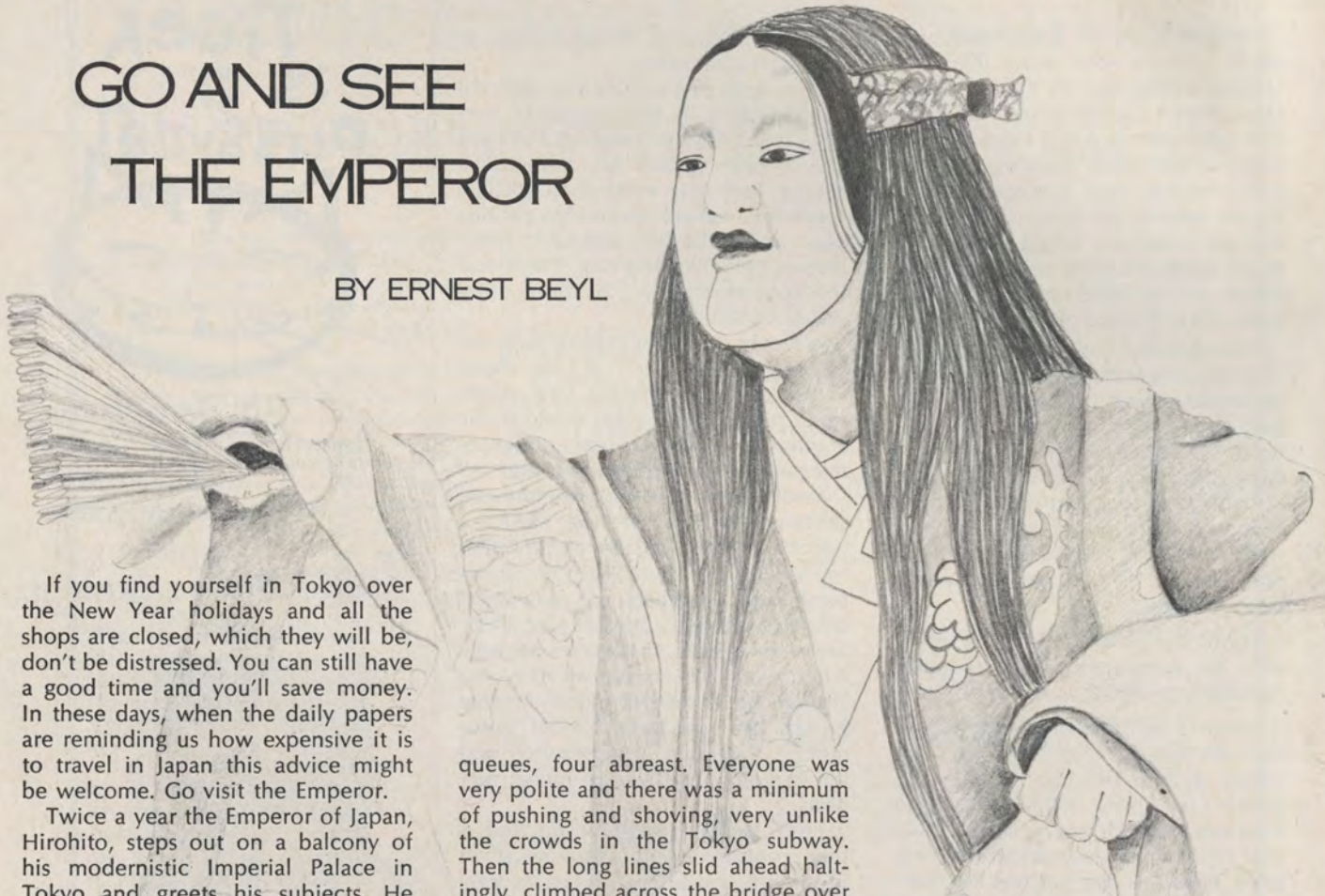
Tuaca

429 Valley Drive, Brisbane, CA 94005

WHEN IN JAPAN

GO AND SEE THE EMPEROR

BY ERNEST BEYL



If you find yourself in Tokyo over the New Year holidays and all the shops are closed, which they will be, don't be distressed. You can still have a good time and you'll save money. In these days, when the daily papers are reminding us how expensive it is to travel in Japan this advice might be welcome. Go visit the Emperor.

Twice a year the Emperor of Japan, Hirohito, steps out on a balcony of his modernistic Imperial Palace in Tokyo and greets his subjects. He does this on his birthday, April 29, and again on January 2, the day after one of Japan's holidays, New Year's Day. The fact that Hirohito shows himself to the Japanese people at all is an extraordinary thing and thousands of Japanese turn out on the two occasions each year to wave to him.

Before World War II, Hirohito was considered a descendant of the sun, a god here on earth, and therefore not to be looked upon by mere mortals. When it was necessary for him to move from place to place in this island country, the Japanese turned away from the street as Hirohito's limousine went by. World War II, General Douglas MacArthur and the institution of democracy changed all that.

Today Hirohito is a man not a god.

On January 2 crowds begin gathering before dawn along the approaches to the Imperial Palace grounds. I remember looking out my window at the Palace Hotel in Tokyo one January 2 at about 6 a.m. and watching police herd the already huge crowd into long, snaking

queues, four abreast. Everyone was very polite and there was a minimum of pushing and shoving, very unlike the crowds in the Tokyo subway. Then the long lines slid ahead haltingly, climbed across the bridge over the Imperial Palace moat and moved into the sacred palace grounds, finally emptying into a huge, graveled parade ground in front of the low structure that is the palace. Japanese plainclothesmen guard the Palace approaches. All is quiet. All is orderly.

By ten o'clock in the morning there are perhaps 10,000 patient persons waiting, most of them clutching either a camera or a small Japanese flag with its red rising sun. The few Westerners in the vast crowd stand out, strangely tall. It is a dress-up day for the Japanese. The crowd is dotted with beautiful Japanese girls, their hair lacquered into elaborate coiffures. With magnificent kimonos wrapped around them, they totter on those wooden, platform sandals that the Japanese call geta. Many Japanese men are also wearing holiday robes and geta. Children dressed in traditional costume, look like small waxed figures.

A few minutes after ten the crowd stirs; surges forward a little. It is difficult to get one's arms up from one's sides to take a peek through a camera view-finder.

Then sliding paper doors behind the bullet-proofed glass balcony are seen to open. A small man steps out on the balcony and pandemonium takes over. The small man is the Emperor. He is dressed formally with striped pants and cutaway coat. He raises his right arm and waves stiffly to the crowd. Shutters click on thousands of cameras and the parade ground is a red froth of wildly waving sun flags.

Hirohito appears eight times during the day, always behind his shield of protective glass, ever since a head factory worker, slung a steel ball in his direction a few years ago. Japanese police estimate that more than 100,000 persons enter the wooded Palace grounds between nine in the morning and about four in the afternoon.

Appearing with the Emperor on the balcony are usually his wife, Empress Nagako, and the couple's two sons and their wives; Crown Prince Akihito and his wife Princess Michiko; and Prince Hitachi and Princess Hanako.

(continued)

"Today's woman can
create sunshine all around her
by the clothes she wears,
the fragrance that is her
own ambiance, her own
atmosphere. I have created
this new parfum just for her."

—Hubert de Givenchy



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Everyone in Japan visits a shrine over the New Year holidays. — Photo by Kimberly Fleming.

Hirohito, who ascended to the throne on Christmas Day in 1926, has ruled longer than any other living head of state. He has also ruled longer than any other Japanese Emperor in the history of the Chrysanthemum Throne which dates back to 660 B.C. Hirohito is 71.

If you are in Japan over the New Year holidays and can't get over to the Imperial Palace to wave to the Emperor, the next best thing is to visit a Shrine. Everybody in Japan visits a shrine over the holidays. It's the thing to do for the Japanese. It's also the thing to do for tourists. Remember the crowds will be huge. But how many times are you going to get to Japan over New Year's?

Postcard Land

Japan is postcard land. A bullet train speeds by with Mt. Fuji as a backdrop. Tokyo is more stylish than

Paris. The women are beautiful and well dressed. Plastic reproductions of food in the windows of restaurants look more real than reality. Also not all Japanese restaurants are expensive. You can save a buck by searching out small establishments. Another way to save money is to ride the Tokyo subway. It's a little tricky finding your way around at first but pick up a free subway map with each line in a special color and all stations clearly marked.

Tokyo Tower

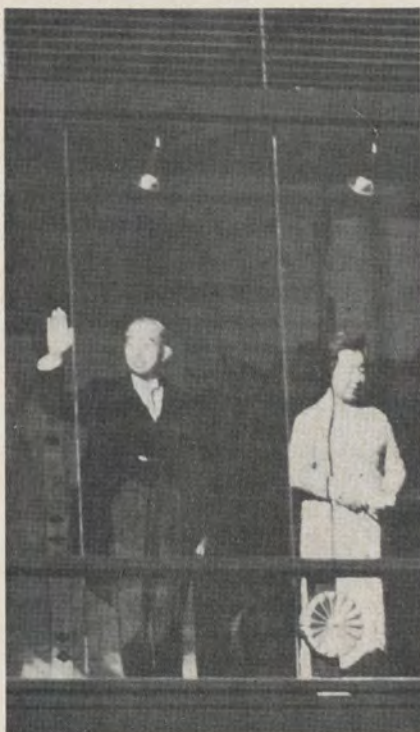
Tokyo Tower dominates the Tokyo skyline. It is a reproduction of the Eiffel Tower in Paris but it is two meters higher.

Sexual Tonic

From a leaflet displayed in a drug store in Tokyo: "Sexual tonic, speedy and excellent effect, invigorating. Use Wacon-M Gold when you feel loss



The Imperial Palace grounds on a wet New Year's morning. — Photo by Kimberly Fleming.



The Emperor waves to his subjects from behind bullet proof glass. — Photo by Kimberly Fleming.

of energy, lack of sexual desire, habitual fatigue, forgettable with headache, tired eyes, high blood pressure, pains in every joint, sleeplessness." Products such as this one are carried by most Japanese drugstores along Tokyo's famous Ginza.

To Stretch the Dollar

Big syndicated travel writer, Stan Delaplaine reported awhile back that he paid \$16 for a snifter of Hennessy Cognac in the sky-view bar of a Tokyo hotel. A word to the wise?

Here are some more do's and don'ts to stretch the dollar in Japan:

Freshly-squeezed orange juice is very expensive. It is not native-grown. Try other juices for breakfast—Japanese Mandarin orange or tomato for example.

If you eat your meals in first class hotel dining rooms you're going to be socked with the high cost items. Large office buildings, department stores and arcades frequently have restaurants that cater to the Japanese working person. Try them. They are much less expensive than the big expense-account places.

In the big cities shop around for small hotels. They are usually a good buy comparatively.

Unless you really must, avoid those big flossy nightclubs. They can hit you with a bill that will astound you.

And remember if you happen to be in Japan over the New Year holidays—go and see the Emperor. You probably won't have the chance to see many more emperors in your lifetime.

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THREE HUNDRED THOUSAND OPERA-LOVERS ARE BORN

by Caroline Crawford

On the afternoon of November 9, buses full of students stopped in front of the Opera House to unload three thousand young people for a performance of *La Traviata*. The occasion was a special one, because it marked the hundredth student matinee in the history of the San Francisco Opera.

Since 1939, when the student matinee program was launched, the San Francisco Opera Guild has introduced more than three hundred thousand students from Northern California to full-scale opera productions with excellent casts, drawn from the season's repertoire. This is the way it works: The Guild buys the performances from the San Francisco Opera Association and does the rest of the work itself, contacting schools, providing teachers with information about the productions, and arranging for the sale of tickets. The cost of tickets ranges from \$1.50 to \$3.75, and ticket sales account for about 45% of production costs, with the Guild paying the remainder. The program is open to fourth through twelfth grade students from both public and private schools. A good number of matinee tickets are set aside for deprived and handicapped children.

During the fall season four or five performances are offered, and since 1967 there has been an in-school orientation before each performance for the schools that request one. The presentation is given by three opera volunteers, often accompanied by singers from the casts, who go to the school, and discuss everything from opera history and plot to staging techniques, with slides and filmstrips for illustration. There is usually a pianist on each in-school team to teach the students an aria or chorus from the opera, and, often as not, the students have prepared drawings or plays based on the production they are to see. Several schools have presented their own renditions of an entire work, fully costumed. In-school orientations are for all students, not merely those who have tickets for the matinees. There are approximately sixty schools involved with each performance, and the houses are virtually sold out on every occasion. Both individual students and schools are encouraged to become members of the student matinee program, which entitles them to a newsletter that brings opera news from the stage and the media.



The arrival of young opera-goers.

The students are the best measure of the success of the program; they want to come again and again, year after year, and the lament of the Guild office is that there are a limited number of seats for an unlimited demand. Language seems to be no problem. Once the students know the plot, they are well ahead of the action. The heroines are usually cheered, and the villains (the real favorites) always roundly booed. One year *Madama Butterfly* won a standing ovation at the final curtain, most assuredly without any prompting. Another group had been so well prepared that when a scene was cut in *Rigoletto*, they complained afterward. They are eager and honest critics, and General Director Kurt Herbert Adler often receives their review commentaries by mail.

During the season some students from member schools have a backstage tour during which they can ask questions of the production staff and visit the stage and dressing rooms.

In addition to the student matinees, the Guild established the College Opera Association last year in order to promote opera among university students and young adults. Tickets were purchased by the Guild and sold at half-price to members, and special lecture-previews were given by Mr. Adler, Robert Darling, and James Schwabacher. In the spring the Guild and the College Opera Association presented an all-day opera festival in Golden Gate Park, with programs produced by university and college students from the Bay Area.

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The Opera Guild is made up of a board of forty-nine hard-working members and an auxiliary of young volunteers who do everything from fund-raising to putting together an opera-lovers' cookbook. The more than two thousand members who support the Guild, many of whom also serve as opera volunteers, have special ticket privileges and may attend a number of rehearsals. The Guild is always looking for new and interested members to help in all of its programs. In addition to the education program the Guild holds several very grand fund-raising events each year. Last year it was able to make a very large donation to the Opera Association during its fiftieth season.

This year the Opera Guild is sponsoring two performances of *La Bohème* and three of *La Traviata* for young audiences. They will be coming from as far afield as Ukiah, Monterey, and Sacramento. The Guild is to be praised for providing thousands of young people with their first operatic experience, their not-to-be-forgotten day at the opera.

The San Francisco Opera Guild Office is open during all evening and afternoon performances. For information concerning Guild membership, stop by the office, located just inside the North Carriage Entrance on the ground floor.



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**SEE WHAT IT'S LIKE
TO DRIVE A WINNER.**



STAN DELAPLANE

One day he is the international traveler, cruising Mexican waters; jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he's home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

by Roberta Joyce

Recently a famous but unofficial San Francisco landmark was dignified by the addition of a brass plaque to its facade. The landmark is a saloon called the Buena Vista Cafe and the plaque commemorates the site where more than twenty years ago, Stan Delaplane introduced Irish Coffee to the U.S. and, hence, to most of the known world.

Delaplane, top, syndicated travel writer, had gotten a taste for the drink—Irish Whiskey, coffee, sugar, and a float of cream on top—when the old Lockheed Constellation, which was ferrying a bunch of newspapermen to Rome to cover the Holy Year celebrations, blew an engine over the Atlantic and was forced to land for repairs in the middle of the night at Ireland's Shannon Airport.

The first thing Delaplane did after the plane made its shaky landing was head for the bar.

"In those days Shannon Airport wasn't much," he recalls now. "It had a small bar with about eight stools. All the newspaper guys from the Connie shuffled in and ordered up. Some of us had a drink the bartender called Irish Coffee. I liked it," he says—a fact that was to endear him later to the Irish Whiskey Distillers whose product, at that time, had scant sale outside the mother country.

Delaplane, whose columns are read in his home paper, The San Francisco Chronicle and in more than 100 other newspapers in North America and as far away as Manila, later wrote about his layover at Shannon Airport and about Irish Coffee.

Within a week he began to get letters. "What is the recipe for Irish Coffee? Where can I order it?" they asked. The following year he flew to Europe again. This time the airplane stopped at Shannon for refueling and Delaplane headed for the bar to refuel with a bit o' the Irish. "We seemed always to land at Shannon Airport at about five or six in the morning. At that time you felt like a jolt of Irish Whiskey with your coffee," he says.

When he returned to San Francisco again he wrote fleetingly about Irish Coffee. More mail.

One day Delaplane was sitting at the bar in the Buena Vista at Beach and Hyde Streets staring moodily out at a thin line of fog coming in the Golden Gate. He began thinking about Irish Coffee. Maybe it was the weather. Casually enough he showed the late Jack Koepler, owner of the B.V., how to make Irish Coffee.

"We couldn't get the cream to float. Irish cream is a lot thicker than ours. So we whipped it up a little, floated it on top and it tasted pretty good."

In those days the Buena Vista had a small but loyal trade. A few locals and a bunch of newspapermen. It carried a lot of foreign beers. City hall reporters would go there for lunch.

Suddenly people started coming in and asking for Irish Coffee. Koepler began to think of himself as an Irish Coffee crusader.

Back in the 1950's every bar in town had a bottle of Bushmills Irish Whiskey on its rack. It lasted a long time. Bartenders poured it for Irishmen on St. Patrick's Day.

But now, suddenly, Irish Coffee took off. Customers flocked to the Buena Vista and Koepler lined up on the bar as many as twenty heated glasses at a time, and poured out the Irish Whiskey in assembly line style. He formed an Irish Coffee Club and gave out membership cards. Delaplane got card number one.

For the last eighteen years the Buena Vista Cafe has used about three cases of Irish Whiskey per day. That's about twenty-eight drinks to the bottle; times thirty-six bottles. Over a thousand Irish Coffees per day.

Irish Coffee became a national institution. Almost an international institution. Today you can not only drink it in the U.S.—and Ireland, of course—but in some of the busiest bars around the world. It's widespread in Mexico, Europe and Australia. Delaplane, who spends a lot of time traveling and gathering material for his column, saw Irish Coffee table-tented in a bar in Finland and was recently served one in Hong Kong without ordering it when the owner recognized him. *(continued)*



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TOO SEEK SIR FRANCIS DRAKE'S ROUTE — Stan Delaplane, San Francisco Chronicle columnist and Pulitzer Prize winner (left) will seek an answer later this month to the controversy over where Sir Francis Drake landed on the Pacific Coast in 1579. He will sail coastal waters aboard the British liner "Spirit of London," following old charts and early accounts of the Drake voyage. With him here pouring over coastal charts is the ship's navigation officer, Gordon T. Dickins. Delaplane and Robert H. Power, Drake scholar, will depart Los Angeles for Mexico aboard the P & O liner November 21. It is on the return leg of the cruise that they will attempt to ascertain Drake's route. Delaplane has been interested in the route of the British navigator since 1936 when he wrote the story in *The Chronicle* of discovery of the now-famous "Plate of Brasse" found that year on the shores of San Francisco Bay. It is the only physical evidence of Drake's presence in California. The columnist is also hoping to locate a sand-packed, hand-blown bottle found on a beach on the Monterey Peninsula in 1934 which could indicate that Sir Francis Drake stopped there during his West Coast voyage. The bottle, which has since disappeared, reportedly contained a roll of lead foil engraved with the names of Drake and his chaplain, the date May 1, 1579 and a notation of latitude 36 degrees, 30 minutes, close to the Monterey Coast Guard station.

The bartender whose concoction has become so widespread, thanks to Delaplane, was an Irishman named Joe Sheridan. Sheridan developed the hot drink in a small bar across the river from Shannon Airport at Foynes. He eventually came to the U.S. and, in fact, to San Francisco where he worked for Jack Koeppler at the Buena Vista for awhile. Later he went to sea as a marine cook and died overseas.

From Sheridan to Delaplane to Koeppler, to the world. The Irish Whiskey distillers were ecstatic. So ecstatic were they, in fact, that several years later when Delaplane was in Dublin he received word from the National Export Board that a group of distillers wanted to take him to lunch.

"They took me over to a fancy old place, with great carved walls and inlaid paneling, got me a bunch of oysters as a starter and then one of them said to me 'Now Mr. Delaplane what would you think if we put out a wee bit of a drink made with Irish Whiskey, soda and a slice of lemon? We'll call it the Leprechaun. Do you think it will sell?'"

"I don't know," said Delaplane. "In fact, I really don't know why Irish Coffee sells."

When he told them this he could see the group of distillers drawing back in disbelief. "They were thinking, 'this guy knows how to do it, but he won't tell us his secret.'"

"Anyway, they put out the Leprechaun and it dropped dead," Delaplane remembers.

The man who wrote about Irish Coffee, thereby turning it into almost an international institution, qualifies as a sort of renaissance man of American journalism. He is a reporter of more than thirty years experience and Pulitzer Prize distinction. He is the author of the two widely syndicated columns and five books, a recognized expert on the intricacies of foreign travel, and one of the funniest men now writing in the English language.

Stan Delaplane was born in Chicago and educated in Monterey, California. He joined the San Francisco Chronicle after previous newspaper reporting jobs in Los Angeles and Santa Barbara. Originally, he was hired as a "fill-in" assigned to do publicity handouts. He has been at the Chronicle since — discounting wartime service as a Lieutenant Commander in the U.S. Maritime Service.

Delaplane is inclined to pooh-pooh

(continued on p. 43)



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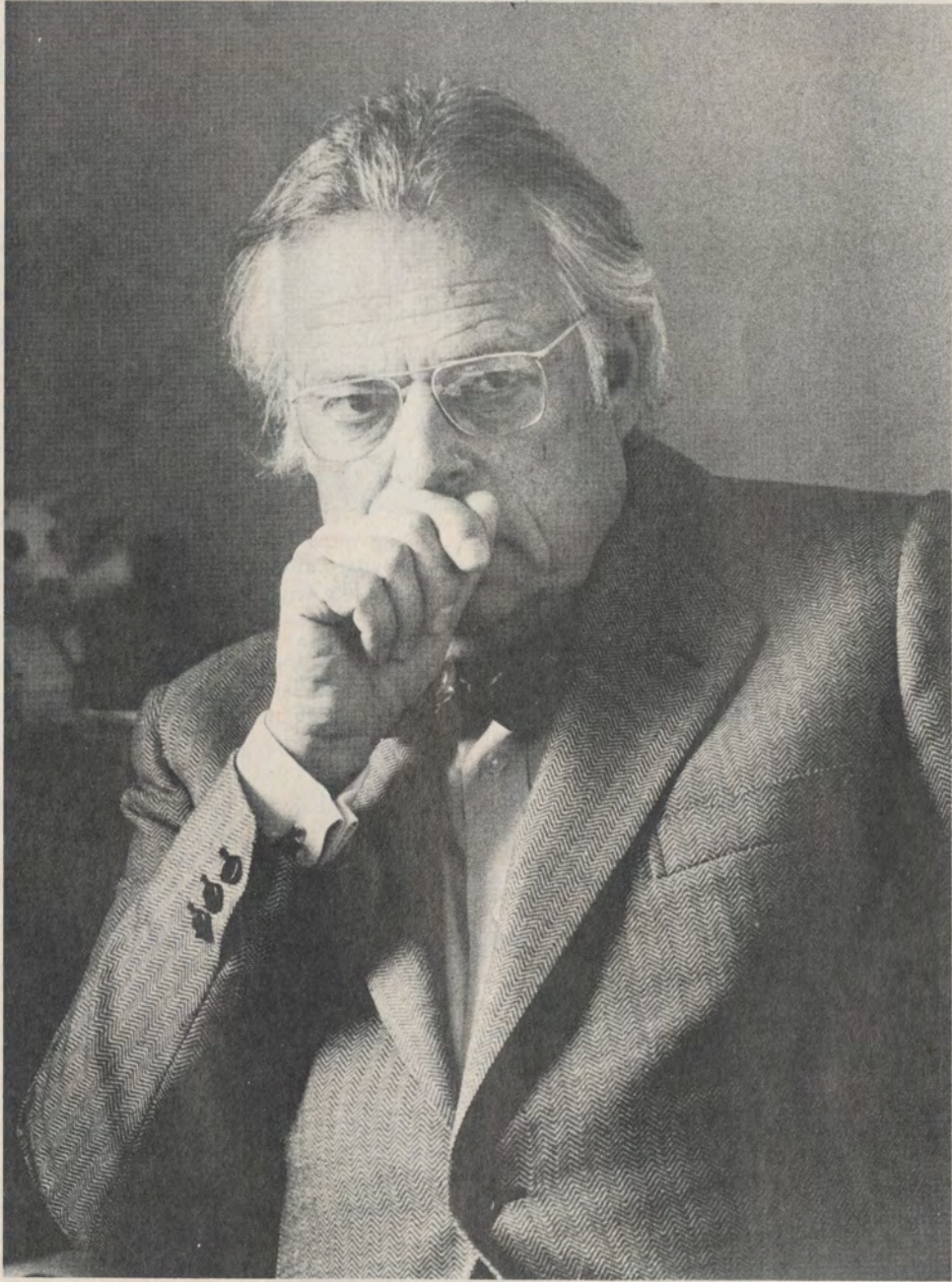
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KURT HERBERT ADLER
General Director



We remember Maestro Gaetano Merola this fall season, twenty years after his death. And because I had the privilege and joy of working so closely with him for ten years, I should like to share a few personal memories.

I had never met the Maestro before coming here in 1943. He had wired and phoned me in Chicago, wanting me to be here overnight to take over the San Francisco Opera Chorus. Coming by train in those days, you still arrived in Oakland. June 20 was radiant, still and cloudless—a classic San Francisco day. After having touched pavement at the Ferry Building I was taken to Sigmund Stern Grove where the Maestro was conducting the opening concert. We hardly exchanged a word until next day. Upon entering his office, I was immediately impressed by his striking resemblance to my father who had died several years before—perhaps my later loyalty and deep affection started at that moment.

Those ten years were not easy. His sudden inspirations and changes of mind resulted often in last minute planning that made it a demanding task to execute his wishes. But he was a man with irresistible charm and a disarming sense of humor that worked wonders with artists, and with me. Always very kind, he defended me against attacks and criticism—imagine, they occurred already then.

Maestro Merola was greatly interested in young singers, and since he was Italian, this did not exclude pretty young female singers. In memory of his concern for young people, it seemed appropriate to establish the San Francisco Opera Auditions and Merola Opera Program, assisted by many people who shared my respect for him.

He was deeply involved in all musical matters and dedicated to conducting. When missing, he could often be found hiding behind the piano in his study, poring over a new score. I don't think I have ever heard a more stirring and touching LA BOHÈME than under his direction, and that includes Toscanini's. It seems like destiny that he came to his end while conducting his beloved Puccini's "Un bel dì" in Stern Grove.

In 1949 I was made "Assistant to the General Director" and became even more a part of all his activities. Our professional and personal relationship was rich and satisfying, and I learned a great deal about how to do things, and how not to do them. The company that I inherited was entirely the work of Gaetano Merola, the Founder of our Opera, and as long as I am here, I will see that this is never forgotten.

SAN FRANCISCO

opera

51st Season

REPERTOIRE 1973 SEASON

Opening Night

Friday, September 7, 8:00

LA FAVORITA DONIZETTI

New production, made possible by a generous gift from the Gramma Fisher Foundation

Nave, Bybee/Pavarotti, Bruson, Gaiotti, Atherton

Conductor: Cillario

Production: Deiber

Set designer: Lee

Costume designer: Greenwood

Choreographer: Vesak

Saturday, September 8, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Sutherland, Blegen, Tourangeau, Reynal/Van Way, Ulfung, Yarnell, Malas, Sullivan, Slezak, Broyles

Conductor: Bonyng

Stage director: Mansouri

Set designer: Smith

Costume designer: Roth

Choreographer: Vesak

Tuesday, September 11, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Wednesday, September 12, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7

Friday, September 14, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Saturday, September 15, 8:00

RIGOLETTO VERDI

New production, made possible by a generous gift from James D. Robertson

Nave, S. Mazziere, Petersen, Gwendolyn Jones/Milnes, Aragall, Grant, Dworchak, Atherton, Nolen, Sullivan, C. Thomas

Conductor: Kord

Production: Ponnelle

Set designer: Ponnelle

Costume designer: Schlumpf

Choreographer: Vesak

Sunday, September 16, 2:00

LA FAVORITA DONIZETTI

Same cast as September 7

Tuesday, September 18, 8:00

RIGOLETTO VERDI

Wednesday, September 19, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Friday, September 21, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except

Killebrew for Nave

Saturday, September 22, 8:00

COSÌ FAN TUTTE MOZART

Production made possible by

Crocker National Bank in 1970

Lear, von Stade, Mandac/

Davies, Stilwell, Evans

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Sunday, September 23, 2:00

RIGOLETTO VERDI

Tuesday, September 25, 8:00

COSÌ FAN TUTTE MOZART

Wednesday, September 26, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except Killebrew for Nave

Friday, September 28, 8:00

RIGOLETTO VERDI

Saturday, September 29, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except Killebrew for Nave

Sunday, September 30, 2:00

DIE FLEDERMAUS J. STRAUSS, JR.

Tuesday, October 2, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Wednesday, October 3, 8:00

RIGOLETTO VERDI

Friday, October 5, 8:00

COSÌ FAN TUTTE MOZART

Saturday, October 6, 8:00

TANNHÄUSER WAGNER

Rysanek, Napier, Benson/J. Thomas, Stewart, Grant, Neill, Atherton, Dworchak, Booth

Conductor: Suitner

Production: P. Hager

Set designer: W. Skalicki

Costume designer: A. Skalicki

Choreographer: Vesak

Sunday, October 7, 2:00

RIGOLETTO VERDI

Tuesday, October 9, 8:00

TANNHÄUSER WAGNER

Wednesday, October 10, 8:00

COSÌ FAN TUTTE MOZART

Friday, October 12, 8:00

TANNHÄUSER WAGNER

Saturday, October 13, 8:00

BORIS GODUNOV MUSSORGSKY

Lear, Matsumoto, Gwendolyn Jones, Nadler, Cariaga/Talvela, Remedios, Ulfung, Booth, Yarnell, Langdon, Manton, Burgess, Lawrence, Dworchak, Sullivan, C. Thomas, Miller

Conductor: Kord

Stage director: Weber

Projections: W. Skalicki

Choreographer: Vesak

Sunday, October 14, 2:00

COSÌ FAN TUTTE MOZART

Tuesday, October 16, 8:00

BORIS GODUNOV MUSSORGSKY

Wednesday, October 17, 8:00

TANNHÄUSER WAGNER

Friday, October 19, 8:00

BORIS GODUNOV MUSSORGSKY

Saturday, October 20, 8:00

ELEKTRA R. STRAUSS

Steger, Napier, Dalis, Roberts, Benson, De Vol, Petersen, Cariaga, Gwendolyn Jones, Bybee, Mitchell/Stewart, Ulfung, Burgess, C. Thomas, Miller

Conductor: Suitner

Production: P. Hager

Designer: Siercke

Sunday, October 21, 2:00

TANNHÄUSER WAGNER

Tuesday, October 23, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20 except Rysanek for Napier



by two — and only two — of the most extraordinary creative geniuses in the annals of opera: Gaetano Merola, the founder of San Francisco Opera, who died just twenty years ago; and his brilliant successor, general director Kurt Herbert Adler, whose vision has moved San Francisco Opera into the position of preeminence it occupies today.

Preeminence in any field is costly; in opera, simple existence is not only expensive but precarious. In order to minimize the uncertainty and to guarantee the future, the Board of Directors of the San Francisco Opera Association in March decided to embark on a campaign to create an Endowment Fund of \$5,000,000. The drive began with an unrestricted gift from an anonymous donor of \$1,000,000. This gift, combined with the Association's investment fund which amounts to almost one million dollars, enables us to begin the Endowment Fund Campaign with almost 40 per cent of its goal already reached. Under the leadership of Emmett G. Solomon, Chairman of the Board of Crocker National Bank, we have pledged ourselves to raise an additional \$3,000,000 in the next five years. We must succeed, to insure that future generations will have opera in San Francisco and throughout the West. With the success of the Endowment Drive, San Francisco will be the only city in the United States to endow both a major opera company and a major symphony orchestra. The income from the Endowment Fund will help San Francisco Opera to offset the inflation-and-devaluation-fueled rises in costs that threaten our future.

San Francisco Opera exists for only one reason: to produce opera of the highest possible quality, in a variety of modes, and to make its productions available to you, the public. The San Francisco Opera family includes four segments: the International Fall Season, which you are attending tonight, and which is the foundation on which three subsidiary organizations are built; Spring Opera Theater, which presents an imaginative and innovative season each year at the Curran Theater in downtown San Francisco; Western Opera Theater, whose young singers travel for six months each year from Alaska to Arizona, taking opera to communities and students who otherwise never see the art; and the San Francisco Opera Auditions and the Merola Opera Program, both sponsored annually by the Merola Memorial Fund to discover and analyze singers at the beginnings of their careers.

You, the public, have responded to our efforts with gratifying enthusiasm. We terminated our season subscription sales this spring when they reached 80 per cent of capacity, in order to keep tickets available for those of you who wanted to buy seats only for individual performances. And now, at the opening of the season, we are more than 95 per cent sold out for the total of 57 performances in the San Francisco Opera season.

Despite this overwhelming sale, which has regretfully necessitated the return of some ticket orders that could not be filled, San Francisco Opera still operates at a deficit of about \$1,400,000 each season. Even with ticket sales last year at more than 101 per cent of capacity (and we hope to match that figure in 1973), we had to raise that amount of money just to produce the Fall Season, just to stay alive. And we are now additionally asking our friends to help us by giving another \$3,000,000 to the Endowment Fund, in addition to their participation in the annual sustaining drive.

We are especially appreciative of the support of those whose generosity makes possible each season's new productions. This year *LA FAVORITA* and *PETER GRIMES* are gifts of the Gramma Fisher Foundation and its president, William Fisher; the new *RIGOLETTO* is the result of the latest beneficence of the treasurer of the San Francisco Opera Association, James D. Robertson. San Francisco Opera is also deeply grateful for major support from the National Endowment for the Arts, to Mayor Joseph L. Alioto and the City and County of San Francisco, which assist us with a substantial contribution each season and which operate the War Memorial Opera House, the home of San Francisco Opera. Once again, Standard Oil Company of California has made possible the live broadcast of each of the operas in the 1973 repertory, on KKKH and KKKH-FM and this year in quadraphonic sound.

If you are already among the hundreds of other donors and guarantors—individuals, businesses, and foundations—who have made San Francisco Opera's fifty years a glory of which we can all be proud, please accept our thanks. We need your continuing and increasing support. If you have not yet joined our family, we now want to entreat you earnestly to help San Francisco Opera continue its record of achievement by contributing as generously as you can.

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

opera

51st Season

Artists

Jacquelyn Benson*
Judith Blegen
Ariel Bybee
Marvellee Cariaga*
Irene Dalis
Luana De Vol
Gwendolyn Jones
Gwyneth Jones
Ava June**
Gwendolyn Killebrew*
Evelyn Lear

Lorenzo Alvary
Giacomo Aragall*
James Atherton
Philip Booth
Douglas Broyles*
Renato Bruson*
Gary Burgess*
Jose Carreras*
Ryland Davies
Harry Dworchak*
Geraint Evans
Bonaldo Giaiotti*
Clifford Grant

Evelyn Mandac
Shigemi Matsumoto
Silvana Mazzieri**
Leona Mitchell*
Sheila Nadler
Marita Napier
Maria Luisa Nave*
Izabella Nawe**
Joan Patenaude*
Donna Petersen
Angie Reynal*

William Harness*
Steven Kimbrough*
Michael Langdon
Douglas Lawrence*
Spiro Malas*
Raymond Manton
Gianpiero Mastromei*
Maurizio Mazzieri**
Sherrill Milnes*
John Miller
Norman Mittelmann
William Neill*
Timothy Nolen

Rebecca Roberts*
Leonie Rysanek
Beverly Sills
Ingrid Steger**
Teresa Stratas
Joan Sutherland
Huguette Tourangeau
Josephine Veasey*
Frederica von Stade

Wieslaw Ochman
Luciano Pavarotti
Alberto Remedios**
Walter Slezak*
Thomas Stewart
Richard Stilwell*
Daniel Sullivan
Martti Talvela*
Carl Thomas*
Jess Thomas
Ragnar Ulfung
Nolan Van Way*
Bruce Yarnell

**American opera debut

*San Francisco Opera debut

Chorus

Katherine Acord
Kathy Anderson
Candida Arias
Sonya Badasov
Gloria Bakkila
Doris Baltzo
Josephine Barbano
Norma Bruzzone
Suzanne Compton
Cynthia Cook
Louise Corsale
Kaye DeVries
Beverly Finn
Katherine Hatfield
Lisa Louise Hill
Gloria Holmby
Joan Jaques
Judy Jaquet
Susan Johnson
Tamaki McCracken
Anna McNaughton
Irene Moreci
Ramona Mori
Paula Vi Murphy
Luana Noble
Jean Ostrander
Rose Parker
Cecilia Sanders
Dolores San Miguel
Bonnie Shapiro
Lola Simi
Claudine Spindt
Carol Tevenan

Penelope Theurer
Alma Wells
Mary Wildenstein
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Gennadi Badasov
Theodore Bakkila
Jan Budzinski
Joseph A. Ciampi
David Cherveney
Angelo Colbasso
Harry M. De Lange
Robert De Lany
John Del Carlo
James Eitze
Dale Emde
Stan Gentry
John L. Glenister
Colin Harvey
William W. Hinshaw III
Kenneth Hybloom
Rudy Jungberg
Robert Klang
Conrad Knipfel
Eugene Lawrence
Edward Lovasich
Kenneth Mac Laren
Kenneth Malucelli
Robert McCracken
Thomas McEachern
Henry Metlenko
Victor Metlenko
Thomas Miller
Eugene Naham

Don Neely
Charles Pascoe
Edward Pogan
Albert Rodwell
Robert Romanovsky
Karl Saarni
Lorenz Schultz
John Segale
James Shields
Francis Szymkun
James Tarantino
John Trout
John Walters
Lee Woodriff

Ballet

Christine Bennett
Peggy Davis
Mela Fleming
Carolyn Houser
Judanna Lynn
Juliana Sakowsky
Christine Walton
Katherine Warner
Kahz Zmuda

Dudley Brooks
Richard Browne
Val Caniparoli
Richard Cook
Jeffery Franklin
Alfonso Hidalgo
Daniel Lordon
Antonio Mendes
Virgil Pearson

Wednesday, October 24, 8:00

BORIS GODUNOV MUSSORGSKY

Friday, October 26, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20

Saturday, October 27, 8:00

PETER GRIMES BRITTEN

New production, made possible by the Gramma Fisher Foundation through a joint gift to the Chicago Lyric and San Francisco Opera

June, Petersen, Nadler, Benson, Roberts/J. Thomas, Evans, Langdon, Neill, Nolen, Atherton, Booth, Burgess
Conductor: Pritchard
Production: Evans
Designer: Toms

Sunday, October 28, 2:00

BORIS GODUNOV MUSSORGSKY

Tuesday, October 30, 8:00

PETER GRIMES BRITTEN

Friday, November 2, 8:00

LA TRAVIATA VERDI

Production partially sponsored by the Charles E. Merrill Trust in 1969
Sills, Bybee, Petersen/Ochman, Mastromei, Atherton, Kimbrough, Sullivan, C. Thomas, Burgess, Miller
Conductor: Adler
Stage director: Capobianco
Designer: Businger

Saturday, November 3, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20

Sunday, November 4, 2:00

PETER GRIMES BRITTEN

Wednesday, November 7, 8:00

LA TRAVIATA VERDI

Thursday, November 8, 8:00

DON CARLO VERDI

Scenery from the San Antonio Grand Opera
Gwyneth Jones, Veasey, Benson, Mitchell/Remedios, Mittelmann, Talvela, Langdon, M. Mazzieri, Atherton
Conductor: Varviso
Stage director: P. Hager
Designer: Oenslager

Friday, November 9, 8:00

PETER GRIMES BRITTEN

Saturday, November 10, 8:00

LA TRAVIATA VERDI

Sunday, November 11, 2:00

DON CARLO VERDI

Tuesday, November 13, 8:00

LA BOHÈME PUCCINI

Production made possible by the San Francisco Opera Guild in 1958
Stratas, Bybee/Carreras, Yarnell, Nolen, M. Mazzieri, Alvary, Sullivan, Burgess, C. Thomas, Miller
Conductor: Perisson
Stage director: G. Hager
Designer: Jenkins

Wednesday, November 14, 8:00

DON CARLO VERDI

Friday, November 16, 8:00

LA BOHÈME PUCCINI

Saturday, November 17, 8:00

DON CARLO VERDI

Sunday, November 18, 2:00

LA BOHÈME PUCCINI

Tuesday, November 20, 8:00

LA TRAVIATA VERDI

Wednesday, November 21, 8:00

LA BOHÈME PUCCINI

Special Thanksgiving Night Performance—
Non-subscription

Thursday, November 22, 8:00

LA TRAVIATA VERDI

Friday, November 23, 8:00

DON CARLO VERDI

Saturday, November 24, 8:00

LA BOHÈME PUCCINI

Last performance

Sunday, November 25, 2:00

LA TRAVIATA VERDI

Casts do not change unless otherwise
indicated

OPERA GUILD STUDENT MATINEES

Wednesday, November 7, 1:30

LA TRAVIATA VERDI

Patenaude, Gwendolyn Jones, Petersen/
Neill, Lawrence, Atherton, Kimbrough,
Sullivan, C. Thomas, Burgess, Miller
Conductor: Simmons
Stage director: Capobianco
Rehearsed by: Berkowitz
Designer: Businger

Friday, November 9, 1:30

LA TRAVIATA VERDI

Wednesday, November 14, 1:30

LA BOHÈME PUCCINI

Matsumoto, Benson/Harness, Kimbrough,
Nolen, Booth, Alvary, Sullivan,
Burgess, C. Thomas, Miller
Conductor: Ryan
Stage director: G. Hager
Rehearsed by: Gray
Designer: Jenkins

Friday, November 16, 1:30

LA BOHÈME PUCCINI

Tuesday, November 20, 1:30

LA TRAVIATA VERDI

UNUSED TICKETS

Patrons who are unable to
attend a performance may
make a worthwhile contribu-
tion to the San Francisco
Opera Association by return-
ing their tickets to the Box
Office or telephoning 626-
8345. If tickets are re-sold,
the proceeds will be used to
benefit the San Francisco
Opera and their value will
be tax deductible by the
subscriber.

SAN FRANCISCO

Opera

51st 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
Harry Moulin
George Nagata

2nd Violin

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

Viola

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Kenneth Harrison
David Smiley
Jonna Hervig

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

English Horn

Raymond Duste

Clarinet

Philip Fath
Principal
Donald Carroll
David Breeden

Bass Clarinet

Donald Carroll

Bassoon

Walter Green
Principal
Jerry Dagg
Robin Elliott

Contrabassoon

Robin Elliott

French Horn

Jeremy Merrill
David Sprung
Co-Principals
James Callahan
John Krueger
Gail Sprung

Trumpet

Donald Reinberg
Principal
Edward Haug
Chris Bogios
Philip Shoptaugh

Trombone

John E. Meredith
Principal
Willard Spencer
John Bischof

Tuba

Floyd Cooley

Timpani

Elayne Jones

Percussion

Lloyd Davis
Peggy Cunningham Lucchesi

Harp

Anne Adams
Marcella De Cray

Personnel Manager

Mitchell Ross

Librarian

Lauré Campbell

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.

SAN FRANCISCO

Opera

51st Season

GUILD

Executive Committee

Mrs. Frederick O. Koenig	<i>Chairman</i>
Mrs. F. Herbert Hoover	<i>Vice Chairmen</i>
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Mrs. Robert F. Miller	
Mrs. John A. Traina, Jr.	<i>Secretary</i>
Mrs. Charles M. Quarré	<i>Treasurer</i>
Mrs. Joseph D. Cuneo	<i>Ways and Means</i>
Mrs. Lolita B. Nichols	<i>Liaison</i>

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 Mrs. Arch Monson, Jr.
 Mrs. Elizabeth S. Pfau
 Mrs. Bradford H. Walker
 Mrs. Peter M. Zuber

Opera Guild Student Matinees

LA TRAVIATA (in Italian) Verdi
 Wednesday, November 7, at 1:30
 Friday, November 9, at 1:30
 Tuesday, November 20, at 1:30

LA BOHEME (in Italian) Puccini
 Wednesday, November 14, at 1:30
 Friday, November 16, at 1:30

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

Gregory A. Harrison <i>President</i>	Mrs. Joseph D. Cuneo <i>Vice President</i>
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Fred Campagnoli	Moses Lasky
George T. Davis	Mrs. Madeleine H. Russell
Joseph J. Allen <i>Managing Director</i>	Donald J. Michalske <i>Executive Secretary and Assistant Managing Director</i>

Hot buffet service in lower level one hour prior to curtain time.
 Refreshments in the box tier on mezzanine floor, grand tier and dress circle 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.

San Francisco Opera Broadcasts

Friday, September 7
LA FAVORITA

Friday, September 14
DIE FLEDERMAUS

Friday, September 28
RIGOLETTO

Friday, October 5
COSÌ FAN TUTTE

Friday, October 12
TANNHÄUSER

Friday, October 19
BORIS GODUNOV

Friday, October 26
ELEKTRA

Friday, November 2
LA TRAVIATA

Friday, November 9
PETER GRIMES

Friday, November 16
LA BOHÈME

Friday, November 24
DON CARLO

KKHI

AM 1550 FM 95.7

Please check newspaper radio listings for time of broadcast.

OPERA MUSEUM

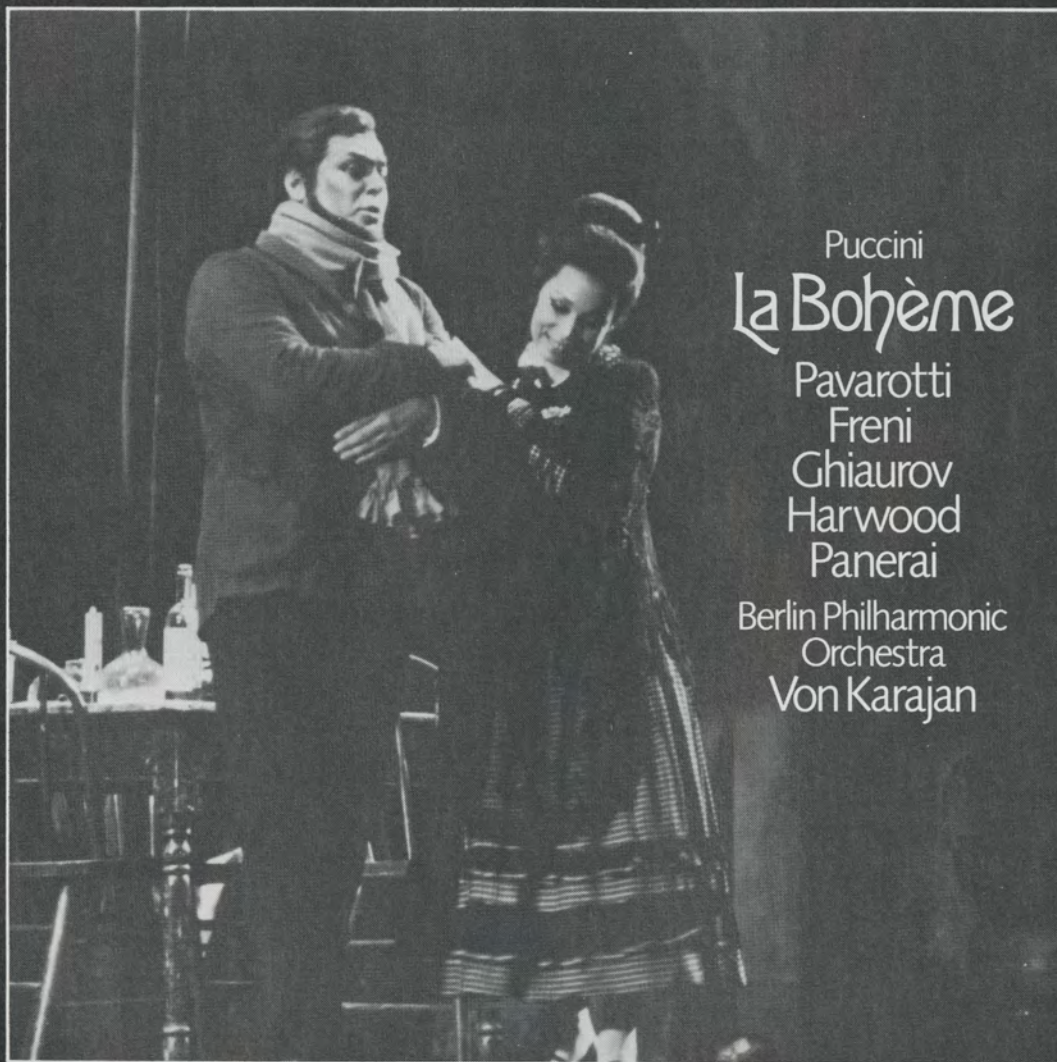
Open free of charge during all performances in the south foyer, box level. A new exhibit of photographs, costumes, designs and other memorabilia connected with San Francisco Opera.

This year's museum display has been prepared by Mary C. Packard.

TAXI SERVICE

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and inform 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 will help to improve post-performance taxi service for our patrons.

**A
LA BOHEMIE
FOR ALL TIME**



Puccini
La Bohème

Pavarotti
Freni
Ghiaurov
Harwood
Panerai

Berlin Philharmonic
Orchestra
Von Karajan

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Sharing the spotlight, very anachronistically, are the characters of Wagner and Verdi... caricatured in stoneware by Loet Vanderveen exclusively for Gump's. *Sigmund*, 18½" tall and *Brünnhilde*, 15," 340. the pair; along with *Alfredo* and *Violetta*, 19½" long, 580. See them with their many friends on the first floor at

GUMP'S



TUESDAY EVENING, NOVEMBER 13, 1973, AT 8:00
FRIDAY EVENING, NOVEMBER 16, 1973, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 18, 1973, AT 2:00
WEDNESDAY EVENING, NOVEMBER 21, 1973, AT 8:00
SATURDAY EVENING, NOVEMBER 24, 1973, AT 8:00

La Bohème

(IN ITALIAN)

Conductor
JEAN PERISSON

Stage director
GHITA HAGER

Designer
GEORGE JENKINS

Costumes
GOLDSTEIN & CO.

Chorus director
BYRON DEAN RYAN

Musical preparation
TERRY LUSK

Opera in four acts by
GIACOMO PUCCINI

Text by
LUIGI ILLICA and GIUSEPPE GIACOSA

Based on the novel "Scènes de la Vie de Bohème" by
HENRI MURGER

<i>Marcello</i>	BRUCE YARNELL
<i>Rodolfo</i>	JOSE CARRERAS*
<i>Colline</i>	MAURIZIO MAZZIERI
<i>Schaunard</i>	TIMOTHY NOLEN
<i>Benoit</i>	LORENZO ALVARY
<i>Mimi</i>	TERESA STRATAS
<i>Parpignol</i>	GARY BURGESS
<i>A boy</i>	MATTHEW HETHCOAT
<i>Musetta</i>	ARIEL BYBEE
<i>Alcindoro</i>	DANIEL SULLIVAN
<i>Customhouse sergeant</i>	JOHN MILLER
<i>Customhouse guard</i>	CARL THOMAS

Members of the San Francisco Boys Chorus
EDWIN FLATH, director

*San Francisco Opera Debut

TIME AND PLACE: Paris, around 1830

ACT I—A garrett

ACT II—A square in the Latin Quarter

ACT III—A tollgate on the outskirts of Paris

ACT IV—A garrett

**This production of "La Bohème" was made possible by the
San Francisco Opera Guild in 1958**

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 THREE HOURS

First performance
Teatro Regio, Turin, February 1, 1896

*First San Francisco Opera
performance*
September 26, 1923



Couture

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SAN FRANCISCO

208 Grant Ave.

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The Story of "La Bohème"

ACT I—In their cold Paris attic, two of the Bohemians are trying to keep a fire burning in their stove; the painter Marcello is prevented from burning a chair by the poet Rodolfo, who instead sacrifices one of his own manuscripts. Their friend Schaunard arrives with food and drink, having just been paid for a music lesson; they are also joined by Colline, the philosopher. After a visit by the landlord Benoit, who demands payment of the long overdue rent, all except Rodolfo leave for the Café Momus. There is a knock at the door and a neighbor, Mimì, comes in, hoping to light a candle which went out in the draft. A little later, she returns for the key to her room which she lost. As she and Rodolfo look for it, their hands touch ("Che gelida manina"). He tells her about himself and his dreams, followed by Mimì's charming narration about her own life and longings ("Mi chiamano Mimì"). They are attracted to each other and after a beautiful love duet ("O soave fanciulla") go out together to join Rodolfo's friends.

ACT II—Christmas Eve. At the Café Momus, situated in a square filled with a happy crowd, Marcello is embarrassed by the arrival of his old flame Musetta with her wealthy "protector" Alcindoro. In spite of their attempts to appear indifferent, it is obvious that Musetta and Marcello still care for each other. She sings the famous waltz-song ("Quando me'n vo"), deliberately directed at Marcello, after which they embrace and she joins the friends at the table. After the arrival of the guards, the Bohemians depart, leaving Alcindoro with the unpaid bill.

ACT III—The pale and distraught Mimì looks for Marcello. She tells him how difficult life has become with the jealous Rodolfo. Then, hiding, she overhears Rodolfo complaining about her. A sudden coughing fit reveals her presence. While they talk of parting ("Donde lieta usci"), Marcello and Musetta quarrel. Mimì and Rodolfo, however, decide to stay together until spring.

ACT IV—Back in their attic, Rodolfo and Marcello long for their girl-friends, Musetta and Mimì, who have left them ("Ah, Mimì, tu più non torni"). Schaunard and Colline bring food and drink and for a while, the four friends forget their sorrow and poverty. Musetta helps Mimì in; she is very ill and had asked to be brought to the attic, where she had been so happy with Rodolfo. Colline decides to sell his only coat in order to provide for some medicine ("Vecchia zimarra"). Left alone, Rodolfo and Mimì recall their happy days together ("Te lo rammenti"). After the friends return with medicine and a muff for Mimì's cold hands, Rodolfo is the last one to realize that Mimì has died.

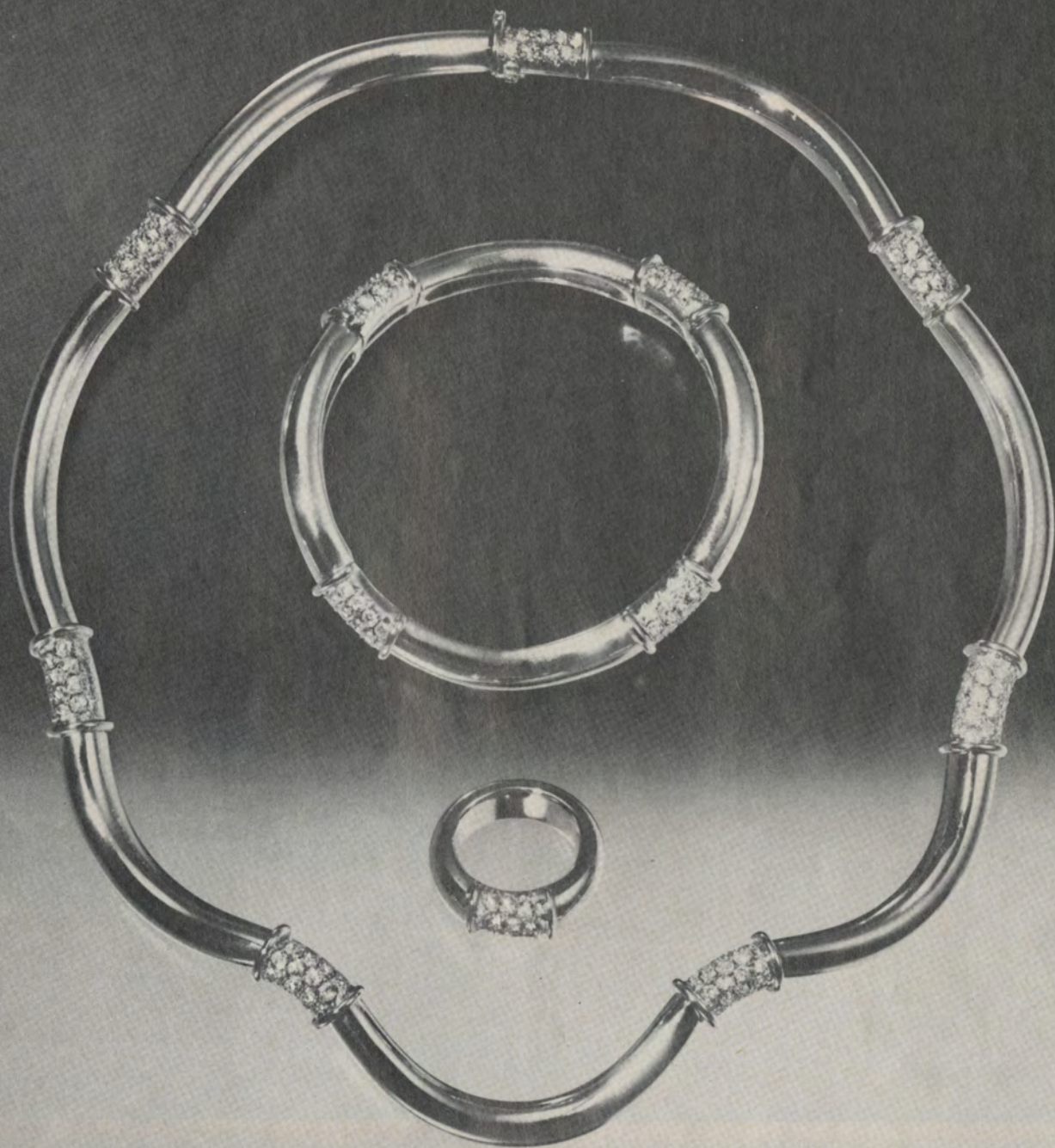
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THE FORTUNES OF "LA BOHÈME"

by William Weaver

On March 19, 1893, Ruggero Leoncavallo and Giacomo Puccini met, by chance, at a Milan café. Until this meeting, the two composers had been friends; after it they were life-long enemies. At this time, both were beginning to taste the first fruits of success, after years of struggle. Leoncavallo's *Pagliacci* had triumphed the previous May, and on February 1, 1893, Puccini's third opera, *Manon Lescaut*, had established him as a leader of the younger musical generation in Italy.

During their conversation in the café, Puccini apparently mentioned that he was working on a new opera, with a libretto derived from Henry Murger's *Scènes de la Vie de Bohème*, a loosely-linked series of autobiographical episodes already nearly half-a-century old (and hence in the public domain). Angrily, Leoncavallo reminded Puccini that he, Leoncavallo, was already composing a *Bohème* and that, before setting to work on it, he had offered the libretto to Puccini, who had rejected it.

From the café the quarrel moved to the newspapers. On the following day readers of *Il secolo* (which belonged to Leoncavallo's publisher) were informed of the Leoncavallo project. On March 21st, the *Corriere della sera* revealed Puccini's similar plans. At the close of a communication to the editor, Puccini said, in effect: Let Leoncavallo write his opera, and I shall write mine. Then the public will decide. And so it turned out. Though charming in many ways, Leoncavallo's *La Bohème* has never caught on; the public's choice was implacable.

Puccini may very well have known of Leoncavallo's project in advance; but by the time of their stormy meeting, his own *Bohème* was definitely in progress. A letter exists, dated March 22, 1893, from one of Puccini's librettists, Giuseppe Giacosa, to the other, Luigi Illica, discussing their common enterprise. Illica, chiefly responsible for the dramatic architecture of the text (Giacosa was the poet, the "literary" member of the team), had evidently completed the draft of a rough outline. And Giacosa acknowledged receipt of it: "I have read it, and I admire you. You have been able to extract a dramatic action from a novel that to me always seemed exquisite but hardly capable of dramatization." And he praised Illica's "broad and agile mind."

Both the librettists had had a hand also in preparing *Manon Lescaut*. In fact, many writers had worked on the libretto: Marco Praga, Domenico Oliva, Giulio Ricordi (Puccini's publisher), Puccini himself, and even Leoncavallo. But with *La Bohème* Giacosa and Illica were collaborating, from start to finish, for the first time. Through various vicissitudes and in spite of disagreements, the pair was to produce also *Tosca* and *Butterfly*, and their collaboration ended only with Giacosa's death.

They were a curious team: Illica, born in 1857, was the younger; but by 1893 he was already a public figure, an experienced man of the theatre. Several of his plays had been performed, one of them — *L'eredità del Felis* — with durable success. Revived a decade or so ago by Giorgio Strehler at Milan's Piccolo Teatro, this dialect play proved a work of considerable power, with a strong and affecting social message. Illica had also prepared a number of librettos, among them *Germania* for Franchetti and *La Wally* for Catalani. Outside the theatre, he led a dramatic life: a patriot, polemicist, womanizer. In a duel he lost part of one ear (and was usually photographed in profile for that reason).

The older Giacosa (born in 1847) was also a successful dramatist. His somewhat Ibsenesque later plays are still performed in Italy (he toured the United States with Bernhardt, who created one of his heroines). But as a private person, he was quite different from the fiery Illica. Portly, stately, perhaps a bit pompous, he was a devoted husband and father, a contented bourgeois, a loyal friend to many fellow-writers like Boito, Verga, Fogazzaro. He was very much a member of the literary establishment of the day.

But these two contrasting spirits worked together well, for the most part. Their problem was Puccini. After the harsh criticism of his first two librettos and after the trials surrounding the text of *Manon Lescaut*, the composer had become both demanding and insecure: a tiresome combination. On October 6, 1893, Giacosa wrote to Ricordi: "I give up the job! I am sending what little seems to me presentable of the much I have done, and then I surrender, confessing my helplessness . . ." Naturally, his resignation was not accepted, and the partnership continued. But this was

only the first of many similar crises that were to punctuate the opera's genesis.

After a first spurt of activity, no doubt inspired by the rivalry of Leoncavallo, Puccini seemed to lose interest — or at least impetus — for a while. In the spring of 1894, he went to Sicily to meet the novelist Giovanni Verga, author of the story *Cavalleria rusticana* (from which he had also derived a successful play). Obviously Mascagni's popular operatic version of the Sicilian story had given Puccini ideas. Verga had adapted another story of his for the theatre, *La lupa* (The she-wolf), and Puccini was investigating its possibilities as a libretto. He actually sketched some of the music, discussed the project with Verga at some length, and took photographs of Sicilian scenes and costumes. But on the ship coming back North, Puccini had several conversations with the Marchesa Gravina (daughter of Cosima Wagner and married to a Sicilian nobleman). She convinced Puccini that the grim Verga story was not right for him. He wrote Ricordi that *La lupa* lacked "a single luminous figure."

In other words it lacked a Mimi. And so Puccini returned to *La Bohème*, adapting to it some of the music he had written for *La lupa* (notably Rodolfo's opening phrase "Nei cieli bigi"). And again he began to fuss over the text, demanding changes. One whole act had already been excised (a bustling but undramatic scene in the courtyard of Musetta's house; it was no great loss). On July 21, 1894, Puccini wrote Ricordi: "As for the *Barrière* scene [the present Act Three] my opinion remains the same: I don't much like it. I find it an act where there is little that is musical. Only the play progresses, but that is not enough. I would have liked some more operatic element . . . a form that would allow me to expand a bit more lyrically." Whether or not Puccini's letter brought about changes, the definitive Third Act proved intensely musical, with ample room for lyrical expansion.

Puccini had further objections. He did not want the lovers' separation to take place on stage (we almost lost Mimi's Farewell!). There was no big aria for the tenor, so "Che gelida manina" was inserted when much of the rest of the opera was composed. Puccini wanted the last act to begin

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*The grace and burnished color
of the Golden Gate bridge.*

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with Mimì already on stage, dying, with Rodolfo at the table, writing by the light of a candle stub.

On January 21, 1895, Puccini began orchestrating the first act, which he completed on June 6. The other three acts moved more rapidly, and the last was completed on December 10, only about six weeks before *La Bohème's* premiere.

The premiere generated new problems. *Manon Lescaut* had made its bow, with enormous success, at the Teatro Regio in Turin. Ricordi was all for giving *La Bohème* also to the Regio, but Puccini objected to the theatre's "dead" acoustics and he had a superstitious reluctance to tempt fate twice in the same place. He would have preferred a theatre like the Costanzi in Rome or the San Carlo in Naples (well away from the notoriously difficult and envious musical world of Milan). He was also thinking of Leopoldo Mugnone as the conductor. But Giulio Ricordi won the day. The Regio made an attempt to improve its acoustics, and the work was handed to their twenty-nine-year-old conductor, Arturo Toscanini. Early in January, 1896, Puccini traveled to Turin, to follow the first rehearsals.

On January 6, he wrote to Illica: "I found Toscanini very cordial . . . The baritone is vile! . . . Everything else (except for the Colline, whom I haven't yet heard) is all right."

Four days later, another letter to Illica: "this Marcello absolutely will not do." And to other friends: *La Bohème* is being rehearsed at full tilt. I'm afraid the premiere will have to be postponed because of some unsatisfactory artists . . ."

The offending baritone was replaced. The Mimì had Puccini's full approval: she was the same soprano, Cesira Ferrani, who had happily created his *Manon*. But in spite of some good singing and in spite of Toscanini's careful preparation and impassioned conducting, *La Bohème* was not a success. Years later, Puccini described the first night to one of his first biographers: "The public received it well. The critics, the next day, spoke badly of it. But also that very evening, in the corridors and backstage, I heard whispers around me: 'Poor Puccini! This time he's on the wrong track! This is an opera that won't have a long life . . .'"

Puccini cannot be blamed for being upset by most of the reviews. Carlo Bersezio, the most authoritative Turin critic, was also the most destructive: "Just as it makes only a slight impression on the spirit of its listeners, *La Bohème* will leave only a slight trace in the history of our

opera. The composer would be wise to consider it a momentary mistake and to continue boldly on the right path . . ." Another critic spoke of Puccini's "abdication."

But it would be misleading to give a totally black picture. There were also favourable reviews, again by authoritative writers, among them Alfredo Colombani of the *Corriere della sera*. Colombani said: "Puccini has made a notable step on the way of progress . . . The improvement in structure is very noticeable . . . The music flows, quick and agile, now exuberant, now heart-rending, never allowed to linger and to seek effects greater than those which the situations allow. And a critic from Genoa concluded: "I may be an optimist, but I foresee a triumphal career for this opera."

The American musicologist William Ashbrook, in his exhaustive study *The Operas of Puccini* (Oxford), indicates some of the possible reasons for *La Bohème's* near-failure at its premiere: "For one thing, shortly before the first *La Bohème*, on December, 22, 1895, Toscanini had opened the season at the Regio with the first Italian performance of *Götterdämmerung*. No wonder that the critics who had just braced themselves for the longueurs of Wagner were put off by the terseness of Puccini's newest score, particularly as there was more than a hint of Wagner in the pages of *Manon Lescaut* and none in *La Bohème*. Further, the cast was not ideal . . . Still another element contributed its share to the misfiring of these performances. Delicately equilibrated as the score of *La Bohème* now is, Puccini had not yet put it in absolutely the final form we know today, and these differences were sufficient to dampen the effectiveness of Act Two in particular."

Three weeks later, at the Teatro Argentina in Rome, the public was again less than unanimously enthusiastic. Performances in Naples went better, and finally in April of 1896, when *La Bohème* was heard in Palermo, it was triumphant, setting the pattern for its future successes all over the world. In 1897 the opera reached England, where on April 22, it was staged at the Comedy Theatre in Manchester, in translation, as *The Bohemians* (for the occasion the composer paid the first of many visits to England). On October 22 of that same year—still in English—it came to Covent Garden. In 1897 it also had its United States premiere at the Los Angeles Theatre (brought by a touring Italian troupe from Milan); the following season it made its debut at the Metropolitan.

If the reasons for *La Bohème's* failure in its first weeks of life are still hard to understand, it is easy to comprehend the opera's subsequent, lasting success. It has become Puccini's most popular opera, and one of the most popular works in the entire Italian repertory. Today, aged almost eighty, it retains its perennial youthfulness, that agility and exuberance the perceptive Colombani remarked from the start.

First of all, Puccini had a good story and a good libretto. Ashbrook speaks of the unifying idea of cold that runs through all four acts: the first two take place on Christmas eve, in act three we actually see snow falling, in the last act Mimì's hands are cold (as they were in act one, the act of "Che gelida manina"). And with this wintry atmosphere, there is the constant theme of hunger, of poverty. But at the same time, in each act there is the warmth of love, of youthful high spirits, of just plain fun. The whole text is marvelously, subtly balanced: the explosive, extrovert love of Musetta and Marcello is in contrast to the more delicate, perhaps more profound love of Mimì and Rodolfo, though theirs is equally riven by jealousy and quarrels (discreetly taking place off-stage). Schaunard and Colline are not merely colorful extras: Schaunard's first-act supply of provisions (and his comical tale of their source) balance Colline's sacrifice of his beloved coat in the final act. The outer acts, in the same setting, both begin with Bohemian horseplay and end seriously. The middle acts are set outdoors. If the second seems all a boisterous Scherzo, the third is like a tender Andante (flecked with the Musetta-Marcello spat, which is brief and kept in the background).

This balance, these contrasts in the story are, of course, reflected in the music. From act to act, Puccini deftly quotes himself: themes, tunes, snatches of melody, are briefly, hauntingly repeated. The most obvious and the most moving is Mimì's death-bed quotation of Rodolfo's words to her in Act one, "Che gelida manina," virtually the motto of their love's beginning. And yet though certain themes—or "thematic cells," as the Italian critic Fedele d'Amico calls them—recur, they are never repeated literally. This is a score rich in nuance.

La Bohème was written at the height of the *verismo* movement in Italian opera, and Puccini is sometimes—I think erroneously—lumped with the *verismo* composers. *Tosca* and *Il tabarro* may perhaps be naturalistic, but *La Bohème*? To be sure,



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there are many realistic, descriptive touches in the score, down to such tiny details as the sprinkling of water on Mimi's face in Act One, the lazy snow-fall in Act Three, the guttering of the spirit-lamp's flame in Act Four. And there are realistic musical insertions in the score: Parpignol's toy-selling cry, the arrival of the military band, Musetta's off-stage repetition of her waltz to the lingering customers in the cabaret in Act Three. For that matter, Murger's book was based on real experience, however transmogrified (we even know that Lucille Louvet, artificial-flower maker, and one of the models for Mimi, died of tuberculosis on March 6, 1848).

But just as Murger looked back at his early days of artistic struggle through a filter of nostalgia and wry

humour, Puccini (whose early days in Milan also were marked by a certain amount of hardship and merriment) cast over his realistic story a kind of lyrical sheen. His heroine, Mimi, is not heroic; she is not larger than life in the way that Verdi's female protagonists are, his Leonora, Aida, even Violetta. But she is still an idealization. *La Bohème*, after all, is a historical subject, taking place decades before Puccini's time; its characters speak a language that, in part (in the horseplay scenes) makes fun of traditional operatic language, and in part is romantic-poetic. Even such a simple phrase as "Che gelida manina" is not the everyday Italian of 1896. The laws of conventional morality, too, are suspended. The most rigorous moralists in the opera audience never

balk at the fact that Mimi presumably goes straight to bed with Rodolfo the night of their first meeting and, worse, leaves him at one point for a rich Vicomte who dresses her like a queen. The tale of the tubercular maker of artificial flowers in the hands of a Zola could have become a sordid and depressing object lesson; here it is the supreme example of doomed young love, pathetic loss, remorse.

Murger's novel ends with a last meeting, a year after Mimi's death, between Rodolfo and Marcello, who announces that he has seen Musetta recently and that she is about to be married. After some casual, nostalgic banter, Marcello says: "We're finished, old friend, we are dead and buried. Youth has but one season. Where are you having supper this evening?"

And Rodolfo answers: "If you like, we can go and eat for twelve sous in our old restaurant in Rue du Four, where the plates are of rough pottery, and where we were ravenous as soon as we had finished our meal."

"No, indeed," Marcello replies, "I agree to look at the past, but only through a bottle of good wine, and seated in a comfortable armchair. What do you expect? I'm corrupted. Now I like only what is good."

Such irony cannot have appealed to Puccini. He loved his heroines faithfully (more faithfully than he loved the flesh-and-blood women in his real life). Youth, Mimi's and Rodolfo's youth, may truly have only one season, but for Puccini's *La Bohème*, that season is unending.

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A YEAR OF ANNIVERSARIES

The San Francisco Opera celebrates some significant anniversaries during this, its fifty-first, season. General Director Kurt Herbert Adler completes his twentieth year as General Director and his thirtieth with the Company.

Miss Beverly Sills also marks a twenty-year milestone. It was in 1953 that Miss Sills made her debut with the San Francisco Opera as Elena in *Mefistofele*. Since 1971 Miss Sills, a favorite soprano of audiences the world over, has sung the title role in two San Francisco Opera productions — *Manon* in 1971, and *Lucia di Lammermoor* in 1972. She is currently starring in *La Traviata* with Maestro Adler conducting.

Still more two-decade anniversaries: Otto Guth, director of special studies at the Curtis Institute in Philadelphia, has served as Musical Supervisor of the San Francisco Opera for twenty years, and stage director Paul Hager, who was recently presented the Opera Association Medal for distinguished achievement, completes twenty years this season with his current productions of *Tannhäuser*, *Elektra*, and *Don Carlo*.

Long a familiar sight at rehearsals, Philip Eisenberg has been with the Company in a variety of capacities for fifteen years. As "Assistant for Artists," Mr. Eisenberg helps prepare the singers musically for each opera and is a rehearsal accompanist. In addition to his many duties with the San Francisco Opera, he served as assistant conductor to Herbert von Karajan at the 1973 Easter Salzburg Festival.

Colin Harvey, 35-year veteran of the Opera Chorus, claims the longest number of years tallied by any member of the San Francisco Opera. Well-known by the entire Company under the directorships of both Maestro Merola and Maestro Adler for his booming voice and his considerable skill as a storyteller, "Harvey" first appeared in the 1936 production of *La Juive*. Since that time he has been in a total of more than a hundred operas, roughly five hundred performances.

The San Francisco Opera Guild also has an anniversary to celebrate: The afternoon performance of *La Traviata* on November 9 was the hundredth student matinee to be sponsored by the Guild since the program was started in 1939. Through the matinees, more than 300,000 students from public and private schools in northern California have been introduced to full-scale productions drawn from the regular San Francisco Opera repertoire.

Finally, this year marks the twenty-fifth anniversary of the San Francisco Boys Chorus and its twenty-fifth performing season with the San Francisco Opera. The Boys Chorus was originally founded by Kurt Herbert Adler and the late Gaetano Merola as a resource for the Company; under the leadership of Miss Madi Bacon it was organized, and has expanded to become a much-loved and vital part of the Bay Area music community.

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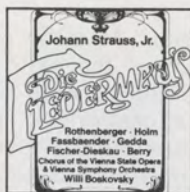
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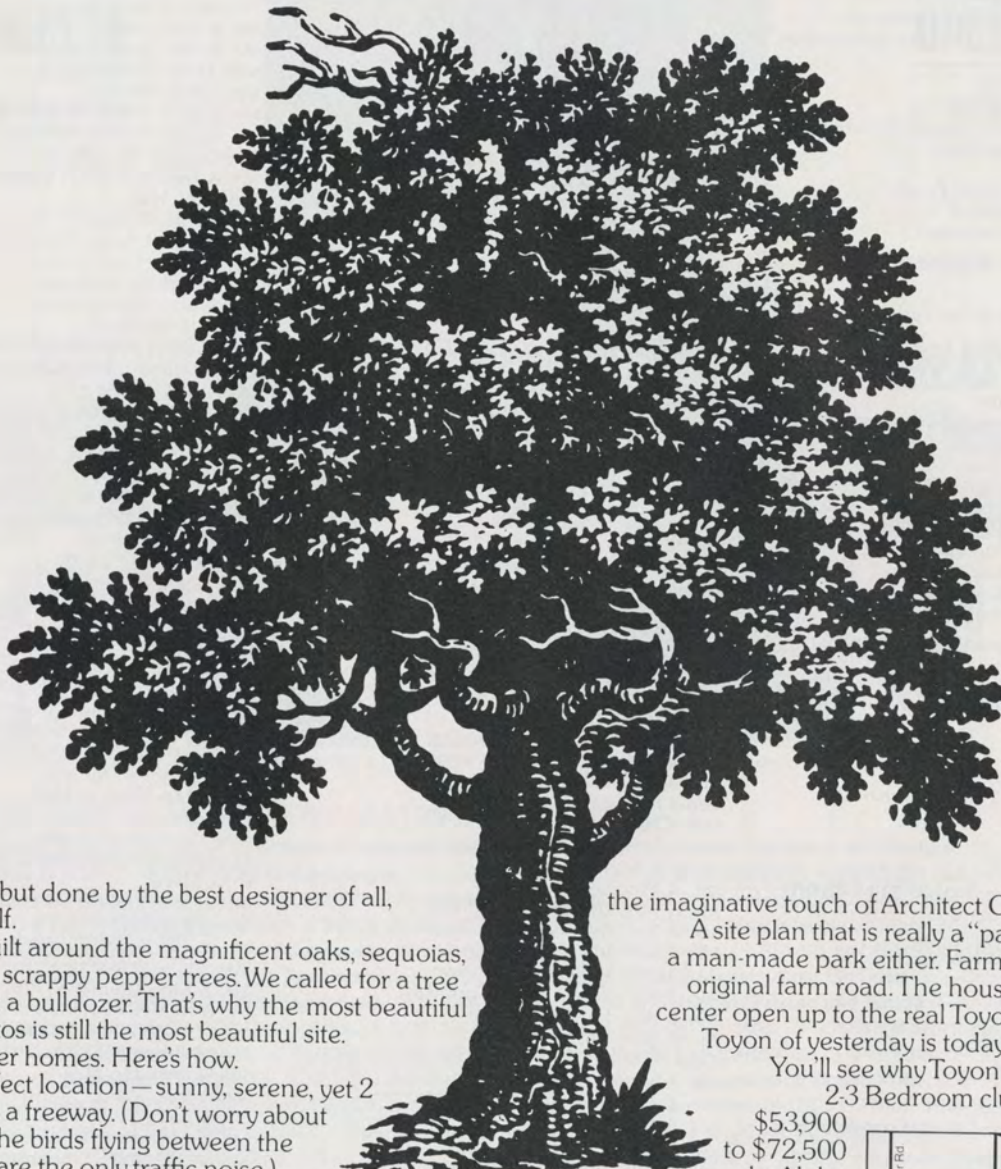
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WHO'S WHO

Alioto presented him with the St. Francis of Assisi Award in recognition of his work with the Opera.



JACQUELYN BENSON has sung with the American Opera Centre at the Juilliard School of Music in *Fidelio* with Leonard Bernstein. A former member of the Metropolitan Opera Studio and one-time apprentice with the Santa

Fe Opera, she has received grants from the Martha Baird Rockefeller Fund and the Atlanta Fine Arts Foundation to help her pursue a musical career. The soprano, who appeared with the Houston Grand Opera as Juliette in *Romeo et Juliette*, recently sang the title role of *Violetta* in *La Traviata* for Western Opera Theater. She is heard during her first season with San Francisco Opera in *Tannhäuser*, *Elektra*, *Peter Grimes*, *Don Carlo*, and the student matinee performances of *La Bohème*, in which she has the role of *Musetta*.



KURT HERBERT ADLER, general director of the San Francisco Opera since 1953, returns to the podium after an absence of eleven seasons to conduct *La Traviata*. Born and educated in Vienna, Mr. Adler became conduc-

tor for the Max Reinhardt theaters there at age twenty, and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volkoper and throughout Germany, Italy, and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff. In his early years with the company, Maestro Adler conducted regularly; he has led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese following the death of Gaetano Merola in 1953 and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf. Maestro Adler has been a frequent guest conductor for the NBC Standard Hour Symphony broadcasts and with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, where he has directed a variety of programs including the first Los Angeles performance of the Sea Interludes from *Peter Grimes*. He also led the first performance of *Così fan tutte* ever given at the Teatro San Carlo of Naples in 1958. In the summer of 1973, Maestro Adler conducted a special public concert in memory of Maestro Merola, featuring Licia Albanese and Luciano Pavarotti. He was given the city of San Francisco's highest honor earlier this year when Mayor Joseph



LORENZO ALVARY, remembered by San Francisco audiences as Baron Ochs in *Der Rosenkavalier*, Leporello in *Don Giovanni*, and Don Alfonso in *Così fan tutte*, returns to San Francisco Opera this season as Benoit in *La*

Bohème. First heard here in 1940, Alvary made his debut at the Metropolitan Opera in 1942, and has sung in virtually every major opera house. A frequent concert performer, the distinguished bass has been heard with Arturo Toscanini, Leonard Bernstein, and other prominent conductors, and is a veteran of radio, television, and the recording industry. Alvary was one of the favorite artists of the late Maestro Gaetano Merola, founder of San Francisco Opera.



JAMES ATHERTON returns to the San Francisco Opera this year in six roles, among them Don Gasparo in *La Favorita* and Reverend Horace Adams in *Peter Grimes*. Born in Alabama, he studied at the Peabody Conservatory

in Baltimore, Maryland. During this time he began his association with the Baltimore Opera Company, where he started to build a repertory that now includes over thirty roles. Atherton has appeared with numerous American companies, and his Vasek in *The Bartered Bride* with the Opera Company of Boston in 1973 received especially favorable reviews. He has taught voice and directed opera workshops at a number of schools, including the Peabody Conservatory and Dickinson College.



PHILIP BOOTH returns to San Francisco after appearances at the Cincinnati Summer Opera as Ramfis in *Aida* with Martina Arroyo and James King, and Sparafucile in *Rigoletto* with Roberta Peters. He is familiar to Bay Area

operagoers not only through San Francisco Opera; he also sang two seasons with Western Opera Theater, where he was featured in the American premiere of *Le Testament* by Ezra Pound. In addition, he performed in Spring Opera Theater productions of *The Barber of Seville* and *The Passion According to Saint Matthew*. The bass recently made his European debut as Daland in *The Flying Dutchman* at Angers. Booth was heard here during the Golden Anniversary season as Fafner in the Ring cycle, and is on stage at San Francisco Opera this fall in the roles of Reinmar in *Tannhäuser*, Pimen in *Boris Godunov*, and Hobson in *Peter Grimes*.



GARY BURGESS studied at the Curtis Institute of Music, Philadelphia, the Juilliard School of Music, New York, and the Academy of St. Cecilia, Rome. He has sung with many American opera companies, and this year performed with the Metropolitan Opera at the Forum and the Metropolitan Opera Studio. In his first season at the San Francisco Opera, the tenor has roles in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo*, and *La Bohème*.



ARIEL BYBEE, a winner in the 1968 San Francisco Opera Auditions, has been achieving a career in harmony with her initial promise. After participating in the Merola Opera Program, she gave her first major performances with the Utah Civic Opera Company. She has recorded Edgar Varèse's *Nocturnal* with the Utah Symphony, conducted by Maurice Abravanel. On the East Coast, she received outstanding reviews for her portrayal of the title role in *The Coronation of Poppea* with the Tanglewood Musical Theater Project. Miss Bybee's recent successes in the Bay Area include the roles of Miss Jessel and the Governess in *The Turn of the Screw* for Western Opera Theater, and those of Jenny in *The Rise and Fall of the City of Mahagonny* and Carmen in the opera of the same name for Spring Opera Theater. In this, her fourth season with San Francisco Opera, the soprano will be heard in four roles, including that of Musetta in *La Bohème*.



TITO CAPOBIANCO, one of today's most exciting opera directors, returns to San Francisco Opera for his fourth season to stage *La Traviata*. Born in Argentina, Capobianco produced his first opera at the age of 22, and has since directed over 70 operas in Central and South America, Europe, and the United States. His successes include *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux*, *Mefistofele*, *The Tales of Hoffmann*, *Giulio Cesare*, *Don Rodrigo*, *Norma*, *Tosca*, *Manon*, *Le Coq d'Or*, *Bommarzo*, *Lucia di Lammermoor*, *Attila* and *Carmen*, many of which were conceived for the New York City Opera. In 1971 his production of Handel's *Ariodante* opened the John F. Kennedy Center for the Performing Arts, and the next season his *Tales of Hoffmann* will be performed in the new Sydney Opera House. After leaving San Francisco, he will stage the New York City Opera's new production of *I Puritani* for a premiere in Los Angeles. Capobianco first came to San Francisco in 1961, when he directed *Otello*, *Faust*, *Daughter of the Regiment* and the double bill of *Cavalleria Rusticana* and *I Pagliacci*. He returned in 1971 to produce *Manon* and *Maria Stuarda*, and last season he directed *Norma* and *Lucia di Lammermoor*. This season's *La Traviata* represents Capobianco's fifth production of the Verdi opera.



JOSE CARRERAS, the new Catalan tenor, makes his first San Francisco appearance as Rodolfo in *La Bohème*, the role which brought him tremendous success with the New York City Opera. He began singing professionally in Barcelona in 1969, and was "discovered" by Montserrat Caballé shortly thereafter. Aside from performances in Barcelona and with the New York City Opera, the young Spaniard has recently starred in *Maria Stuarda*, *Lucrezia Borgia*, *L'Elisir d'Amore*, *La Bohème*, *Rigoletto* and *La Traviata* in London, Paris, Marseilles, Buenos Aires, Los Angeles and Philadelphia. He has participated in concert performances of *I Lombardi* and *La Pietra del Paragone* in New York, recording the latter for the Vanguard label. Asked to sing *Mefistofele* in Vienna this year by Herbert von Karajan, he will also appear shortly with the Covent Garden, Los Angeles, Edmonton, Houston and Fort Worth opera companies, and perform Verdi's *Requiem* with the Miami Philharmonic. Carreras' fast-rising career has led him to stardom in his very young years.



GERAINT EVANS will display a rare versatility this year when he both directs *Peter Grimes* and appears in it as Captain Balstrode. In his fourteenth season with San Francisco Opera he will also sing the role of Don Alfonso in *Così fan tutte*. Highly successful at achieving a synthesis of vocal and dramatic values, the baritone is internationally famous for a number of roles, among them Leporello in *Don Giovanni*, Papageno in *The Magic Flute*, Dr. Bartolo in *Il Barbiere di Siviglia*, and the title roles in *Falstaff* and *Wozzeck*. Evans has appeared on BBC-TV in a number of acclaimed productions, including *Falstaff*. His recordings are extensive; recent ones are *Le Nozze di Figaro* with Otto Klemperer and *Die Meistersinger* with Herbert von Karajan. He comes to San Francisco this fall after an appearance at the Edinburgh Festival in *Don Giovanni*, directed by Peter Ustinov. In 1969, Evans was knighted for his services to music at the Investiture of Prince Charles as the Prince of Wales.



GHITA HAGER, one of a few women stage directors, returns to San Francisco this season to direct *La Bohème*. Born in Estonia, she began her operatic career at age ten as a dancer with the Berlin and later the Munich Opera companies. By the time she first came to San Francisco 19 years ago, she had turned to choreography, and in 1968 made her San Francisco Opera debut as a stage director in Rossini's *Il Barbiere di Siviglia*. Since then, Mrs. Hager has staged *Ariadne auf Naxos*, *Carmina Burana* and *Le Nozze di Figaro* for the San Francisco Opera, and in 1970 she co-directed *Falstaff* with Sir Geraint Evans. She has been the resident stage director of San Francisco's Western Opera Theater since its inception in 1967,

and has been responsible for several of its new productions, including the 1973 *La Traviata*. Mrs. Hager has recently staged productions for the Portland, Vancouver, and San Diego Opera companies, including the world premiere of Alva Henderson's *Medea* in the latter city in 1972. She has also served as an assistant stage director and choreographer in such major opera centers as Vienna, Milano, Salzburg, Naples, Zürich and Stuttgart.



PAUL HAGER made his American debut with the San Francisco Opera in 1954, as director of *La Bohème*. Since then, his productions have had over 100 performances here, including the American premières of *Troilus and Cressida*, *The Wise Maiden*, *Die Frau ohne Schatten*, *Katerina Ismailova*, *The Makropulos Case*, *The Visitation*, and the American stage premières of *Carmina Burana* and *Medea*. Last season he directed the Ring cycle of San Francisco Opera's Golden Anniversary Season, while this year—his twentieth with the Company—he is staging *Tannhäuser*, *Elektra*, and *Don Carlo*. Hager began his career at Munich during 1951, and shortly thereafter was named assistant to Wieland Wagner for the inaugural postwar Bayreuth Festival. He has produced operas at La Scala, Vienna, Hamburg, Florence, Essen, Naples, Cologne, Nürnberg, Salzburg, Buenos Aires, and at Graz, where his recent innovative *Carmen* was well-received. In February, 1974, he will direct *Die Walküre* at Dortmund.



GWYNETH JONES returns for her second season with the San Francisco Opera to sing the role of Elisabetta in *Don Carlo*. A regular member of the Covent Garden Opera, Vienna Staatsoper and Bayreuth Festival, Miss Jones has also appeared in Hamburg, Munich, Berlin, Milan (La Scala), Rome, Paris, New York (Metropolitan Opera), Buenos Aires, Los Angeles, Chicago, Dallas, Tokyo, Zürich and Geneva. She has made complete recordings of several operas, including *Fidelio*, *Otello*, *Medea*, *Der Rosenkavalier*, *Lohengrin*, *Der fliegende Holländer*, *Parsifal* and *Salome*, and has made television films of *Fidelio* and *Aida*. The young soprano first appeared in San Francisco in 1969 as Leonore (*Fidelio*) and as Aida. Last season marked her debut at the Metropolitan, where she sang Sieglinde in *Die Walküre*. Before coming to San Francisco this fall, she performed in new productions of *Don Giovanni* in London and Hamburg, appeared in Vienna in the famous Leonard Bernstein *Fidelio*, in Munich and Bayreuth, and made her Paris Opera debut with *Il Trovatore*. During the 1974-75 season she will sing the title role in *Salome* at Covent Garden.



AVA JUNE, principal soprano with Sadler's Wells Opera, London, for over a decade, makes her American debut with San Francisco Opera this season as Ellen Orford in *Peter Grimes*. She is closely associated with this

role, for her teacher, Miss Joan Cross, created it in the first production of *Peter Grimes*. Her many roles with Sadler's Wells include Violetta in *La Traviata*, the Countess in *Le Nozze di Figaro*, Cio Cio San in *Madama Butterfly*, Norina in *Don Pasquale*, Sieglinde in *Die Walküre*, Leonora in *Fidelio*, and Judith in *Duke Bluebeard's Castle*. She first sang at Covent Garden in 1958 as the Heavenly Voice in *Don Carlo*. Subsequently, she has appeared there in *Das Rheingold*, *Die Walküre*, *Die Zauberflöte*, and *Fidelio*. This summer Miss June participated in the two complete *Ring* cycles in English produced by Sadler's Wells. She comes to San Francisco after a September performance in Britten's *Gloriana* at the Henry Wood Promenade Concerts in London, with Charles Mackerras conducting.



STEVEN KIMBROUGH makes his San Francisco Opera debut as Marquis d'Obigny in *La Traviata* and as one of the deputies in *Don Carlo*. He will also sing the role of Marcello in the student performances of *La Bohème*. The American

baritone has an impressive background in non-musical fields as well as in operatic and oratorio performances. In 1966 he received a doctorate in Semitic languages from Princeton, and has also taken part in archaeological expeditions in the Near East. He has often sung with the Bonn Opera, and has also appeared recently in Mantua, Geneva, Düsseldorf, Philadelphia, Cincinnati, and with the London Opera Society and New York's Little Orchestra Society.



MICHAEL LANGDON joined the Covent Garden Opera as a member of the chorus in 1948. His first major role, the Grand Inquisitor in the Visconti production of *Don Carlo*, came in 1958. Since then the bass has achieved international acclaim, especially for his portrayal of Baron Ochs in *Der Rosenkavalier*, a role he has sung at major German houses, the Vienna State Opera, the Paris Opéra, the Metropolitan Opera, and San Francisco Opera during his American debut season here in 1962. He celebrated his 100th performance as Baron Ochs in 1971 at Covent Garden under the baton of Josef Krips. Langdon is also noted for the Wagnerian roles of Hagen, Fafner, and Hunding, which he has sung widely. This year at San Francisco Opera he is heard as Varlaam in *Boris Godunov*, The Grand Inquisitor in *Don Carlo*, and Swallow in *Peter Grimes*. He then returns to Covent Garden for a new production of *La Bohème* with Plácido Domingo, to be conducted by Silvio Varviso and directed by John Copley.

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GIAN PIERO MASTROMEI makes his San Francisco Opera debut this season as the Elder Germont in *La Traviata*. Born near Florence, he moved to Buenos Aires with his family when he was ten, and made his first operatic appearance at the Teatro Colon in 1959. Since then the baritone has been engaged by opera companies in Lisbon, Vienna, Marseilles, Mexico City, Naples, Monte Carlo, Parma, Florence, Milan (La Scala), Verona, Trieste, London (Covent Garden), Rio de Janeiro, Zürich, Philadelphia and Dallas. Earlier this year Mastromei sang the title role in a new production of *Macbeth* which the Vienna State Opera mounted especially for him. During the current season Mastromei will return to the Philadelphia Lyric in *Simon Boccanegra* and he will also sing at La Scala, the Vienna State Opera, Teatro Colon and Covent Garden.

MAURIZIO MAZZIERI makes his American debut with the San Francisco Opera this season as the Friar in *Don Carlo*, and also appears as Colline in *La Bohème*. In 1971 the young Italian bass won first prize in the coveted RAI-TV Verdi Voices Competition, and is currently engaged by RAI Rome to perform one full opera a year for three years. He has sung extensively throughout Italy, and has also appeared in Barcelona, Lucerne, Frankfurt, London and Amsterdam. Before coming to San Francisco, Mazzieri took part in *Boris Godunov* in Venice, *Der Freischütz* in Bologna, *Luisa Miller* in Genova, *Lucia di Lammermoor* in Parma, and *Aida* at the Holland Festival. He is the brother of Silvana Mazzieri, heard here earlier this season as Maddalena in *Rigoletto*.



JOHN MILLER, Peter in Spring Opera Theater's *The Passion According to Saint Matthew*, will have roles in *Boris Godunov*, *Elektra*, *La Traviata*, *Don Carlo*, and *La Bohème* this season. A 1971 San Francisco Opera Auditions Finalist and Merola Opera Program member, he has sung Mahler's Eighth Symphony with the Oakland Symphony, and the Dvorak Requiem with the William Hall Chorale in Los Angeles. For the past year, Miller has been bass soloist at Grace Episcopal Cathedral in San Francisco.



LEONA MITCHELL, already a favorite of audiences here, makes her San Francisco Opera debut this season with roles in *Elektra* and *Don Carlo*. She was a winner in the 1971 San Francisco Opera Auditions Finals, and during the subsequent Merola Opera Program portrayed the title role in *Suor Angelica*, Donna



Anna in *Don Giovanni*, and Mrs. Slammerkin in *The Beggar's Opera*. In February of this year the soprano sang Micaela in Spring Opera Theater's extremely popular version of *Carmen*. Successful in every vocal competition she has entered, Miss Mitchell won the Metropolitan Opera regional auditions, and was the recipient of the second annual Kurt Herbert Adler Award.

NORMAN MITTELMANN returns for his second season with the San Francisco Opera as Rodrigo in *Don Carlo*. The Canadian baritone is remembered for his portrayals here last year as Nelusko in Meyerbeer's *L'Africaine* and Amonaso in *Aida*. Though his operatic career has been relatively short, Mittelmann has made a reputation for himself in Zürich, Hamburg, Buenos Aires, London (Covent Garden), Vienna, Montreal, Florence, Milan (La Scala), Basel, and with the Metropolitan and Chicago Lyric Operas. He has recently appeared in such unusual roles as Mandryka in R. Strauss' *Arabella* at Covent Garden, Shishkov in Janacek's *From the House of the Dead* in Hamburg (performed under the baton of Rafael Kubelik), and in the title role of Einem's *Dantons Tod* in Basel. He just completed a series of performances of *Salome* at New York's Metropolitan Opera.



SHEILA NADLER was a student at The Juilliard School of Maria Callas, who pronounced Miss Nadler one of her most gifted pupils. She makes her second appearance in the Bay Area this year in *Boris Godunov* and *Peter Grimes*, having sung the title role in the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. She has also performed with the Chicago Lyric Opera as Margret in *Wozzeck*, with the Baltimore and Pittsburgh Operas as Ulrica in *Un Ballo in Maschera*, and with the New York City Opera as Jocasta in *Oedipus Rex*. The mezzo appeared as Amneris in a concert version of *Aida* with the Detroit Symphony.



WILLIAM NEILL, winner of the Gropper Memorial Award as a member of the Merola Opera Program in 1967, makes his San Francisco Opera debut as Walther in *Tannhäuser* and Bob Boles in *Peter Grimes*. From 1968 to 1970 he sang with opera companies in Essen and Hagen, Germany. Neill made his American debut in May, 1970, as Tamino in *The Magic Flute* with the Portland, Oregon Opera Association. Since then, he has been heard in many roles, among them Lenny in *Of Mice and Men* at Houston and St. Paul, Jim Mahoney in *Mahagonny* for the Opera Society of Washington, D.C., and Trimalchio in the



world première of *Satyricon* by Bruno Maderna with the Netherlands Opera.



TIMOTHY NOLEN was raised on a ranch in Texas, but he began his vocal career with the New Jersey Opera Theater while completing a master's degree at the Manhattan School of Music in New York. From there he went on

to sing with the San Francisco Opera and its subsidiaries, earning special recognition for his Guglielmo in *Così fan tutte* and Dandini in *La Cenerentola* with Western Opera Theater. Recently, the baritone sang the title role in *The Barber of Seville* with the Minnesota Opera Company, and received outstanding reviews. This season he is appearing in *Rigoletto*, *Peter Grimes*, and *La Bohème* with the San Francisco Opera. Nolen's future plans include participation in *The Picture of Dorian Gray* with the Netherlands Opera in 1974.



WIESŁAW OCHMAN made his San Francisco debut last season as Cavaradossi in *Tosca*. This year, the Polish tenor appears as *La Traviata's* Alfredo. His professional career began in 1965 when he sang the role of Ed-

gardo (*Lucia di Lammermoor*) in Poland. Since then, he has appeared with the opera companies of Hamburg, Berlin, Frankfurt, Moscow, Geneva, Amsterdam, Chicago, and the festivals of Munich and Glyndebourne. Last summer, he scored a great success at the Salzburg Festival in the title role of Mozart's *Idomeneo*. He has also performed with many of Europe's most prominent symphony orchestras. Ochman has just starred in the production of *Don Giovanni*, given by the Hamburg Opera, and is scheduled to sing in Verdi's *I Vespri Siciliani* in early spring at the Paris Opera.



JEAN PERISSON, the renowned French conductor, led the San Francisco Opera in *La Bohème* once before, in 1969. This season marks his eighth straight year here, where he is especially remembered for his conducting of

L'Africaine (1972), Charpentier's *Louise* (1967) and *Les Troyens* in 1966 and 1968. Other works he has directed with the San Francisco Opera since his American debut here in 1966 include *Pelléas et Mélisande*, *Aida*, *Carmen*, *Faust* and *Manon*. Last season, Perisson became Houston Opera's first guest conductor when he led the company in Gounod's *Romeo et Juliette*. His performance received rave reviews, as have his appearances as both orchestral and operatic conductor throughout Europe. He has been musical director of both the Nice Opera and Philharmonic, and from 1965-70 served as the first permanent conductor at the Paris Opera. Primarily associated with the French repertoire, he has

also conducted works by Wagner, Strauss, Janacek, Britten, Henze and Shostakovich. Perisson is currently the musical director of the Ankara Symphony, and has recently scored a great success at the Vienna Volksoper.



DONNA PETERSEN appears in four operas this fall, among them *Peter Grimes*, in which she has the role of Mrs. Sedley. Now in her thirteenth season with the San Francisco Opera, she has also performed extensively with

both Western Opera Theater and Spring Opera Theater. She is a frequent guest soloist with West Coast symphony orchestras, including the San Francisco Symphony and the Los Angeles Philharmonic, and has sung with the San Diego Opera and the Guild Opera of Los Angeles. A native of Portland, Oregon, the mezzo now makes her home in San Francisco.



JOHN PRITCHARD, one of the many British artists who has appeared at the San Francisco Opera, made his debut here in 1970 when he conducted an extremely well-received *Così fan tutte*. He returns this season to lead the Moz-

art opera again, as well as *Peter Grimes*. He began his career as an assistant conductor and chorus master at the Glyndebourne Festival, where he has been musical director since 1969. Not only has Pritchard been on the podiums of all the world's great opera houses; he is also widely known as a symphony conductor. In March, 1973 the London Philharmonic, under the baton of Pritchard, became the first Western symphony orchestra to play in the People's Republic of China, receiving a warm reception at Peking. His long and impressive recording list includes *Lucia di Lammermoor*, *La Traviata*, and *Die Entführung aus dem Serail*.



ALBERTO REMEDIOS was born in Liverpool, where his grandfather, a Spanish seaman, had settled. As a boy he wanted to be a professional soccer player, but later chose opera instead. Now he is a leading tenor with the Sad-

ler's Wells Opera Company, which he joined in 1955. His roles there have included Faust in *The Damnation of Faust*, Don Alvaro in *The Force of Destiny*, Siegmund in *The Valkyrie*, Siegfried in *Siegfried* and *The Twilight of the Gods*, and the title role in *Lohengrin*. He is also a favorite at Covent Garden, where he appeared for the first time in 1965, as Dimitri in *Boris Godunov*. Subsequently, he has been heard there as Erik in *The Flying Dutchman*, Mark in *A Midsummer Marriage*, Florestan in *Fidelio*, and Aeneas in *Les Troyens*. Remedios makes his American debut at San Francisco Opera

this season, singing Dimitri in *Boris Godunov*, and the title role of *Don Carlo* for the first time in his career. Later this year he returns to Europe for *Manon* at the London Coliseum and *Die Walküre* at Strasbourg.



REBECCA ROBERTS, a graduate of the University of Miami, Florida School of Music, and a former member of the Yale University Summer Arts Festival, makes her San Francisco Opera debut in *Elektra* and *Peter Grimes*. In the Miami

area she has been heard as Fiordiligi in *Così fan tutte*, Adele in *Die Fledermaus*, Lauretta in *Gianni Schicchi*, and Violetta in *La Traviata*. A frequent oratorio soloist, she sang in the television performance of *Gloria* by Poulenc. Miss Roberts will join Western Opera Theater during the 1973/74 season.



BEVERLY SILLS returns to San Francisco this season as Violetta in *La Traviata*. The world-famous soprano first sang here in 1953 (in *Mefistofele*, *Don Giovanni*, *Elektra* and *Die Walküre*), came back as a "superstar" in 1971 to

open the season in the title role of *Manon*, and was heard last year as *Lucia*. One of a few American singers to have made her career on this side of the Atlantic, Miss Sills has been affiliated with the New York City Opera since 1955. The turning point of her career was her portrayal of Cleopatra in a New York premiere of Handel's *Giulio Cesare*, which won rave reviews. Since then, New York City Opera has annually mounted a new production for her, the most recent including Donizetti's "Elizabethan Ring" of *Roberto Devereux*, *Maria Stuarda* and *Anna Bolena* (the title role of which she sang in New York this October). During the last few years, Miss Sills has enjoyed international fame, performing to standing-room-only audiences throughout Latin America, Europe, and the United States. Her many honors include the most recent, New York City's Handel Medal, which she received just before coming to San Francisco.



PHILIP STEELE, bass-baritone from New York City, makes his San Francisco Opera debut as Dr. Grenvil in *La Traviata*. A graduate of Juilliard, Steele has performed in many recitals on the east coast, and has had a wide variety of operatic roles with the Kansas City Lyric Opera, the Boston Opera, the Metropolitan Opera Studio, the New York Community Opera, and the Lake George Opera Festival. He has recently completed a three-year contract with the Affiliate Artists Program at Maryville College in Tennessee.



TERESA STRATÁS, the Canadian soprano who made her first San Francisco Opera appearance in 1966 in the title role of *Madama Butterfly*, returns this season as Mimi in *La Bohème*. Her professional debut took place

on Toronto radio at age 13 singing Greek folk songs (her family had emigrated from Greece). After several appearances in Canada, she won the Metropolitan Opera National Auditions, and was soon heard singing at the Met, Chicago, La Scala, Covent Garden, Munich, Bolshoi and Leningrad operas. The past two summers have found her performing the role of Susanna in *Le Nozze di Figaro* in the von Karajan/Ponnelle production. During the 1973-74 season she will appear at the Metropolitan in *Otello* and *Don Giovanni* (as Zerlina). Next spring will mark her debut with the Paris Opera in a new production of *Così fan tutte*. Her films include the recently made Lehar "Zarzewitsch" and J. Strauss "Paganini"



CARL THOMAS brings both musical theater and operatic experience to his initial appearance with San Francisco Opera in *Rigoletto*. On Broadway he was last seen in the Stuart Ostrow production of 1776, and previous to that

had been in the revival of *Where's Charley*. He was also featured in the Kenley productions of *Funny Girl*, *South Pacific*, and *Can-Can*. A participant in the New York City Opera staging of *Catulli Carmina*, he recorded *The Pearl Fishers* for WNYC-FM, and has broadcast operatic excerpts from the WNYC-FM Concert Hall.



JOSEPHINE VEASEY, the internationally acclaimed mezzo-soprano makes her debut with the San Francisco Opera this season as Princess Eboli in *Don Carlo*. The British singer frequently appears at Covent Garden, Edinburgh, Munich, Lisbon, and Aix-en-Provence, and has also sung with the La Scala, Berlin, Frankfurt, Metropolitan, and Paris Opera companies. Her repertoire includes oratorios and symphonic music as well as operas, and she has performed with the New York Philharmonic, Chicago Symphony, Boston Symphony, and the Los Angeles Philharmonic. Miss Veasey's recording of Berlioz' *Les Troyens* recently received High Fidelity's award as one of the Best Records of the Year. In 1970 she was made Commander of the Order of the British Empire.

Earlier this year she sang her first Kundry in the Paris Opera's new production of *Parsifal*, and Venus in the new production of *Tannhäuser* which opened the Covent Garden 1973/74 season.



JESS THOMAS last year became the second artist in history to receive the San Francisco Opera Association's Medal for distinguished achievement. He began his career here, winning the San Francisco Opera Auditions in

1957, participating in the subsequent Merola Opera Program, and performing his first role on the stage of the War Memorial Opera House the following season—that of Faninal's major-domo in *Der Rosenkavalier*. Since then, he has become one of the most admired Wagnerian tenors and has been acclaimed as Tristan, Siegfried, Siegmund, Parsifal, Lohengrin, Tannhäuser, and Walther at the major opera houses and festivals of the world. In addition to his appearances with San Francisco Opera in the title roles of *Tannhäuser* and *Peter Grimes* (his first ever), Thomas will be heard soon at the Metropolitan, New York, as Tristan, Parsifal, and Siegfried in *Götterdämmerung*.



BRUCE YARNELL, a sensational success in the recent Spring Opera Theater production of *The Grand Duchess of Gerolstein* as General Boom, will be heard this season with San Francisco Opera in *Die Fledermaus*, *Boris Godunov*, and *La Bohème*. Previously, audiences here have heard him in *Madama Butterfly*, *Aida*, and *The Visit of the Old Lady*. The six-foot-seven baritone has also sung with other leading American companies, such as the Chicago Lyric Opera, Philadelphia Grand Opera, and Houston Opera, in roles ranging from Silvio in *I Pagliacci* to Mr. Redburn in *Billy Budd*. He has appeared numerous times on television as a guest star, and his own series "The Outlaws" has been shown here and abroad. Mr. Yarnell's film credits include *Irma La Douce* and the recently-completed *The Road Hustlers*, while musical theater has seen him sing in many shows, among them *Oklahoma*, *Showboat*, and *South Pacific*.

He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he has sung at La Scala, Milan, Teatro dell'Opera, Rome, Vienna State Opera, Covent Garden, London, the Metropolitan, New York, and the Salzburg Festival under von Karajan. Recently the Finnish bass portrayed Gurnemanz for the first time in a production of *Parsifal* at Covent Garden, and was Hagen in a concert performance of the Third Act of *Götterdämmerung* with the Chicago Symphony Orchestra led by Sir Georg Solti. This season he goes to Berlin and Hamburg, as well as San Francisco, and is scheduled to sing *Khovanshchina* with Nicolai Ghiaurov and Christa Ludwig at the Vienna State Opera in 1975.



DANIEL SULLIVAN is well-known to Bay Area operagoers. He has performed for the last three seasons with Spring Opera Theater, and has completed two years with Western Opera Theater. This season, his third with San

Francisco Opera, he appears in *Die Fledermaus*, *Rigoletto*, *Boris Godunov*, and *La Traviata*. The baritone returns here this fall after a busy summer in which he performed Dr. Bartolo in *The Barber of Seville* with the Central City Opera, the title role in *Gianni Schicchi* for the Aspen Music Festival, and Don Alfonso in *Così fan tutte* for the Bear Valley Music Festival.



SILVIO VARVISO, the well-known Swiss conductor, returns to the San Francisco Opera for his fifth season to lead *Don Carlo*. He made his American debut with this Company in 1959 in *Orfeo ed Euridice*, *Carmina Burana*, and *La Bohème*, and has returned since to conduct *Tosca*, the highly acclaimed *Der Rosenkavalier*, *La Traviata*, *The Marriage of Figaro*, *A Midsummer Night's Dream*, and *Rigoletto*. Varviso served as the musical director of the Royal Opera in Stockholm from 1965-72, and in 1970 was appointed the Royal Court Conductor by the King of Sweden. In 1972 he assumed the musical directorship of Stuttgart's Opera and Staatsorchester, a position he still holds. Varviso has made recent guest appearances at the Vienna State Opera, Covent Garden, Bayreuth, and the Glyndebourne Festival, and has conducted works ranging from Prokofiev's *The Fiery Angel* to Verdi's *Requiem*. His recordings of *Der Rosenkavalier* and *The Barber of Seville* received the Grand Prix du Disque; *Cavalleria Rusticana*—the English Critics' Award.

MARTTI TALVELA, an outstanding success in the title role of *Boris Godunov* at Berlin, Munich, and Hamburg, makes his San Francisco Opera debut as the Russian tsar followed by performances as Philip II in *Don Carlo*.

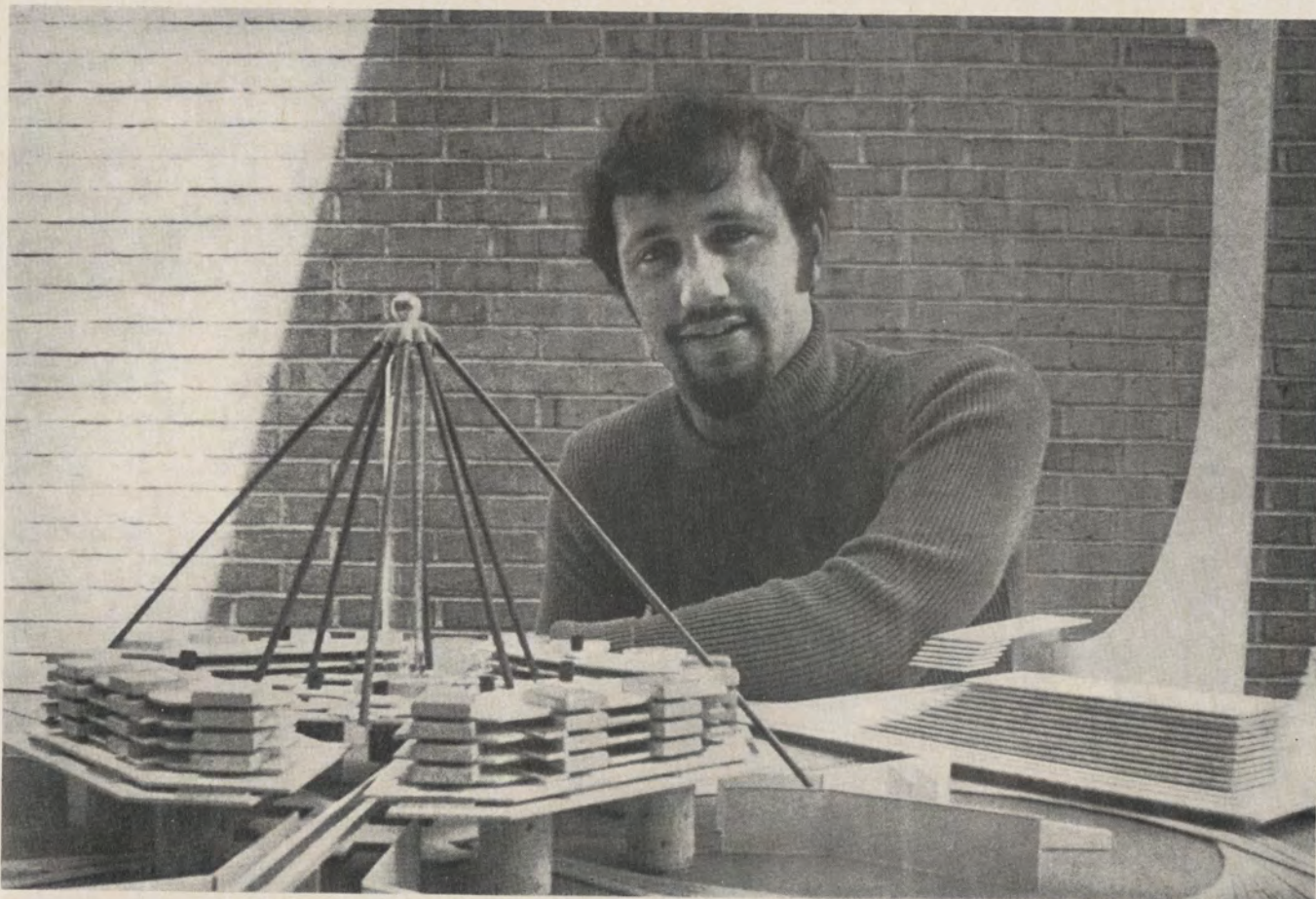


He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he has sung at La Scala, Milan, Teatro dell'Opera, Rome, Vienna State Opera, Covent Garden, London, the Metropolitan, New York, and the Salzburg Festival under von Karajan. Recently the Finnish bass portrayed Gurnemanz for the first time in a production of *Parsifal* at Covent Garden, and was Hagen in a concert performance of the Third Act of *Götterdämmerung* with the Chicago Symphony Orchestra led by Sir Georg Solti. This season he goes to Berlin and Hamburg, as well as San Francisco, and is scheduled to sing *Khovanshchina* with Nicolai Ghiaurov and Christa Ludwig at the Vienna State Opera in 1975.

40

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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JOHN ALAN STOCK

HOME: Chesapeake, Virginia

AGE: 28

PROFESSION: Architect/Urban Planner

HOBBIES: Animated cinematography, tennis, wine-making.

LAST BOOK READ: "Capitalism, the Unknown Ideal" by Ayn Rand

LAST ACCOMPLISHMENT: Preliminary design for Underwater Housing Development Study for human occupancy.

QUOTE: "The urban planner in the 20th century must lead people from the world of the practical into the realm of dreams and then back again in a way that makes dreams possible."

PROFILE: An individualist. A creative thinker. Optimistic about the future of mankind, yet concerned enough to take a leadership role.

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A great dinner, cont'd.

his reportorial career as one dominated by interviews with talking dogs, perpetual motion machine inventors and bereaved murderesses. The facts speak otherwise.

In 1941 he won the Pulitzer for his coverage of the abortive attempt by five Northern California and Oregon counties to secede from the Union and form the sovereign state of Jefferson.

He won the National Headliners Award for a series of stories on the matrimonial exploits of streetcar conductor, Francis Van Wie, "The Ding Dong Daddy of the D Car Line," who married fifteen times without shedding a single wife.

He won the Headliners award again in 1959 for "Consistently outstanding feature columns." And in 1962 he won the Pacific Area Travel Association Award for the best newspaper writing on the Pacific area.

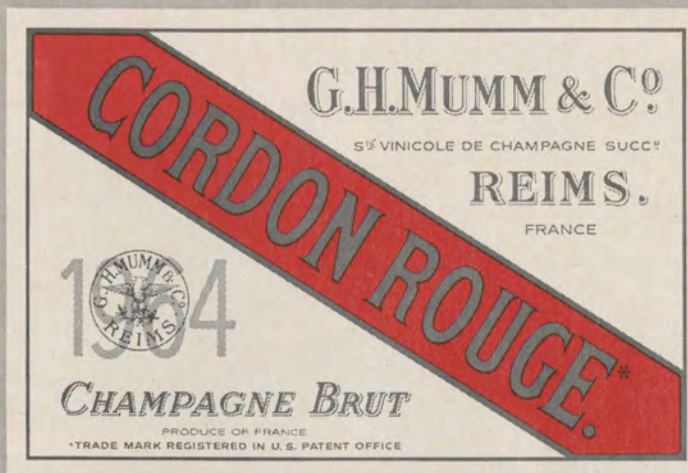
Today Delaplaine is widely syndicated and his daily "Postcard" columns reach many millions of readers in both U.S. and foreign newspapers. His Sunday "Around the World With Delaplaine" columns — pithy but informative answers to questions on travel — has an even wider circulation.

The daily columns are frequently minor masterpieces of wit and poignancy. He writes them—600 words a day—from his boat channel apartment on Marin County's Shelter Bay just a few miles from San Francisco. He usually begins about eight or nine in the morning, writes slowly and carefully, polishes and, sometimes, repolishes, finishing about noon. "I write fast enough," he told an interviewer once. "It is getting at it that frays a man's nerves like an old shirt collar. Like barbecuing a steak. It is not the time on the fire. It is all those turns in the marinade. The loving touches with the fork and brush."

Writing the column keeps Delaplaine out of the country about six to eight months of the year. But he is equally adept with domestic subject matter. Readers identify with him. One day he is the international traveler cruising Mexican waters; jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he's at home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

He's not above laughing at himself. A few months ago he flew to Japan from San Francisco. When he started to change planes in Vancouver for the flight over the great circle route non-stop to Tokyo, he was not allowed to board his flight. He had for-

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MUSIC QUIZ

QUESTION:

Which is William Congreve's correct quote from his 1697 play, "The Mourning Bride"?

"Music hath charms to soothe the savage breast"

or

"Music hath charms to soothe the savage beast"

ANSWER:

"Music hath charms to soothe the savage breast"

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gotten to get a Japanese visa. In a taxi he rushed into downtown Vancouver to the Japanese consulate's office, had his passport stamped with the visa and rushed back to the airport to discover he had missed his jet to Tokyo for that day. Back to town for a twenty-four hour wait. He wrote about the incident in his column. "Don't forget to get a visa when you go to Japan" he warns.

Has the Delaplane column changed over the years? Sure, what hasn't? "Today we're dealing with a very sophisticated traveler," he says. "Even a person who has never been overseas before knows a lot about it through travel magazines and the travel pages of newspapers. It used to be I'd come back from Paris and people would be impressed. Today they ask, 'Did they ever clean up that sewer project on the Champs-Elysees?'"

"Around the early 1950's everybody laughed when we did the stories on the bidet and the fresh young tourist who washed his shirts in it. If we did that today, readers wouldn't laugh with you, they'd laugh at you."

Two of Delaplane's five books — "Postcards from Delaplane" (Doubleday) and "The Little World of Stanton Delaplane" (Coward - McCann) — made the New York Times' best-seller lists. He is also author of "Delaplane in Mexico" (Coward-McCann), "And How She Grew," a collection of columns on family life published also by Coward-McCann and "Pacific Pathways" (McGraw Hill).

Delaplane has not only written about the news. He has made it. In 1961 he became an adventurer of Richard Halliburton dimensions when he led a 100-man private airplane safari into Mexico in search of Pancho Villa's long lost head. He failed to find it and is considering another expedition.

And, of course, when Irish Coffee contributed dramatically to the economy of Ireland, newspapers and magazines reported the phenomenon and Delaplane's role in it.

Once, when asked to catalogue the essential equipment of a modern column-writer for the San Francisco Press Club annual, *Scoop*, Delaplane wrote, "A typewriter (I could hardly get along without one); a dog (man's best friend and a columnist's best material); cats and children (cat-lovers keep a newspaper's circulation brisk and healthy); a saloon (columnists are *tres gai*); a British trench coat and a close friendship with the press agent who arranges travel junkets."

NEVADA ENTERTAINMENT GUIDE for DECEMBER 1973

RENO

Harrah's Reno (Headliner Room)—
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800/648-3773)

thru Dec. 21—Room Closed
Dec. 22-Jan. 6—To be
announced

Nugget (Sparks)

Dec. 29-31—Lennon Sisters and
Larry Storch

Ponderosa Hotel (dancing and
show)—(Reservations toll free
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thru Dec. 1—The Sons of the
Pioneers

Dec. 3-31—Johnny Western

LAKE TAHOE

Harrah's Tahoe (South Shore
Room)—(Reservations toll free
800/648-3773)

thru Dec. 21—Room Closed
Dec. 22-Jan. 6—Peggy Fleming

Sahara Tahoe (High Sierra Theatre)

Dec. 21-31—Diana Ross

LAS VEGAS

Caesars Palace

thru Dec. 5—Steve Lawrence &
Eddie Gorme

Dec. 6-19—Room Closed

Dec. 20-Jan. 2—Petula Clark

Desert Inn

thru Dec. 3—Abbe Lane and
Frankie Laine

Dec. 4-10—Bobbie Gentry

Dec. 11-25—Room Closed

Dec. 26-Jan. 14—Bobbie Gentry

Flamingo

thru Dec. 12—Don Ho

Dec. 12-26—Ike & Tina Turner

Dec. 27-Jan. 23—Sandler &

Young and Lonnie Shorr

Frontier

thru Dec. 5—Phil Harris and
Harry James

Dec. 6-19—Robert Goulet and
Norm Crosby

Dec. 20-Jan. 2—Phil Harris and
Harry James

Las Vegas Hilton

thru Dec. 2—Johnny Cash

Dec. 3-20—The Four Tops and
Myron Cohen

Dec. 21-31—To be announced

Riviera

thru Dec. 6—Liza Minelli

Dec. 7-13—Dionne Warwick
and Joel Grey

Dec. 14-Jan. 3—The Fifth
Dimension and Pat Cooper

Sahara

thru Dec. 8—Buddy Hackett

Dec. 9-26—Room Closed

Dec. 27-Jan. 9—Jerry Lewis

Sands

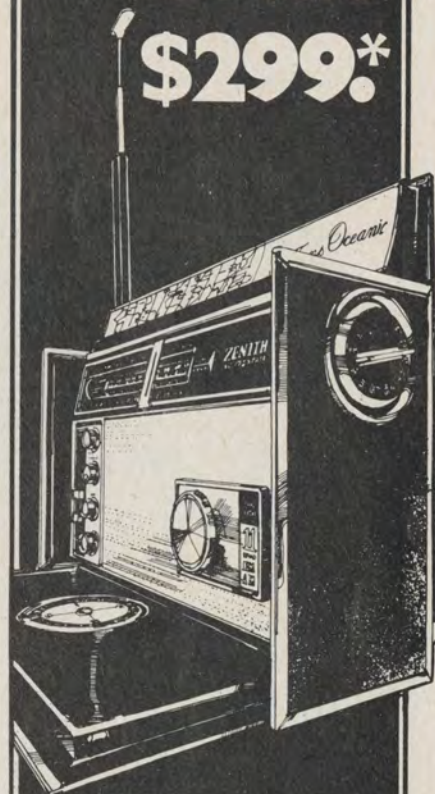
thru Dec. 4—Wayne Newton

Dec. 5-18—Danny Thomas

Dec. 19-25—To be announced

Dec. 26-Feb. 5—Wayne Newton

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THE MARKET SCENE

A NEW BREED OF SPECIALIST: THE PERSONAL FINANCIAL ADVISOR

by David Braker
*Director of Personal Financial
Planning
Fields, Grant & Co.*

As the process of living becomes more complicated with every passing year, more and more people are finding it necessary to call upon specialists for help with many of their formerly routine functions. One example of the things we have to worry about—even those of us with moderate incomes—is tax problems. The 1969 Tax Reform Act made the individual federal tax laws so complex that many people with moderate holdings now require the services of specialized tax advisors to prepare their annual returns. Attorneys, of course, have been providing certain estate planning services to their clients for a number of years. In the investment field, people are turning more and more to professional investment counselors for advice about increasing the overall returns of their securities portfolios. (In the uncertain markets of the past few years, this has been a tough assignment.) In other specialized areas, such as liability or life insurance or investment in real estate, people typically consult a specialist, since this is their best assurance of getting sound, competent advice.

One nagging question, however, hangs over the whole picture: Who puts it all together? How can an individual know whether his investment program is going to minimize his taxes not only for this year but for future years as well, and still be consistent with his objectives for the eventual distribution of his estate to his heirs? Given the eventual growth of his assets, will his insurance program provide adequate funds, together with his other liquid assets, for his executor to pay the administrative expenses and taxes due on his estate? And should he exercise his stock options now and pay federal preference taxes this year, or wait until next year when he might have higher prefer-

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ence income and greater capital gains?

Can you as an individual, absorb all the advice given by your tax advisor, your lawyer, and your insurance man, and then evaluate it and come up with a well-coordinated and coherent program embracing every aspect of your financial life? The question almost answers itself. Few of us possess either the expertise or the time or the inclination to tackle such a job. But the help of a specialist is now available to fill this void.

A New Specialty

A new type of service, known variously as coordinated financial planning, total personal financial planning, financial counseling, or by other similar designations, has emerged during the past few years. Under whatever name, the service is designed to bring order and efficiency into the individual's financial life. The plan is tailored in each case to fit the individual's financial needs and personal objectives and to assist him to accumulate, to preserve, and to distribute his wealth in the most effective way possible. At the outset, a thoroughgoing analysis of the individual's financial problems and objectives is prepared. This provides the basis for hypothesis testing to select the most advantageous alternatives among a number of possible courses. The analysis takes into account the individual's compensation and employee benefits, his securities portfolio, his real estate holdings, tax planning, insurance programs, and estate planning. With this as a background, a program is devised to meet the individual's financial objectives and to solve any existing problems. This study is performed by financial specialists who have a high degree of competence in the broad areas of tax problems, investments, and estate planning. The financial planner will, in addition, coordinate his review with any other advisors the client may have, such as his attorney, his CPA, his tax advisor, or his insurance broker and banker.

The financial planning specialist becomes, in essence, the quarterback of the team that is resolving the client's financial problems and designing a strategy to meet his overall objectives. The planner is performing a function that the client would otherwise be handling for himself; he serves as the client's alter ego. For the person who recognizes his inability to plan and coordinate his affairs

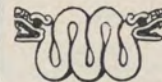


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on his own, for whatever reasons, this new financial planning service, on a completely confidential basis, can produce gratifying rewards.

In the case of the rare individual who is fully capable of planning his own affairs, a professional financial planner can still be of inestimable service for a number of reasons. In the first place, he is completely objective in his review and in his analysis. Secondly, he has special technical competence in tax planning, investment analysis, and estate planning. Also, he has gained extensive experience through working with clients with similar problems. And above all, he devotes full time to following his clients' affairs.

How the Plan Operates

The procedure for financial planning begins when the client is assigned an account advisor who becomes familiar with the client's objectives and his financial problems. The client provides the account advisor with the details of his finances and with copies of important documents such as stock options, employment agreements, wills, trusts, income tax returns, etc. One of the most valuable side benefits of the financial planning service comes from the requirement that the client prepare a complete and detailed record of his financial affairs. This may very well be the first time in his life that he has come face-to-face with all the facts. The account advisor then reviews this material with his client, and together they formulate a series of objectives and also isolate any specific problems. In order to properly set up the constraints of the review, the financial planner prepares the plan only after the financial objectives have been mutually agreed upon.

The typical financial plan usually includes the following features:

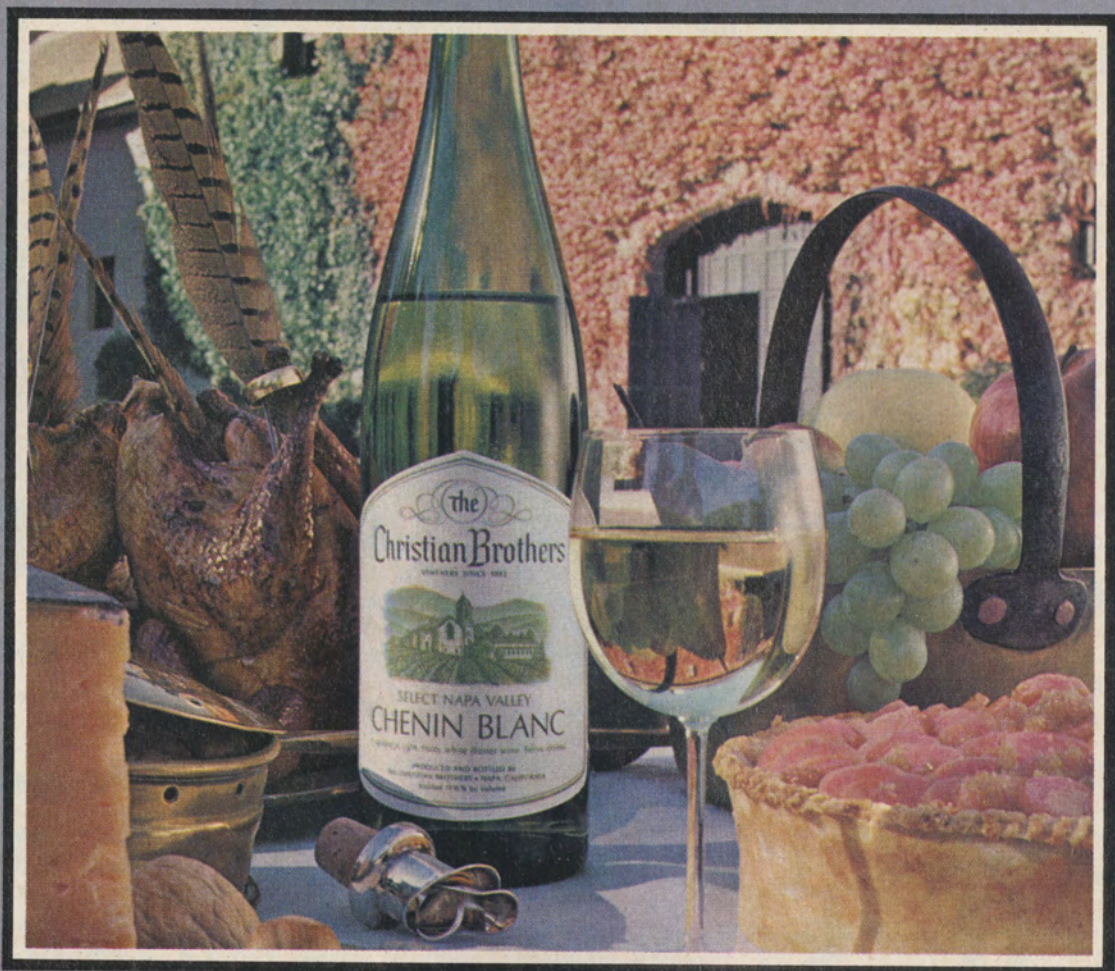
1. a statement and full explanation of the objectives and problem areas of the client;
2. current financial statements that provide a full display of the client's overall financial condition, and an analysis of the probability of the client's reaching his objectives (this usually includes a statement of assets and liabilities, a tax analysis statement, and a cash flow statement in addition to the qualitative analysis);

3. recommendations for changes in structure or composition of the individual's investment portfolio, and an explanation of the reasons for these changes;
4. revisions to the statement of assets and liabilities, tax summary, and cash flow statements to reflect the recommended changes;
5. a review of the use of tax incentive investments and other investments considerations;
6. an analysis of the client's existing plans for the distribution of his estate and the expected settlement costs, plus recommendations for improving the efficiency of the distribution consistent with the client's objectives;
7. a review of the client's life insurance program that takes into account his estate liquidity requirements and the survivors' income requirements;
8. a complete summary of all recommendations and benefits resulting from implementation of the financial plan.

Typically, the plan is reviewed and revised annually, or even more often, as required for changing financial situations or objectives.

Who Needs Coordinated Financial Planning?

From what we have already said, the obvious answer to the question of who should consider coordinated financial planning is anyone who, for whatever reason, chooses not to handle his own affairs. Most frequently this includes busy corporate executives or self-employed professionals who simply cannot devote the time and effort necessary to properly manage their finances and coordinate the efforts of their various advisors. Corporate executives are usually so involved in the management of their company's affairs that often they are only vaguely aware of the full extent of the benefits provided them by the company. In particular, they tend to be uninformed about their deferred benefits and about the funds that will be available to them, or to their families, on their retirement or death. In addition, frequent travel tends to interfere with continuous management of their finances and personal planning.



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This state of affairs can often result in total chaos when a particular problem comes to the forefront. How do you meet a large quarterly tax payment, for instance, when there is no cash in the bank and your personal line of credit is over-extended? Or how do you raise the cash needed to exercise an option that will expire in ten months realizing that some of the company stock you currently hold should be sold, but would create large capital gains (and would increase your tax problem)? In addition, as an officer of the company you can't buy and sell stock (or sell and buy) in the same six-month period.

Many corporations have recognized that their executives' personal financial problems can impinge on both their business time and business judgment. Since an executive's financial affairs can be, in their own way, as complicated as those of a large corporation, they often demand large amounts of time and professional attention to keep them running smoothly and effectively. As a result, corporations have discovered that executive financial planning services are a way out of this difficulty. With the corporation paying the financial planning fee as a fringe benefit, the executive achieves financial order and peace of mind without draining his time, his energy, and his concentration from corporate responsibilities. The corporation thus benefits from increased employee loyalty as well as from more efficient management.

Still another group of people who might benefit from personal financial counseling are owners of closely held corporations, including professional corporations. These people have many of the same financial concerns as corporate executives. Their affairs are complicated, however, by the fact that a major portion of their personal assets is tied up in their business. Since their personal finances are so closely tied in with those of the corporation, any significant change in corporate benefits or corporation financial status can have a profound effect on their own affairs. Although this complicates the management of the individual's personal affairs, it is not necessarily a negative factor, since it provides the financial planner with an additional degree of freedom with which to solve financial problems.

Other individuals, aside from corporate executives, businessmen, and professionals, can also benefit from the coordinated financial planning service we have been describing.



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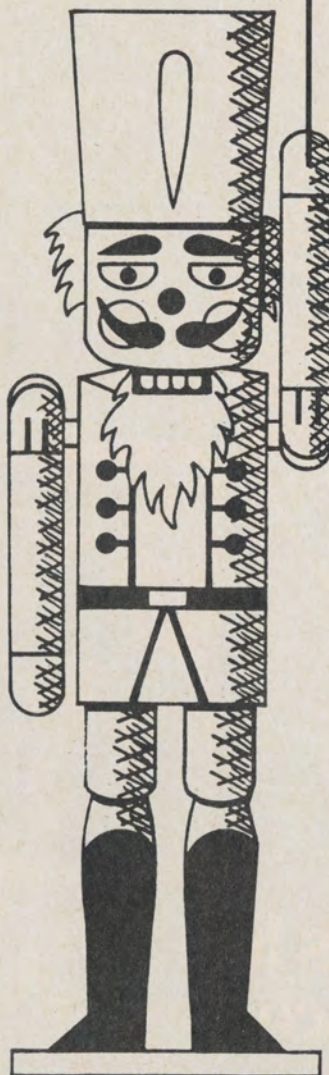
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However, because the very nature of the service with its customized features entails the payment of substantial fees, individuals who consider availing themselves of this type of service should be those with relatively involved financial affairs and with adequate means to justify the required outlay. As a general rule they should fit into one or more of the following classifications:

1. They should have a current and future federal tax liability in excess of \$12,000 per year; or
2. they should have an estate in excess of \$250,000; or
3. they should have unrealized capital gains in excess of \$100,000; or
4. they should have severe cash flow problems that may require restructuring of their assets.

It is not our intent to give the impression that an individual who does not qualify for the complete financial planning service is not in need of financial planning. There are different kinds of financial planning. In fact, there are certain planning firms that will do financial planning with no fee at all. They expect, in return, to be given some consideration when certain kinds of assets are recommended for purchase. Insurance agents, for instance, will often perform the service for prospective clients in the hope that a recommendation for additional insurance will result in a sale for them. If such service is performed by a conscientious and experienced planner, it can provide a substantial benefit to the individual who needs financial planning but does not require, or is unable to afford, the sophisticated degree of planning done in the full financial plan we have described here.

Fees for Complete Financial Planning Service

For those who do qualify for coordinated financial planning, a word or two of caution are in order. Since the talent and the time required to do the job are substantial, the cost must be substantial, too. Fees for this service average \$3,000 to \$5,000 for the first year, with annual renewals at half the first-year fee. The services may be paid for either with an outright advisory fee, or by commission dollars generated through purchases of assets such as tax shelters or insur-

ance, or by some combination of the two. Most individuals subscribing to the planning service are interested in an objective evaluation of their status and in unbiased recommendations for future actions. The key requirement here is *objectivity*. An individual must have complete confidence in the financial planning organization where the fee will be paid partly with commission dollars. He must ask himself whether financial advice can be truly objective if the major portion of the fee is generated by sales commissions on a product the financial planning firm is selling.

Here are several additional questions for the prospective client to consider:

1. Does the planning firm have an implementation capability? That is, does its personnel have sufficient experience in working with clients to aid in the successful implementation of your plan?
2. Does the firm have investment experience? Are their recommendations based on direct experience or on an academic or theoretical approach?
3. Will the financial plan really be geared to resolving your specific problems?
4. Will the fee be based on a specific program to be carried out in your own plan, or is it a generalized fee?
5. Does the planning function include continual financial consulting?

If you are convinced, first, that you are a good candidate for personal financial planning, and second, that you have found the right advisor, the time to act is now.

If you are interested in a personal financial planning program, write to Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California, 94107, for additional information.

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- 1.** Before you buy or sell a futures contract, do these two things: decide on your profit objective and the maximum loss you're willing to take.
- 2.** Study the market in which you plan to trade. Or, secure the services of a knowledgeable advisor or broker. Never act on "hot tips."
- 3.** Be sure your profit objective is at least two or three times as great as the potential risk you assume.
- 4.** Don't fight the market. If the price trend is going against your opinion, wait for a change before you take a position.
- 5.** Once you're in the market, stick to your objectives. Don't take small profits. Ride out favorable trends until they turn the other way.

6. Don't add to your commitment unless you have a profit on your initial position. Don't add a second time unless you have a profit on the first addition. Generally, additional positions should be added in pyramid fashion.

7. Be prepared to accept numerous small losses. Remember, it's possible to lose a number of minor skirmishes and still win the major battle.

8. Do not risk most of your trading capital on any single trade; generally 5 to 8 percent should be the maximum.

9. If you are an inexperienced trader in commodities, trade only in active markets. Use stop orders to help protect your positions against trend reversals.

Note: The 9 rules above should serve as a starting point when you make your own trading plan. Naturally, every potential speculator has to make his own plan, based on his own market experience and financial resources and the degree of risk he's willing to take.

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GARDEN ARTS

by Bob Goerner

For some time now I've been hearing stories about the Plant People. About friendly philodendrons named Fred. It wasn't quite clear whether Plant People were people who loved plants or plants who took on characteristics of people. What was evident was the proliferation of establishments selling indoor plants. You might even call it the newest growth industry. Indeed there are rumors of conglomerates eyeing the big profits possible and buying up old nursery firms. More on that later.

Up until now the growing of plants indoors was a near-esoteric hobby. A typical society, the American Gloxinia and Gesneriad Society, had only about 1200 members nationwide at last count. But in the past year there has been an estimated 100% increase in foliage plant sales in this area. Figures are hard to come by and sales tend to be seasonal with this month and next the biggest of the year. My own gardening energies are more than taken up with an over-planted (for time available) outdoor garden, so I turned to several growers and wholesalers for an assessment of the current state of the latest "in" thing. In turn, they suggested a knowledgeable retailer who would be at the crucial point where a plant that has been professionally raised is turned over to a not-always knowledgeable buyer.

So off to Berkeley and The Indoor Gardener, 2988 College Avenue, and a chat with co-owner Bob Zolly, a graduate landscape architect with seven years of university training in the field. His love for and rapport with plants is evident as he talks, his fingers caressing the foliage, his eyes seeking out yet another plant to bring forward and discuss. We moved from the green jungle of the amply stocked shop to the separate greenhouse in back where new arrivals are held for conditioning before sale. Zolly pointed out that wholesale growers provide an optimum environment for rapid growth, the temperature, water and fertilizer adjusted to keep the plant moving at a faster pace than might be provided in your home or mine. So it could be a shock to switch places. Hence a sort of half-way house.

What caused the present boom in foliage plants? It seems to center around young people. Did the awareness of ecology play a part? The need to get close to nature while living in

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Streeter & Quarles. 271 Sutter St. The San Francisco sports store for all your needs. Tennis, skiing, backpacking specialists. Locations in Tiburon, Union St., San Francisco, Reno, and Lake Tahoe.

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a small apartment? Or just the inner drive to relate to something? It is apparent that the best plants are grown by those most attached to them. They name them. They talk to them. And they get upset when a favorite plant turns sick with an attack of the blahs or the dwindles. Off they go to somebody like Bob Zolly for advice and possible emergency treatment. He says plants are frequently objects of as much concern as a pet animal. With a similar emotional involvement on the owner's part.

And emotion plays its part in the selection of plants. You may be drawn to a plant that is difficult to live with. Sounds like some couples we know. For instance, Zolly says his lady customers show a preference for maiden-hair ferns. He feels duty-bound to point out that its need for humidity is not compatible with modern heated apartments. If she insists, he will suggest placing it on a tray full of wet pebbles and applying frequent misting. Oddly he finds a correlation between the simplicity of a plant's leaf and its hardiness in the home. The big, simple leaves: philodendron, ficus, shefflera and the smaller but simple ivies give little problems. And the aspidistra has such a reputation for getting along on neglect that it was once known as the Cast Iron plant and eventually fell from favor through over-familiarity.

As you get into a more complicated leaf, such as found in most ferns, you have stricter cultural requirements that you must satisfy. In the difficult category you find such choice items as the threadleaf aralia (botanically *dizygotheca elegantissima* which alone should discourage widespread popularity) where even experts may have problems. What kind of problems? All plant requirements center around light, water, the quality of the air and a fertilizing program. One's ability to learn to manipulate these to suit the plant spell out success or failure. If you are new to house plants buy from someone who knows each plant's idiosyncracies and who can steer you to a suitable match for your home and talents.

People are becoming more wise in the way of house plants and Zolly is getting prospective customers who come in with a prepared list of questions to which they already know the answers. The idea is to find out if he does. A good way to select a reliable plantsman. Which brings us to your local supermarket and the bargain prices on foliage plants. And the earlier allusion to big profits in growing

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them. Basically there are two approaches to the nursery trade. Traditionally there was the family firm taking pride in turning out healthy, well-grown plants. This meant not forcing them, growing them under cool conditions with not too much water or fertilizer. Also using the more expensive clay pots. But more money can be made, and the plants sold to retailers at a lower cost, by warming up the greenhouse which allows more moisture and fertilizer to be taken up by the plant which, in turn, produces faster growth. These are the plants which may suffer shock when brought home to your different environment. These plants appear loose and rangy in contrast to the compactness of cool-grown specimens. Also, in the haste to make the most money, sanitation may be neglected and you may be making a home for mealybugs or aphids. That could be serious if you already have a collection of clean plants.

As in so many other things, when buying house plants it pays to know who you're dealing with. Which presents difficulties if you're just starting. Plunge cautiously, just a few inexpensive plants to learn from. And perhaps a book or two, although there seems to be agreement that the definitive book on house plants is yet to be written. At least for the West. Prices at The Indoor Gardener start at 59c and hit a high of \$250 for what Zolly says is the finest specimen of *ficus benjamina* in Northern California. However the basic price of a plant is perhaps \$1.95 with hanging baskets in the \$3-10 range. These, incidentally, constitute the current trend. Many of these plants have been kept alive through the years by the devotion of hobbyists until the current boom came along to rescue them from oblivion. Such a one is the Rosary Vine (*cecropia woodii*) a slow growing, rather strong hanging plant with string-like stems and widely separated thick heart-shaped leaves, mottled gray and green. A favorite with the ladies.

Getting hooked on house plants may mean doing without some other luxury such as a bottle of wine or a movie, if you're on a limited budget. Zolly's customers come from all income brackets and ethnic backgrounds and they don't feel it's a sacrifice to give up a luxury for what is a necessity to them. It seems more people are relating to plants these days and fortunately the feeling is mutual.

Hello there Fred. Would you like your leaves dusted this morning?

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7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album — "MOST HAPPY FELLA"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.) — SYMPHONY NO. "0" (Bruckner)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Philadelphia Orchestra
8:00 PM—KRE/AM (1400 kh.) — Showtime — "DAMES AT SEA"
- Sun., December 2**
7:00 PM—KRON/FM — Show Album — "BEN BAGLEY'S JEROME KERN REVISITED"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 (Nielsen)
8:00 PM—KKHI/AM-FM—Sunday Night Opera
- Mon., December 3**
7:00 PM—KRON/FM — Show Album — "FIDLER ON THE ROOF"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 35 (Mozart)
8:00 PM—KKHI/AM-FM — Debut
8:00 PM—KQED (Channel 9)—Special of the Week
8:00 PM—KRE/AM — Showtime — "MILK AND HONEY"
- Tue., December 4**
7:00 PM—KRON/FM — Show Album — "70, GIRLS, 70"
8:00 PM—KIBE/AM and KDFC/FM — VIOLIN CONCERTO NO. 3 (Paganini)
8:00 PM—KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM — Showtime — "BYE, BYE, BIRDIE"
- Wed., December 5**
7:00 PM—KRON/FM — Show Album — "FUNNY GIRL"
8:00 PM—KIBE/AM and KDFC/FM — SINFONIA CONCERTANTE IN E-FLAT FOR WINDS (Mozart)
8:00 PM—KKHI/AM-FM — Boston Symphony
8:00 PM—KRE/AM—Showtime — "THE BOY FRIEND"
- Thu., December 6**
7:00 PM—KRON/FM—Show Album—"I DO! I DO!"
8:00 PM—KIBE/AM and KDFC/FM—CHURCH WINDOWS (Respighi) and CONCERTO FOR TWO GUITARS AND ORCHESTRA (Castelnuovo-Tedesco)
8:00 PM—KRE/AM — Showtime — "HELLO, DOLLY"
- Fri., December 7**
7:00 PM—KRON/FM — Show Album—"SONG OF NORWAY"
8:00 PM—KIBE/AM and KDFC/FM—"VIOLIN CONCERTO IN D MINOR (Sibelius)
8:00 PM—KRE/AM—Showtime—"JENNIE"
- Sat., December 8**
7:00 PM—KRON/FM—Show Album — "BRIGADOON" and "HIGH SOCIETY"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Schumann)
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM—Showtime—"FIORELLO"
- Sun., December 9**
7:00 PM — KRON/FM—Show Album—"PLAIN AND FANCY"
8:00 PM — KIBE/AM and KDFC/FM—"SYMPHONY NO. 3 (Mendelssohn) and THREE RUSSIAN FOLK SONGS (Rachmaninov)
8:00 PM—KKHI/AM-FM—Sunday Night Opera
- Mon., December 10**
7:00 PM—KRON/FM — Show Album—"KISS ME KATE"
8:00 PM — KIBE/AM and KDFC/FM — SYMPHONY NO. 4 IN E-MINOR (Brahms)
8:00 PM—KKHI/AM-FM — Debut

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MET"

8:00 PM—KIBE/AM and KDFC/FM — SERE-
NADE NO. 12 IN C-MINOR (Mo-
zart)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "GEORGE
M"

Wed., December 12
7:00 PM—KRON/FM—Show Album — "DO I
HEAR A WALTZ?"

8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 4 (Beethoven)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:00 PM—KRE/AM — Showtime — "SOUND
OF MUSIC"

Thu., December 13
7:00 PM—KRON/FM — Show Album — "THE
ROTHSCHILD"

8:00 PM—KIBE/AM and KDFC-FM — THE
PLANETS (Holst)

8:00 PM—KRE/AM—Showtime—"GREASE"

Fri., December 14
7:00 PM—KRON/FM — Show Album—"CALL
ME MADAM"

8:00 PM—KIBE/AM and KDFC/FM — Con-
CERTO NO. 1 FOR PIANO AND
ORCHESTRA (Mendelssohn) and
SYMPHONY NO. 96 (Haydn)

8:00 PM—KRE/AM — Showtime — "ANNIE
GET YOUR GUN"

Sat., December 15
7:00 PM—KRON/FM — Show Album—"OLI-
VER"

8:00 PM—KIBE/AM and KDFC/FM—IMAGES
POUR ORCHESTRE (Debussy)

8:00 PM — KKHI/AM-FM — Philadelphia Or-
chestra

8:00 PM—KRE/AM — Showtime — "SWEET
CHARITY"

Sun., December 16
7:00 PM—KRON/FM—Show Album — "HAL-
LELUJAH, BABY!"

8:00 PM—KIBE/AM and KDFC/FM — PROME-
THEUS (Scriabin)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 17
7:00 PM—KRON/FM — Show Album—"CA-
ROUSEL"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 8 (Dvorak) and FAN-
TASY FOR SAXOPHONE & ORCHES-
TRA (Villa-Lobos)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the
Week

8:00 PM—KRE/AM — Showtime—"GOLDEN
BOY"

Tue., December 18
7:00 PM — KRON/FM — Show Album —
"FANNY"

8:00 PM—KIBE/AM and KDFC/FM — THE
TENDER LAND (Copeland) and
SYMPHONY NO. 2 (Tchaikovsky)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "ON A
CLEAR DAY"

Wed., December 19
7:00 PM—KRON/FM—Show Album—"GEORGE
M"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 34 (Mozart) and CON-
CERTO FOR TWO PIANOS & OR-
CHESTRA (Mendelssohn)

8:00 PM—KKHI/AM-FM — Boston Symphony

8:00 PM—KRE/AM — Showtime — "THOR-
OUGHLY MODERN MILLIE"

Thu., December 20
7:00 PM—KRON/FM — Show Album —
"PROMISES, PROMISES"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 2 (Schumann)

8:00 PM—KRE/AM — Showtime — "A STAR
IS BORN"



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Fri., December 21

7:00 PM—KRON/FM—Show Album — "THREE LITTLE WORDS" and "TILL THE CLOUDS ROLL BY"
8:00 PM—KIBE/AM and KDFC/FM — CONCERTO IN F-MINOR FOR PIANO & ORCHESTRA (Reger)

8:00 PM—KRE/AM—Showtime—"SCROOGE"

Sat., December 22

7:00 PM—KRON/FM — Show Album—"DEAR WORLD"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 2 (Rachmaninov)

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

8:00 PM—KRE/AM — Showtime — "HIGH SOCIETY"

Sun., December 23

7:00 PM—KRON/FM — Show Album — "THE STUDENT PRINCE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 7 (Bruckner)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 24

7:00 PM—KRON/FM—Show Album—"AM AHL AND THE NIGHT VISITORS"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 39 IN E-FLAT (Mozart)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the Week

8:00 PM—KRE/AM — Showtime — "CHITTY, CHITTY, BANG, BANG"

Tue., December 25

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

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 9 IN D-MINOR" (Beethoven)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "JACQUES BREIL IS ALIVE AND WELL"

Wed., December 26

7:00 PM—KRON/FM—Show Album — "ANYTHING GOES"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 (Tchaikovsky)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:00 PM—KRE/AM — Showtime — "WEST SIDE STORY"

Thu., December 27

7:00 PM—KRON/FM — Show Album—"WEST SIDE STORY"

8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 2 (Beethoven)

8:00 PM—KRE/AM — Showtime—"OLIVER"

Fri., December 28

7:00 PM—KRON/FM — Show Album — "THE BOYS FROM SYRACUSE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 2 (Brahms)

8:00 PM—KRE/AM—Showtime—"CABARET"

Sat., December 29

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

8:00 PM—KIBE/AM and KDFC/FM — PINES OF ROME (Respighi) and SYMPHONY NO. 83 (Haydn)

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

8:00 PM—KRE/AM — Showtime — "MY FAIR LADY"

Sun., December 30

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

8:00 PM—KIBE/AM and KDFC/FM—DANSES CONCERTANTES (Stravinsky) and VIOLIN CONCERTO IN D-MAJOR (Brahms)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 31

7:00 PM—KRON/FM — Show Album — "THE MERRY WIDOW"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Mendelssohn) and SUITE NO. 2 (Bach)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the Week

8:00 PM—KRE/AM — Showtime — "FUNNY GIRL"

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Douglas Watt, Daily News

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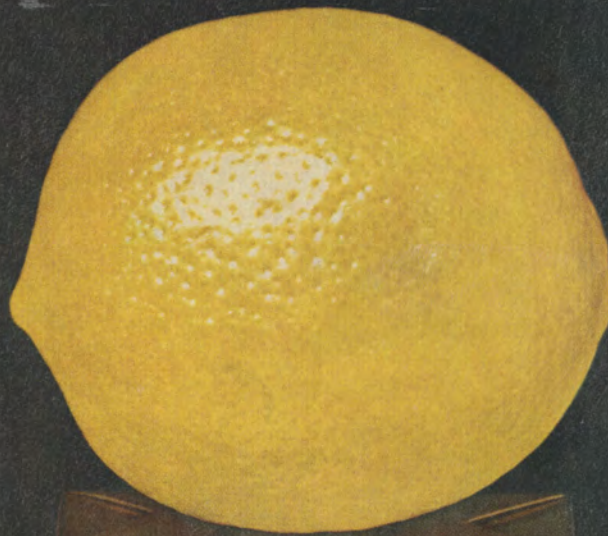


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WILLIAM LEDBETTER instead
of Timothy Nolen, who is ill.

Saturday, November 24, 1973

