

Die Fledermaus

1973

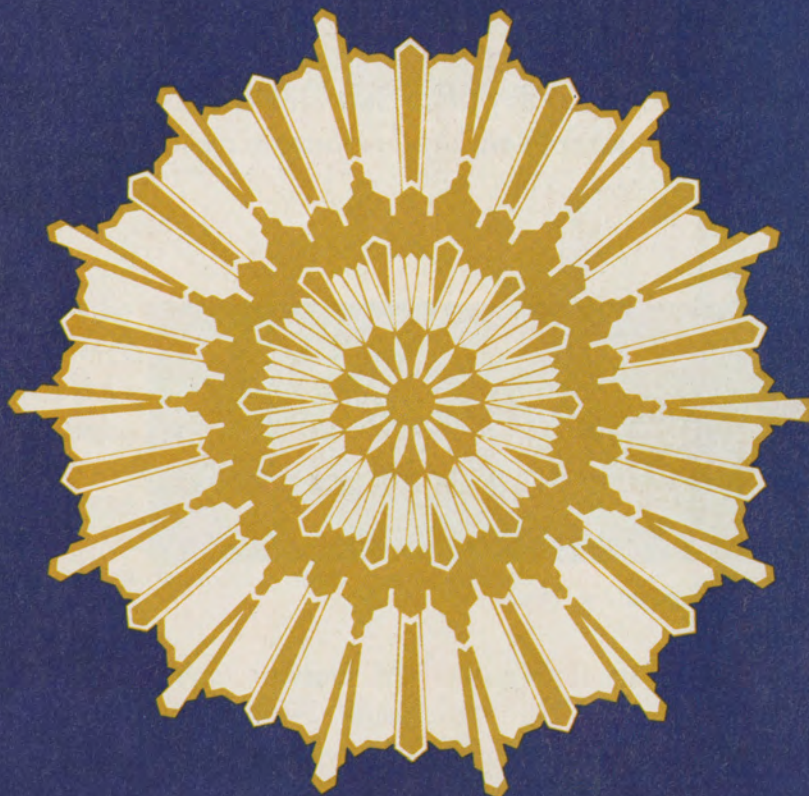
Saturday, September 8, 1973 8:00 PM
Tuesday, September 11, 1973 8:00 PM
Friday, September 14, 1973 8:00 PM
Wednesday, September 19, 1973 8:00 PM
Sunday, September 30, 1973 2:00 PM
Tuesday, October 2, 1973 8:00 PM

SFO_PUB_01_SFO_1973_08

Publications Collection

San Francisco Opera Archives

PERFORMING ARTS



SAN FRANCISCO

opera

51st Season

1973



香水
三

The Japanese arrange flowers to express the mystery and the beauty of life. So do the Guerlains.

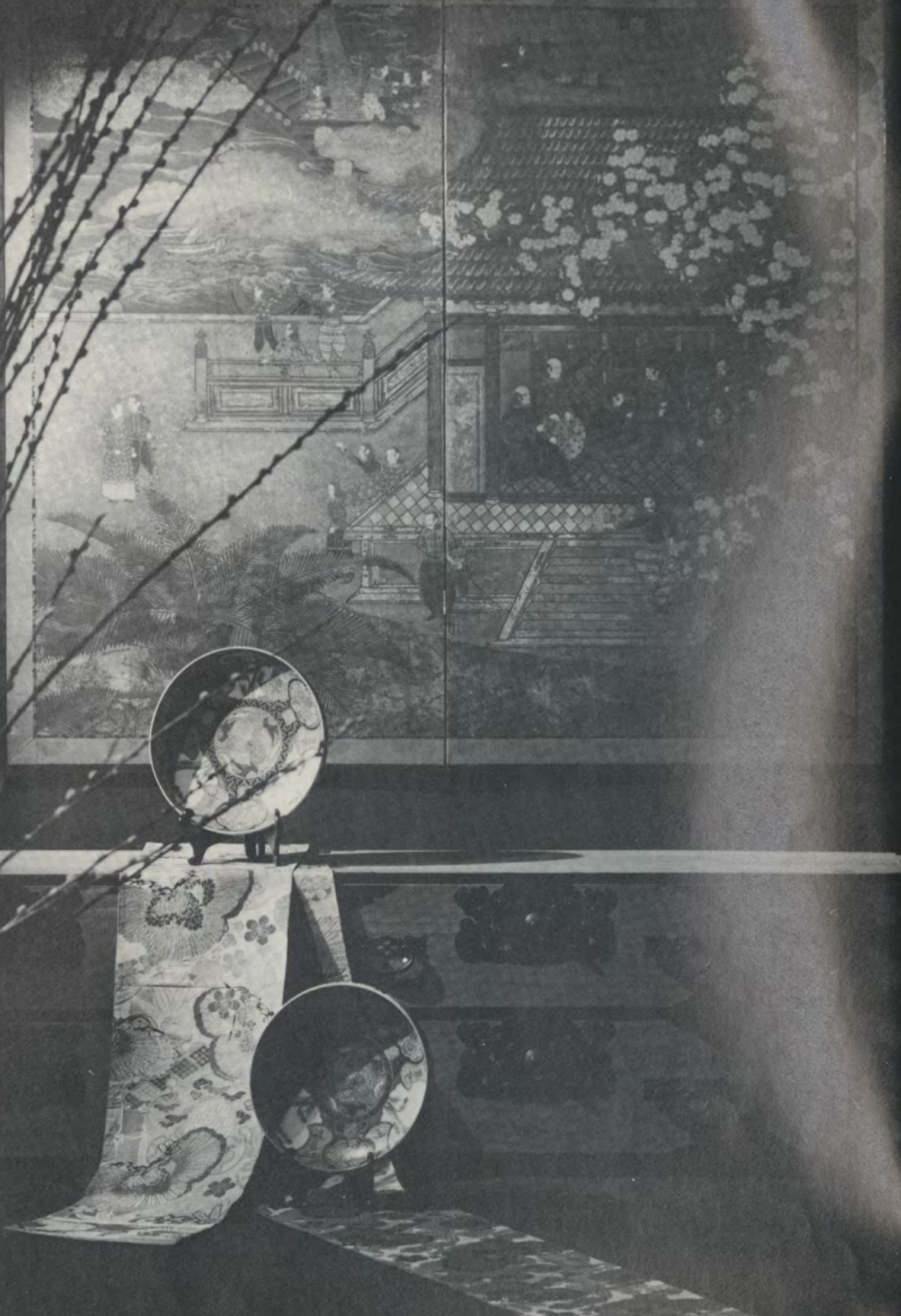


*We open this program
with a reminder.*

*When you return
to business,
think of the
Business Bank.*

*And what we can
do for you.*





*The Namban Screen
From our extensive collection - Kano School Circa 1700
Priced at \$4,000.00*

DAHL'S DECORATIVE IMPORTS AND INTERIORS Objects of great beauty for the home and the collector
353A Grand Avenue, Oakland and 279 O'Farrell, San Francisco

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
SEPTEMBER 1973/VOL. 7 NO. 9

contents	
performing bacchus <i>by Fred Cherry</i>	7
dining out with epicurus	8
paramount theatre of the arts <i>by Ellen Dietschy</i>	11
the tiffany touch	14
after the theatre	16
nevada entertainment guide	18
equine theatre <i>by Norman Hershon</i>	19
share the wealth with performing arts	21
the program	25
taiwan <i>by Ernest Beyl</i>	42
gourmet dining out in canada <i>by Joseph Finnamore</i>	47
san francisco opera on the air in quad, stereo and mono	53
the market scene — the economic outlook and phase iv <i>Dean Witter & Co. Economists</i>	55
garden arts <i>by Bob Goerner</i>	57
monthly advance guide—tv/am/fm radio	59

MICHEL PISANI
publisher

OLGA TRENTO
managing editor

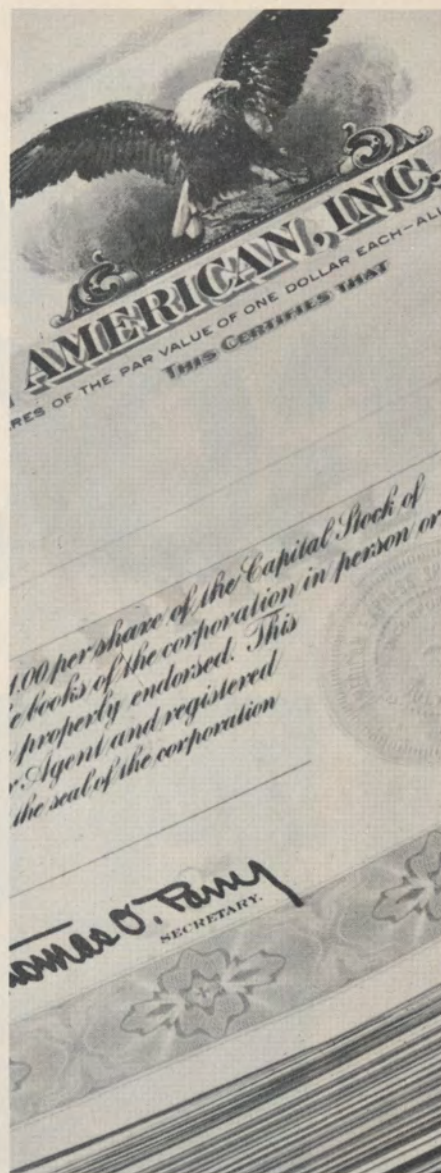
GAIL TEPE
art director

JERRY FRIEDMAN
general manager

T. M. LILIENTHAL
director of advertising

FLORENCE QUARTARARO
director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center and Shubert Theatre—average monthly circulation 250,000. All rights reserved, © 1973 by Performing Arts. Reproduction from this magazine without written permission is prohibited PERFORMING ARTS—S.F. Edition: 651 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160. Printed in San Francisco.



**We're holding
over \$2 billion
worth of
securities that
doesn't belong
to us!**

Dean Witter safeguards these securities for clients, collects dividends, provides statements and tax records, clips coupons, extends credit against dividends collected, keeps track of conversion privileges, rights and calls. It's a free service you may be interested in. Talk to an Account Executive at

DEAN WITTER & Co.
INCORPORATED

Member New York Stock Exchange, Inc.
*Offices serving investors from
Geneva to Waikiki*

LIVE THE GOOD LIFE.®



Only American has table for 4 dining on both our 747 and DC-10 LuxuryLiners.

You're flying to the East.

And you're flying First Class.

So why not fly first class? On an American Airlines LuxuryLiner, you can reserve a table for 4.

Wine and dine with friends. Hold a business meeting. Play bridge around it.

And if you don't play, enjoy after-dinner liqueurs and champagne around it.

Only American has table for 4 dining on both our DC-10 and 747 LuxuryLiners.

Let your Travel Agent introduce you to the good life. On an American Airlines LuxuryLiner.

For First Class passengers, there isn't a more comfortable way to fly.

American Airlines LuxuryLiners



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

THE BELLS OF STERLING

The newest winery in Napa County—Sterling—is at last open—complete with aerial tram climbing a cable up the winery hill, and some of the most starkly monastic architecture in California.

But it is the story of the eight church bells in the winery which is most relevant to the readers of this column—and the bronze bells have a story indeed.

They were first cast in 1740 to hang in London's "St. Dunstan's in the East." The church was badly damaged in the blitz, and John Taylor's bell foundry at Loughborough melted and recast the bells in 1951, whereupon they once again chimed regularly in the old church.

Five of Sterling's bells are from this 1951 recasting. The three others were again melted down, recast, and retuned for their new role in Calistoga. Four bells swing from the winery's main tower and a pair is hung in each of the two smaller towers 150 feet from the main group. The bells are all easy to see from the walkways.

There is a console with an ivory keyboard for playing tunes on the bells by hand, as well as control switches to ring the four main bells. At other times—specifically on the quarter hours—the bells chime automatically, with changes at the half hour and traditional one-octave tunes when the hour strikes.

THE CHOREOGRAPHER AND THE VINTNER

The distinguished director and choreographer of the New York City Ballet, George Balanchine, described the way he comes up with new dances: "I do not create. God cre-

PERFORMING BACCHUS

by FRED CHERRY

ates. I just arrange. The ballet steps are already there; it's just a question of coordinating and putting them together."

This is what any conscientious artist not blinded by his own importance must say. Certainly the wine-makers whom I have been privileged to know—men like Tschelistcheff and Nightingale and Mineau—feel just the way Balanchine feels. Each, in his own way, would say:

"God creates the wine. I just crush the fruit, move the juice around, and wait. The grapes are already there; it's just a question of helping them a little to become wine."



Jon Hendricks sings at Paul Masson's old Mountain Winery in Saratoga.

JAZZ AND FOLK MUSIC IN THE VINEYARDS

"Vintage Sounds '73"—four outdoor jazz and folk music concerts (to benefit sickle cell anemia) take place this month at the Paul Masson Mountain Vineyards in Saratoga.

The opening program, September 8th and repeated on the 9th, presents Jon Hendricks in his own creation, "Evolution of the Blues." Then . . . on September 15th and 16th—The George Shearing Trio; on September 22nd and 23rd—Ramblin' Jack Elliott; and finally, on September 29th and 30th—Sonny Terry and Brownie McGhee.

All concerts start promptly at 2:30 p.m.; tickets (\$3.75) are available at Bay Area Ticketron outlets.

Also featured at various performances will be the San Francisco Strutters playing Dixieland; Tewie, Simon & Friend doing Country Music, and Robbie Basho with the Acoustic Concert Guitar.



CONSECUTIVE
HOLIDAY
AWARD
SINCE 1957

the
REVERED
temple of
dining
ARTS...
RENDEZVOUS
of the chinese
GOURMET

Kan's

GRANT AT SACRAMENTO

982-2388

BUTTERFIELD & BUTTERFIELD

AUCTIONEERS SINCE 1865



1244 Sutter Street • (415) 673-1362
San Francisco, California 94109



See the World's Greatest Outdoor Performers...

Eddie Bauer Goose Down parkas, coats, vests, sox, sleeping bags... expedition-proven tents, packs, boots... finest quality fishing and hunting gear... much more! All right here in downtown San Francisco at Eddie Bauer... the greatest outdoor store in the world.

Come in, write or phone for a free Eddie Bauer catalog

Eddie Bauer

120 Kearny ■ 986-7600
Downtown San Francisco
Open 9:30 a.m.-6:00 p.m. Monday-Saturday
Thursday until 9:00 p.m.



with
Epicurus

MAURICE ET CHARLES' BISTROT 901 Lincoln Ave. at Third, San Rafael

This charming restaurant opened the doors of its corner location just five months ago, but it is apparently no secret to the gourmet diners of Marin County. There are three partners of this establishment who have the reputation and experience between them that are practically unequalled anywhere.

Robert Charles is known to his patrons from his previous restaurants in the Bay Area — Fleur de Lys, Charles' Bistrot and Charles' Restaurateur.

Maurice Amzallag, who has been described as "a veteran of the finest restaurants of San Francisco," is a product of the renowned Hotel Raphael in Paris in the early fifties before joining Robert Charles at the Fleur de Lys in 1956. In our opinion, he is one of the finest Maitre d'hotel in the Bay Area.

The third partner is Claude Colomb, the 35 year old chef, who already has twenty years of culinary experience. He mastered his training in Lyon, where he was born, and has collected references from some of the best restaurants of France. Since his arrival in the United States just two years ago, he has exercised his talents as chef in two of the finest restaurants of San Francisco.

The a la carte menu begins with a choice of hors d'oeuvres of which we'd recommend the Salade St. Raphael (butter lettuce with a savory oil and vinegar dressing with pine nuts), and the Papaya with Mushrooms.

The featured entrees, and so beautifully prepared, are Aiguillette de Saumon à la Russe (poached salmon with sweet butter sauce), Quenelles Truffées du Bistrot (a fish delicacy with truffles, diced mushrooms and

lobster sauce), Ris de Veau Maréchal (Eastern white calves sweet breads), Selle d'Agneau farcie aux huîtres (saddle of lamb for two, stuffed with spinach and Olympia oysters), and Marcassin Grande chasse (young wild boar with game sauce).

There is an occasional special dish of the day, such as veal or calamari. Also there is an entree called Délices de Paul Lacombe, which is a secret recipe of the chef's family; we did not try it and when we asked what it was, they were rather secretive in revealing it! When we are in an adventuresome, devil-may-care mood, we'll try it and take the vow never to "tell!"

Maurice et Charles' Bistrot does not serve liquor, and we therefore preceded our dinner with a champagne cocktail complete with a Jordan almond which was served by Robert Charles' lovely wife, Amora. As we recalled from Charles' other restaurants, the stemware was equally as beautiful.

The wine list was adequate but lacked vintage years; we felt that the California wines and one or two of the French wines were a bit overpriced. We accompanied our dinner with Macon Blanc by Jadot, who is a very dependable shipper, and felt that it was fairly priced and it beautifully complemented all of our selections.

We were most pleased with the excellent service by the staff; and complete attention is given everyone by Maurice and Charles from the moment you enter the restaurant until you are bid a fond farewell.

Maurice et Charles' Bistrot is open Wednesdays thru Sundays from 6:30 to 10:30. We would suggest your making reservations by calling 456-2010. It is a restaurant we heartily recommend.

You've worked hard to build up your estate. And provided pretty well for Uncle Sam along the way. Now isn't it time you started making plans to keep the money in the immediate family?


Bank of America can show you how. Our Trust Department is trained to help you minimize your tax bite—both Federal and State—by putting your money in the right places. And we offer a variety of Trust Services that will do exactly that.

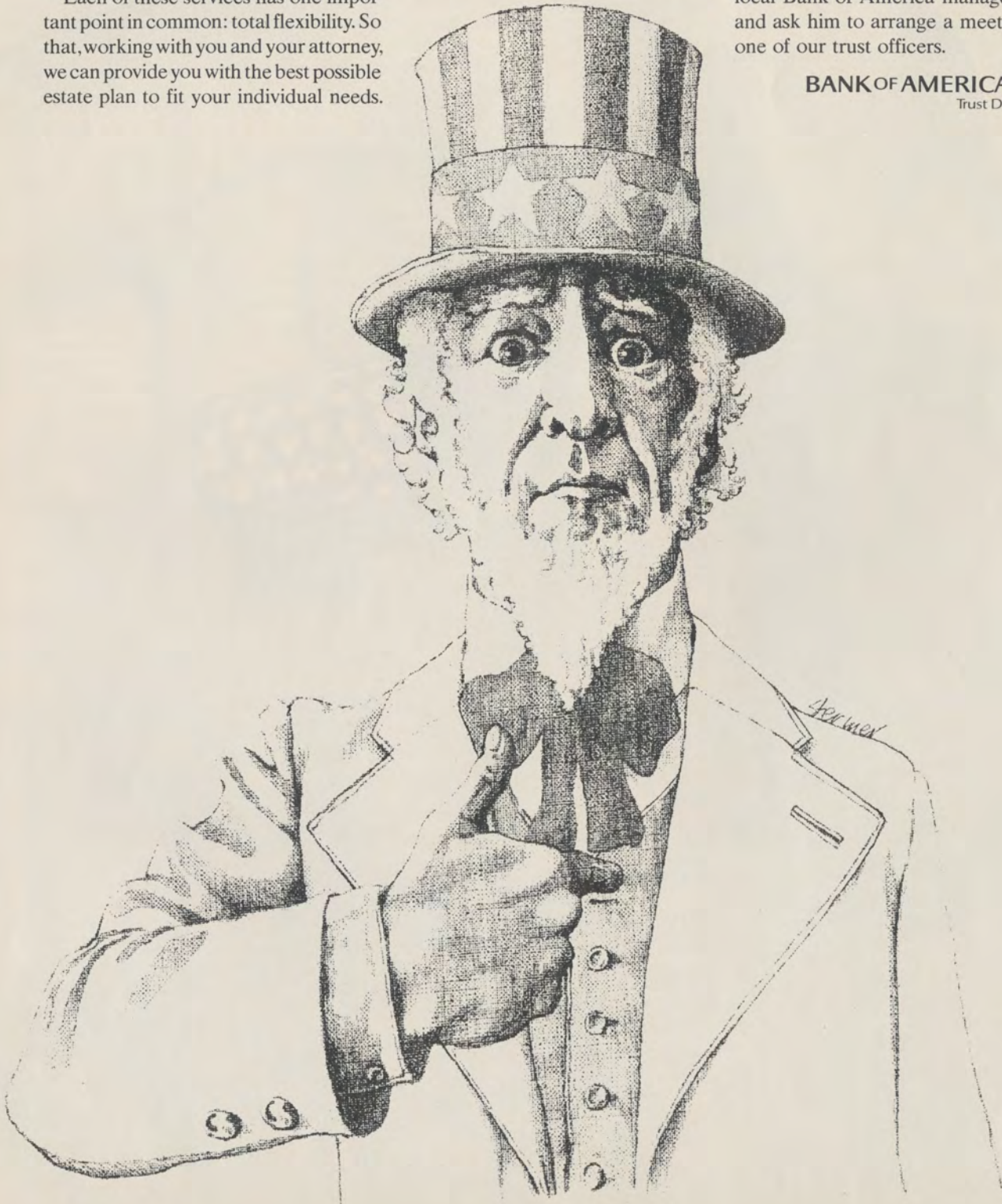
Each of these services has one important point in common: total flexibility. So that, working with you and your attorney, we can provide you with the best possible estate plan to fit your individual needs.

It's Not Too Late To Cut One Relative Out Of Your Will.

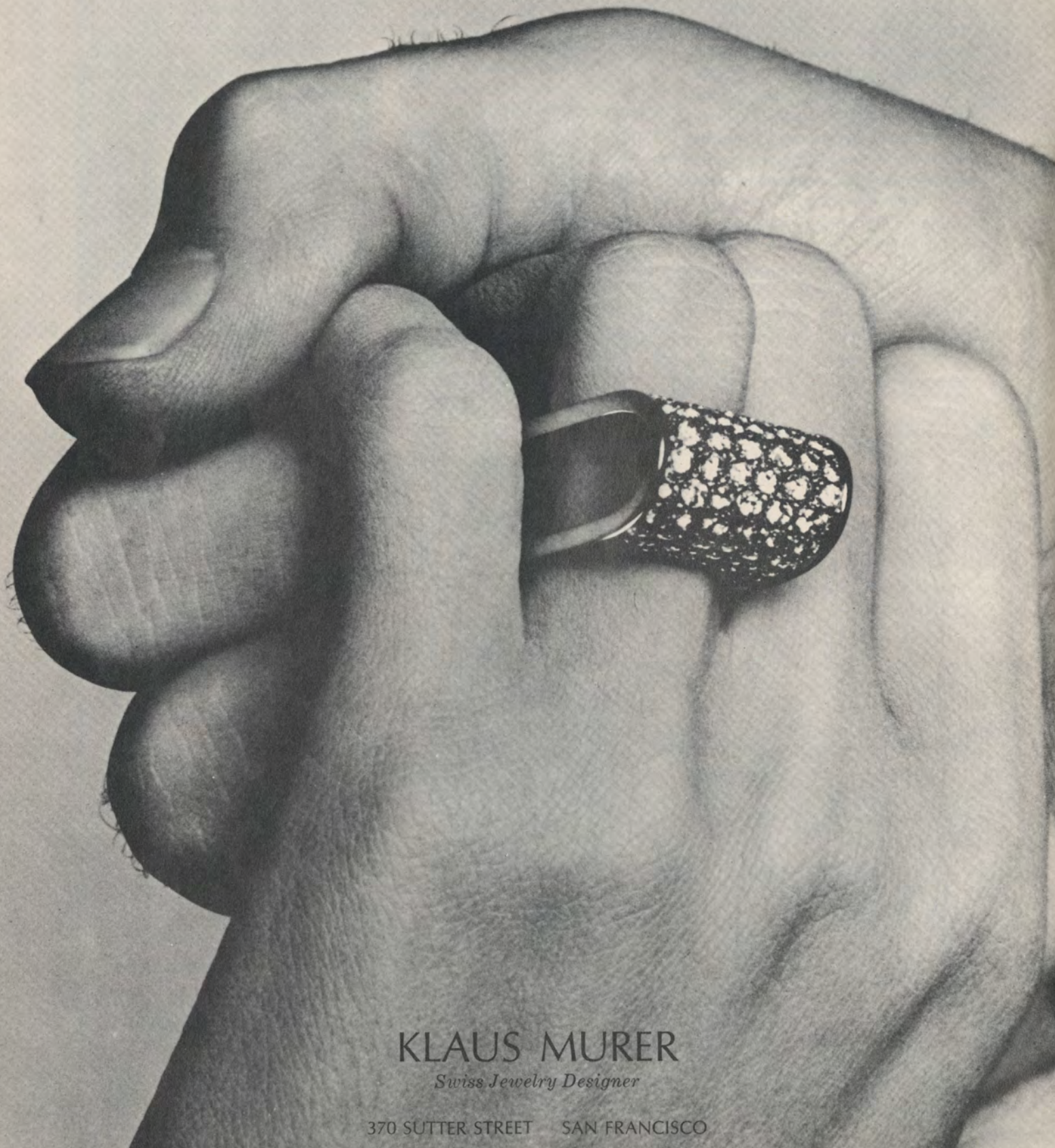
Bank of America is qualified to act as Executor of your Will, Trustee, Investment Manager, Custodian, Probate Agent and offers many other trust services you may require. And we'll tell you exactly what the fees will be in advance.

Bank of America has more than twice as many banking offices throughout California than any other bank—over 1000 convenient locations. So you don't have to go out of your way to find us. See your local Bank of America manager today, and ask him to arrange a meeting with one of our trust officers.

BANK OF AMERICA 
Trust Department



The most beautiful *Jewels*
are designed and created by



KLAUS MURER
Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO

Paramount Theatre of the Arts

by Ellen Dietschy

... Republicans called the reelection of President Herbert Hoover a must for the survival of the Republic.

... "We are saving our homeland from the Bolshevik menace," declared a fist-shaking Adolf Hitler.

... Pola Negri, the imported vamp who gave name recognition to the Polish city of Vilna, was taken ill at a Hollywood studio after watching previews of her first talking picture.

Front page news, December 16, 1931

With the spirit of Christmas in the air, the opening of the new, fabulous Paramount Theatre on the crisp December 16 evening in 1931 was a pre-Yule gift to the movie lovers of the East Bay.

The marquee was alive with bright lights announcing the opening of "The False Madonna" starring the ever-popular Kay Francis and the matinee idol of the day, William Boyd. In addition to the motion picture, a stage show featuring the Paramount Orchestra, LaVonne Swet, the Sunkist Ensemble and Fanchon and Marco's "Slavique Idea" was presented.

In the audience was California's Governor-elect "Sunny Jim" Rolph, former Mayor of San Francisco, who greeted the Hollywood stars, digni-

taries and others who crowded into the 3,476 lush seats at the new "movie palace." The theatre's capacity was the second largest west of Chicago. It was a glittering night to remember.

Little did anyone who attended that opening night think that this month, 42 years later, the magnificent theatre would be reborn with private donations rather than at the taxpayer's expense as a cultural arts center for the San Francisco Bay Region. Even then it was a notable building, one of the largest and most ambitious theatres architect Timothy Pflueger had designed. It was in the fashionable "Art Deco" and "Moderne" style with which he was most closely associated. He had designed the Pacific Coast Stock Exchange Building at Sansome and Pine streets and the 450 Sutter Building in his native city of San Francisco a year earlier.

When that city's Fox Theatre became the victim of wrecking crews in 1963, the Paramount in Oakland fell heir to the honor of being the Bay Area's largest and most magnificent theatre.

While other central city movie houses have been razed to make room for parking lots and office buildings or transformed into shoe stores, the Paramount Theatre was purchased by the Oakland Symphony Orchestra Association for \$1 million in 1972. Half that much was given by two anonymous donors and the previous owner, National General Corp., contributed the balance.

As an archeologist uses a brush rather than a sledge hammer to reclaim priceless artifacts, so the craftsmen who have worked on restoring the original beauty of the Paramount have taken painstaking care to preserve the artwork in the theatre. When the \$1 million project began nine months ago, a spider web of scaffolding was woven in the auditorium to enable workers to clean 42 years' of dust and smoke film from the walls and ceiling.

Master craftsmen taught younger men the nearly lost art of gold leafing in order to recapture the original opulence of the theatre. The hydraulic elevator which raised the pit orchestra to stage level during the 30's was repaired. The 22 dressing rooms, used by Al Jolson and his "Wonder Bar Review" and Ginger Rogers and the original Broadway cast of "Girl Crazy" in 1932, were refurbished. . .

Arrangements were made for the donation of a Wurlitzer Publix I pipe

Encore. Encore.



Old Grand-Dad.
The good stuff.®

Head of The Bourbon Family.

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



Blessed with near-perfect acoustics, the Paramount Theatre in downtown Oakland will celebrate its rebirth as the Paramount Theatre of the Arts, a 3,000-seat regional cultural arts center, September 22. (Photo by Gabriel Moulin Studios, S.F.)

The West Coast's international market place



1st edition of Darwin's *Origin of Species* brought \$1,400, on February 18, 1973.

With auction galleries in Los Angeles, New York and London and offices in Houston and 18 foreign cities, Sotheby Parke Bernet offers access to the world's major art markets. Our full-time staff of expert appraisers are able to furnish current values and advice regarding the most advantageous place to sell fine art properties. We would be glad to examine private collections and estates and furnish estimated auction values at no obligation. Please call our toll free number in San Francisco for an appointment:

982-9137



DIAMOND NECKLACE fetched \$27,000 May 24, 1972. Total weight of diamonds approximately 70 carats.



New York Chippendale mahogany games table, circa 1760-1780 sold for \$37,000 on June 25, 1973.



Bronze figure of a Samurai warrior sold for \$3,750 on May 8, 1973.



W. Herbert Dunton, *The Open Range* sold for \$9,500 on May 22, 1973, oil on canvas.



A fine D.B. Over-under Flintlock pistol signed S. North, Middletown, Connecticut from the Estate of the late William Goodwin Renwick sold for \$20,000 on October 1, 1972.



Soup tureen by Craddock & Reid, London, 1819, sold for \$3,500 on April 30, 1973.

Arms & Armour
Books & Documents
Fine Furniture
Jewelry
Oriental Art
Paintings
Porcelain
Prints
Rugs
Silver



Print by M. C. Escher, *Bond of Union*, sold for \$1,500, March 26, 1973.

SOTHEBY PARKE BERNET · LOS ANGELES

Leading Auctioneers & Appraisers of Fine Arts since 1744

7660 Beverly Boulevard, Los Angeles, California

organ exactly like the one which opened the theatre in 1931.

The rebirth of the former "movie palace" as the Paramount Theatre of the Arts, a cultural arts center, will be celebrated September 22 at a benefit premiere. The superstar of the evening will be the theatre itself.

Helping to show off its versatility as an all-arts theatre and recapturing the nostalgia of an old time movie palace opening will be an evening with widely-known stars, dancers, singers, and a 40-piece orchestra in the pit. John Scott Trotter, the famed musical director who accompanied Bing Crosby and many other top stars through years of radio and television broadcasts, has been commissioned to compose and conduct the overture.

The audience will be seated in 3,000 plush new chairs, upholstered with mohair to exactly match the originals. The chairs are bigger and wider than the old ones, however, and maximum leg room has been allowed for comfort.

The original curtain, too worn and faded to be restored, has been carefully duplicated. The thick carpets, woven by the same mill that made the first floor covering, are in the same pattern as the original. The furniture which was still in use in the theatre's many lobbies when it hosted its last movie audience in December, 1972, has been refinished and reupholstered.

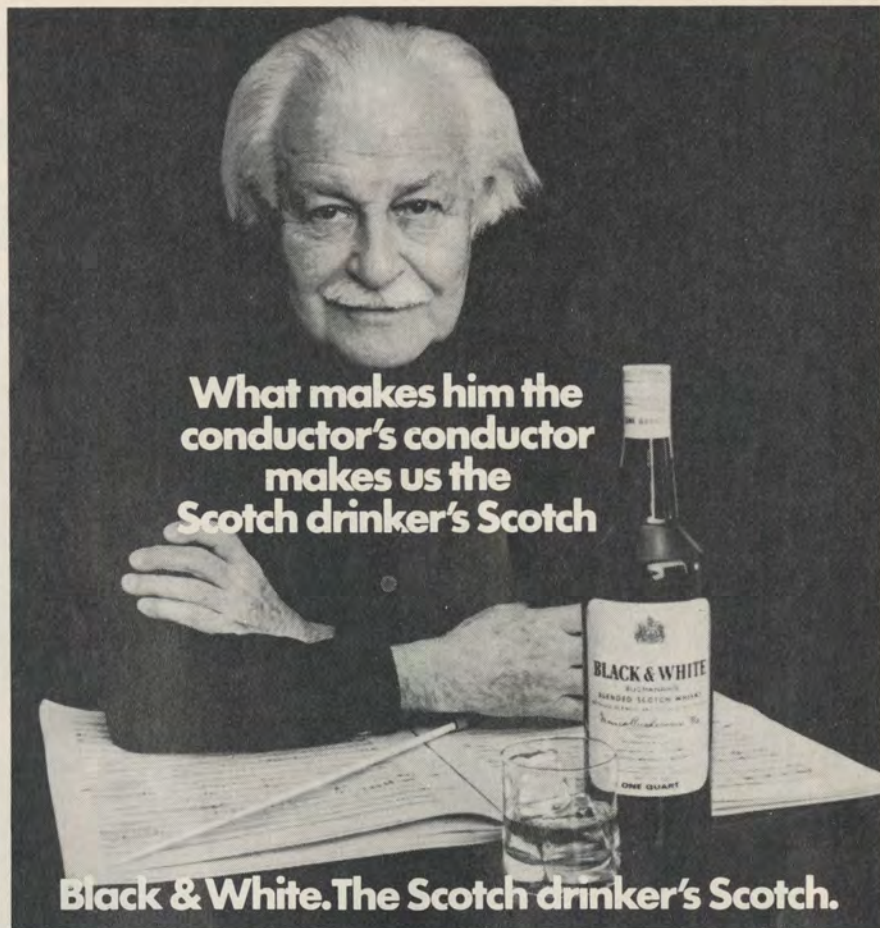
Maximum attention has been given to the audience's convenience and comfort. The theatre, at 2025 Broadway in downtown Oakland, is 93 steps from the nearest BART station. Well-lighted parking facilities for 2,300 cars is within easy walking distance.

The massive golden murals in the auditorium rise 64 feet from the floor to the ceiling. A gigantic frost-patterned metal screen sweeps across the ceiling, reflecting the red, blue and amber lights hidden above it. The extraordinary decor is an important factor in the achievement of near-perfect acoustics throughout the auditorium.

The Paramount's theatrical and film facilities are able to meet the demands of all events from drama to dance, musical comedy to movies.

The authentic restoration of the theatre and the few changes which have been made in the interest of the audience's comfort will make coming to the Paramount more than an evening at the theatre. Each visit will be an event to be eagerly anticipated.

The house is, after all, absolutely paramount.



What makes him the conductor's conductor makes us the Scotch drinker's Scotch

Black & White. The Scotch drinker's Scotch.

In 188 countries around the world, Black & White is the Scotch drinker's Scotch.

BLENDING SCOTCH WHISKY • 86 & PROOF • IMPORTED BY THE FLEISCHMANN DISTILLING CORPORATION, N.Y.C. SOLE DISTRIBUTOR

TWO FOR THE SHOW



Two luxury resort hotels where you'll see the greatest names in show business, dine in eight fabulous restaurants and enjoy the world's largest automobile collection.


Harrah's
Hotels and Casinos
Reno and Lake Tahoe

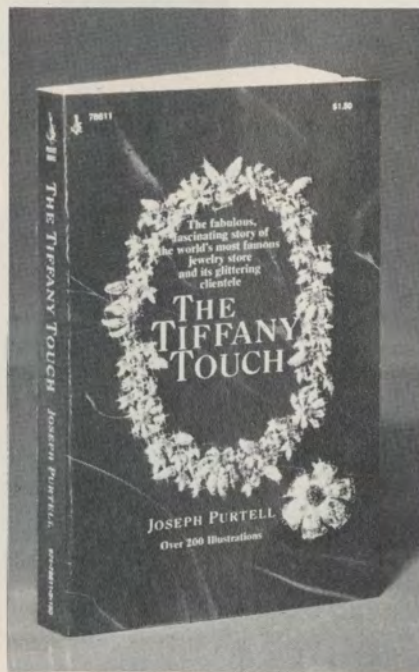
**When
Gaetano
Merola
conducted
the
San Francisco
Opera's
opening night
performance
of La Bohème
on September
26, 1923,
Roos/Atkins
had been
dressing
Active
Westerners
for 63 years.
We still are!**

Roos Atkins



This September, Tiffany & Co. is celebrating the tenth anniversary of its San Francisco store. In addition to its New York store, Tiffany also has branches in Chicago, Atlanta, Houston, Beverly Hills and a jewelry salon at Mitsukoshi in Tokyo, Japan.

Tiffany's began in 1837 when Charles L. Tiffany moved from Connecticut to New York City to start with a borrowed \$500 a small stationery store on lower Broadway. At his death, sixty five years later, he left an estate of \$35,000,000 and a name synonymous with quality and taste . . . Tiffany's.



This fascinating story of the world famous jewelry store entitled "The Tiffany Touch" by Joseph Purtell, a former Time Inc. editor, was originally published by Random House and has just been printed as a Pocket Book. The book contains over 200 illustrations which are a chronicle of American taste in the 19th and 20th centuries. It is filled with history, gossip and vignettes of the store's glittering customers: the Astors, Rothschilds, Vanderbilts, princes, shahs and presidents.

THE TIFFANY TOUCH



On April 28, 1862, President Lincoln bought Mrs. Lincoln a Tiffany seed pearl necklace and a pair of bracelets. According to Tiffany's records, President Lincoln paid \$180 for the necklace and \$350 for the two bracelets. The necklace and the bracelets were among Mary Todd Lincoln's favorite pieces of jewelry and often appear in photographs taken of her as First Lady.



President and Mrs. Lyndon Johnson commissioned Tiffany's to design their White House China. The service plate of the Johnson china has an American eagle in flight in the center with assorted wild flowers on the rim decorated with a radiating pattern of gold dots. The graceful eagle which spreads its wings is adapted from a china pattern which President James Monroe ordered from Paris in 1817.

Whether today's Tiffany customer selects a \$4 set of playing cards or a sterling silver tooth paste tube key or a rare 33 carat Kashmir sapphire ring, he or she receives the famous blue box and the Tiffany touch and quality for which the store has been known for generations.

If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.



Mr. Poe had a lot of talent. And he might have had a lot of money too, had he been a better manager.

Unfortunately, it often takes most of a man's waking hours just to tend to his livelihood. There just isn't enough time left over to manage the assets he's already acquired.

That's where Security Pacific Bank comes in. Our Trust Department offers something special in the way of money management. It's called a private trust.

Under a private or "living" trust agreement, our experts will (at your direction) assume partial or total responsibility for managing your portfolio. This means that we handle your securities in exact accord with your stated objectives. We take care of all bookkeeping and recordkeeping.

And while we hope this won't be the case, we keep on managing your finances in the event of an incapacitating accident or illness. So you or your family won't have to

worry about money on top of everything else.

Such a trust could also mean a large savings in probate costs and taxes. It could mean more money for your children. And their children.

Why not talk to a Trust Officer at any of the more than 460 branches of Security Pacific Bank. He'll have something special to say about your money management worries.

"Nevermore."



SECURITY PACIFIC BANK
SOMETHING SPECIAL

© 1973 SECURITY PACIFIC NATIONAL BANK MEMBER FDIC



HERBERT'S
&
BENARD'S
COUTURE
FURS

A
BEAUTIFUL
IDEA

From the Collection,
a cloud of natural
Canadian lynx.

HERBERT'S  BENARD'S
Furs *furs*

suite 200

397-9600

133 GEARY ST. • SECOND FLOOR SALON • SAN FRANCISCO

fur products labeled to show country of origin of imported furs

AFTER THE THEATRE

FAIRMONT HOTEL
Venetian Room (closed Mondays)



Sep. 4-12
The Lettermen



Sep. 13-23
Peggy Lee



Sep. 25-Oct. 3
Milton Berle

dancing to the Ernie Heckscher
Orchestra

Tonga Room

dancing nightly to Paul and his
Hawaiian Aikanes featuring
Armando Suarez



BELLEVUE HOTEL
Riviera Room (Tuesdays thru
Saturdays)



"Four on the Floor"—9 PM 'til ?

HOTEL ST. FRANCIS

The Penthouse

thru Sep. 29—dancing to Dick
Barlow, his piano and orches-
tra (Tue-Sat)

dancing to the Al Simon Trio
(Sun-Mon)

MIYAKO HOTEL

Garden Bar (3 shows nightly—
Tue thru Sat)

Sep. 4-15—Frankie Fanelli

Sep. 18-Oct. 13—Girvan & Burr

SIR FRANCIS DRAKE HOTEL

Starlite Roof

dancing nightly to the Richie
Ferraris Trio

SAN FRANCISCO HILTON

Henri's Room at the Top

dancing nightly to the Earl
Heckscher Orchestra



Lease it direct from the dealer.

(There are good business-like reasons why)


No leasing company "middle man" to make another profit. Greater selection. Pick out the car you want with the features you want from the largest inventory in northern California. Let the dealer who leased you a car service it for you. He knows it best. Variety of lease plans available from \$148 per month. Choose an "open end," "closed end" or "complete maintenance" lease - whichever is best suited to your personal or corporate needs.

Mr. John Langlois
Lease Manager
European Motors, Ltd.
1740 Van Ness Ave., San Francisco, Ca.

Please send me your free Mercedes-Benz leasing kit with full information on open-end, closed-end and full maintenance leases.

Name _____
Address _____
City _____ Zip _____
Telephone _____

P-9

EUROPEAN MOTORS
MERCEDES-BENZ 

Leasing Selling • Servicing Mercedes-Benz Cars

1740 Van Ness Avenue, San Francisco
673-9109

2915 Broadway, Oakland
832-6030

V.I.P. LOVES P.H.T.




Executives regard Pacific Heights Towers condominiums as the ideal residential situation in San Francisco. There are several good reasons why.

- Located in the posh Pacific Heights area, out of downtown congestion, yet close to everything.
- Incredible, unobstructed views of the Bay, downtown skyline and other points.
- A luxurious, fully-equipped Penthouse Club planned for private use of residents and their guests.
- 24-hour-a-day Doorman and secure 3-level parking.
- All the investment potential and tax advantages that condominium ownership can bring.
- A selection of eight basic floorplans. One or two bedrooms. One or two baths. \$37,900 to \$92,900. Penthouses also available.

Exquisitely furnished models open from 10 to 6 daily. Call (415) 563-3404 for appointment at other times.

Pacific Heights Towers

2200 Sacramento Street, San Francisco, California

 A LOEW'S / J. H. SNYDER DEVELOPMENT.
CONDOMINIUM OFFERINGS VOID WHERE PROHIBITED.

NEVADA ENTERTAINMENT GUIDE for OCTOBER 1973

RENO

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

thru Oct. 3—Eddy Arnold
Oct. 4-17—John Davidson
Oct. 18-Nov. 4—Jim Nabors

Nugget (Sparks)
thru Oct. 10—Eddie Fisher
Oct. 11-31—Juliet Prowse

Ponderosa Hotel (dancing and show)—(Reservations toll free 800/648-3877)
thru Oct. 7—to be announced
Oct. 8-21—Dave Dudley
Oct. 22-Nov. 3—Tex Ritter

LAKE TAHOE

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

thru Oct. 3—Sammy Davis
Oct. 4-24—Bill Cosby
Oct. 25-Nov. 11—
Wayne Newton

LAS VEGAS

Caesars Palace
thru Oct. 10—Osmond Brothers
and George Kirby
Oct. 11-31—Harry Belafonte

Desert Inn
thru Oct. 8—Juliet Prowse and
Jan Murray
Oct. 9-Nov. 5—Jimmy Dean

Flamingo
thru Oct. 24—Sergio Franchi
Oct. 25-Nov. 14—The Lettermen
and Myron Cohen

Frontier
thru Oct. 3—Bobbie Gentry and
John Byner
Oct. 4-24—Robert Goulet
Oct. 25-Nov. 21—Phyllis Diller

Las Vegas Hilton
thru Oct. 17—Ann-Margret
opens Oct. 18—to be announced

Riviera
thru Oct. 9—The Carpenters and
Skiles & Henderson
Oct. 10-23—Dionne Warwick
and The Temptations
opens Oct. 24—to be announced

Sahara
thru Oct. 1—Frank Gorshin and
Joan Rivers
Oct. 2-15—Nancy Sinatra
Oct. 16-22—Sonny & Cher and
David Brenner
Oct. 23-31—Buddy Hackett

Sands
thru Oct. 2—Phyllis Diller and
Jerry Vale
Oct. 3-23—Wayne Newton
Oct. 24-30—to be announced
Oct. 31-Nov. 13—Roy Clark and
Diana Trask

EQUINE THEATRE

by Norman Hershon

The Age of Secretariat dawns at Bay Meadows on Monday, September 3rd—Labor Day. The six million dollar Super Horse has ushered in a new era for the thoroughbred sport and the opportunities he has made for everyone connected with the industry has spread even to Northern California. There is an air of excitement and interest in horse racing which has been absent for far too many years. Now let's see what the racing fathers in the Bay Area can do to revitalize the local horse racing scene.

Well, for one thing we're going to have Sunday racing. This long tabooed Sabbath activity was given the green light last season in California and it's overwhelming success in Los Angeles at Hollywood Park has encouraged everyone, even though the brief Sunday run at Golden Gate Fields didn't set the turnstiles on fire. At least it didn't while higher admission prices and half-hearted promotions were employed. On the last Sunday, management gave the fans a break, lowered all sorts of prices, and surprise, surprise, the Bay Area bargain hunters rewarded the Fields with its greatest entourage of the season. And why not? Given that good feeling of being wanted racing fans are more than willing to wager substantial sums. Will similar "smart" promotions be continued at the Meadows and will they produce equally satisfying results? Stay tuned for the answer as Bay Area racing leaders make up their collective corporate minds.

Actually the fall season is divided among two associations. First Tanforan, still fondly remembered by older fans for its gracious plant located so conveniently in San Bruno, conducts racing till October 7th when the California Jockey Club takes over at its own home base. As has become the custom this part of the meeting will have an elegant opening, Ascot Day, sponsored by the San Mateo Lawyer's Wives to be held on Sunday, October 14.

This year marks the third such observance of the famed English affair honoring the Ascot Gold Cup at the Ascot Track in Berkshire, England first run in 1807. The Merola Memorial Fund, sponsors of San Francisco Opera Auditions, benefitted from the inaugural festivities in 1971. Last year, The American Conservatory Theatre played host and beneficiary for this stunning event. People, of course, provide the class and elegance for this leading equine event and some of this area's most notable names have participated during the last couple of years. You surely will recognize Mr. Mathew Kelly, Mrs. Alfred Wilsey, Mr. Lawrence Matlock, Mrs. Marian Miller, Mrs. Georgina Callan and Mr. Herbert Hoover who have all been associated with the proceedings.

Events on Ascot Day are designed to entertain all who attend. Parades of antique carriages, vintage autos and a "fly-by" featuring antique airplanes have provided excellent diversions. A "mock hunt" conducted by the Los Altos Hunt Club provides the audience with a glimpse of how the "horsey set" enjoys the good life. This year an exhibition polo match will demonstrate still another equine sport. A fashion show, musical entertainment, appetite satisfying delights and eye filling Ascot Attire on many of San Francisco's most noticed personages will keep you busy throughout the nine race program, including the feature race of the day, naturally, the Ascot Stakes. Last year you could have spotted songman Hoagy Carmichael, successful California breeders of thoroughbreds such as Charles Russell and Cecilia DeMille Harper along with the Frederick Knopps, the Mackall Jasons, and the Gardner Meins. We could go on and on but make up your own mental list when you visit the Meadows yourself on the 14th.

The Stake's program designed for the Fall season is worthwhile enough to get you to visit on numerous oc-

BEFORE THE OPERA,
DINE AT THAT LITTLE
ITALIAN PLACE JUST
AROUND THE CORNER.

It's Beppino's. It's in the PSA Hotel San Franciscan at Civic Center, near the opera, the symphony, and the theaters.

It's authentic Italian food. Here are some sample entrées from the menu to prove it:

*Roasted Italian Sausage
with Fennel*

*Young Rabbit Coniglio
Con Polenta*

Calamaretti—fried or sautéed

*Veal Piccata
(or a la Parmigiana or
Scaloppini Marsala)*

*Chicken Cacciatore
and many more.*

Chances are you'll want to eat your way ecstatically through the Prosciutto with Melon. On to the Minestrone; next, perhaps, the Linguini with Clams, or the Fettucini al Pesto, right up to the glorious finale with Spumoni or even the rapturous Cannoli Ricotta.

We invite you to compare the food at Beppino's with the best North Beach has to offer. Then compare the prices—they're on the modest side. Phone for reservations: 626-8000.

Beppino's

AN ITALIAN STYLE RESTAURANT
IN THE PSA HOTEL SAN FRANCISCAN,
MARKET BETWEEN 8TH AND 9TH.



The theater gives you food for thought. But what about the rest of you?



American Express has this thought for food: whether you dine before the curtain or after, you'll find satisfaction at one of these fine restaurants. And you can let the American Express Card think about the bill.

If you don't already have the American Express Card, any one of these establishments will be happy to provide you with an application.

Victoria Station

50 Broadway. 433-4400. Lunch, cocktails and dinner are served in six antique railroad cars.

Modesto Lanzone's

Ghirardelli Square. 771-2880. Genuine Italian cuisine served at luncheon and dinner.

La Bourgogne

320 Mason St. 362-7352. Enjoy the intimate atmosphere as well as the superb French cuisine.

La Mirabelle

1326 Powell St. 421-3374. French cuisine with intimate elegance.

Veneto

389 Bay St. 986-4553. Half a century of fine foods.

Scoma's

Pier 47, Fisherman's Wharf. 771-4383. Continental menu, featuring fine seafood and steaks.

Kan's

708 Grant Ave. 982-2388. Award winning Cantonese cuisine in a luxurious Oriental atmosphere.

Jovanelo's

840 Sansome St. 986-8050. Intimate dining with San Francisco menu and Italian specialties.

Blue Boar Inn

1713 Lombard St. 567-8424. Like an old world coaching inn, full of antiques; famed for Beef Wellington.

Del Vecchio's

391 Broadway. 982-0751. Enjoy fine Italian food in one of San Francisco's oldest restaurants.

India House

350 Jackson St. 392-0744. Famous for genuine Indian cuisine for 26 years.

Piero's

447 Pine St. 421-7104. Excellent Italian-Continental cuisine. Lunch and dinner. Specializing in Linguine a la Vongole.

The Coachman

1057 Powell St. 362-1696. The comfort and good cheer of an old English Inn.



casions, before and after the Ascot function. Both associations have arranged for leading events to take place on both Saturdays and Sundays. Highlighting the Tanforan portion of the meeting will be the closing day feature, the Tanforan Handicap with a purse of \$35,000 for three year olds and up going a mile and sixteenth. Preliminaries leading up to this race include the prestigious Leland Stanford Handicap on Sunday, September 23.

The California Jockey Club will present the climactic contest of their season when two year old horses will be asked to run one and a sixteenth miles on Sunday, Dec. 16 for a grand purse of one hundred thousand dollars. This is the race when hopeful owners look for that rare animal who will go on to achieve fame in the three year old classics. Last year Sig-mund Sommer's Knightly Dawn triumphed handily and has gone on to be a most useful three year old stake's horse. Numerous other added money events fill the calendar with none more worthy than the Children's Hospital Handicap on December 9th. Here again Bay Area Society joins with thoroughbred people to provide a most worthy result. It is gratifying to realize that the equine sport goes far beyond, win, place and show in aiding a community in so many constructive ways.

AMERICAN EXPRESS

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

THE LIBRARY—300 Main St., Vacaville (a minute off Highway 80) and reservations for dinner are a must (707/448-7300) HOURS: Shops — Mon-Sat—10-5:30; Lunch—Mon-Sat—11:30-2; Dinner—Wed-Sat—6-9.

Have you ever wondered how to escape the Nut Tree and Coffee Tree when you come or go from Sacramento/Tahoe? We have, and now we've found it! It's The Library and we've been up for lunch, dinner and a browse-around, and it's the best discovery we've made in ages! Originally built with funds donated by Andrew Carnegie, it was put on the market when the new library was completed in 1971. Toby Garcia and her husband put up a low bid, and to their astonishment wound up with the elderly white elephant, whereupon they, with the help of family, friends and professionals, started whipping it into shape for a miniature Ghirardelli Square. Because Toby and her family spent years in Europe, the feeling is Continental, although the prices are reasonable. As you enter the courtyard, you may stop at a leisurely sidewalk cafe, where Continental breakfasts, snacks and light refreshments are served. Then up the staircase and in the door, and on the right is Toby's Fashions. We like the sportswear, at-home fashions and accessories, all in excellent taste and moderately priced. On the left as you enter is Discoveries III, with gifts, kitchen and dining room ware, gourmet cookware, jewelry and accessories. All around you will see the real books from the former library! But the real treat is downstairs, where Toby, her assistant, Perry Shull and 28-year-old, gourmet chef Glenn Miller turn out a good meal in a fabulous setting. All the equipment is old: the bar came from the Vichy Springs Hotel in Napa, chairs saw action years ago in the Venetian Room of the Fairmont, the china from the El Prado in S.F. and the drape pulls are solid brass from old French and German castles. There are two rooms for your pleasure—one was formerly the

Reference Room and the other was the Children's Library. Perry's mother made the fabulous stained glass windows in the Reference Room—our favorite, because of the windows, the bar and the enormous fireplace for cold winter evenings. The paintings on the wall are for sale, but we don't think Toby will part with the beautiful antiques scattered around the two rooms (be sure to ask to see the incredible old stove in the kitchen). The menus are all pasted in front of books. Toby says many people come for lunch or dinner and pass the time reading their menu/book . . . and then have to return the next day to finish the book, if it's a good one! On to the food. Lunch: *The French Novel* is a superb omelet, filled with either green chiles, cheese, chicken livers or sauteed mushrooms. *A Thin Volume* is European-style tissue thin slices of beef filet with chilled garnishes and homemade soup du jour. *Paperbacks* are open-faced sandwiches on French bread, usually chicken or chopped liver, and you can also order a steak sandwich or Chef's Salad (called An Anthology). We really fell apart over the desserts: Toby's old recipe for Whole Apple en Croute, Tropical Chiffon Pie and Cheese Pie, European style, with cherries. The Library now has a special dinner between 6-7 pm on Wednesdays for \$4.99, that includes a fashion show! Dishes vary—but include Chicken Indienne, Beef Bourguignonne, Poulet Chausser or Mexican specials. We must warn you to save room for the Brandy Ice for dessert—a new secret recipe of Glenn's and it's fabulous. We feel we've made a great discovery for us all.

VILLA ARMANDO WINERY—553 St. John St., Pleasanton (846-1451) HOURS: Mon-Sat 10-5; Sun 12-5.

Although there are no tours, we can taste and buy. This is about the only California outlet for these wines, since 98% of their stock is shipped



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



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



Napa Rosé is a wine made only by The Christian Brothers. It is a bit more luscious than other rosé wines - capturing all of the summer sweetness of grapes ripened in our vineyards. Even its color is special: A little deeper pink. We have named it Napa Rosé after our home in the premium wine-growing Napa Valley where we have made and aged our fine table wines for many years.

Brother Timothy F.S.C.

CELLARMASTER, THE CHRISTIAN BROTHERS
NAPA VALLEY, CALIFORNIA



In 1911, during a picnic in the park, Mrs. Rita Einsweiler defied her husband and lit up a cigarette. Mr. Einsweiler put it out.



You've come a long way, baby.

VIRGINIA SLIMS.

Slimmer than the fat cigarettes men smoke.



Fashions: Lew Prince of Aldrich

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

17 mg. 'tar,' 1.2 mg. nicotine av. per cigarette, FTC Report Feb.'73

SAN FRANCISCO

opera

51st Season

September 7 - November 25, 1973

War Memorial Opera House

Officers

- R. Gwin Follis
Chairman of the Board
- William H. Orrick, Jr.
President
- Richard K. Miller
Vice President
- James D. Robertson
Treasurer
- Robert C. Harris
Secretary

Board of Directors

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

- Mrs. Frederick O. Koenig
- Roger D. Lapham, Jr.
- Robert C. Leefeldt
- George S. Livermore
- Mrs. Carl Livingston
- Richard B. Madden
- Cyril Magnin
- Robert A. Magowan
- John N. McBaine
- John Metcalf
- Wilson Meyer
- Otto N. Miller
- Richard K. Miller
- Mrs. Lolita Berns Nichols
- William H. Orrick, Jr.
- Mrs. Louis A. Petri
- David N. Plant
- Mrs. Robert L. Richards
- James D. Robertson
- Arthur Rock
- Mrs. William P. Roth
- Mrs. Madeleine H. Russell
- James H. Schwabacher, Jr.
- Mrs. Louis Sloss
- Emmett G. Solomon
- Mrs. Richard L. Swig
- Henry F. Trione
- Mrs. Nion R. Tucker
- Mrs. John A. Vietor
- Brooks Walker, Jr.
- Mrs. Bradford H. Walker
- Mrs. Richard C. Walker
- Mrs. Edmond C. Ward
- Whitney Warren
- E. Hornsby Wasson
- Mrs. Paul L. Wattis
- Harold L. Zellerbach
- Stephen A. Zellerbach
- Peter M. Zuber

ADMINISTRATION

- Kurt Herbert Adler *
General Director
- Edward Corn **
Manager
- Ruth Allison Felt
Administrative Assistant
- Richard Rodzinski
Artistic Assistant
- Matthew Farruggio
Company Coordinator
- John Priest
Technical Director
- D. M. Azinoff
Comptroller
- Evelyn Crockett Pantages
Executive Assistant
- Marion E. Otsea
Public Relations Director
- Peggy Dunlap
Fund Drive Coordinator
- Margaret K. Norton
Ticket Sales Manager

ADMINISTRATIVE STAFF

- Koraljka Lockhart
Press Representative
- Daniel Meyer
Publicity Assistant
- John Olsen
Accountant
- William Mathews
Box Office Treasurer
- Gerald Fitzgerald
Assistant Box Office Treasurer
- Jane Ayres
- Ed Ballster
- Dorothy Brown
- Helen Burstein
- Olivia Burton
- Betty Crouse
- Sally D. Culley
- Ursula Eggers
- Jeannine Gibson
- Katherine Kreilkamp
- Vikki Standing
Office

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

* Trustee, National Opera Institute
Board Member, O.P.E.R.A. America

** Member, Opera Advisory Panel, National Endowment for the Arts

SAN FRANCISCO

51st Season
Opera
 Company/1973

<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Carlo Felice Cillario, Kazimierz Kord*, Jean Perisson, John Pritchard, Otmar Suitner, Silvio Varviso
<i>Chorus Director</i>	Byron Dean Ryan
<i>Assisted by</i>	Susan Webb
<i>Boys Chorus Director</i>	Edwin Flath*
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paul Connelly*, Bliss Johnston*, Allan Lewis, Terry Lusk, Calvin Simmons, Susan Webb
<i>Stage Directors</i>	Tito Capobianco, Paul-Emile Deiber*, Sir Geraint Evans, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle, Wolfgang Weber*
<i>Assistant Stage Directors</i>	Phebe Berkowitz, Dale Duffy, Brian Gray**, Daniel Helfgot**
<i>Stage Manager</i>	Ralph Clifford*
<i>Assistant Stage Manager</i>	Steven Jordan
<i>Ballet Director and Choreographer</i>	Norbert Vesak
<i>Productions designed by</i>	Toni Businger, George Jenkins, Ming Cho Lee, Donald Oenslager*, Jean-Pierre Ponnelle, Alfred Siercke, Wolfram Skalicki, Oliver Smith, Carl Toms
<i>Costume Designers</i>	Jane Greenwood*, Ann Roth, Martin Schlumpf, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Lilli Rogers
<i>Rehearsal Department</i>	Martha Munro, Eileen Rosenbaum, Donald Gambell*
<i>Super Department</i>	Aldrick Niemi
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi*
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Official Photographers</i>	Carolyn Mason Jones, Ron Scherl

The Knabe is the official piano of the San Francisco Opera

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

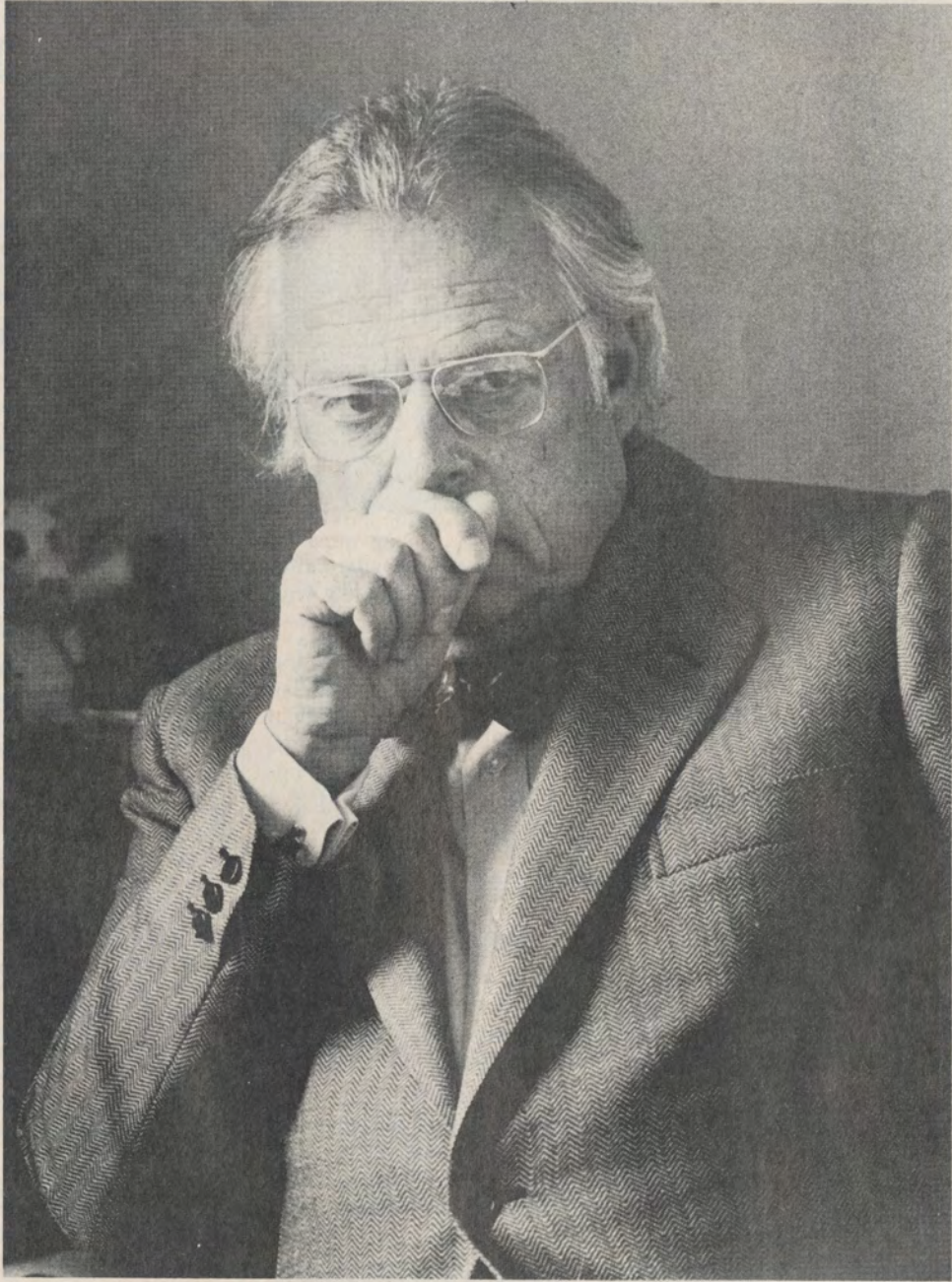
<i>Master Carpenter</i>	Thomas Salyer
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

Gamma Fisher Apprentices of the National Opera Institute:

<i>Technical</i>	Larry Klein
<i>Lighting</i>	Sara Linnie Slocum*
<i>Administrative</i>	Wendy Gibney*

**American debut

*San Francisco Opera debut



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>
Mrs. Donald G. Fisher	
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>

Members-at-large

Mrs. Frank A. Aries
 Mrs. James J. Ludwig
 Mrs. James McClatchy
 Mrs. Paul W. McComish
 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>
Mrs. Joseph L. Alioto	Prentis Cobb Hale
Philip S. Boone	Sam K. Harrison
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.



SUTHERLAND / BONYNGE

Mr. Bonyngé's most recent release:

Offenbach's delightful ballet

LE PAPILLON

CS-6812

Miss Sutherland's spectacular

Fall 1973 release:

Puccini: TURANDOT

OSA-13108

*Joan Sutherland is also featured in the
Gala sequence of London's recording of*

DIE FLEDERMAUS

OSA-1319

Their latest hits include:

THE GOLDEN AGE OF OPERETTA

Verdi: RIGOLETTO

**Donizetti: LUCIA DI
LAMMERMOOR**

**Offenbach: THE TALES OF
HOFFMANN**

Bellini: NORMA

**Donizetti: THE DAUGHTER
OF THE REGIMENT**

LONDON
RECORDS

These whimsical stoneware sculptures of Rosalinda and Rigoletto are from an exclusive collection of one-of-a-kind figures created especially for Gump's by Loet Vanderveen, who has exhibited in the Museum of Contemporary Crafts in New York and in the de Young Memorial Museum.

Rosalinda, 18" tall, 290. *Rigoletto*, 17" tall, 300. On the first floor at

GUMP'S



SATURDAY EVENING, SEPTEMBER 8, 1973, AT 8:00
TUESDAY EVENING, SEPTEMBER 11, 1973, AT 8:00
FRIDAY EVENING, SEPTEMBER 14, 1973, AT 8:00
WEDNESDAY EVENING, SEPTEMBER 19, 1973, AT 8:00
SUNDAY AFTERNOON, SEPTEMBER 30, 1973, AT 2:00
TUESDAY EVENING, OCTOBER 2, 1973, AT 8:00

Die Fledermaus

(IN ENGLISH)

Conductor
RICHARD BONYNGE

Stage director
LOTFI MANSOURI

Set designer
OLIVER SMITH

Costumes designed by
ANN ROTH

Executed by
GOLDSTEIN & CO.

Miss Sutherland's costumes by
BARBARA MATERA, LTD.

Chorus director
BYRON DEAN RYAN

Choreographer
NORBERT VESAK

Musical preparation
BLISS JOHNSTON*

Operetta in three acts by
JOHANN STRAUSS, JR.

Lyrics and dialogue based on the English translation by
RUTH and THOMAS MARTIN
By arrangement with G. Schirmer, Inc.

<i>Alfred</i>	RAGNAR ULFUNG
<i>Adele</i>	JUDITH BLEGEN
<i>Rosalinda</i>	JOAN SUTHERLAND
<i>Gabriel von Eisenstein</i>	NOLAN VAN WAY*
<i>Dr. Blind</i>	DANIEL SULLIVAN
<i>Dr. Falke</i>	BRUCE YARNELL
<i>Frank</i>	SPIRO MALAS*
<i>Ida</i>	ANGIE REYNAL*
<i>Ivan</i>	DOUGLAS BROYLES*
<i>Prince Orlofsky</i>	HUGUETTE TOURANGEAU
<i>Frosch</i>	WALTER SLEZAK*

Solo dancers: MADELEINE BOUCHARD*
ATTILA FICZERE*

Corps de ballet

Ballet music in Act II arranged from the works of Johann Strauss, Jr.
by DOUGLAS GAMLEY for this series of performances

*San Francisco Opera debut

ACT I—Eisenstein's house

ACT II—Prince Orlofsky's palace

ACT III—The prison

First performance
Theater auf der Wieden, Vienna
April 5, 1874

*First San Francisco Opera
performance*
October 26, 1942

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated during the performance until it is possible to do so without disturbing patrons who have arrived on time

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

PERFORMANCE LENGTH APPROXIMATELY THREE HOURS AND TWENTY MINUTES



Couture

**RUPP
&
TAURECK
INC.**

Quality Knit & Leather



SAN FRANCISCO
208 Grant Ave.

München · Pottmes · Düsseldorf

The Story of "Die Fledermaus"

ACT I—The Eisensteins' maid Adele receives a letter from her sister Ida, a ballerina, suggesting that she attend a party to be given that night by the rich young Russian Prince Orlofsky. Adele's successful plea to her mistress for time off is interrupted by the serenade and entrance of Rosalinda Eisenstein's former suitor, Alfred. Eisenstein plans to leave that night to serve a short jail term, and Rosalinda induces Alfred to go before her husband returns, with the promise that she will receive him later. Eisenstein appears, berating his incompetent lawyer, Dr. Blind, and finally throws him out. A friend of the Eisensteins, Dr. Falke arrives and takes Eisenstein aside to invite him to Orlofsky's party before he surrenders himself to prison. Husband and wife part not unwillingly, and Rosalinda gives Adele the night off.

Alfred returns and makes himself so completely at home that when Frank, the governor of the prison, comes to escort Eisenstein to jail, he naturally takes the lover for the husband; Alfred gallantly goes in his place.

ACT II—Chez Orlofsky, Falke explains to his host the farce he has arranged to amuse the jaded young noble and to wreak personal revenge. (Three years ago, after a costume ball, Eisenstein had deserted the drunken Falke, dressed as a bat, outside the city so that he had to walk home the next morning in costume.) Falke has invited the maid Adele (to be introduced as "Olga," an actress), Frank (as "Chevalier Chagrin"), Eisenstein (as "Marquis Renard"), and Rosalinda (as "a masked Hungarian countess"). When all the guests have arrived, momentary embarrassments only briefly ruffle the masqueraders' composure and "the Marquis" flirts with the Countess. But at the very moment when the spirit of *Brüderschaft* is at its climax, "the Marquis" must leave for prison, and he goes, escorted by "Chagrin."

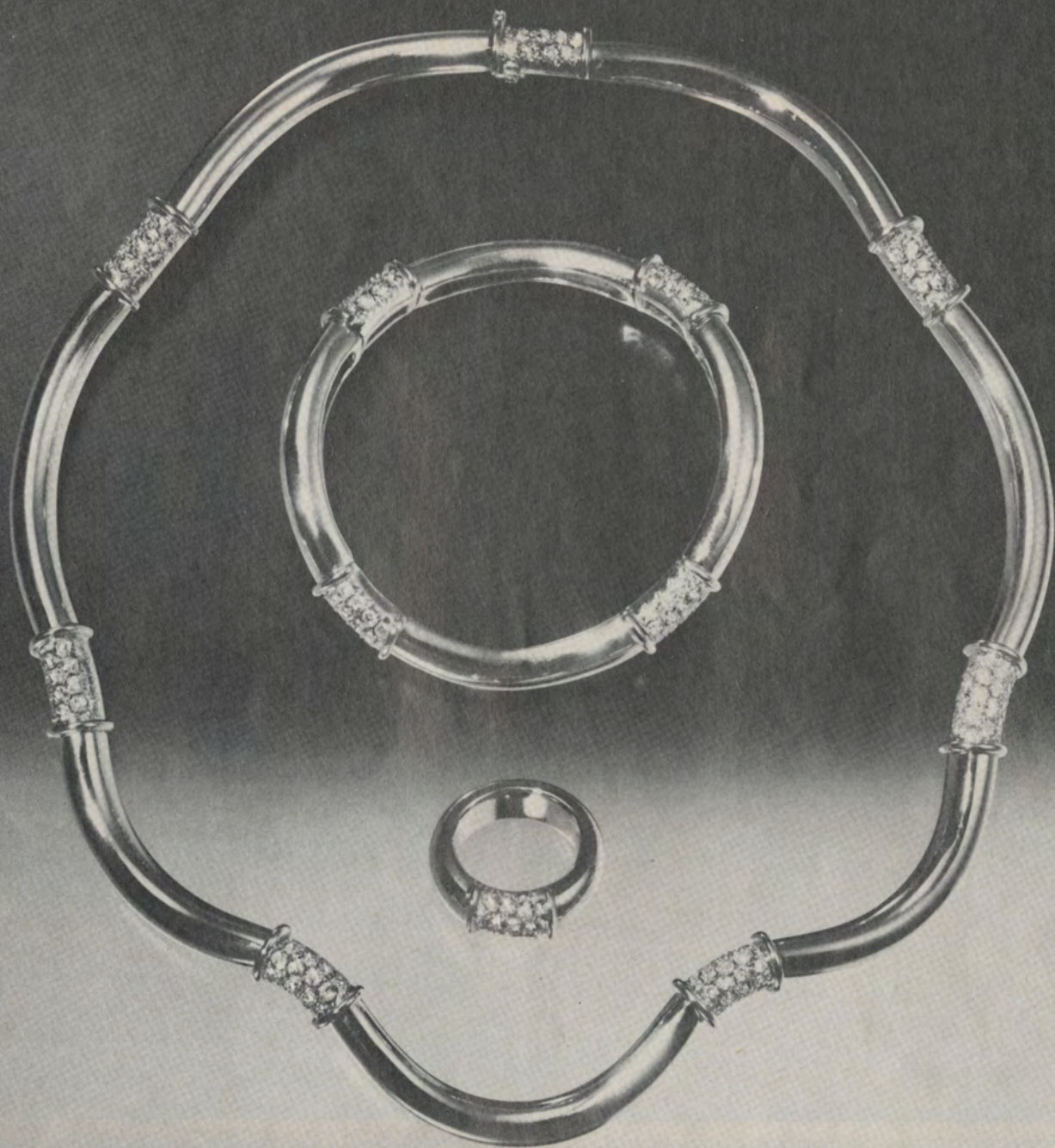
ACT III—The drunken jailer Frosch finds himself with two Eisensteins to ward. Adele comes to ask "Chagrin" for help in getting on the stage. By the time Rosalinda arrives to arrange the release of Alfred, her husband has disguised himself as Dr. Blind to ascertain the identity of his *alter ego*, and has learned more than he wished to hear. Rosalinda counters with proof of his own deceptions, and in a spirit of mutual forgiveness, peace is made. Champagne was to blame for everything.

DIE FLEDERMAUS on records:

Gueden, Koth, Resnik, Kmentt—Vienna Philharmonic/Karajan London 1249
(as above, with Gala Sequence) London 1319

Rothenberger, Holm, Fassbaender, Gedda—Vienna Symphony/Boskovsky
Angel 3790

Rothenberger, Leigh, Wächter—Vienna State Opera Orchestra/Danon
RCA 7029



*Tiffany jewelry of eighteen karat gold
set with bands of diamonds in platinum.
Necklace, \$ 5,900. Bracelet, \$ 3,600. Ring, \$ 760.
By Tiffany designer, Sonia Younis.*

TIFFANY & CO.

SAN FRANCISCO 252 GRANT AVENUE

How Charles Taguchi found love at a Crocker Bank.



This is about a couple who yearned for a child of their own, a little girl in Japan who yearned for parents of her own, and a banker who understood.

Charles Taguchi's relationship with Crocker Bank began when he borrowed the money to go into business for himself; and has continued in a way that is best expressed by Mr. Taguchi himself:

"One time around Christmas when I was so busy I was unable to do my banking paperwork, the Crocker people sent someone over to help me with the details.

"But Crocker Bank did something else. Years ago when we wanted to adopt a daughter from Japan, the Crocker bank manager wrote a letter in my behalf to the Immigration Department.

"That kind of special help is what the Crocker Bank is like to me."



Ready to listen. Ready to help.

Typically Viennese?

by George R. Marek

1.

There exists a theory — one which will serve as well as another — that the reason English authors wrote with such special eloquence about food is to be found in the fact that English food is nothing to write home about. Dickens described a Christmas dinner in succulent phrases, Lamb devoted an essay to roast pig, and Gissing apostrophized the potato. These were expressions of longing, a flight from the reality of over-cooked brussels sprouts, imagination compensating for truth.

It is possible to theorize that Strauss' waltzes, those glorious and insouciant, gay and carefree tunes, those bubbling jets of notes — that they, too, represent a flight from reality. Since life so often imitates fiction, we have come to think of Vienna as the city of the waltz, the capital of *Gemütlichkeit*, a hub of heedless hedonism. It lies on the banks of a beautiful, blue river, immortalized by the most famous of all waltzes. Its inhabitants sing and dance their way through life, uninhibited by thoughts of the morrow.

Is that the truth? Is that the real Vienna?

It is not. The Viennese temperament is inclined toward melancholy, introspection, compromise, self-accusation, and an unwillingness to do anything about anything. Nobody or nothing is right, be it the job one has, the profession one has chosen or one's boss, or the director of the opera house, or the delegate to parliament, or the new chef of the old restaurant. Existence can only be tolerated by excursions into make-believe. Vienna, somebody said, is a city where legend is stronger than reality. It is perhaps symbolic that the Danube is not particularly beautiful by the time it reaches Vienna, and it is certainly never blue. The Viennese need for fiction — that is precisely what has created a wealth of musicians and writers, many of them using wit, sprightliness, waggery, and even facetiousness as antidotes to malaise. From Raimund and Nestroy to Hofmannsthal and Schnitzler the list of comedies is long, as is the list of wonderful comic operas, from *Figaro* to *Fledermaus*. The products of imagination furnished the compensation

to the greyness of the week-day life. They were the vehicles for the journeys into the blue.

The gaiety that we think of as characteristically Viennese did exist once, in an earlier day. Then Austria-Hungary was Europe's most resplendent monarchy and Schiller described Vienna as the "land of the Phaeacians," the pleasant island which Ulysses visited, in which "the Sunday was perpetual and the roast forever turning on the hearth." By the time Johann Strauss Jr. grew to maturity — the middle of the nineteenth century — the city had twice been invaded by Napoleon, the various nations which constituted the conglomerate state were shouting in voices ever louder for independence — Hungary for the Hungarians! — centrifugal forces threatened to tear the realm into pieces, Austrian money had twice been devalued, and recently the Empire had suffered two disastrous defeats; first, losing its North Italian possessions and second, being mercilessly drubbed by the Prussian troops in 1866, thereby losing all chances for Franz Joseph to assume the leadership of the German-speaking peoples of Europe.

The Vienna in which *Die Fledermaus* took its first flight was not a particularly happy city, nor were the Viennese a contented lot. Yet while Strauss was composing blithe music an illusion of prosperity was pervading the city. It was a *fata morgana* of easy money and it came about because the Franco-Prussian War of 1870 had maimed the Parisian Bourse and consequently Vienna had temporarily become the financial center of the continent. The sudden influx of money unloosened enormous speculation on the Vienna Stock Exchange. Everybody speculated, everybody became a financial wizard, and few asked whether the stocks they were buying at spiraling prices possessed sufficient substance. The lieutenant and the *Hofrat*, the shopkeeper and the cook from Bohemia, chambermaids like Adele and tenors like Alfred, were playing roulette. The get-rich-quick festival lasted but briefly. Suddenly, dramatically, without the least warning, the stock market crash came. On May 9, 1873, the *Börse* collapsed and shares sank to as little

as a quarter of their value of yesterday. This was the famous Viennese "Black Friday," which spread its depressive effect all over Europe and eventually, in September of the same year, to the United States. The Viennese stood in front of the *Börse*, weeping, crying, and cursing. They blamed it on the "foreigners" — meaning the Jews — and they were furious because the Rothschilds, who had repeatedly warned against the gambling fever, had not suffered substantially in the crash. In barracks many an army officer faced with debts he could not meet used his pistol. In dark suburban rooms many a desperate family man hung himself. Less than a year after "Black Friday" *Die Fledermaus* had its premiere, on April 5, 1874.

It was no time for comedy, and *Die Fledermaus* was not at first greeted with joy. Like "The Blue Danube Waltz" it scored its initial success in Paris, as "*La Chauve-Souris*."

2.

It was Strauss' wife who tempted him to conquer the stage as he had conquered first the dance hall, then the concert hall, and then, through "The Blue Danube Waltz," had won the admiration of Napoleon III and Eugénie and of Queen Victoria and the Prince of Wales. Jetty Strauss had herself been on the stage, and though she had not been a star of first magnitude she had been praised by Mendelssohn and Berlioz. Jetty had never lost her interest in the stage—what actress ever does?—and she wanted her husband to enter her world. We may also conjecture that Strauss wanted to compete with Offenbach, whose *Orpheus in the Underworld* and *La Belle Hélène* had become favorites of Vienna. It would be most satisfactory to have the Waltz King offer a challenge to the sovereign of the can-can. Jetty enlisted the cooperation of Maximilian Steiner, the impresario of the Theater an der Wien. Steiner proposed that she steal some of Strauss' unpublished manuscripts and he would somehow or other fix a text to this miscellaneous booty. One morning Steiner, with a group of singers, appeared at Strauss' house and Strauss found himself listening to, no doubt with considerable astonish-

*Thank
you,
San Francisco Opera,
for bringing
beauty,
color and music
to us*

for 50 and 1 years.

HAPPY ANNIVERSARY

from your friends,

LIBERTY HOUSE

At **CITY OF PARIS**

ment, his own unpublished melodies furnished with words he had never heard. This was the beginning, and Steiner supplied Strauss with a hack writer to deliver texts for operettas. There were three of them: the first was *The Merry Wives of Vienna*, so bad that it was never produced. The second was *Indigo or the Forty Thieves*, the third *Carnival in Rome*. These were failures. But neither Jetty nor Strauss would give up.

Then came *Die Fledermaus*. The play came to Strauss' attention by the route by which theatrical properties usually reach the eyes of those who do not follow the theater very closely: public success. It had been a successful production in Berlin, a play written by one Roderich Benedix, (a name Trollope might have invented), and it was called *Das Gefängnis* (The Jail). After Berlin, the two busy carpenters of the Parisian stage, responsible for the librettos of many French operas and Offenbach operettas, Henri Meilhac and Ludovic Halévy, turned it into a typical boulevardier comedy, giving it the title of *Le Reveillon*. In Paris it was once again a success. Gustav Lewy, a Viennese publisher who was the Vienna representative of the French authors, took the piece to Strauss, whom he knew personally. Here was something which, he thought, might be the very plot Strauss needed: it furnished plenty of opportunities for music, such as the Prince's feast; its sentimental complications, not too sentimental nor too serious, seemed to call for a Strauss melody. Would he peruse it? Would he consider it? To be sure it would be necessary to give the piece a different title and to change its nationality once again, turn it from German to French to Viennese.*

(Come to think of it, no worse title for an operetta could be imagined. We are used to it now and take it for granted, but how did the women of the 1870's feel about going to theater to see something called "The Bat"?)

Strauss was immediately all fire and flame. He responded to this libretto with all the enthusiasm of his nature. He shut himself up, barred his room—no one but Jetty was allowed to go near him and even she only seldom—and in only forty-three days and nights—mostly nights, because Strauss preferred to work at night and sleep by day—he finished the music. Jetty told some of her friends that Strauss sometimes burst into tears, overcome

with the ecstasy of his own work. Forty-three days and nights—and he emerged with a masterpiece which even he was never to equal.

3.

What are the qualities which set *Die Fledermaus* apart from other operettas? The plot is not only simple but each of its devices has been used before and since. A man being arrested by mistake because he is taken for somebody else—that's not new. A servant girl who wants to be an actress and who outwits her mistress—that's not new. A man not recognizing his wife (or vice versa)—that is certainly not new; it is a trick which has been used in comedy since Plautus, served Shakespeare and Beaumarchais, and was to be used several times again, such as in Molnar's *The Guardsman*.

Yet the old devices work beautifully here because they are manipulated by people, not by puppets. That is unusual in the precincts of operetta, a world of fatuous and absurd consternation, which, if it does not take place in a never-never land of antiquity, *La Belle Hélène* presiding, takes place on a Hungarian Puszta or an Arabian desert or a Balkan battlefield. In the operettas with which Strauss was familiar, the peasant girls invariably wore immaculate gingham, the villainous diplomat looked at the virgin through a monocle, the corpulent comedian had a false nose, and the prince was a student in disguise. In *Die Fledermaus*, the people are Viennese* of the bourgeois class, the very people who were sitting in the medium-priced seats of the theater, and the first act plays in a bourgeois home furnished in Biedermeier style with the round porcelain stove in the corner and the *Rindfleisch*, the boiled beef, soon to be served. (It is evident, however, that Eisenstein must have been reasonably well-to-do to be able to afford a *domestique* as talented as Adele.) The second act is supposed to be an aristocratic and foreign orgy—and it shares with other operettas the ground-rule that money is no object—but, really, it is just a Viennese party, where in addition to champagne a Viennese assortment of liquids and edibles is served: ice cream, lemonade, chocolate, tea, coffee, and candied sweets (as mentioned in the opening chorus). In short, Strauss was composing music about people he knew, he was dealing with characters familiar to him

and he was able to endow and fill these characters with music.

In point of fact he created these characters through the music. They come alive and get to be part of our acquaintance, though they are much more charming than most of our real-life acquaintances. Of all the operettas in the world, this is the most thoroughly composed — what the Germans call "*durchkomponiert*." It comes closest to musico-dramatic characterization, which is another way of saying that it comes closest to opera. Every note that Adele sings is Adele. Every phrase that Rosalinde utters is wholly Rosalinde (with the possible exception of her *Czardas*, a show piece). How superbly Eisenstein's bumptiousness is expressed musically! And when after that teasing "watch" duet all the characters get together, the great waltz begins, and the music culminates in the long finale of the second act, it is magic, absolute magic. It touches seriousness in the "*Du und Du*" chorus for which the guests unite to sing of universal brotherhood in a sort of Ninth Symphony of the operetta.

Because *Die Fledermaus* contains so magnificent a fullness of music, because it is *durchkomponiert*, it has entered virtually every opera house in the world. The credit for first transplanting the work from the Theater an der Wien to the Imperial-Royal Opera House of Vienna is usually given to Gustav Mahler. When it was first given at the Metropolitan Opera in 1905, Marcella Sembrich sang Rosalinde, and at the party in the second act the guests were entertained by Caruso, Fremstad, Eames, Scotti, Nordica, Homer — a truly Orlofskian party.

In my opera-going career I have heard more than a dozen stars sing Rosalinde. The one I most admired is one I never heard in the part on the stage: Lotte Lehmann. That short excerpt she recorded — "*Mein Herr, was dächten Sie von mir*" — is one record I'll never part with. The greatest staging of *Die Fledermaus* I have seen was Max Reinhardt's staging. In light and color, costume and trappings, gesture and laughter, movement and rhythm, he put on the stage a Vienna which never was, a Vienna of imagination, a Vienna we would like to believe in.

How satisfactory it is that fiction is stronger than truth!

George R. Marek is the author of a number of books on music including biographies of Richard Strauss, Beethoven and Mendelssohn.

*The various treatments of the plot are analyzed by Ernest Newman in his superb essay on *Die Fledermaus*.

*The text specifies that Eisenstein lives in "a watering-place near a large town." Don't let that fool you: the location is Vienna.



Our furs are
attending every San Francisco Opera
performance this season, just as they
have for the past 51 years.



Schneider Bros.
Furs.
251 post street

George Michael Oltman

SPECIAL EVENTS

Opera Previews

Presented by the Junior League
of San Francisco, Inc.

Public invited free of charge

September 5

LA FAVORITA—Fairmont Hotel
Grand Ballroom, 11 a.m.

Speaker: Robert P. Commanday

September 28

TANNHÄUSER—

Miyako Hotel, 11 a.m.

Speaker: Stephanie von Buchau

October 9

BORIS GODUNOV—

Palace of Fine Arts, 11 a.m.

Speaker: Alfred Frankenstein

October 19

ELEKTRA—

Masonic Auditorium, 12 noon

Speaker: Michael Barclay

October 26

PETER GRIMES—

Curran Theatre, 11 a.m.

Speaker: Dr. Jan Popper

Presented by Opera ACTION

South Peninsula Chapter, Palo Alto
Palo Alto Community Cultural Center
1313 Newell Road. 7:30 p.m.

Admission \$2.00

September 9—LA FAVORITA

Speaker: Dr. Jan Popper

September 16—COSÌ FAN TUTTE

Speaker: Dr. Jan Popper

September 23—TANNHÄUSER

Speaker: Michael Barclay

September 30—BORIS GODUNOV

Speaker: Michael Barclay

October 7—PETER GRIMES

Speaker: Dr. Jan Popper

Presented by Opera ACTION

Marin County Chapter

Admission \$1.50

September 13

LA FAVORITA—

Del Mar School, Tiburon, 8:30 p.m.

Speaker: Dr. Jan Popper

September 20

COSÌ FAN TUTTE—Sausalito

Women's Club, Sausalito, 2:00 p.m.

Speaker: Dr. Jan Popper

September 27

TANNHÄUSER—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Michael Barclay

October 11

BORIS GODUNOV—Del Mar

School, Tiburon, 8:30 p.m.

Speaker: Alfred Frankenstein

October 25

DON CARLO—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Robert P. Commanday

Presented by Opera ACTION,

East Bay Chapter

Piedmont Community Center,

Piedmont, 8:00 p.m.

Admission \$2.00

September 13—LA FAVORITA

October 18—PETER GRIMES

November 1—DON CARLO

Speaker: Michael Barclay

Presented by the Jewish

Community Center

3200 California Street, San Francisco,

8:30 p.m.

Admission \$2.00

September 6—LA FAVORITA

September 20—TANNHÄUSER

October 11—BORIS GODUNOV

Speaker: Michael Barclay

Presented by San Jose Opera Guild

Admission \$2.00

September 6

LA FAVORITA—

Renzo's, 1700 W. Campbell Ave.,

Campbell, 8:15 p.m.

Speaker: Dr. Jan Popper

September 21

TANNHÄUSER—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

October 5

BORIS GODUNOV—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

October 19

PETER GRIMES—Rosicrucian

Auditorium, San Jose, 8:00 p.m.

Speaker: Dr. Jan Popper

November 2

DON CARLO—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

Presented by the University of

California Extension

55 Laguna Street, San Francisco,

7:30 p.m.

Admission \$4.00

September 4—DIE FLEDERMAUS

September 10—RIGOLETTO and

LA TRAVIATA

September 17—COSÌ FAN TUTTE

October 1—TANNHÄUSER

October 8—BORIS GODUNOV

October 15—ELEKTRA

October 22—PETER GRIMES

October 29—LA FAVORITA and

DON CARLO

Speaker: Dr. Jan Popper

Bequests and memorial gifts to the San Francisco Opera Association, for either general or special purposes, are always welcome. Should you or your attorney require any information, please call D. Max Azinoff, Comptroller, San Francisco Opera Association, War Memorial Opera House, San Francisco 94102, telephone (415) 861-4008. The Association's attorneys will be pleased to assist.

The San Francisco Opera's 51st Season. Hear it on Angel Records.

SILLS SINGS VIOLETTA

HER MOST
ACCLAIMED
PORTRAYAL
OF THEM ALL



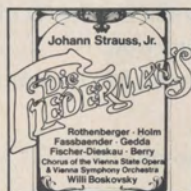
SCLX-3780



S-36925

ANGEL OPERA SALE

GREAT SAVINGS
NOW!



SBLX-3790



SCL-3718; Hits. S-36730



5sL-3537



SDL-3631; Hits. S-36167



SDL-3620 Hits. S-35685



SDL-3774; Hits. S-36918



SBL-3643; Hits. S-36199



SDL-3633; Hits. S-36169

THESE PERFORMANCES
BY THE SEASON'S
GREAT STARS:

GERAINT EVANS (Baritone) — Gilbert & Sullivan: *The Mikado* (SBL-3573); Verdi: *La Forza del Destino* (SDL-3765), Hits. (S-36828); Wagner: *Die Meistersinger* (SEL-3776), Hits. (S-36922) ☿ **ELIZABETH HARWOOD** (Soprano) — Delius: *A Village Romeo & Juliet* (SBLX-3784); Handel: *Messiah* (SCL-3705); Mendelssohn: *Elijah*—Hits. (S-36288) ☿ **GWYNETH JONES** (Soprano) — Verdi: *Otello* (SCL-3742), Hits. (S-36827); Mendelssohn: *Elijah* (SC-3738) ☿ **EVELYN LEAR** (Soprano) — Mussorgsky: *Boris Godounov* (SDL-3633), Hits. (S-36169) ☿ **CHRISTA LUDWIG** (Soprano) — R. Strauss: *Der Rosenkavalier* (SDL-3563), Hits. (S-35645); Mozart: *Così fan tutte* (SDL-3631), Hits. (S-36167); Mozart: *The Magic Flute* (SCL-3651), Hits. (S-36315); Wagner: *Tristan und Isolde* (SEL-3777); Wagner: *Lohengrin* (SEL-3641), Hits. (S-36313); Bellini: *Norma* (SCL-3615), Hits. (S-35666); Mozart: *Fidelio* (SCL-3625), Hits. (S-36168) ☿ **SHERRILL MILNES** (Baritone) — Verdi: *Don Carlo* (SDL-3774); Hits. (S-36918); Verdi: *Giovanna D'Arco* (SCL-3791) ☿ **LUCIANO PAVAROTTI** (Tenor) — Mascagni: *L'Amico Fritz* (SBL-3737); Great Tenors of Today (S-36947) ☿ **BEVERLY SILLS** (Soprano) — Verdi: *La Traviata* (SCLX-3780), Hits. (S-36925); The New Age of Bel Canto S-36933; Opera's Great Love Duets (S-36935) ☿ **JOAN SUTHERLAND** (Soprano) — Mozart: *Don Giovanni* (SDL-3605), Hits. (S-35642); Great Sopranos of Our Time (S-36135); Hits from Grand Opera (S-36816) ☿ **JESS THOMAS** (Tenor) — Wagner: *Lohengrin* (SEL-3641), Hits. (S-36313).

TOWER RECORDS

SAN FRANCISCO ★ Columbus and Bay
BERKELEY ★ On Durant near Telegraph

FUND DRIVE

The generosity of the major contributors to the 1972/73 Fund Drive, listed below, is sincerely appreciated. Space does not allow us to list the many hundreds of persons whose contributions were less than \$500.00. Without their assistance opera as we know it in San Francisco could not continue.

\$5,000 and Over—Business Patrons

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

\$2,500 to \$4,999—Business Patrons

American Potato Company
Bechtel Foundation
Broadway Hale Stores, Inc.
Fireman's Fund American Foundation
International Business Machines Corporation
Kaiser Services
Levi Strauss Foundation
Pacific Lighting Corporation
Pacific Telephone & Telegraph Company
Santa Fe Railway Foundation
Syntex Corporation
Teledyne Charitable Trust Fund
Transamerica Corporation
Tribune Publishing Company

\$1,000 to \$2,499—Business

Benefactors

Blyth Eastman Dillon & Co. Foundation, Inc.
Coldwell Banker & Co.
Del Monte Corporation
Di Giorgio Corporation
Fibreboard Foundation
Great Western Savings and Loan Association
McKinsey & Co., Inc.
Price Waterhouse & Co.
Shell Companies Foundation
Stauffer Chemical Company
Union Oil Company of California
United States Steel Foundation
Utah International, Inc.
Western Electric, Inc.
Wilbur-Ellis Company

\$500 to \$999—Business Donors

The Adolph's Foundation
Bethlehem Steel Corporation
The Clorox Company
Industrial Indemnity Fund
Marsh & McLennan, Inc.
Potlatch Forests, Inc.
United States Leasing International, Inc.
Dean Witter & Co.
World Airways, Inc.
World Air Center, Inc.

\$5,000 and Over—Sustaining Patrons

The Bothin Helping Fund
George McNear Bowles
Mr. & Mrs. Malcolm Cravens
Mrs. Ralph K. Davies
Mrs. Douglas N. Day
Sidney Ehrman
Mr. & Mrs. W. H. Fisher
G. Lauder Greenway
Mrs. L. W. Harris
Mr. & Mrs. Jay Holmes
The William G. Irwin Charity Foundation
Mrs. Em Eccles Jones
Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Daniel E. Koshland
Dr. & Mrs. Richard A. Kunin
Cyril Magnin
The Charles E. Merrill Trust
Mrs. Robert Watt Miller
Robert M. Moore
The David & Lucile Packard Foundation
Mr. & Mrs. Spelman Prentice
James D. Robertson
The Lurline B. Roth Charity Foundation
The L.J. & Mary C. Skaggs Foundation
Robert Strohmeier
Mr. & Mrs. Edmond C. Ward
Whitney Warren

Mrs. Paul L. Wattis
The Zellerbach Family Fund

\$2,500 to \$4,999—Patrons

Mrs. E. E. Brownell
Miss Edith E. Bundy
Mr. & Mrs. Henry Cartan
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Deway Donnell
Mrs. George Gallowhur
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. William H. Hamm
William Randolph Hearst Foundation
Mr. & Mrs. Marco F. Hellman
Mr. & Mrs. Procter Patterson Jones
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. William H. Orrick, Jr.
Arthur Rock
Josephine Stedem Scripps Foundation
Frank Tack
Mrs. Dean Witter
Mrs. J. D. Zellerbach

\$1,000 to \$2,499—Benefactors

Mr. & Mrs. Adolphus Andrews, Jr.
Dr. & Mrs. Shirley Harold Baron
Mr. & Mrs. K. K. Bechtel
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mr. & Mrs. Joseph Blumenfeld
Mr. & Mrs. John Norton Breedem
Mrs. Ernest R. Bridgwater
Mr. & Mrs. Robert L. Bridges
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Robert S. Colman
Mr. & Mrs. Rudolph W. Driscoll
Dean E. Eggertsen
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Charles Devoe Field
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. Alfred Fromm
Mr. & Mrs. A. Adrian Gruhn
Mr. & Mrs. Walter A. Haas
Mrs. Crescent Porter Hale
Mr. & Mrs. Newton J. Hale
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
William Knox Holt Foundation
Mr. & Mrs. Jack H. How
Mr. & Mrs. Thomas Carr Howe
Joseph J. Hughes
Sam Husbands, Jr.
Mr. & Mrs. George F. Jewett, Jr.
Mr. & Mrs. John R. Kiely
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Frederick O. Koenig
Mrs. Jesse Koshland
Leroy F. Krusi
Mrs. Charles B. Kuhn
Mr. & Mrs. Roger D. Lapham, Jr.
Mary H. Layman, M.D.
Mr. & Mrs. Bert W. Levit
Mr. & Mrs. Edmund W. Littlefield
Mr. & Mrs. Robert A. Magowan
Mr. & Mrs. Victor L. Marcus
The Atholl McBean Foundation
Mr. & Mrs. Ernest O. McCormick
Mr. & Mrs. John R. Metcalf
Mr. & Mrs. Wilson Meyer
Otto N. Miller
Mr. & Mrs. Peter W. Palmer
Mr. & Mrs. Louis A. Petri
Mr. & Mrs. George A. Pope, Jr.
Mrs. Stanley Powell, Sr.
Mr. & Mrs. J. Cornelius Rathborne, III
Mrs. Madeleine H. Russell
Mr. & Mrs. Robert H. Samson
San Jose Opera Guild
Mrs. Robert H. Scanlon
Mrs. Hannes Schroll
James H. Schwabacher, Jr.
Mr. & Mrs. Walter Shorestein
Mr. & Mrs. Robert Stanton
Mr. & Mrs. Alan L. Stein
Mr. & Mrs. Ellis M. Stephens
Mrs. Nion R. Tucker
Mr. & Mrs. Daniel G. Volkmann, Jr.
T. B. Walker Foundation
Mrs. Willis Walker

C. A. Webster Foundation

Mrs. Lyndon C. Whitaker
Brayton Wilbur Foundation
Mr. & Mrs. Harold L. Zellerbach

\$500 to \$999—Donors

Dr. & Mrs. Robert Baer
Mr. & Mrs. Alfred X. Baxter
Mrs. Charles Blyth
Mr. & Mrs. John L. Bradley
Mrs. Starr Bruce
George H. Cabaniss, Jr.
Mr. & Mrs. Robert W. Cahill
California Arts Society
Mrs. William Cameron
Mr. & Mrs. Burlington M. Carlisle
Mr. & Mrs. Selah Chamberlain, Jr.
A. W. Clausen
Mrs. D. Stephen Coney
Mr. & Mrs. Oswald E. Cooper
Miss Marion P. Crocker
Dr. William H. Crocker
Mr. & Mrs. Edward J. Daly
Thomas J. Davis, Jr.
Mr. & Mrs. Robert DiGiorgio
Mr. & Mrs. Bruce Dohrmann
Mrs. Frank Douglas
Mrs. James Durkin
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Andrew E. Feiner
The Gamble Foundation
Mr. & Mrs. Richard E. Guggenlime
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. Harry Hastings
Mrs. Marshall Haywood, Jr.
Mr. & Mrs. Alfred Heller
Mrs. F. J. Hellman
Mrs. Griffith Henshaw
Harold Hirsh Foundation
Patricia M. Howe
Dr. Fred G. Hudson
Dora D. Ide
Mr. & Mrs. Walter S. Johnson
Mrs. Bruce Kelham
Mr. & Mrs. Theodore A. Kolb
Mr. & Mrs. J. W. Komes
Miss Elsa R. Korbel
Lakeside Foundation
Mrs. Roger D. Lapham
Edmund Wattis Littlefield Foundation
Mr. & Mrs. John S. Logan
Sharon Loomis Trust Fund
Mr. & Mrs. Richard B. Madden
Mr. & Mrs. Merl McHenry
Mr. & Mrs. James K. McWilliams
Mr. & Mrs. Edgar N. Meakin
Mr. & Mrs. William Wallace Mein
Mrs. Gregor C. Merrill
Mr. & Mrs. Otto E. Meyer
Paul A. Miller
Mrs. Osmond Molarsky
Mrs. Howard Naffziger
E. M. Nagel
Mr. & Mrs. Richard W. Newell
Bernard A. Osher
Mr. & Mrs. Fred Pavlov
Mrs. Thomas M. Price
Mr. & Mrs. Thomas K. Procter
Dr. & Mrs. Alan J. Rosenberg
Mrs. F. Karl Schoenborn
Mrs. Raymond H. Schubert
Sol M. Shnider, M.D.
Mr. & Mrs. Roy L. Shurtleff
Dr. & Mrs. William J. Siegel
Mr. & Mrs. Andrew W. Simpson, III
Mr. & Mrs. John L. Simpson
Mrs. Eleanor F. Sloss
Mrs. Louis Sloss
Mrs. Ferdinand C. Smith
Mrs. T. A. Soong
The Louise & Walter H. Sullivan Foundation
Mr. & Mrs. Augustus Taylor, Jr.
Mr. & Mrs. Alfred T. Tomlinson
Mrs. Ebe Cella Turner
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.
Mr. & Mrs. Palmer Wheaton
Mr. & Mrs. Clem Whitaker, Jr.
Mr. & Mrs. Alfred S. Wilsey
J. Perry Yates

Our landscaping took over 200 years.



Slow, but done by the best designer of all, Nature herself.

We built around the magnificent oaks, sequoias, and even the scrappy pepper trees. We called for a tree specialist, not a bulldozer. That's why the most beautiful site in Los Altos is still the most beautiful site. With 60 cluster homes. Here's how.

A perfect location — sunny, serene, yet 2 minutes from a freeway. (Don't worry about the freeway, the birds flying between the pepper trees are the only traffic noise.)

An architecture of wood to match the beauty of the land. A treatment of glass where windows are more than just something to be draped. From closets to clerestories,

the imaginative touch of Architect C. Warren Callister. A site plan that is really a "park" plan. And not a man-made park either. Farm Road follows the original farm road. The houses and recreation center open up to the real Toyon Farm trees. The Toyon of yesterday is today. Come for a visit. You'll see why Toyon Farm is a natural. 2.3 Bedroom cluster homes from

\$53,900
to \$72,500
by Alpha
Land Company,
naturally.



TOYON FARM

32 Farm Road, Los Altos, CA 94022 Phone: 965-2900

Western Opera Theater

The educational and touring subsidiary of
San Francisco Opera

1973/1974 SEASON

December - May

Repertory:

Britten	THE TURN OF THE SCREW
Donizetti	THE ELIXIR OF LOVE
Humperdinck	HANSEL AND GRETEL
Krenek	WHAT PRICE CONFIDENCE
Rossini	THE BARBER OF SEVILLE
Verdi	LA TRAVIATA

For further information write to:

Western Opera Theater,
War Memorial Opera House,
San Francisco, Ca. 94102

The SAN FRANCISCO OPERA GUILD

in association with

RUPP & TAURECK, INC.

present

FOL DE ROL

"PICNIC IN A PARK"

CIVIC AUDITORIUM

THURSDAY, NOVEMBER 15, 1973

Conductor: ALLAN LEWIS

Doors open at 7:00 p.m.—Show at 8:30 p.m.

Dancing—10:00 to 12:00 p.m.

ORDER NOW!



THE BEAUTIFUL, ALL NEW 1974 METROPOLITAN OPERA GUILD ENGAGEMENT CALENDAR

This informative date book is devoted to the life and operas of Giuseppe Verdi. There are fifty-three pages of historic pictures and contemporary photographs (over 100 illustrations, seventeen in full color). All twenty-six Verdi operas are shown, from such rarities as *Attila* and *Joan of Arc* to such cornerstones of the repertory as *Rigoletto* and *Aida*. Among the celebrated singers seen in Verdi roles are Caruso, Sutherland, Milnes, Ponselle, Pavarotti, Caballé, Price, Maurel, Tebaldi, Tucker, Domingo, Eames, Corelli, MacNeil, Scotto, Ricciarelli, Vickers, Cossotto and Ghiaurov. There are pictures of the composer's birthplace, his beautiful home in Sant'Agata, the theaters where he worked and the historic events that helped shape his career.

Generous space is allotted for personal notes on each calendar page. This 1974 Calendar makes a perfect and inexpensive birthday, anniversary and Christmas gift for opera-lovers and prospective opera-lovers.

Since previous editions have quickly gone out of print, early orders are urged for the 1974 Calendar.

PRICE \$5

Enclosed find check for \$ _____
for _____ copies of the 1974
Metropolitan Opera Guild Engagement
Calendar. (October delivery)

Name _____

Street _____

City _____ State _____ Zip _____

MAKE CHECKS PAYABLE TO:
METROPOLITAN OPERA GUILD
1865 Broadway, New York, N.Y. 10023



D
i
s
t
i
n
c
t
i
v
e

D
i
n
i
n
g

714 Montgomery Street
San Francisco
(415) 397-6822

ON SALE IN THE OPERA HOUSE LOBBY

A book commemorating the Golden anniversary
of our San Francisco Opera

"SAN FRANCISCO OPERA — 50 SEASONS"

A complete illustrated book featuring over
160 candid photographs of San Francisco Opera
productions, singers, backstage workers, and
staff — the picture story of a great opera
company from its inception in 1923 up to the
1972 Golden Fiftieth Season. \$2.00



GUARANTOR MEMBERS

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

Regular Series

Brent M. Abel
Acme Exchange Parts, Inc.
Mrs. C. R. Adams
C. Darwin Ahern
Mrs. Agnes Albert
Col. Janice A. Albert
Mayor & Mrs. Joseph L. Alioto
Mrs. Anthony E. Allegrini
Mr. & Mrs. Ernest O. Anders
Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Laurence L. Andrews
Mrs. Philip H. Angell, Jr.
William L. Anthony
Mrs. Alfred Aram
Mrs. Frank Aries
Mrs. Fay E. Arnold
Val Arnold
Mrs. Henry Arrighi

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Edgar Baker
André Balint
Dr. & Mrs. Shirley Harold Baron
Mr. & Mrs. Irving P. Bartel
Mrs. Gloria Fischel Baruh
Mr. & Mrs. Richard M. Bastoni
Mr. & Mrs. Alfred X. Baxter
Mrs. William Bayless
Bernice W. Behrens
Mr. & Mrs. G. Gordon Bellis
Spencer Solon Beman, III
Mr. & Mrs. Ernest A. Benesch
John Kier Bennett
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mrs. Dikran M. Berberian
Dr. & Mrs. Adolphus A. Berger
Alfred Jacob Berglund
Mrs. H. B. Bertillion
Mrs. Newton Bissinger
Mrs. Paul A. Bissinger
Clement James Blaha
Mr. & Mrs. Fred W. Bloch
Mr. & Mrs. Robert Blum
Mr. & Mrs. Joseph Blumenfeld
Mrs. Walter W. Boardman
Mr. & Mrs. Roger Boas
Mr. & Mrs. James S. Bodrero
Mr. & Mrs. Philip S. Boone
Mr. & Mrs. D. Power Boothe
George McNear Bowles
Mr. & Mrs. Henry M. Bowles
Mr. & Mrs. A. H. Brawner
Mr. & Mrs. John Norton Breeden
Mrs. E. R. Bridgewater
Mrs. John Brooke
John F. Brooke, Jr.
Mr. & Mrs. Valentine Brookes
Mrs. Ralph Browne
Mr. & Mrs. Walter J. Browne
Mrs. E. E. Brownell
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Hildegard Buckette
Mr. & Mrs. John C. Buckwalter
Mr. & Mrs. Richard I. Buckwalter
Mr. & Mrs. Edgar L. Buttner
Kathleen M. Byczkowski

Mr. & Mrs. Robert Cahill
Honorable John Archibald Calhoun
Mrs. Georgina Hopkins Callan
Mr. & Mrs. William Cameron
Mrs. H. O. Camm
Mr. & Mrs. Harry F. Camp
Mrs. John D. Campbell
Mr. & Mrs. Burlington Carlisle
Paul T. Carpenter
J. C. Carrodus
Mr. & Mrs. Francis Carroll
Mr. & Mrs. Frederick L. Carroll
Mr. & Mrs. Henry Cartan
Margarete Cavelti
Dr. Philip A. Cavelti
John B. Cella, II
Mr. & Mrs. Selah Chamberlain, Jr.
John P. Chase
Mrs. Dunya Chernenko-Lit
Mr. & Mrs. Arnold C. Childhouse
Mr. & Mrs. Marquis Childs
Mr. & Mrs. Frank T. Cisek, Jr.
Leon Wilson Clark, M.D.
Patricia J. Clary
David R. Cloughly
Jack Coffman Cobb
Mr. & Mrs. Ralph L. Coffman
B. A. Coleman
Miss Persis H. Coleman
Mr. & Mrs. G. Fulton Collins, III
Mr. & Mrs. D. Stephen Coney
Mrs. Philip Conley
Miss Mary R. Conlin
Mr. & Mrs. Ransom Cook
Mr. & Mrs. R. P. Cooley
Dr. & Mrs. C. E. Cooper
Mr. & Mrs. O. E. Cooper
Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. Malcolm Cravens
Mrs. Bing Crosby
Mrs. John D. Crowley
Mr. & Mrs. Thomas B. Crowley
Mr. & Mrs. Daniel J. Cullen

Thomas Dahl
Mrs. Genevieve de Dampierre
Scott L. Danielson
Mr. & Mrs. Forrest B. Davidson
D. Douglas Davies
Mrs. Ralph K. Davies
Mr. & Mrs. George W. Davis
W. E. Dawson
Mrs. Douglas Day
Mr. & Mrs. Dudley Deane
Ernest de la Ossa
Richard de Latour
Mrs. Andre de Limur
Mr. & Mrs. Walter Alfred de Martini
Miss Phyllis Carolyn Dennis
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Robert Evan Detner
Mr. & Mrs. Kenneth Joseph Detwiler
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Dewey Donnell
Ms. Nancy E. Donnell
Estate of Mrs. F. A. Dorn
Jerome C. Draper, Jr.
Rudolph J. Drews
Mr. & Mrs. John L. Dugdale
Mrs. James Durkin
James E. Durkin
Mr. & Mrs. Thomas R. Dwyer
Thomas Muir Dye
Mr. & Mrs. George C. Dyer

Mr. & Mrs. Frederick J. Early
Mr. & Mrs. Marriner Eccles
Mr. & Mrs. Philip S. Ehrlich
Alexis L. Ehrman, Jr.
Mr. & Mrs. Duncan Elliott
Miss Olive English
Wayne L. Erdbrink, M.D.
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Richard Ernst
Mr. & Mrs. Milton H. Esberg, Jr.
Jeremy Ets-Hokin
Mrs. Louis Ets-Hokin
Mrs. I. P. Ettelson
Mr. & Mrs. Lee Ettelson
Donald D. Evans
Mrs. Albert John Evers

Dr. & Mrs. Baldhard G. Falk
Mr. & Mrs. A. Barlow Ferguson
Mr. & Mrs. Bernard Feshbach
Mrs. Peter J. Feykert
Mr. & Mrs. Charles D. Field
Fireman's Fund American Foundation
George Hopper Fitch
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. Robert B. Flint, Jr.
Robert M. Flynn
Mr. & Mrs. Benjamin Follett
Mr. & Mrs. R. Gwin Follis
Dr. & Mrs. John Douglas Forbes
Mr. & Mrs. Angelo G. Fornaciari
Mr. & Mrs. James D. Forward, Jr.
Carl J. Franciscus, Jr.
Mr. & Mrs. H. J. Frankel
Mr. & Mrs. James G. Freeman
Mr. & Mrs. Harold R. Freeman
Dr. & Mrs. M. Wallace Friedman

Mr. & Mrs. Alfred J. Gagnon
Mrs. George Gallowhur
Mr. & Mrs. Nicholas Gannam
Richard B. Garretson
Steven H. Gavin, M.D.
Kathryn Gehrels
Dr. Frank Gerbode
Mr. & Mrs. Stanley B. Gerdes
Mr. & Mrs. Gordon Getty
Mr. & Mrs. James J. Glasser
William W. Godward
Mrs. Maurice L. Goldman, Sr.
Rose Goldstein
Lawrence J. Gonzalez
Mr. & Mrs. Lester Gorsline
Mr. & Mrs. Reeve Gould
Doctor & Mrs. Gerald H. Gray
Robert Clarke Green
Donald M. Gregory, Jr.
Mr. & Mrs. Allen Griffin
Raymond F. Griffin
Mr. & Mrs. Edward Griffith
Marc N. Gropper, M.D.
Dr. & Mrs. Philip Grossi
Mr. A. Adrian Gruhn
Robert Guilder
Mr. & Mrs. Morris Guralnick
Mr. & Mrs. Edward W. Gwinner, Jr.

Mr. & Mrs. Walter A. Haas
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. Marshal Hale
Mr. & Mrs. Newton J. Hale
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. Randolph Hale
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. William Hersey Hamm, III
John C. Harley
Mrs. Charles L. Harney
Marilyn Harper
Dr. & Mrs. David O. Harrington
Lucie King Harris

Mr. & Mrs. Robert Cronley Harris
Mr. & Mrs. Theodore Harris
Gregory A. Harrison
Mrs. I. P. Hartman
Mr. & Mrs. Harry Hastings
Horace Osgood Hayes
Mr. & Mrs. Elwood M. Haynes
Mrs. Easton G. Hecker
Mr. & Mrs. Richard E. Held
Mr. & Mrs. Robert D. Heller
Mrs. F. J. Hellman
Mr. & Mrs. Marco F. Hellman
Bertha D. Hellum
Bernice M. Hemphill
Mrs. Robert B. Henderson
Mrs. Griffith Henshaw
Mrs. Thomas Mayne Reid Herron
Mr. & Mrs. Henry Hill
Austin E. Hills
Mr. & Mrs. Leslie W. Hills
Mr. & Mrs. Reuben W. Hills, III
Mr. & Mrs. Charles S. Hobbs
Mr. & Mrs. Peter M. Holbrook
Leo E. Hollister, M.D.
Jay Holmes
Mr. and Mrs. Douglas Holt
Mrs. William Knox Holt
Mr. & Mrs. Leonard G. Homann
Mrs. James E. Hotle
Mr. & Mrs. Jack H. How
Patricia Howe
Mr. & Mrs. Thomas Carr Howe
Thomas Hsieh, A.I.A., Architect
Mrs. Walter L. Huber
Fred G. Hudson, M.D.
Mrs. Grace E. Hudson
Joseph J. Hughes
Mr. & Mrs. Jaquelin H. Hume
E. N. W. Hunter
Mr. & Mrs. William N. L.
Hutchinson, Jr.
Mrs. William N. L. Hutchinson, Sr.
Mr. & Mrs. Marion T. Hvidt
Mr. & Mrs. Bruce W. Hyman

P. Thomas Ibelli

Miss Josephine Jackson
Mrs. Bernard Jaffe
Mr. & Mrs. Rollin Jensen
Mr. & Mrs. J. Roger Jobson
Mr. & Mrs. Franklin Pitcher
Johnson, Jr.
Mr. & Mrs. Reverdy Johnson
Mr. & Mrs. Walter S. Johnson
Mr. & Mrs. Allen Hughes Jones
Mrs. Em Eccles Jones
Mr. & Mrs. Robert Metcalf Jones
Mrs. Kenyon Joyce
Helen G. Jullin

Mrs. Samuel Kahn
Mr. & Mrs. Edgar F. Kaiser
Col. Lillian T. Kapel
Mrs. Mattie Z. Keeley
Mrs. Charles Kendrick
Mrs. Gerald D. Kennedy
Mrs. William Kent, Jr.
Stuart Oliver Kepner
Mr. & Mrs. John R. Kiely
Mr. & Mrs. Jerold C. Kindred
Dr. & Mrs. Don King
Mr. & Mrs. Francis R. Kirkham
Mrs. Philip Klein
William F. Knowland
Mr. & Mrs. Gorham B. Knowles
John C. Koepke
Mr. & Mrs. Harold Koerber
Mr. & Mrs. Theodore A. Kolb
Koracorp Industries Inc.
Elsa Korbel
Mr. & Mrs. Daniel E. Koshland
Mrs. Jesse Koshland
Mr. & Mrs. Robert J. Koshland
LeRoy H. Krusi, Jr.
Mr. & Mrs. LeRoy Krusi
Mr. Jaroslav V. Kubes
Donald D. Kuhlke
Dr. & Mrs. Richard Kunin

Mr. & Mrs. Charles S. LaFollette
Mrs. Linda Noe Laine
Mrs. Peter C. Lambert
Mr. & Mrs. Vernon Norman
Lambertsen
Mrs. J. Sterry Lamson
Mr. & Mrs. William Brooke Land
Shirle A. Lange
Mr. & Mrs. Roger D. Lapham, Jr.
Dr. Hal Leader, Jr.
Mr. & Mrs. Kenneth Leitch
Mr. & Mrs. Marc E. Leland
Mrs. John A. Lesoine
Mrs. Estelle F. Levine
Max P. Levine, M.D.
Dr. & Mrs. Arnold I. Levins
Mrs. Patricia W. Lewis
Mr. & Mrs. John G. Lilienthal
Mrs. Philip N. Lilienthal
Mr. & Mrs. Edmund W. Littlefield
George Livermore
Mr. & Mrs. Lawrence Livingston
Mr. & Mrs. John S. Logan
Mrs. Hugh W. Long
Mrs. Gordon Lovegrove
Dr. & Mrs. Herbert R. Ludwig
Mr. & Mrs. James J. Ludwig
Mr. & Mrs. Marcus Lummus
Mr. & Mrs. Carl Lundstrom
Professor Joseph F. Lupino

Mrs. James W. McAlister
Mrs. Elliott McAllister
Mr. & Mrs. John Neylan McBaine
Colonel & Mrs. Paul McConnell
Mr. & Mrs. Ernest O. McCormick
Floyd L. McElroy
Mrs. Garret McEnerney
Mrs. Felix McGinnis
Mr. & Mrs. James McKellar
Roderick A. McManigal
J. R. McMicking
Dr. & Mrs. William Marcus
McMillan
The Family of Mr. & Mrs. George
P. McNear
Mrs. Francis J. McTernan
Mr. & Mrs. James K. McWilliams
Mrs. Carlos J. Maas
Mr. & Mrs. Edmund B. MacDonald
Graeme K. MacDonald
Mr. & Mrs. John B. Mackinlay
Mr. & Mrs. Michael S. Macpherson
Peter Macris
Mr. & Mrs. John H. Madonne
Cyril I. Magnin
Mr. & Mrs. Robert A. Magowan
Mr. & Mrs. S. E. Mahy
Mrs. J. W. Mailliard, Jr.
George M. Malti
Hyman Mandel
Mr. & Mrs. Victor L. Marcus
Mr. & Mrs. George Magar Mardikian
Dr. J. Peter Maik
Mr. & Mrs. Paul S. Marrin
Mr. & Mrs. Francis N. Marshall
Mr. & Mrs. Phillip E. Martin
Roger M. Martin
Charles E. Mather
Joe Mathis
Mrs. A. C. Mattei
Lucie M. Matzley
William D. Maus, Jr.
Mr. & Mrs. Edgar N. Meakin
Mr. & Mrs. W. W. Mein
Mr. & Mrs. Fred G. Meis
Mr. & Mrs. Edwin J. Mejia
Mr. & Mrs. John F. Merriam
Robert Messick
Mr. & Mrs. John R. Metcalf
Dr. & Mrs. Daniel W. Meub
Mr. & Mrs. Herbert H. Meyer
Mr. & Mrs. Wilson Meyer
Alan S. Michaels
Aimé Michaud
Mr. & Mrs. E. Homer Miller
Otto N. Miller
Mrs. Paul A. Miller
Mr. & Mrs. Richard Kendall Miller
Mr. & Mrs. Robert Folger Miller
Mrs. Robert Watt Miller
Mrs. Edward Morgan Mills
J. F. Minnis, Jr.
Mr. & Mrs. Arch Monson, Jr.
Mr. & Mrs. Joseph A. Moore, Jr.
Lloyd N. Morgan
Dr. & Mrs. Harold Murphree
Jane Murray
Dr. & Mrs. A. C. Musladin
Mrs. Joseph C. Musto

E. M. Nagel
Kelvin Neil
Dr. & Mrs. Thomas Sloan Nelsen
Clarence E. Nelson
Lolita Berns Nichols
Charles E. Noble
Dr. & Mrs. Haskell F. Norman

Florence R. Oaks
Mrs. Ernest L. Offen
Mr. & Mrs. Jon Older
Mrs. William Lee Olds
Mrs. A. Leslie Oliver
Mrs. Alfred J. Olmo
Dr. & Mrs. A. C. Olshen
Mr. & Mrs. William H. Orrick, Jr.

Mr. & Mrs. John R. Page
Mr. & Mrs. Sherrill A. Parsons
Dr. & Mrs. Frank R. Passantino
Mr. & Mrs. Donald Patterson
Mary Wachter Patterson
Mr. & Mrs. Fred Pavlov
Peter A. Pender
Dr. John Peschau
Mrs. Lester S. Peterson
Mr. & Mrs. Louis A. Petri
Jefferson E. Peyser
Howard Phillips
Julia Rose Phillips
William S. Picher
Louis I. Pigott, Jr.
Mr. & Mrs. Milton Pilhashy
Pisani Printing Co.
Mr. & Mrs. H. D. Pischel
Louise Plunkett
Mr. & Mrs. George A. Pope, Jr.
J. Lemoine Porter
Christopher Jay Price
Dr. & Mrs. Rudolph Propach

Miss Mildred J. Quinby

Dr. Davis L. Ralston
Mr. & Mrs. C. A. Ramsden
Mr. & Mrs. Donald N. Ravitch
John T. Reardon
Jackson Davis Reeves
Robert M. Reivem
Mr. & Mrs. Robert S. Reis

Mrs. Constance B. Reynolds
E. Jerome Richards
Mrs. Robert L. Richards
James McConville Robbins
James D. Robertson
Dr. Patrick Robertson
Mr. & Mrs. Roy Robinette
Mr. & Mrs. Charles W. Robinson
Paul A. Robinson
Mrs. Henry W. Robinson
Mr. & Mrs. Peter Rocchia
Mr. & Mrs. Ralph Joseph Roesling
Dr. & Mrs. Ernest S. Rogers
Mr. & Mrs. John G. Rogers
Mrs. Nathan Rogers, Sr.
Mr. & Mrs. Ralph Romney
Mrs. Leon L. Roos
Dr. & Mrs. Hugh Rose
Mr. & Mrs. John Rosekrans
Mr. & Mrs. Bernhardt C. Rosen
Mrs. William P. Roth
G. Rothman, M.D.
Dr. & Mrs. Leonard Rubinger
Madeleine H. Russell

Dr. & Mrs. H. Harrison Sadler
Dr. & Mrs. John J. Sampson
Mr. & Mrs. Bertram Sampson
Mr. & Mrs. Robert H. Samson
Mr. & Mrs. Benjamin T. Sanders, Jr.
Ruth Sanderson
Mr. & Mrs. Charles R. Sargent
Saroni Sugar & Rice, Inc.
Louis Saroni, II
Dr. William Sawyer
Mrs. Robert H. Scanlon
Mrs. Walter Schilling
Mr. & Mrs. George B. Schirmer
Judge & Mrs. Robert H. Schnacke
Sifrid Schonfelder
Mr. & Mrs. Lawrence A. Schultz
Mr. & Mrs. John Schumacher
Mr. & Mrs. Jacob Gould Schurman, III
Mr. & Mrs. Karl F. Schuster
Mr. & Mrs. Edward W. Scripps
Mrs. Martin J. Seid
Eunice B. J. Senderman
Mrs. A. Setrakian
Mrs. Ben Shane
Mrs. Floyd C. Shank
Dr. A. Jess Shenson
Dr. Ben Shenson
Mrs. Louis Shenson
Dr. & Mrs. William A. Sheppard
Dr. & Mrs. Frederic P. Shidler
Mr. & Mrs. Walter H. Shorenstein
Mr. & Mrs. Roy L. Shurtleff
Mr. & Mrs. Robert F. Shurtz
Donn C. Sigerson
Dr. & Mrs. Jon F. Sigurdson
Dr. & Mrs. Henry L. Silvani
Mrs. Henry Simmons
Mr. & Mrs. Andrew W. Simpson, III
Mr. & Mrs. John L. Simpson
Mr. & Mrs. Edgar Sinton
Mrs. Verne L. Skjonsby
Mrs. Louis Sloss
Mrs. Ferdinand Smith
Mr. & Mrs. Russell G. Smith
Virginia B. Smith
Mr. & Mrs. Christian M. Soenksen
Dr. & Mrs. Joseph C. Solomon
Mrs. T. A. Soong
Muriel McKeivitt Sonné
Mr. & Mrs. Huntley Soyster
Mr. & Mrs. William G. Spanjian
Mrs. C. R. St. Aubyn
Mr. & Mrs. Kenneth M. Stampf
Lilian & Robert Stanton
Mr. & Mrs. Alan L. Stein
Mr. & Mrs. Louis P. Steller
Dr. & Mrs. Lawrence Daniel Stern
Mr. & Mrs. Grover C. Stone
Mr. & Mrs. Norman C. Stone
James E. Stretch
Dwight V. Strong
Mr. & Mrs. Barry Stubbs
Arthur J. Sullivan
Mrs. Walter H. Sullivan, Sr.
Mr. & Mrs. Bert Orrell Summers
Boris Sutter
Madge H. Sutton
Stephen J. Suzman
Benjamin H. Swig

Tab Products Co.
Mr. & Mrs. Forrest Tancer
Mr. & Mrs. Augustus Taylor, Jr.
Mr. & Mrs. Milton Willard Terrill
Enrico Dade Thieriot
Mr. & Mrs. Francis W. Thorn
Mr. & Mrs. Neil Thrams
Charles Alma Tice
Mr. & Mrs. H. Keith Tiedemann
Professor Cecil G. Tilton
Mr. & Mrs. F. J. Thomas Tilton
Mr. & Mrs. Cyril R. Tobin
Mr. & Mrs. Joseph Zook Todd
Mr. & Mrs. Alfred T. Tomlinson
Miss Carol Tomlinson
Mr. & Mrs. Gardiner Trowbridge, II
Mrs. Nion Tucker
Mrs. Grover Turnbow
Dr. Dennis Turner
Mrs. Ebe Cella Turner

D. M. Underdown
Dr. & Mrs. John R. Upton

Mrs. Edmund Valencia

Anton E. van Son
Mrs. Jerome Vigdor
Mrs. Paul H. Vincilione
Mr. & Mrs. Daniel G. Volkmann, Jr.
Mr. & Mrs. Alexander von Haften

Mr. & Mrs. George Wagner
Clairellen Waldeck
Mr. & Mrs. Bradford H. Walker
Brooks Walker, Jr.
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Richard C. Walker
Mrs. Willis Walker
Dr. & Mrs. C. Allen Wall
Mr. & Mrs. Peter Whitmore Wallace
Mrs. Edward Bennett Wallis
Arnold Ward
Whitney Warren
Mrs. Paul Watts
Dr. & Mrs. Malcolm S. M. Watts
Mr. & Mrs. Edward P. Wells
Charles F. Weyman
Mrs. Clem Whitaker
Mr. & Mrs. Clem Whitaker, Jr.
Mr. & Mrs. George B. White
Peter Dwight Whitney
Mrs. Brayton Wilbur
Mr. & Mrs. Jonathan J. Wilcox
Glenn E. Willoughby, M.D.
Mr. & Mrs. Alfred S. Wilsey
Mrs. Dean Witter
Mrs. Jean C. Witter
Mrs. Casimir Jackson Wood
Mrs. Theodore Wores

J. Perry Yates
Dr. & Mrs. D. A. Youngdahl

Mr. & Mrs. Harold L. Zellerbach
Thomas C. Zimmerman
Mrs. C. F. Zobel
Mr. & Mrs. Peter M. Zuber
David Zussman

Other Series

Mr. & Mrs. Jerry S. Abbanat
Dr. & Mrs. Roy A. Abbanat
Dr. C. R. Adams
Norman P. Adler
Mr. & Mrs. Alan W. Agol
Constance M. Allen
John M. Alvarez, Jr.
American Airlines, Inc.
T. C. Andersen
David Ray Anderson
Mr. & Mrs. Ross F. Anderson
Mr. & Mrs. John E. Anderton
Mr. & Mrs. L. G. Andrian
Angell, Adams & Holmes
Mr. & Mrs. Richard F. Angotti
Warren W. Ansbaugh
Mr. & Mrs. Wm. H. Appleton
Donald S. Appleyard
Mrs. Alfred Aram
Mr. & Mrs. Richard J. Archer
Ross L. Arrington
Mary Esta Ashton
Stanley J. August

Mrs. Kenneth S. Baldwin
Gwen & Jerald Ball
Mr. & Mrs. Philip Bancroft, Jr.
Arthur Winthrop Banda
Mr. & Mrs. B. J. Barden
Mr. & Mrs. G. Neal Barnes
Mr. & Mrs. Harry Barnett
Dr. & Mrs. X. O. Barrios
M. Paris Baxter
Henry Beaty
Mr. & Mrs. C. J. Bellman, Jr.
Mr. & Mrs. K. H. Benford
Stanley M. Benson
Mrs. Henri Bercut
Alexander W. & Jane Berger
Dr. & Mrs. Ronald H. Berman
Dr. & Mrs. Richard I. Bernstein
Giulio Bertuccelli
Dr. & Mrs. James H. Billings
John W. Bissinger, Jr.
Rose Blaha
Dr. & Mrs. H. W. Blankenberg
Ralph Blomberg
Mr. & Mrs. Russell S. Bock
Mr. & Mrs. W. L. Bolei
Mrs. Robert R. Bowen
Dr. Albert Bowers
Frederick F. Boyes, M.D.
Mr. & Mrs. John L. Bradley
Mr. & Mrs. W. T. Brantman
Dr. & Mrs. Henry Brean
Dr. & Mrs. Paul J. Breslich
Dr. & Mrs. Mark J. Brockbank
Leonard & Marie Brooks
Anita Uhl Brothers, M.D.
E. C. Brown, M.D.
Robert E. Brownell
Mrs. G. Ossman Browning
Dr. Norman Bru
Mrs. H. C. Buckheim
Alfred & Nora-Lee Buckingham
Mr. & Mrs. Edward R. Bunting
Mr. & Mrs. John S. Burd
Mr. & Mrs. Theodore Burgess
Dr. & Mrs. Frederick R. Burrell
Mr. & Mrs. F. E. Burrows
Mr. & Mrs. Sumner Burrows

George H. Cabaniss, Jr.
Dr. & Mrs. Sheldon G. Cable

J. Peter Cahill
 William R. Campbell
 Miss Johanna Canale
 Col. Franklin H. Canlett, U.S.A. Ret.
 Mary Cantrell
 Dr. Arthur Carfagni, Jr.
 Mrs. Edna Carson
 Mrs. John F. Carson
 Richard Burns Carson
 Frances Monet Carter
 Augustus Castro
 Mr. & Mrs. William Cavalier, Jr.
 Mrs. Barbara Jean Celestre
 Col. & Mrs. W. Charles
 Thos. M. Cheek
 Mr. & Mrs. Peter R. Chernik
 Douglas M. Christensen
 J. Robert Christy
 Dr. M. Margaret Clark
 Mrs. Donald W. Cleary
 Mrs. Randolph L. Cleveland
 Mrs. Barrett Coates, Jr.
 Helaine D. Coe
 Mr. & Mrs. Robert S. Colman
 Dr. Marcus A. Conant
 Consulting Internists Medical
 Group, Inc.
 Margaret H. Cooper
 Mary Cooper
 Darrell F. Corti
 Mrs. John A. Corzine
 Dr. & Mrs. Richard H. Cote
 Ernest L. Covington
 Thomas J. Cox
 Elisabeth L. Crawford
 Lyla S. Cromer
 Mr. & Mrs. Edward L. Culin
 Mrs. Edith Parks Cunningham
 Garniss H. Curtis
 Dr. & Mrs. Thaddeus Cwalina

Mr. & Mrs. James R. Dalziel
 Ardell Daniels
 Linda Danielson
 Mr. & Mrs. Peter W. Davis
 Albert J. Day
 Dr. & Mrs. Herbert Dedo
 Mr. & Mrs. Heiko T. de Man
 Dr. & Mrs. Howard E. Denbo
 Dr. & Mrs. William J. Dickerson
 Mr. & Mrs. William Diedrich, Jr.
 Dr. Harold Q. Dillehunt
 Anne Disney
 Bruce Dohrmann
 Dr. & Mrs. Thomas Drake
 Donald G. Dresel
 William J. Duchek
 F. Gordon Dunn, M.D.
 Mrs. Cavalier Durney

Norma Marye Edgar
 Dr. & Mrs. Albert S. Edgerton
 Mrs. Maurice Eliaser, Jr.
 Mr. & Mrs. Jon C. Ellis
 Mr. & Mrs. Wm. H. Elsner
 Morton Ely
 Mrs. Robert Ernsberger
 Henry Evans
 Mr. & Mrs. Thomas K. Fawcett
 Mr. & Mrs. Andrew E. Feiner
 Mr. Ronald L. Fenolio
 Mr. & Mrs. Manfred Finkel
 Mr. & Mrs. Donald J. Finney
 Mr. & Mrs. Wayne H. Fisher
 Mrs. Allan A. Fleischer
 Mrs. Meader Fletcher
 Terence M. Flynn
 Dr. & Mrs. William W. Foote
 Mr. & Mrs. William J. Foster
 Richard N. Frahm
 Robert E. Francis
 Richard L. Frank
 Mr. & Mrs. C. K. (Poe) Fratt
 Gerald J. Frederick
 Mr. & Mrs. Kirk Frederick
 Allen B. Freitag, M.D.
 Norman F. Friedman
 Dean E. Friedrich
 Mr. & Mrs. Frank H. Fries
 Mr. & Mrs. Alfred Fromm

Claude D. Gadbois, D.D.S.
 James C. Galbraith
 Ralph J. Gampbell
 Augusto Garcia
 S. Judd Gee, II
 Mr. & Mrs. David Geller
 Dr. Morton R. Gibbons, Jr.
 Mr. & Mrs. Clarence J. Gibby
 Mr. & Mrs. Charles Gillespie
 Polly Gilmore
 Mr. & Mrs. Dario Giovacchini
 William W. Godward
 Helen W. Goodenough
 David B. Goodstein
 H. Roy Gordon
 Richard and Dori Gould
 Mr. & Mrs. Greig A. Gowdy
 Mrs. William J. Gray
 Harold Green
 Lloyd Grotheer
 Richard E. Guggenheim
 Frank G. Guzman

C. Nelson Hackett
 Dr. & Mrs. Alvin Hambly
 Mrs. Alan Hamersly
 Dr. & Mrs. John M. Hamren
 Patricia Hanson

Mr. & Mrs. Robert M. Harlick
 Dr. & Mrs. William Harness
 Mrs. Donna E. Harris
 James A. Harris
 Dr. & Mrs. Joseph Harvey Harris
 Dr. M. Robert Harris
 Mr. & Mrs. Bruce H. Hasenkamp
 Mr. & Mrs. Ernest E. Haskin
 Mr. & Mrs. R. M. Haven
 Mrs. Lauffer T. Hayes
 Gen. & Mrs. Thomas J. Hayes
 Mrs. Marshall Haywood, Jr.
 Lawrence R. Heckard
 Mr. & Mrs. Archie Hefner
 B. C. Henderson
 James L. Henderson
 C. T. Hendrix
 Donald W. Henry
 John S. Henslin
 Mr. & Mrs. Jack Hertel
 Thomas L. Hibdon
 Mr. & Mrs. Whalen K. Hickey
 Mr. & Mrs. Donald E. Hietter
 David I. Hill, M.D.
 Mrs. Norman L. Hill
 Dr. & Mrs. Robert L. Hill
 Mr. & Mrs. W. R. Hilligoss
 Roger W. Hoag
 Mr. & Mrs. Louis Honig
 Dr. & Mrs. Eugene Hopp
 Dr. & Mrs. Y. Hosobuchi
 L. M. Hotchkiss
 Mr. & Mrs. Owen Hotle
 Howard, Prim, Rice, Nemerovski,
 Canady & Pollak
 Mr. & Mrs. John F. Howland
 Harry Hrebich
 Robert & Marcia R. Hubbell
 Dr. & Mrs. Wolfgang Huber
 Edwin E. Huddleson, Jr.
 Mr. & Mrs. R. L. Humphreys
 Dr. T. Wesley Hunter

Dr. Paul J. Isakson
 William Isler
 Pauline H. Jacoby
 Mr. & Mrs. Richard Janopaul
 S. Perry Jenkins
 Harold I. Johnson
 Howard P. Johnson
 Mr. & Mrs. J. B. S. Johnson, Jr.
 Frank E. Johnston
 Mr. & Mrs. Larry R. Jones
 Mr. & Mrs. Proctor Jones
 Mrs. Lee Bunnin Jordan
 Dr. & Mrs. George E. Judd
 Eleanor Jue

KKHI Radio
 Joan Kacere
 Otto Frederick Kanitz
 Mr. & Mrs. Richard L. Karrenbrock
 Frank Kasper
 Mrs. Frances Lee Kaufman
 Robert W. Kaufman
 Dr. & Mrs. Daniel O. Kayfetz
 Oliver Kellogg
 Mr. & Mrs. Charles W. Kenady
 Constantine Khlentzos
 Michael Khlentzos
 Theodore Khlentzos
 Mr. & Mrs. James H. Kindel, Jr.
 P. Cogswell King
 Whitfield King
 Mr. & Mrs. E. B. Kipfel
 Mrs. Valeria E. Kisiday
 Mrs. W. P. Kistler
 George C. Kiskaddon Marine
 Chartering Co., Inc.
 Mr. & Mrs. A. E. Knowles
 Frederick O. & Inge R. Koenig
 Dr. & Mrs. Bernard M. Kramer
 Donald R. Kuhn
 Mrs. & Mrs. Leo J. Kusber, Jr.

Thomas M. Lacey
 Patricia Lane
 Miss Nora Lapham
 Mrs. Scott Lapham
 Mitchell L. Lathrop
 Anne C. Lawrence
 Norman R. Layne
 Dr. & Mrs. David A. Leahy
 Dr. & Mrs. Chauncey D. Leake
 Jerome Lederman
 Doug Lee
 Mrs. B. Lenrow
 Martin K. Leonard
 Kathleen Dale Leslie
 Mrs. Mary S. Levine
 John C. Lewis
 Dr. & Mrs. Douglas A. Liddicoat
 Mr. & Mrs. George R. Liddle
 Jack H. Lirio
 Mr. & Mrs. Carl Livingston
 Miss Ellen Logue
 W. Robert Lomax, Jr.
 Mr. & Mrs. Raymond Longman
 Betty J. Longshore
 Miss Marian Los Kamp
 James P. Lovegren
 Mr. & Mrs. Anatole Taràs Lubovich
 Prof. Frank E. & Mrs. Catherine
 Enea Lucido
 Dr. & Mrs. I. R. Lunt, Jr.
 C. Keith & Portia Lyden

Mr. & Mrs. Turner H. McBaine
 William F. McCabe

Dr. & Mrs. K. R. McCormack
 Mrs. Paul W. McComish
 Mrs. Wm. D. McDonald
 Mrs. Davis McEntire
 Mr. & Mrs. John A. McGee
 Mrs. Malcolm McHenry
 Mrs. Merl McHenry
 Mr. & Mrs. George V. McKeever, Jr.
 Kay McLean
 Janet McLeod
 Mrs. E. Johnson McRae
 Mr. & Mrs. James M. McSharry
 Mrs. James Mah
 Mr. & Mrs. Raymond K. Main
 Mrs. R. Makower
 Mr. & Mrs. Bruce A. Mann
 Dr. & Mrs. Arnold Manor
 Mrs. Eileen Marcher
 Marin Medical Group, Inc.
 Mr. & Mrs. Robert B. Marquis
 James H. M. Marshall
 Mr. & Mrs. David Marsten
 Scott Martin
 Mr. & Mrs. Stephen J. Martin
 Mr. & Mrs. Theodore A. Martin
 Mr. & Mrs. George C. Martinez
 Ivan Marts
 Mrs. Fred D. Martz
 Mr. & Mrs. Elbridge Page Merrill
 Mrs. Gregor C. Merrill
 J. Lee Mershon
 Mr. & Mrs. Karl Anton Mertz
 Dr. Vincent P. Messina
 Mr. & Mrs. Otto E. Meyer
 Mr. & Mrs. Allan P. Miller
 Dr. & Mrs. Fred J. Miller
 James E. Mischeaux
 Manon C. Mischeaux
 Charlotte D. Misfeldt
 Mr. & Mrs. Bruce T. Mitchell
 K. M. Mogan, M.D.
 Mr. & Mrs. Robert Charles
 Montano III
 Mr. & Mrs. Kenneth Monteaegle
 Georgia M. Moody
 Mr. & Mrs. Graham B. Moody, Jr.
 Mr. & Mrs. Joseph G. Moore
 Norman S. Morrison
 Mrs. Walter Morrison
 Mrs. George S. Morrow, Jr.
 Mrs. A. P. Morse
 Carole Motarijemi
 Mr. & Mrs. Darrell Mueller
 Mary Ellen Mulhall
 Paul & Roberta Mundie
 Mr. & Mrs. Joe H. Munster, Jr.
 Mr. & Mrs. James Murad
 Dr. & Mrs. Paul H. Mussen

George S. Nance
 Mrs. Anna Belle Neal
 Donald E. Nelson
 Kirtley Newberry
 Dr. James W. Newell
 Colonel & Mrs. C. W. Nicolary
 A. Eli Nisenfeld
 Dr. & Mrs. Charles A. Noble, Jr.
 Mr. & Mrs. Thomas E. Nolan
 Dr. & Mrs. Paul W. Nordquist
 Forbes Norris
 Dr. & Mrs. A. Maurice Norton

Edwin J. O'Connell
 James L. O'Dea
 Dr. Michael D. Okerlund
 Oscar E. Olson
 Joseph P. O'Neill
 Ernst Ophuls
 Orrick, Herrington, Rowley &
 Sutcliffe
 Mr. & Mrs. Peter W. Palmer
 Warren Palmtag
 Judge & Mrs. George E. Paras
 Peter & Isabel Paret
 Edwin R. Parks
 Dr. Robert J. Parsons
 Miss Lee Patterson
 Mrs. Wilson D. Patterson
 Mr. & Mrs. Joseph Pattison
 James A. Paulsen
 James D. Pearce, Ph.D.
 Patricia C. Pearson
 Dr. & Mrs. Donald A. Peck
 Mrs. Gabriel C. Peluso
 Lyman H. Penning
 Roland K. Perkins, M.D.
 John D. Petuya
 E. David Peugh
 Mr. & Mrs. Norman Philbrick
 Theodore L. Phillips, M.D.
 George A. Platt
 John S. Pledger
 Paul & Helen Pocher
 Mr. & Mrs. William Lent Porter
 James Ronald Powell, M.D.
 Del Procter
 Dr. Betty Psaltis
 Mr. & Mrs. Herbert C. Puffer

Mrs. John T. Rafferty
 James G. Randall
 Dr. & Mrs. Howell Randolph
 Dr. Kenneth D. Rashid
 Mr. & Mrs. Richard H. Rasmussen
 Dr. & Mrs. George T. Raust, Jr.
 M. Maureen Reardon
 Lawrence L. Regg
 W. R. Reinbacher
 Paul A. Renne
 Judith L. Reynolds

Dr. Benjamin T. Richards
 Mr. & Mrs. A. W. Riessen
 Andrew M. Riolo
 Mr. & Mrs. Loren D. Roberts
 Alan Rockwell
 Dr. & Mrs. Filmore S. Rodich
 Lyle Rohde, Jr.
 Paula Rohde
 Sylvia Rohde
 Mrs. Mahlon H. Roles, Sr.
 Charles Rolle, M.D.
 Mr. & Mrs. Stanley Rosch
 Dr. & Mrs. Alan J. Rosenberg
 Mr. & Mrs. Barr Rosenberg
 Eric E. Rosenberg, M.D.
 Mr. & Mrs. Morris Rosenberg
 Antonio & Rosemary Rossmann
 Dr. & Mrs. Harry L. Roth
 S. H. Rowley
 John E. Ruden
 Mr. & Mrs. Joseph L. Ruegg
 Saxon Rumwell
 Dr. & Mrs. William B. Ryder, Jr.

Mrs. Seymour Sack
 Leonel Saenz, M.D.
 Mrs. Richard Salmon
 Peter A. Salz
 Felipe Reyes Santiago
 Hans Sauernheimer
 Mr. & Mrs. George B. Scheer
 Kurt Schlesinger, M.D.
 Dr. & Mrs. Schmid-Maybach
 Leon H. Schmidt
 Konrad W. Schoebel
 W. H. Scholefield
 Marie R. Schreiber
 Mr. & Mrs. Royce Schultz
 Murray A. Schutz
 Dr. & Mrs. Stanton G. Schwartz
 Charles H. Schwerin
 Mrs. Martin Seamster
 Mr. & Mrs. Edwin A. Seipp
 Irmegard Rone Sepulveda
 Porter Sesnon
 Grant A. Settemier
 Mr. & Mrs. H. Leland Shain
 Miss Janet-Marie Shapeera
 Mr. & Mrs. Marshall A. Shapiro

Mr. & Mrs. Robert M. Shea
 Dr. & Mrs. Glenn E. Sheline
 Mrs. Robert Shepardson
 Don N. Sheppard
 Mr. & Mrs. Paul Sherrill
 Dr. Sol M. Shnider
 Ms. Judith Shouse
 Mr. & Mrs. Lawrence L. Shrader
 Dr. & Mrs. William J. Siegel
 Paul C. Silva
 Dr. & Mrs. Charles Silver
 Daniel Silva
 Marjory C. Simmons
 Mr. & Mrs. Richard L. Slocum
 Mrs. Eleanor F. Sloss
 Mr. & Mrs. Frank H. Sloss
 Mr. & Mrs. Richard L. Sloss
 Chandler S. Smith, M.D.
 Gregory M. Smith
 Philip Arthur Smith
 Richard Neil Snyder
 Margaret Somers
 Dr. & Mrs. Ralph Soto-Hall
 Mrs. Melba J. Sparks
 Mrs. William K. Spence
 Mr. & Mrs. Charles M. Spencer
 Mr. & Mrs. Leonard M. Sperry, Jr.
 Dr. & Mrs. Henry H. Stauffer
 Dr. & Mrs. Stuart Steinberg
 Mr. & Mrs. Ellis M. Stephens
 Harry C. Stern
 Paul B. Stewart
 Mr. & Mrs. Robert J. Stewart
 Mr. & Mrs. Kneeland E. Stone
 Mrs. Josephine Strett
 Lorenzo Sturkey
 Howard Sturtz, M.D.
 Joyce M. Sturtz
 Mrs. Robert E. Swain
 Alan D. Swenson, M.D.
 Lawrence W. Swienciki
 Syntex Corporation

Daniel J. Tanenberg, M.D.
 Mr. & Mrs. Dieter Tede
 Dr. & Mrs. Charles Z. Terris
 Betty Jean Thomas
 Harrison Thomson
 William R. Thompson

Tiegel Manufacturing Co.
 Vladimir G. Tischenko
 Mrs. Eleanor Kessing Tonjes
 Miss Florence Tooby
 Tri-West Const. Co., Inc.
 Miss Patricia A. Trogden
 Mrs. James M. Tucker
 Ross N. Tucker
 Thomas Tully

Kathleen Bell Unger, M.D.
 United California Bank
 Mr. & Mrs. Melvin C. Ury

P. A. Velasquez
 James J. & Aileen M. Vonk

Mr. & Mrs. Barry M. Wally
 Robert A. Walter
 Mr. & Mrs. Edmond C. Ward
 Philip J. Warman
 Richard B. C. Warren
 Mr. & Mrs. Harwood Warriner
 Mr. & Mrs. Carter S. Wells
 Miley B. Wesson
 Mr. & Mrs. Palmer Wheaton
 Bob D. Wilder
 R. O. Wilkin
 Paul W. Wilkinson
 Iola Williams
 Mr. & Mrs. William H. Williams
 Mr. & Mrs. G. O. Wilson
 Mr. & Mrs. Reidar H. Winther
 Dr. & Mrs. Bert L. Wolfsohn
 Miss Susie Wong
 Susan Woodbury
 Mr. & Mrs. Edward M. Wright
 Willard L. Wright

Mr. & Mrs. Raymond C. Yarbrough
 C. N. Yaroshoff
 Mrs. Gatis Yates
 Mr. & Mrs. William P. Yeager, Jr.
 Mr. & Mrs. Daniel J. Yomine

Sam P. Zivkovich
 Mr. & Mrs. Clerin W. Zumwalt
 Robert M. Zumwalt

BOX HOLDERS—Regular Subscription Series

A
 Mr. & Mrs. Kurt Herbert Adler

B
 Mr. & Mrs. Burlington Carlisle
 Mr. & Mrs. A. Adrian Gruhn
 Mr. & Mrs. Jacob Gould Schurman, III

C
 Mr. & Mrs. Richard P. Cooley
 Mr. & Mrs. Milton H. Esberg, Jr.
 Mr. & Mrs. Ernest O. McCormick
 Mrs. Paul A. Miller

D
 Mr. & Mrs. Robert Cahill
 Mrs. Andre de Limur
 Mr. & Mrs. Robert C. Harris
 Mr. & Mrs. Thomas Carr Howe

E
 Mrs. James S. Bodrero
 Mr. & Mrs. Rudolph J. Drews
 Mr. & Mrs. Harry Hastings
 Mr. & Mrs. Jaquelin H. Hume
 Dr. & Mrs. Richard Kunin

F
 Mrs. Robert Watt Miller

G
 Mr. & Mrs. Edward M. Hamilton
 Mr. Otto N. Miller
 Mr. & Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.

H
 Mayor & Mrs. Joseph L. Alioto
 Mr. & Mrs. John Norton Breeden
 Mrs. Felix McGinnis

J
 Mr. & Mrs. Frederick L. Carroll

Mr. & Mrs. John B. Cella, II
 Mr. & Mrs. Marco F. Hellman
 Mr. & Mrs. Richard C. Walker

K
 Mr. & Mrs. Edgar F. Kaiser
 Mr. & Mrs. Edmund W. Littlefield

L
 Mrs. G. Grace Benoist
 Mr. & Mrs. Henry Cartan
 Mrs. Nion Tucker

M
 Mr. & Mrs. Mortimer Fleishhacker

N
 Mr. & Mrs. R. Gwin Follis
 Mr. & Mrs. William H. Orrick, Jr.

O
 Mr. & Mrs. Adolphus Andrews, Jr.
 Mr. & Mrs. Gordon Getty
 Mr. & Mrs. Roger D. Lapham, Jr.
 Mr. & Mrs. George A. Pope, Jr.

P
 Mr. & Mrs. Reuben W. Hills, III
 Mrs. Carlos J. Maas
 Mr. & Mrs. Robert Folger Miller
 Mr. & Mrs. Walter Newman

Q
 Mrs. F. J. Hellman
 Mr. & Mrs. Gorham Knowles
 Mr. Cyril Magnin
 Mr. & Mrs. Robert A. Magowan

R
 Mr. & Mrs. A. H. Brawner
 Mr. & Mrs. Richard C. Ham
 Mr. & Mrs. John S. Logan

S
 Mr. & Mrs. Walter A. Haas
 Mr. & Mrs. Daniel E. Koshland
 Mr. & Mrs. Robert J. Koshland
 Mrs. Louis Sloss

T
 Mrs. Griffith Henshaw
 Mr. & Mrs. William G. Henshaw
 Senator & Mrs. William Knowland
 Mr. & Mrs. Robert C. Leefeldt

U
 Mr. & Mrs. Malcolm Cravens
 Mrs. Charles L. Harney
 Mrs. Paul L. Wattis

V
 Mr. & Mrs. Prentiss Cobb Hale
 Mr. & Mrs. William H. Hamm, III
 Mr. & Mrs. James J. Ludwig
 Mr. & Mrs. John N. Rosekrans

W
 Mr. & Mrs. Selah Chamberlain, Jr.
 Mr. & Mrs. Richard K. Miller
 Mr. & Mrs. Augustus Taylor, Jr.

X
 Mr. & Mrs. Louis Petri
 Mrs. Ebe Cella Turner

Y
 Mr. & Mrs. Harry Camp
 Mr. & Mrs. Jay Holmes
 Mr. & Mrs. William Wallace Mein

Z
 Mr. & Mrs. George Dyer
 Mr. & Mrs. Lennart G. Erickson
 Mr. & Mrs. Clem Whitaker, Jr.

WHO'S WHO



GIACOMO ARAGALL makes his San Francisco Opera debut this season as the Duke in *Rigoletto*. As a boy, he sang in the choir of the Church of Santa Maria del Mar in Barcelona, where he decided to pursue the career of a

singer. After study in Italy, the Spanish tenor made his operatic debut at La Fenice in Venice, singing the role of Gastone in *Gerusalemme* by Verdi. Since then, he has appeared in every major opera theater in the world, winning acclaim for the beautiful lyrical quality of his voice. His repertory includes such roles as Rodolfo in *La Bohème*, Edgardo in *Lucia di Lammermoor*, Fernando in *La Favorita*, and Alfredo in *La Traviata*. Aragall's latest successes include a performance of *Manon* with Jeannette Pilon in a Jean-Pierre Ponnelle production at the Vienna Staatsoper. An accomplished athlete as well as a professional singer, he would have been named to the Spanish gymnastic team for the 1964 Olympic Games had his musical career not progressed so rapidly.



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.



JUDITH BLEGEN, who made her San Francisco Opera debut last season in *Le Nozze di Figaro*, returns this year for her first Adele in *Die Fledermaus*. Acclaimed as one of the most talented of the younger generation of American

singers, she has received outstanding reviews for her performances at the Metropolitan in the roles of Marzelline in *Fidelio*, Mélisande in *Pelléas et Mélisande*, and Sophie in *Der Rosenkavalier* and *Werther*. This fall she is scheduled to sing in the new production of *Les Troyens* at the Met. The Montana-born soprano has performed ex-

tensively in Europe, where she appeared as Mélisande at the Spoleto Festival, Papagena in *Die Zauberflöte* at the Salzburg Festival, and in a number of roles at the Vienna State Opera, where she is a great favorite. She also sang in a production of Gluck's *Orfeo ed Euridice*, conducted by Sir Georg Solti, for European television. Miss Blegen comes to San Francisco this fall after performing Musetta in a new recording of *La Bohème* conducted by Solti.



RICHARD BONYNGE was born in Australia, where his musical training began. After establishing himself as a pianist, he came to London in 1950, and concentrated on conducting and coaching his future wife, soprano

Joan Sutherland. Following his official debut on the concert podium with the Santa Cecilia Orchestra at Rome in 1962, he has developed an international reputation as a conductor equally at home with symphonic or operatic music. Especially noteworthy has been his restoration to the repertoire of many neglected works of Bellini, Rossini, and Donizetti. Bonyng, who conducted the American stage premiere of *Maria Stuarda* here in 1971, and *Norma* that opened San Francisco Opera's Fiftieth Season last year, returns this fall as conductor of *Die Fledermaus*. Besides his first *Fledermaus*, his plans for the 1973/74 season include *La Fille du Régiment* for the Chicago Lyric Opera, and *Les Contes d'Hoffmann* at the Metropolitan, where he has led numerous performances. Among his many recordings are *L'Elisir d'amore*, *Lucia di Lammermoor*, and *Les Contes d'Hoffmann*.



DOUGLAS BROYLES appears for the first time with San Francisco Opera this season as Ivan in *Die Fledermaus*. Born in Los Angeles, the actor received his dramatic training at the American Conservatory Theater. He has participated in experimental dramas at the Magic Theater of Berkeley, and played in *Much Ado About Nothing* and *As You Like It* for the Marin Shakespeare Festival. Broyles has also been a guest artist with the Drama Department at Stanford University.



RENATO BRUSON comes to the San Francisco Opera for the first time this fall as Alfonso XI in *La Favorita*. He made his operatic debut at Spoleto in 1961 as Count di Luna in *Il Trovatore*, and after many appearances in

leading Italian opera houses, such as La Fenice in Venice, the San Carlo in Naples, the Teatro dell'Opera in Rome, and La Scala in Milan, the baritone performed his first role at the Metropolitan in 1969, Ashton in *Lucia di Lammermoor*. He regularly sings in Brussels, Paris, Barcelona, and Madrid, and has toured in South Africa and Japan. His repertoire includes the title roles of *Macbeth*, *Rigoletto*, and *Simon Boccanegra*, Iago in *Otello*, the Elder Germont in *La Traviata*, Rodrigo in *Don Carlo*, and Valentin in *Faust*. He received excellent reviews recently when heard as Francesco in *I Masnadieri* by Verdi at Rome, and Henry in *Lucia di Lammermoor* at Venice.



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*.



CARLO FELICE CILLARIO, the distinguished Italian conductor and Donizetti specialist, made his San Francisco Opera debut in 1970 with *Tosca* and *Nabucco*. This year, he returns for the opening night *La Favorita*. He

started his musical career as a violinist, winning the Paganini Prize and devoting several years to intensive concert activity and duties as a professor at the Santa Cecilia Conservatory in Rome. In 1942, he began to concentrate on conducting under the guidance of Nicola Cerniatsinsky and Georges Enesco, who considered him an excellent pupil. A favorite conductor of soprano Montserrat Caballé, Cillario is active on the podium at such leading opera centers as Buenos Aires, Venice, Paris, London, Chicago, and New York. He occupies the position of joint musical director at the Royal Opera in Stockholm, and will conduct there a new production of *Don Giovanni* this season. Among his many recordings is *Lucio Silla* by Mozart, which won the Grand Prix du Disque. During the past season, Cillario has conducted 43 performances at the Metropolitan Opera.



RYLAND DAVIES made his American debut here in 1970 as Ferrando in *Così fan tutte*. This season he returns to sing again this role for which he is internationally famous. Born in Cwm Ebbw Vale, Wales, he was educated at the

Royal Manchester College of Music. On leaving college, the tenor went to Glyndebourne to understudy leading roles, and made his first important appearance there in 1968, as Belmonte in *Die Entführung aus dem Serail*. Now Davies sings regularly at Covent Garden, the Paris Opéra, and the Salzburg Festival, as well as Glyndebourne. Other roles for which he is noted include Don Ottavio in *Don Giovanni*, Count Almaviva in *Il Barbiere di Siviglia*, Cassio in *Otello*, and Ernesto in *Don Pasquale*. Praised for the warmth of his singing and his effective dramatic presence, he is a regular on British radio and television. Among his recordings are Mozart's *Idomeneo*, and *Lucia di Lammermoor*.



PAUL-EMILE DEIBER began his professional career with the Comédie Française, where he attained prominence as an actor. Now a leading opera director, he recently resigned from the theatrical company in order to concentrate on opera. He has been especially active at the Metropolitan, where he staged *Roméo et Juliette*, *Norma*, *Pelléas et Mélisande*, and *Werther*. In addition, he directed both *Dido and Aeneas* and *Syllabaire pour Phèdre* this spring for the Mini-Met's initial season at the Forum. Deiber makes his San Francisco Opera debut this fall with *La Favorita*, which opens the season. His plans for 1973/74 also include *Manon* for the Chicago Lyric Opera. He is the husband of soprano Christa Ludwig.



HARRY DWORCHAK, a Pennsylvania native, studied at the Academy of Vocal Arts in Philadelphia. Though most of his appearances in opera and recitals have been in the Philadelphia area, he opened the 1971 season of the Gran Teatro del Liceo of Barcelona as Sparafucile in *Rigoletto*, with Carlo Bergonzi and Cornell MacNeil. He also sang Sparafucile with the Philadelphia Lyric Opera Company during the 1972/73 season. The bass makes his San Francisco Opera debut this fall, appearing as Count Monterone in *Rigoletto*, Biterolf in *Tannhäuser*, and Chernikovsky in *Boris Godunov*.



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.



BONALDO GIAIOTTI makes his San Francisco Opera debut this season as Baldassarre in *La Favorita*. A bass who is said to have one of the most beautiful Italian voices of our day, he made his American debut in 1959 with the Cincinnati Summer Opera, and a year later appeared for the first time at the Metropolitan, where he has been a regular performer since. He is a singer of established interna-

tional reputation, with a wide repertoire that includes such roles as Ramfis in *Aida*, Colline in *La Bohème*, Mephistopheles in *Faust*, Raimondo in *Lucia di Lammermoor*, Banquo in *Macbeth*, and Gurnemanz in *Paraisal*. Giaiotti is a seasoned concert artist whose world-wide tours have taken him through Europe, South America, and Israel, where he sang in a performance of Verdi's *Requiem*, along with Martina Arroyo, Shirley Verrett, and Richard Tucker, Zubin Mehta conducting.



CLIFFORD GRANT is one of the principal members of the Sadler's Wells Opera. The versatile bass made his debut here in the 1966 opening night production of *I Puritani*, and has since performed with the San Francisco Opera on numerous occasions, singing such roles as Oroveso in *Norma*, Hagen in *Götterdämmerung*, and Raimondo in *Lucia di Lammermoor*. An Australian by birth, he won the Sydney de Vries Scholarship in 1955, and subsequently went to England where his career rapidly progressed. In 1965 he toured his homeland with the Sutherland-Williamson International Grand Opera Company. Grant will be heard this season as Sparafucile in *Rigoletto* and Landgraf Hermann in *Tannhäuser*. He comes to San Francisco Opera after appearing in *Il Ritorno d'Ulisse in Patria* at Glyndebourne this summer. Among his recordings are *Le Nozze di Figaro*, conducted by Otto Klemperer, and *Rigoletto*, conducted by Richard Bonynge.



GWENDOLYN JONES originally wanted to be a veterinarian. However, after seeing a TV broadcast of *The Dialogues of the Carmelites* — an opera which received its American premiere at San Francisco Opera in 1957 — she decided to become a singer. Since choosing this career, she has won every important contest entered. A finalist in the 1970 San Francisco Opera Auditions, she received the Merola Opera Program's Gropper Memorial Award. The talented mezzo has sung with Spring Opera Theater, earning outstanding reviews for her Euridice in Monteverdi's *Orfeo* in 1972. Recently she was one of the Rhine-maidens in a concert performance of *Götterdämmerung*, Act III, with Sir Georg Solti conducting the Chicago Symphony. This season she returns to San Francisco Opera in *Rigoletto*, *Boris Godunov*, and *Elektra*.



GWENDOLYN KILLEBREW, who makes her San Francisco Opera debut as Leonora in *La Favorita*, took part this summer in the world première of Carl Orff's *De Temporibus Fine Comœdia* at Salzburg, conducted by Herbert von Karajan and directed by August Everding. The striking young mezzo is especially noted for her interpretation of the title-role in *Carmen*, which she has sung in a number of German and Austrian cities, and at the New York City Opera. Her repertoire includes Amneris in *Aida*, Jocasta in *Oedipus Rex*, Ulrica in *Un Ballo in Maschera*, and

Dame Quickly in *Falstaff*. As a concert artist, Miss Killebrew has sung with the New York Philharmonic under the direction of Pierre Boulez, the Los Angeles Philharmonic under Zubin Mehta, and in Leonard Bernstein's Peace Concert at the National Cathedral in Washington.



KAZIMIERZ KORD is in his first San Francisco Opera season this year, as conductor of *Rigoletto* and *Boris Godunov*. He studied piano and conducting in both his native Poland and Russia, and was for several years artistic director at the Krakow Opera. Now he is director of the Polish National Television and Radio Orchestra. Kord has been on the podium for concerts and operas throughout Europe, and was chosen by the music critics of Munich as "Conductor of the Year" for the *Carmen* he led during the Olympic Games in 1972. Other operas Kord has conducted include *Aida*, *Tosca*, *Eugene Onegin*, *The Rake's Progress*, *Katerina Ismailova*, and *Pique Dame*, with which he made his debut at the Metropolitan in 1972 to excellent reviews. His future plans include *Katerina Ismailova* in Munich, and concerts in England, Germany, Russia, Argentina, and the United States.



SPIRO MALAS, known to Bay Area audiences through his appearances with Spring Opera Theater in 1961 and 1964, sings his first role with San Francisco Opera this fall, that of Frank in *Die Fledermaus*. Born in Baltimore, Maryland of Greek-Italian parents, he was a finalist in the Metropolitan Auditions, and went on to become a leading bass with the New York City Opera. He has sung at the Chicago Lyric Opera, Covent Garden, the Edinburgh and Vienna Festivals, and will make his Rome Opera debut in December with a new production of Rossini's *La Gazza Ladra*. Other roles for which he is noted include Bartolo in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Leporello in *Don Giovanni*, Colline in *La Bohème*, and King Dodon in *Le Coq d'Or*.



EVELYN MANDAC began her musical studies in the Philippines, where she was born. The soprano came to the United States for advanced study at the Oberlin School of Music, and later earned her master's degree from the Juilliard School of Music. Her operatic career received its initial impetus on the West Coast, where she has appeared with the Seattle and Vancouver Operas. She made her debut with the San Francisco Opera last year as Inez in *L'Africaine*. Now her talent is bringing her international recognition. She comes to San Francisco this fall for the role of Despina in *Così fan tutte* after an appearance with the Mozarteum Orchestra at the Salzburg Festival, where she also sang the role of Barbarina in *Le Nozze di Figaro*, with von Karajan conducting and Ponnelle directing. Later in the 1973/74 season she will perform in *Don Pasquale* with the Netherlands Opera.



LOTFI MANSOURI, who directed *L'Africaine* here last year, returns to San Francisco for *Die Fledermaus*, which he has staged in Italian, French, German, and English. He is currently chief resident stage director at the Grand

Théâtre, Geneva, where he recently mounted *Così fan tutte*, with John Pritchard conducting. A native of Iran, he came to this country to study psychology, but after receiving his B.A. from UCLA turned to opera as a field of professional endeavor. Mansouri directed a special production of *Carmen* in the new opera house at Teheran on the occasion of the celebration of the 2,500th anniversary of the founding of Iran. Quite active in television, his most recent work in that medium was a production of *School for Wives* by Liebermann for Swiss-German TV in Zurich. He was on the faculty of the International Opera Course for Conductors and Directors in Holland this summer, and his schedule for the 1973/74 season includes *Ariadne auf Naxos* with the Netherlands Opera.



SILVANA MAZZIERI makes her American debut this season at the San Francisco Opera as Maddalena in *Rigoletto*. She has sung in many leading Italian opera centers, such as the Verona Arena and the Rome Opera, and is recognized as a young mezzo of great talent. Other roles for which she is noted include the Princess in *Suor Angelica*, Princess Bouillon in *Adriana Lecouvreur*, Suzuki in *Madama Butterfly*, Ortrud in *Lohengrin*, Lola in *Cavalleria Rusticana*, Cherubino in *Le Nozze di Figaro*, and Mistress Quickly in *Falstaff*. This year she is scheduled to sing at Bologna in *The Fiery Angel* by Prokofiev, and also in *La Favorita* and *Beatrice di Tenda* by Donizetti.



SHERRILL MILNES, a triumphant Renato in *Un Ballo in Maschera* with Pavarotti at Hamburg this spring, will be heard for the first time with the San Francisco Opera in the title role of *Rigoletto*. Internationally famous as a Verdi baritone, he was accorded the highest acclaim for his performance in *Macbeth* when he made his debut at the Vienna State Opera in 1970. Milnes has been a leading artist at the Metropolitan since 1965, where he has sung almost every major baritone role. During the 1966/67 season there he created the character of Adam Brant in the world premiere of Marvin David Levy's *Mourning Becomes Electra*. Among his many recordings are *La Traviata*, *Il Trovatore*, and a newly released *Rigoletto*. After his San Francisco appearance, he returns to the Met for *Don Giovanni* and *I Vespri Siciliani*.



MARIA LUISA NAVE, in her first season with San Francisco Opera, sings Leonora in the opening-night *La Favorita*. Praised for her commanding voice, she is said to be taking her place in the long line of distinguished Italian mezzos. Recently she made her debut at the

Vienna State Opera as Santuzza in *Cavalleria Rusticana*, and at the Philadelphia Grand Opera as Azucena in *Il Trovatore*, winning enthusiastic acclaim from critics and audiences alike. The young mezzo is also a favorite in the leading Italian opera houses, where she has sung Fenena in *Nabucco*, Ameris in *Aida*, Rosina in *Il Barbiere di Siviglia*, Dalila in *Samson et Dalila*, and Marina in *Boris Godunov*.



IZABELLA NAWE makes her American debut this year with the San Francisco Opera as Gilda in *Rigoletto*. Called "the Polish Nightingale" because of the beautiful quality of her voice, she began her career with the Grand Theater in Lodz. From there the soprano went to the Deutsche Staatsoper, Berlin, where she is now a company member. Besides Gilda, she is noted for the roles of The Queen of the Night in *Die Zauberflöte*, Nanetta in *Falstaff*, Blonde in *Die Entführung aus dem Serail*, Zerbinetta in *Ariadne auf Naxos*, and Sophie in *Der Rosenkavalier*. Miss Nawe has appeared in Brussels and Paris recently, and will sing The Queen of the Night in Lisbon this winter.



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.



LUCIANO PAVAROTTI, one of the foremost tenors of the present day, performs with San Francisco Opera this season as Fernando in *La Favorita*. He was first heard here in 1967 as Rodolfo in *La Bohème*, and he has returned several times since, always with great success. Pavarotti began his career in Modena as a member of the opera chorus. After making his debut at Reggio Emilia he rapidly assumed leading roles at all the major Italian opera houses, receiving public and critical acclaim. Today, Pavarotti enjoys a superlative international reputation and sings regularly at such world-famous opera centers as London's Covent Garden, La Scala, Milan, Vienna State Opera, Hamburg State Opera, Paris Opéra, the Metropolitan, New York, and San Francisco Opera. He has been featured in the recording of many operas, among them a new *La Bohème* that has just been released. He comes to San Francisco after appearing this spring as Riccardo in a new production of *Un Ballo in Maschera* at Hamburg.



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.



JEAN-PIERRE PONNELLE, perhaps the most sought-after director in opera today, is one of the rare directors who is also a designer. He attended the Sorbonne in Paris, where he studied painting with Leger, and the Free University

in Berlin. Ponnelle got his start in the theater by designing the costumes and scenery for a ballet and later an opera when he was eighteen. Since then he has produced opera in virtually all of the major houses, and is a regular at the prestigious Salzburg Festival, where he staged *Le Nozze di Figaro* this summer, with von Karajan conducting. Ponnelle designed productions of *Carmina Burana* and *Die Frau Ohne Schatten* for San Francisco Opera before he made his American debut here as a director in 1969 with *La Cenerentola*, which was highly praised. There followed *Così fan tutte*, *Otello*, and *Tosca*. He returns this year for *Così* again and *Rigoletto*, the latter in a new production. His future plans include a new *Boulevard Solitude* for the Bavarian State Opera at Munich.



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 Mozart 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*.



ANGIE REYNAL makes her debut with the San Francisco Opera this season in the role of Ida in *Die Fledermaus*. A native of Argentina, she came to the United States in 1961 for the purpose of studying in Virginia. After three years there, she returned to Argentina,

where she has appeared in the cinema and on television. In 1970 the actress transferred her place of residence to San Francisco, and currently is a participant in the training program of the American Conservatory Theater. Soon Miss Reynal will take part in the A.C.T. production of *Cyrano de Bergerac* for National Educational Television.



WALTER SLEZAK, one of the most versatile character actors in the theater and cinema, makes his San Francisco Opera debut this season in *Die Fledermaus* as Frosch, a role in which he is appearing for the first time.

Though his fame has come primarily through stage, screen, and radio, he is no stranger to opera. His father, Leo Slezak, was a noted operatic tenor, and Walter himself has taken the role of Zsupan in Johann Strauss' *The Gypsy Baron* at the Vienna Opera with Erich Leinsdorf conducting. Slezak's many stage credits include *May Wine* and *Fanny*, for which he received the Antoinette Perry Award. After making his first American film appearance with Cary Grant and Ginger Rogers in *Once Upon a Honeymoon*, he played a submarine captain in *Lifeboat*, the movie that carried him to full stardom. He has been on innumerable radio shows, and acted on television in such series as *Playhouse 90*, *Studio One*, and *Omnibus*.



RICHARD STILWELL is one of the new stars in the operatic world. His debut at the New York City Opera (1970) as Pelléas in a new production of *Pelléas et Mélisande* made a triumphant impression, and other companies

begin to feature the young baritone in this complex role. He did *Pelléas* with the Santa Fe Opera, Chicago Lyric Opera, and La Scala, where Gian Carlo Menotti directed and Georges Prêtre conducted. He will make his first appearance at Covent Garden in 1974 as Pelléas in a production to be conducted by Colin Davis. Other characters Stilwell has portrayed include Donato in Menotti's *Maria Golovine* at the Paris Opéra, and Guglielmo in *Così fan tutte* at Geneva. He makes his San Francisco Opera debut this fall as Guglielmo.



DANIEL SULLIVAN is well-known to Bay Area opera-goers. 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.



JOAN SUTHERLAND, one of the greatest sopranos in operatic history, returns to the San Francisco Opera this season for *Die Fledermaus* and the first Rosalinda of her career. She has been appearing here since 1961, and last season sang the opening night *Norma*. Born in Australia, she came to London in 1952, where she was accepted at Covent Garden as a beginner. In 1954 she married a fellow-Australian, Richard Bonyng, who encouraged her to sing the florid coloratura roles that have made her world-famous. An appearance in *Lucia di Lammermoor* in 1959 at Covent Garden launched her career as a superstar. In 1960 she made her American debut with the Dallas Opera in *Alcina*, and had a sensational first appearance at La Scala the following year. Among her many recordings is a newly-released *Rigoletto* on London Records, which features her husband as conductor, a role he assumes with virtually all her performances. Her future plans include *Les Contes d'Hoffmann*, in which she will sing all three leading soprano roles, at the Metropolitan.



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.



HUGUETTE TOURAN-GEAU began her professional career in 1964 when she became a finalist in the Metropolitan Opera Auditions. The French-Canadian mezzo then made her stage debut at the Stratford Shakespearean Festival as Cherubino in *Le Nozze di Figaro*, conducted by Richard Bonyng. She toured with the Metropolitan Opera National Company during the 1965-66 season, singing *Carmen* and many other roles in a number of U.S. cities. She now sings regularly in the world's opera centers, and has made several records, including *Les Contes d'Hoffmann* and a recently-released *Rigoletto* on the London label. This season Miss Tourangeau will be heard as Prince Orlofsky in *Die Fledermaus*. Her previous appearances here were as Elizabeth I in *Maria Stuarda* (1971) and Adalgisa in *Norma* (1972).



RAGNAR ULFUNG has built a reputation as one of the foremost singing actors of the present day. Though the Norwegian tenor's home company is the Swedish Royal Opera, he makes guest appearances at all the world's leading operatic centers. His American debut came at Santa Fe in 1966. The following year he made his first appearance with the San Francisco Opera as Riccardo in *Un Ballo*

in *Maschera*, the role for which he is world famous. In this, his fifth season here, he will portray Alfred in *Die Fledermaus*, Prince Shuiski in *Boris Godunov*, and Aegisthus in *Elektra*. Other roles that have brought him acclaim include those of Herod in *Salome* and Mime in *Siegfried*, which he portrayed for the first time in his career here in 1970. He comes to San Francisco this year after singing in *The Marriage of Figaro* and *L'Enfant et les Sortilèges* at the Santa Fe Festival, where he also undertook a new venture, directing, with *La Bohème*



NOLAN VAN WAY, a former Golden Gloves boxer, has successfully appeared in Broadway musicals as well as opera, starring in the country's leading theaters in such shows as *Carousel*, *Guys and Dolls*, *South Pacific*, and *Camelot*. As an operatic performer, he has sung on both sides of the Atlantic from Nuremberg to New York in a variety of roles, among them Guglielmo in *Così fan tutte*, Figaro in *The Barber of Seville*, Escamillo in *Carmen*, and Sharpless in *Madama Butterfly*. An accomplished actor, Van Way, who is now a tenor, makes his San Francisco Opera debut this season as Eisenstein in *Die Fledermaus*.



FREDERICA VON STADE returns to the Bay Area for the third consecutive year this fall as Dorabella in *Così fan tutte*. The outstanding young mezzo first appeared here in 1971 with Spring Opera Theater in Mozart's *La Clemenza di Tito*, and she made her San Francisco Opera debut in 1972 as Cherubino in *Le Nozze di Figaro*. Her initial European appearance came as Cherubino this past spring, when she received rave reviews at the Paris Opéra, with Sir Georg Solti conducting. She has performed frequently at the Metropolitan, where she has sung the roles of Nicklausse in *Les Contes d'Hoffmann*, Suzuki in *Madama Butterfly*, and Cherubino. Miss von Stade's plans for the 1973/74 season, after her appearance here, include the title role in the world premiere of *The Seagull* by Thomas Pasatieri at the Houston Opera, and the part of Zerlina in *Don Giovanni* at the Met with Karl Böhm conducting and Günther Rennert directing.



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*.

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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

ELLIS E. REID

HOME: Chicago

AGE: 38

PROFESSION: Attorney

HOBBIES: Art, travel, good restaurants.

LAST BOOK READ: "The Exorcist"

LAST ACCOMPLISHMENT: Elected President Cook County Bar Association (second term). Started scholarship fund for minority law students. Directs a lawyer's reference plan for the poor.

QUOTE: "The Law must be available to all. For study, for protection, for justice. Working for those goals has made being an attorney more rewarding than I had ever hoped."

PROFILE: Dedicated. A strong spirit. A leader that finds no job too small to do himself. Concerned for others. Willing to take action in their behalf—even at a sacrifice.

SCOTCH: Dewar's "White Label"



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

Dewar's never varies.

TAIWAN

by Ernest Beyl

IT HAS taken some time for Taiwan to emerge as a major tourist destination in the Far East, but at last it has. Called Iha Formosa, beautiful island, when first sighted in 1590 by early Portuguese sailors, Taiwan is the island citadel of the Republic of China. Taipei, its principal city, is called China's provisional capital by its people and its leaders. Ninety miles across the straits of Formosa the People's Republic of China, so long cut off from the West, is gradually opening to tourists itself.

The island of Taiwan, shaped like a leaf, floating in the South China Sea, is lush, subtropical, with rugged mountains on the East Coast and rolling plains to the West. It is about 250 miles long and about 80 miles wide at its maximum width. There are 14 million Chinese living on Taiwan, making it one of the most densely populated countries in the world. Most Chinese in Taiwan speak Mandarin, the national dialect. English and Japanese are familiar to many and there is no language problem in the hotels.

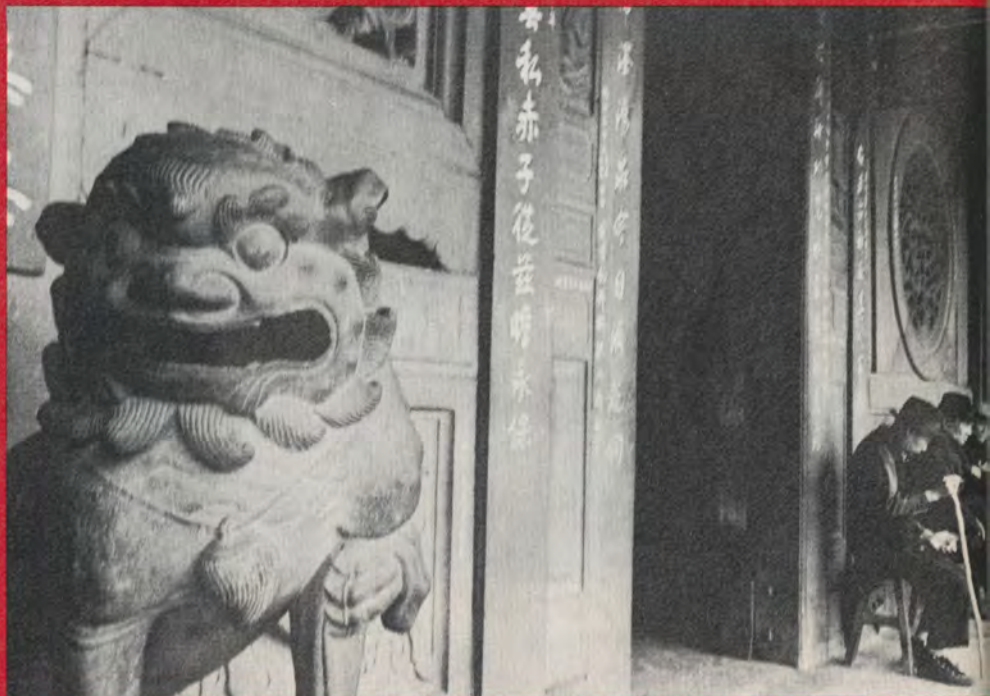
Taipei is a large bustling city, night-lit with fine and gaudy neon displays shooting, bursting, and wagging into the black sky. Of course, there are excellent Chinese restaurants in the city. Taiwan's refugee population came from the main provinces of mainland China and brought with them many styles of Chinese food. So the food is extremely varied and of very high quality. Principal types of Chinese food to be found in Taipei are Cantonese, Peiping, Hunan, Szechuan and Shanghai. There are sub-groupings just as there are in any national cuisine.

There is much for the visitor to see that will impress him, and in fact, stay with him, for Taipei is a Chinese city; exciting, noisy, teeming, electric, an Asian crossroads swarming with an almost frantically energetic people who are proud of their city and delight in welcoming the visitor.

It's a souvenir hunter's paradise. Fine items of porcelain, bronze, brass and wood. Leather is a good buy, especially women's shoes.

To be sampled delicately but completely,
like a fine Chinese meal eaten with chopsticks

Photographs by Kimberly Fleming



A Confucian temple in Taipei is flanked by a stone lion and old men.

Lungshan Temple

The Lungshan Temple (Dragon Hill) is about 250 years old. It is located in the heart of Taipei. It is a striking edifice with an ornate roof that seems almost to writhe with life. Wood, glass and tile dragons and other mystical beasts guard its up-swept roof.

Most Chinese are either Buddhist or Taoist, or both. This religious tolerance is reflected in Lungshan Temple. A structure in the inner courtyard houses Kuan Yin, the Buddhist goddess of mercy. In a hall to the rear of the courtyard is Matsu, the goddess of the sea which is Taoist in origin and is in the temple almost as a guest deity. There are additionally 50 or more other Buddhist images covered in gilt and are a convenience

for worshippers who wish to appeal to more than one deity at a time. An altar in the main courtyard makes it easy to the Chinese worshipper to ask instruction or guidance for both Buddhist and Taoist deities. Joss sticks are burned here, and offerings of fresh fruit are left for the gods. The communicant prays at the altar then picks up two oracle pieces—a pair of identical small wooden pieces shaped like quarter moons. One side is convex, the other flat. After praying and beseeching the gods for some advice, the oracle pieces are dropped together on the courtyard floor before the altar. If they land one with the convex side upward, and the other with the flat side up, it signifies a yes answer from the deity. When both oracle pieces land flat side up,

the answer is no, but with a tolerant, godly smile. Perhaps the question was childish or not worthy of a serious answer. When both oracle pieces land with the convex side up, the answer is also no, but with more seriousness. The questions continue to be asked and oracle pieces tossed until they land one up, one down. Then the questioner is permitted to select at random a tally, or numbered bamboo stick. The stick is then surrendered to a temple subaltern who presents the worshipper with a bit of paper on which is printed the answer, or the fortune as a Westerner would say. The fortunes are very elaborate and go into much detail.

The Grand Hotel

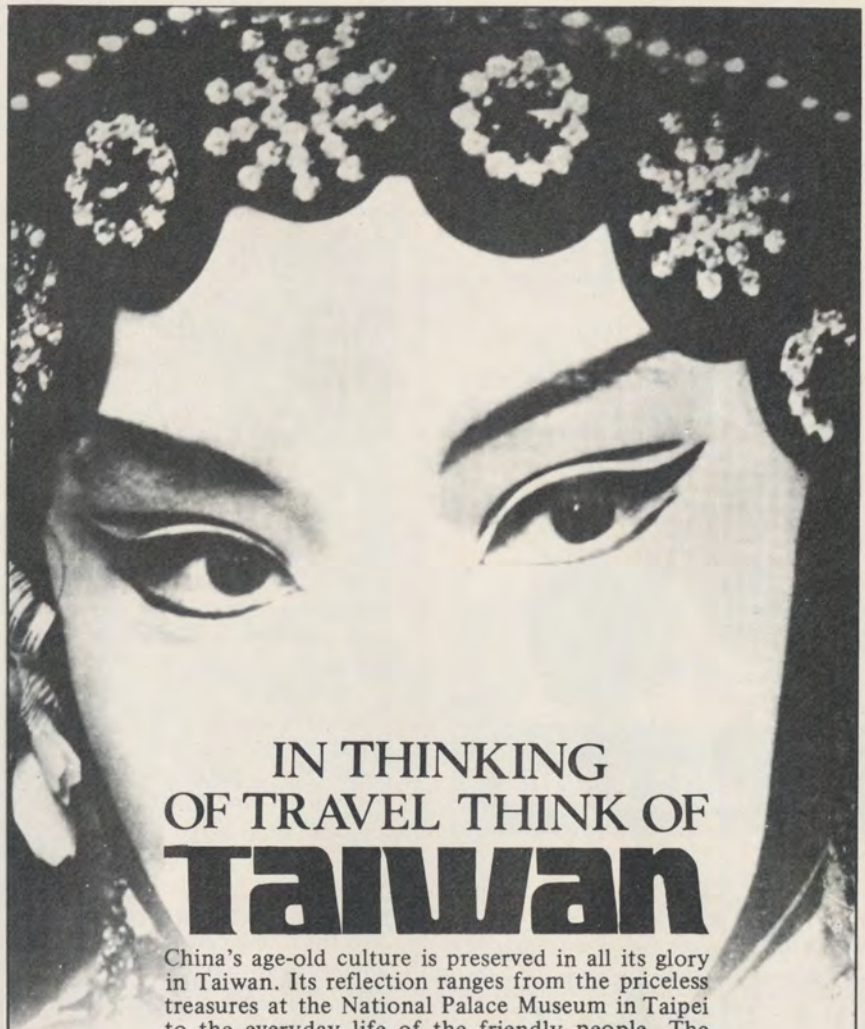
The Grand Hotel in Taipei must rank as one of the grandest hotels in the world, certainly in Asia. Set magnificently on a hill overlooking the city, it is a cluster of multi-colored buildings of classical Chinese architecture. Red Chinese lacquered pillars support an intricate and ornate gilt roof. The main lobby is a chamber of highly-polished parquet wooden floors. A focal point is a marble staircase leading to a sumptuous lounge above where President and Madame Chiang Kai-shek entertain such state visitors as Thailand's King Bhumibol Adulyadei and the beautiful Queen Sirikit.

Peiping and Peking

The name of the traditional capital



On a rainy day at Wulai, a resort spot near Taipei, a photographer with an umbrella hat prepares to take a young man's picture.



IN THINKING OF TRAVEL THINK OF **Taiwan**

China's age-old culture is preserved in all its glory in Taiwan. Its reflection ranges from the priceless treasures at the National Palace Museum in Taipei to the everyday life of the friendly people. The cost of hotel accommodation, entertainment, sight-seeing and handicrafts is astonishingly moderate. And Taiwan is far-famed for the mouth-watering delights of Chinese cooking unmatched anywhere else. The many places of surpassing magnificence in Taiwan include the 12-mile-long Taroko Gorge lined with towering cliffs; the serene, lovely Sun Moon Lake; and Alishan, reached by a 45-mile-long narrow-gauge alpine railway that traverses one of the most beautiful regions in the world.



For further information, please write to:

Mr. W. D. Hu

210 Post Street (Room 705)

San Francisco, California 94108, U.S.A.

or: **TOURISM BUREAU**

P. O. Box 1490, Taipei, Taiwan

Republic of China



...an
incredibly
beautiful
and rare
JADE
collection
including
many pieces
of matchless
Imperial
Jade



Tom Wing & sons

at LIVINGSTON'S

maiden lane at grant ave., phone 391-2500



FALL EVENTS AT (CNU)
THE COMMITTEE FOR ARTS AND LECTURES,
UNIVERSITY OF CALIFORNIA AT BERKELEY,
IS PROUD TO PRESENT THE
NATIONAL CHINESE OPERA THEATRE

FIRST EVENT OF A SENSATIONAL SEASON
MUSIC, DANCE, & THEATRE EVENTS
SEPTEMBER 28 THROUGH DECEMBER.
TICKET INFORMATION AT THE CAL TIC-
KET OFFICE, 101 ZELLERBACH HALL,
UNIVERSITY OF CALIFORNIA,
BERKELEY, CALIFORNIA, 94720,
AND AT OTHER MAJOR BAY
AREA AGENCIES. CALL
642-2561. A BROCHURE
MAY BE REQUESTED.



of China is one of the more minor issues between Taiwan's Republic of China and The People's Republic of China on the continent. Those Chinese on Taiwan call it Peiping. On the mainland it's Peking.

Wulai

In the small village of Wulai, 18 miles from Taipei, the traveler encounters one of the most unique and enterprising merchants he is apt to see anywhere on the tourist tracks of the world. As you walk along heading toward the Wulai ropeway, the aerial tramway that takes you across a steep gorge and up into a resort area at the top of a dramatic waterfall, a Chinese youth steps in front of you and shoots your photo. "Aha," you think, "one-upmanship on the camera toting tourist." By the time you have returned from the tramway ride, the same boy steps up and hands you a China plate on which your photographic image is irrevocably printed. What the boy has done is to dip the plate into a photographic emulsion, then place the negative of the picture he shot of you earlier, on the dish. Then he prints the negative right on the plate and has it ready for you when he sees you again. These he sells for a few cents and it is a strong traveler who has been to Wulai and does not have such a plate among his souvenirs.

Children of the Pear Garden

Taipei is a fine place to experience a centuries old dramatic form we

now know as the Chinese Opera. There are several classic opera troupes in the city and almost any time during the year the visitor is there, a Chinese Opera is on the boards somewhere. An unusual place to sample Chinese Opera is in a large Taipei building known as Today's Entertainment Center. This multi-level structure must surely have something for everyone. On its many floors one can find jugglers, singers of popular songs, acrobats, a miniature indoor zoo, penny arcades—even a theater for the Chinese Opera.

Performers are known by the Chinese as Children of the Pear Garden. During the reign of T'ang emperor, Hsuan Tsung, from 847 to 859, the performing arts in China received a tremendous boost. Hsuan Tsung, known to this day as "The Brilliant Emperor," or Ming Huang in Chinese, was very fond of music and he established an outdoor college in Peking known as the Pear Garden or Li Yuan. Hundreds of young men were trained as vocalists, musicians and dancers. In a separate school, several hundred young and beautiful girls were given instruction in these arts under the direction of the emperor himself. Smart emperor.

To appreciate the Chinese Opera, the Western visitor must shed all preconceived ideas of European opera or any other kind of musical theater. The music is strident and played by an off-stage orchestra of drums, gongs, wood-blocks, small flutes, and stringed instruments.



The classical Chinese Opera is a specialty of Taipei.



At Lungshan Temple in Taipei a couple seeks information from a temple guard.

The singing as such by the actors is another surprise to the Westerner. It comes out as a kind of sliding, whining, siren sound, as a heroine steps forward to sing about her problem. Male voices are guttural, shouting, grunting. Be advised that this is music not based on the European concept of the musical scale.

The Chinese Opera is a fascinating whirl of color. Actors, usually with grotesquely painted faces, rush on stage in magnificent costumes, posturing and storming about. Women's roles call for Chinese beauties who languish and brighten with the turn of the plot. They sway delicately with long cuffs on their gowns drooping over gentle hands to signify sorrow.

There are few props to distract. The player is the thing in the Chinese Opera. Should a stagehand walk boldly on stage and drop a riding crop and an actor retrieve it, it means that the actor is riding a horse. If he walks around with the riding crop in a half circle, he is taking a short ride. Several circuits of the stage with the crop means he is taking a lengthy horseback journey. A chair can be a mountain.

Once the visitor settles back and turns off his Western-tuned ear, he will enjoy the pageant of the Chinese Opera.

Incidentally, the National Chinese Opera Theatre Company from Taiwan (The Republic of Free China) will come to the Bay Area on its first American tour with performances September 25 at 8:30 PM at the San Jose Auditorium; September 26 and 27 at 8:30 at the Masonic Auditorium in San Francisco; and September 28 and 29 at 8:30 at Zellerbach Hall in

Berkeley. (For ticket information call 775-2021).

The National Palace Museum

A few miles from Taipei, centered in a lush valley, is one of the finest national museums in the world. And it should be—Taiwan's National Palace Museum is the repository of some 30 centuries of Chinese culture. When the Nationalist Chinese left the mainland in 1949 and set up its government on Taiwan it brought with it thousands of art treasures. These now are housed in the magnificent Palace Museum. Everything from the earliest of bronze utensils to porcelains, calligraphy, painting, jades, enamels, can be found there. The collection is so vast that only a fraction of the items can be displayed at any one time, so items are rotated regularly.

Confucian Temple

Taiwan has 12 temples dedicated to China's greatest philosopher and teacher of moral principles, Confucius. The oldest of these is in Tainan in the South of Taiwan. It was built early in the Manchu dynasty more than 3000 years ago. Probably the most impressive Confucian temple is in Taipei, at Ta Lung Tung, near the Northern limits of the old city of Taipei before the city's great expansion.

Construction started on this temple in 1925. There was a Confucian temple in Taipei before the Japanese occupation of Taiwan during World War II but the Japanese tore it down. Usually Chinese temples have images or deities, but this is not the case in the Confucian temple. Instead of a carved wooden image, the central spot is given over to a huge tablet which simply reads "Confucius." Near this tablet are to be found smaller tablets for the 12 disciples of Confucius and still more tablets for 72 outstanding Confucian scholars.

A Far Eastern Bargain

There are many natural splendors on the island of Taiwan, among them Taroko Gorge and Sun Moon Lake. Taiwan is a country where aborigines will dance for you and crack trains will whisk you from one end of the island to the other past mile after mile of terraced rice paddies. It is also a country of fantastic urban crowding, the inevitable traffic jams, bamboo scaffolding completely hiding the faces of new high rise office buildings and hotels. For the visitor it is a Far East bargain, a multi-faceted Asian crossroads to be sampled delicately but fully, with enjoyment, like a fine Chinese dinner eaten with chopsticks.

**SITMAR CRUISES
AND EXPRINTER
INTERNATIONAL
PRESENT:**



OPUS III A MUSIC FESTIVAL AT SEA

MEXICO CRUISE OCT. 12-19

Aboard Sitmar Cruises'

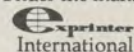
T.S.S. FAIRSEA

of Liberian registry

DAILY AND NIGHTLY PERFORMANCES FEATURING:

**John Browning
Jakob Gimpel
John Green
Horacio Gutierrez
Daniel Heifetz
Jerome Lowenthal
Anna Moffo
Roger Patterson
Charles Tregler
Christine Walevska**

OPUS III: Under the management of



\$365 to \$1,150

per person, based on double occupancy
and space availability.

All rooms with lower beds and
private facilities.

SITMAR CRUISES

Sitmar Cruises, 3303 Wilshire Blvd.,
Suite 444, Los Angeles, CA 90010

I'm a music lover.

Please send me your brochure.

Name _____

Address _____

City/State/Zip _____

My Travel Agent is _____

Introducing Zenith Allegro...^{T.M.} the tuned sound system.

Because deep, rich sound
gets trapped inside a speaker,
we gave it a way to get out.

The whole idea of a stereo system is the sound that goes in should come out again—as faithfully reproduced as possible. But with a lot of systems, including many with sealed speakers, you never hear some of the deep, rich bass. It gets trapped inside the speaker cabinets.

With Zenith's new line of Allegro stereo systems,* you'll hear those deep, rich sounds.



They're channeled out of the speaker through a unique opening in front called a "tuned-port." Added to our specially-

designed woofer and horn-type tweeter, this innovative design means remarkable efficiency. A 60-watt Allegro system equals the sound performance of a 120-watt system with comparable size air-suspension speakers. By the same standard, in terms of size and efficiency, the Allegro system has the deepest, richest sounding speakers on the market today.

There's more to the Allegro story, of course. Innovative features. 4-channel adaptability—just by adding a few extras. Many models to choose from. But the best part about Allegro is how it sounds. Once you hear it, you'll know what we're talking about.



The Woodstock, Model E594W, Allegro 3000.

The surprising sound of Zenith.

ZENITH Allegro

*patent pending

The quality goes in before the name goes on®

GOURMET DINING OUT IN CANADA

by Joseph Finnamore

There was a time when Canada had the reputation of being an austere land where the rule was plain living and plain eating.

But World War II revolutionized the kitchens of Canada, and turned them into an exciting new Shangri-La for seekers of new pleasures of the table.

Immigrants from every corner of the globe poured into the country—French, German, Polish, Hungarian, Greek, Italian, Portuguese, and many more. They built restaurants in the cities, and proved conclusively to native-born Canadians that gourmet dining out was fun.

Here are a few coast-to-coast culinary highlights which tell only a fraction of the story. They constitute only an hors d'oeuvre, so to speak, to the vast feast which awaits you when you explore in depth the eating oases of Canada.

WOODSTOCK COLONIAL INN, St. John's, Newfoundland, specializes in a lobster said to be the sweetest in Canada, as well as salmon, Queen crab (a little like the Alaska King crab), halibut, clams, and other indigenous varieties of seafood.

Add local specialties like flipper pie, roast duckling, and a potent potable called "muffled screech" (a

blend of strong Newfoundland rum, cream and cointreau).

CHEZ JEAN in Halifax, Nova Scotia, is French whose owners shop personally every day for the ingredients of their delightful dishes. The menu lists 11 different fish preparations, as well as pepper steak flambé au cognac, scampi in batter, and a particularly succulent green salad.

Québec City has more first-class restaurants than any other city of comparable size in North America. Here is a small random selection:

AUX ANCIENS CANADIENS, is romantically located in an ancient mansion built back in 1665, boasting steeply-pitched mansard roofs, thick stone walls, several small, "intimate" dining rooms, decorated with traditional French-Canadian wood carvings, paintings and tapestries.

Authentic Québécois entrées include garlic snails, smoked Gaspé salmon, and hare pie. Main courses cover that Québec specialty, tourtière (a tasty ground pork meat pie), Gaspé salmon, ragout of pig's trotters and meat balls, and roast tenderloin of pork with Madeira sauce.

And don't forget to ask for the world-famous French-Canadian pea soup!

At LA TRAITE DU ROY, guests are grandly greeted by the ever-beaming



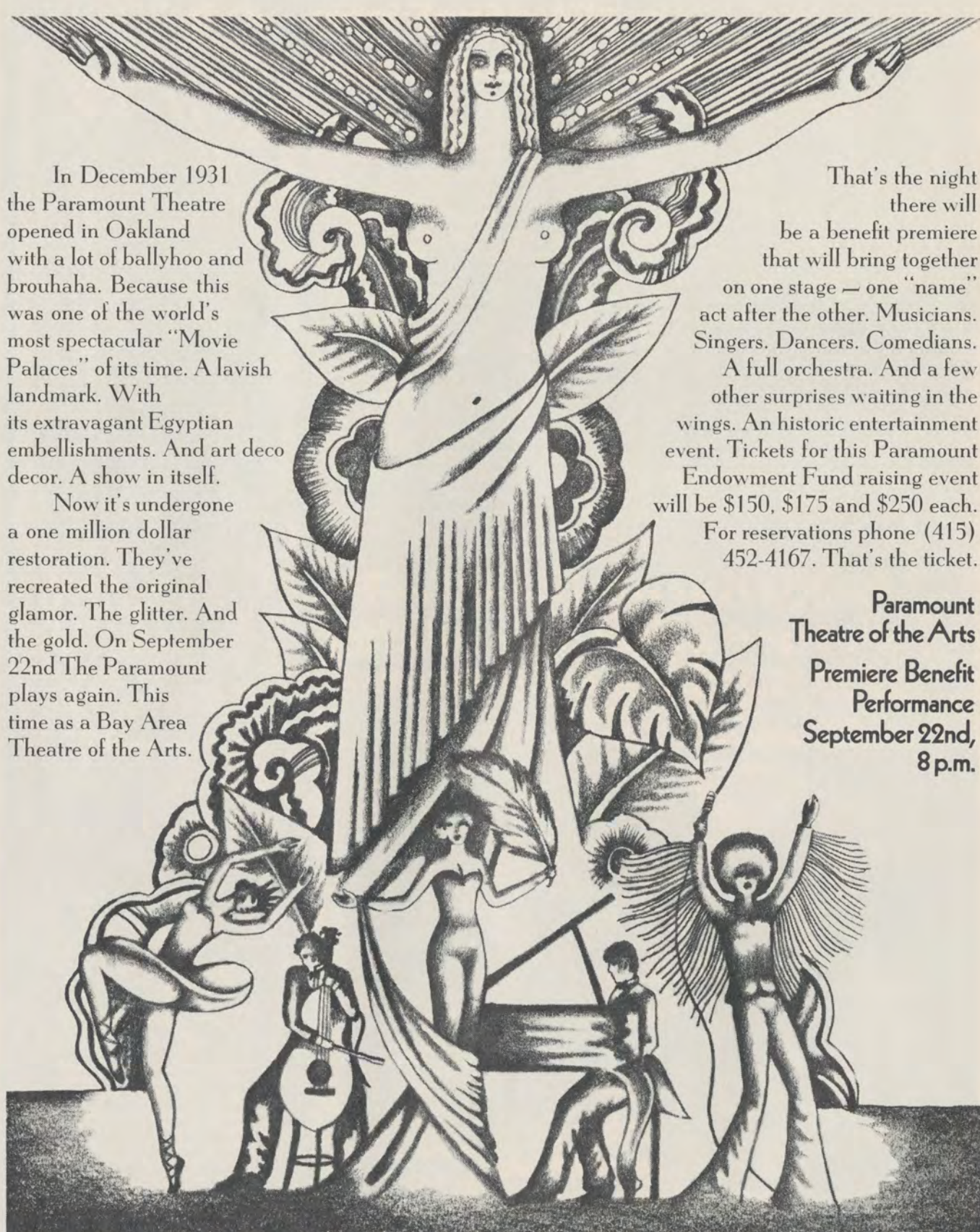
Ports of Call, an international restaurant complex on Yonge Street, Toronto, offers a wonderful variety of food. Whether the diner's preference is for Polynesian, Japanese, English, Italian or Indian he will be served the specialties of that country and in a diningroom where the decor provides just the right atmosphere. (Canadian Government Travel Bureau Photo.)



**BRITEX GETS YOU
GREAT REVIEWS**

**BRITEX
FABRICS
FABRICS
FABRICS
FABRICS**

146 GEARY STREET
OR 147 MAIDEN LANE,
SAN FRANCISCO



In December 1931 the Paramount Theatre opened in Oakland with a lot of ballyhoo and brouhaha. Because this was one of the world's most spectacular "Movie Palaces" of its time. A lavish landmark. With its extravagant Egyptian embellishments. And art deco decor. A show in itself.

Now it's undergone a one million dollar restoration. They've recreated the original glamor. The glitter. And the gold. On September 22nd The Paramount plays again. This time as a Bay Area Theatre of the Arts.

That's the night there will be a benefit premiere that will bring together on one stage — one "name" act after the other. Musicians. Singers. Dancers. Comedians. A full orchestra. And a few other surprises waiting in the wings. An historic entertainment event. Tickets for this Paramount Endowment Fund raising event will be \$150, \$175 and \$250 each. For reservations phone (415) 452-4167. That's the ticket.

**Paramount
Theatre of the Arts
Premiere Benefit
Performance
September 22nd,
8 p.m.**

THE PARAMOUNT PLAYS AGAIN

Maitre d' and personally escorted to their tables. With Old World charm they are introduced to the waiters and the chef, a Monsieur Christian Chopin, proud winner of five international culinary prizes.

Monsieur Chopin loves to prepare such specialties as boneless quail. And he has been known to throw in a special avocado for guests he believes have a taste for them.

For gourmet dining in the very grand manner, go to CHEZ GUIDO, whose chef, Monsieur Consola hails from the south of France. There are three Maitres d' from Italy. And they have set up an establishment resplendent in scarlet and gold in the living and dining areas of the ancient mansion.

Most of the food is cooked close to the tables. Flambées are the most popular, and these include canard aux cerises, crevettes amoureuses (a red-hot shrimp creation), steak Diane à la fine champagne, and lobster Newburg.

AU PETIT COIN BRETON serves about 100 kinds of crêpes, with a wide variety of fillings. Main course crêpes contain such fillings as bacon, ham, mushrooms, asparagus, lobster, cheese, shrimps, and a mouth-watering béchamel sauce. Dessert crêpes come with fruits, jams, eggs, and ice cream.

Other popular delicacies served flambé are in kirsch, Cointreau, Calvados, Grand Marnier, and rum.

The interior decor of AU PETIT COIN is heavily Old World Breton with massive tables and chairs, burnished copper dishes, and pretty waitresses in oldtime Breton costume.

Montréal, Canada's largest city, and, after Paris, the second largest French-speaking city in the world, is also a paradise for seasoned adventurers in good eating.

A very tiny sampling:

HELENE DE CHAMPLAIN restaurant on St. Helen's Island, adjacent to the city's famed Man and His World international exhibition, combines elegance with moderate tariffs, and offers what is believed to be the largest and most complete wine list in Canada.

The interior design is made for dining on a truly royal scale — oak-beamed banquet halls, rich tapestries, sterling silver and marble sinks. In fact, this is the City of Montréal's own restaurant, and here the City Fathers receive, entertain, wine and dine their most distinguished guests.

EL GAUCHO has a genuine Argentinian atmosphere and serves some of the finest grilled food in the city.

OSTERIA DEI PANZONI is as Italian as Chianti, and has a huge collection of empty Chianti bottles to prove it, as well as a display of old Italian flags and banners. The food is inexpensive and good.

Canada's capital city, Ottawa, is dedicated to all the joys of the educated palate.

NATE'S, not far from the gothically styled Canadian Houses of Parliament, is a gathering place for celebrities and it is strictly for those who appreciate the joys of Jewish cooking in huge quantities.

Steaks are tender, chopped liver comes with onions, and Freda's High Rise tops 'em all.

This very popular dish is a huge roll enriched with smoked meat, stuffed chicken, and fried wurst. Almost drowned in meat sauce, it comes with potato verennikas, cole slaw, and a beverage of your choice.

In the Skyline Hotel, THE PUB caters to gourmet buffs with a nostalgia for the old English way of life. Reasonably priced Old-Country meals are served, with a different menu for each day of the week. There is a jolly sing-song in the evening.

In the same building, DIAMOND LIL'S is a flashback to the Old West, complete with sawdust on the floor. An inexpensive roast beef buffet is served daily at noon, and there is an orchestra with vocalist at night.

Still in the Skyline, THE TOP OF THE HILL is a luxurious penthouse-restaurant-lounge, with excellent food, and a panoramic view of the city. Without bragging, the Ottawa evening skyline is really beautiful.

Some other spots: AL'S STEAK HOUSE is noted for generous-sized T-bones and filet mignons. The CATHAY HOUSE has an appetizing and very varied Chinese menu, is widely patronized by the media, theatre, and political sets. And their names proclaim the attractions of the LITTLE HUNGARIAN VILLAGE, CHALET SUISSE, BLACK FOREST, and LA FERME COLUMBIA.

The Ontario capital, Toronto, has also gone cosmopolitan, cuisine-wise, since World War II, and boasts so many highly individual ethnic dining spots that it is impossible to select the best. You just take your choice and go on from there.

JOE BIRD'S is furnished in mixed Canadiana of the 1830-59 period, which includes a 15-foot pine and maple bar which was at one time the counter of a mid-19th century Ontario store. Food is wholesome, tasty, and expertly cooked in true pioneer style.

Carnelian Room

Dining Elegance

Magnificent

View AT THE TOP



52 FLOOR

BANK OF AMERICA CENTER

555 CALIFORNIA STREET

SAN FRANCISCO, CALIFORNIA

FOR RESERVATIONS 433-7500

Fredericks
FIVE FORTY SUTTER

In our Porcelain Galleries:
Cybis
Royal Worcester
Ispanky, Burgues, and other
European and American artists

Collectors Listings
available
upon request



In our Silver Room:
English antiques
Hand wrought table appointments
Custom jewelry

Telephone: (415) 986-7252

Serving connoisseurs since 1938




Canlis'
RESTAURANT
Fairmont Hotel • San Francisco

**Dining elegance
atop Nob Hill**

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




CUSTOM
**stereo
systems**

A COMPLETE IN HOME
INSTALLATION SERVICE

3 YR. IN HOME
GUARANTEE

Bruce Beron, Ph.D.
326-9499

The CSARDA TAVERN is right out of oldtime Hungary. And the dishes are highly spiced to match.

Appetite is further stimulated by an exciting gypsy orchestra one of whose instruments is a big, piano-shaped zither known as a zimbalon. The owner, Tibor Frerentzy, doubles up as Maitre d' and chef.

Big drawing card is a Transylvanian Wooden Platter with a delicious mélange of filet mignon, veal, pork, bacon, Hungarian sausage, cabbage rolls stuffed with spiced meats and tangy sour cream. The entire ensemble reposes on a carpet of vegetables, browned potatoes, and Hungarian salad. A thrill for every single taste bud!

A strong favorite with the Toronto performing arts community is the WALRUS AND CARPENTER, famous for its unique smoked salmon. Fish are hooked in Canada flown to England for smoking, then returned to Canada for eating.

This restaurant serves what are believed to be the world's best oysters, Malpeques from Canada's Prince Edward Island province in the Gulf of St. Lawrence. Only the oysters from Maryland's Chesapeake Bay come anywhere near the Malpeques for sheer eating pleasure.

Soul food lovers will be right at home, south'n-style, in the UNDERGROUND RAILROAD, a below-street-level restaurant named in honor of the secret routes followed by 19th century black slaves fleeing to Canada from the plantations of the U.S. Deep South.

Specialty restaurants abound in Toronto: BARBERIAN'S for topnotch steak; PORTS OF CALL for Polynesian delicacies; THE RAJPUT for east Indian fare; THE FAMOUS for kasha and latkes; and RICHARD'S FISH AND CHIPS served rare, medium, or well done for 80 cents a crack!

Winnipeg, Manitoba, is noted for the HUNGARIAN VILLAGE RESTAURANT which serves some of the most mouthwatering dishes in town.

The Yugoslavian proprietors just love to cook, and the results of their efforts are considered just out of this world by the local connoisseurs — wonderful gypsy steak, pork stew, perogys, and filet mignon. Their pièces des resistances are barbecued pheasant and barbecued rabbit.

L'HABITANT STEAK HOUSE in Regina, Saskatchewan, offers a simple menu, but the cooking is excellent, and prices reasonable. Featured are steaks, spareribs, shrimps, and lobster tails. Recommended desserts are kiyō (a mixture of whipped and ice cream, blueberries, boysenberries, and

mandarin oranges marinated in champagne); apple pie with brandy, ginger and cinnamon; and orange-de-liyte (mandarin oranges with ice cream).

Calgary, Alberta, has a nice selection of gourmet restaurants. Typical, though, is DON'S DELICATESSEN, a favorite for the Cowtown's leading citizens, also artists, actors, and politicians.

Favorites are hot corned beef, hot barbecued beef, cheese blintzes, and the "Mayor's Special" — pastrami, salami, and chopped liver.

Vancouver, British Columbia, is very well endowed with shrines to good food. And, once again, choice is difficult, as each has a special appeal of its own.

Try THE CANNERY for barbecued British Columbia salmon, the CAVALIER GRILL in the Georgia Hotel for roast prime ribs of western beef, the CHEZ VICTOR for soufflé Grand Marnier, and LA COTE D'AZUR for frogs' legs provençal. Their veal-kidney recipe, incidentally, has been written up in Gourmet Magazine.

The JADE PALACE serves superb South River flower chicken; KAFANA BOSNA is famous for the highly seasoned Yugoslavian national dish raznjici (skewered lamb); and the MEDIEVAL INN is 100 per cent old England with a long U-shaped table, straw on the floor, and deer heads on the walls.

Seafood is predominant, over on Vancouver Island. It is simply too good to be true. For this reason, it is advisable to forget calorie-counting during your visit to this charming part of Canada.

Restaurants tend to specialize in a particular kind of seafood, such as salmon, grilse, crabs, shrimps, cod, clams, oysters, and, prawns.

Good places for eating enjoyment, nautical-style, in the Victoria area are the OAK BAY MARINA, the PRINCESS MARY, and the NET LOFT.

The PRINCESS MARY is actually a docked ship and caters to families. Prices are family-style, too.

The stately EMPRESS HOTEL still serves tea and crumpets sharp at 4 o'clock every afternoon. English trifle and Yorkshire pudding are high on the menu at the OLDE ENGLAND INN.

If you would like more detailed information on the culinary delights of any particular area of Canada, just contact your nearest Canadian Government Travel Bureau office, or write direct to CGTB headquarters, 150 Kent Street, Ottawa, Canada, K1A 0H6.

Bon Appétit!



AMERICAN PRESIDENT TRAVEL, INC.

PRESENTS

SELECTED FLY-CRUISE TOURS FOR THE 1973/74 TRAVEL SEASON

1. ENCHANTING BERMUDA

7-Day Cruise aboard the S.S. SEA VENTURE or the S.S. CUNARD
AMBASSADOR plus 2-Days in New York.
(9-Days) including transportation from San Francisco from \$ 491.00

2. CARIBBEAN CRUISE

7-Day Cruise of Six Islands aboard the S.S. CUNARD ADVENTURER
plus 2-Days in San Juan.
(9-Days) including transportation from San Francisco from \$ 529.00

3. JAPAN CRUISE

Cruise to Japan via American President Freighters and fly back (with
full baggage allowance).
(17-Days) from \$1099.00

4. SOUTH EAST ASIA CRUISE

Fly to Singapore, then cruise South East Asia for 3-Weeks.
(25-Days) from \$1844.00

5. ORIENT DELUXE AIR TOUR

All-Deluxe Air Tour of the Orient with a special bonus (200 lb. baggage
allowance for shopping).
(16-Days) \$1040.00

American President Travel offers a variety of programs on the World's
best cruise ships and airlines, plus a staff of experienced travel specialists
to advise you.

Consult our travel center at:

601 California Street
International Building
San Francisco, CA 94108
Telephone 415/576-4432

Newest...
 Finest...
 Best to the Orient



\$35,000,000 **747B**
 luxury liner service
 to the Orient...now on
 Korean Air Lines!

Here's the winner to the Orient! the spaciousness, luxury and convenience of the new 747B...and the superb service and concern for every detail of personal comfort that is so characteristic of the Korean people.

Every Captain and First Officer wearing the KAL uniform is an American trained, qualified jet pilot with hundreds of hours of passenger jet experience. And the entire 747B flight crew undergoes a rigorous training course, set up and administered by Boeing.

KAL offers daily flights from Los Angeles, via Honolulu to all major Far Eastern destinations...Tokyo, Seoul, Taipei, Hong Kong, Bangkok and all of Southeast Asia, not to mention other Japanese and Korean resorts. All reached by KAL, flying the best-equipped American jets money can buy.

For information and reservations:

San Francisco: 150 Powell Street Mezz. A
 Phone (415) 956-6373 or your Travel Agent



大韓航空

KOREAN AIR LINES

OFFICES IN LOS ANGELES • SAN FRANCISCO
 CHICAGO • NEW YORK • HOUSTON • HONOLULU



SAN FRANCISCO OPERA ON THE AIR IN QUAD,

STEREO AND MONO

Lovers of opera and ultra-high fidelity sound will find the 1973 San Francisco Opera Season especially rewarding, for all eleven operas will be broadcast live from the Opera House and — for the first time — these broadcasts will be in quadrasonic sound and will include the gala opening night performance of Donizetti's *La Favorita*.

For the third year Standard Oil of California will underwrite these live opera broadcasts as a public service, and KKHI AM and FM will again carry them, under the technical supervision of its Chief Engineer, Fred Krock. The Bay Area's well-known theater and radio personality Scott Beach will be the broadcast announcer, enhancing the audience's listening pleasure with plot synopses and commentary.

The history of opera broadcasts in San Francisco began in 1932 with *Tosca*, the opera which inaugurated the Opera's new home in the War Memorial Opera House. On that occasion, the audience heard the voices of Claudia Muzio, Dino Borgioli and Alfredo Gandolfi; San Francisco Opera's founder Gaetano Merola was on the podium. The live broadcasts continued intermittently through 1941, in segments of roughly one hour at a time.

From 1944 to 1946, full opera seasons were broadcast, but financial difficulties caused them to be discontinued. On November 28, 1970, a grant from Standard Oil Company of California made it possible to broadcast a special performance of *Tosca* which also marked the 25th anniversary of Dorothy Kirsten. The cast included Placido Domingo as Cavaradossi and Louis Quilico as Scarpia. The conductor was James Levine. During one of the intermissions, a microphone in Miss Kirsten's dressing room brought to the listening audience the presentation of the Opera Association's first Medal and transmitted the special excitement of the occasion. A flustered Miss Kirsten quipped: "I'm so happy to be celebrating my seventy-fifth anniversary with the San Francisco Opera!"

The *Tosca* performance was such a success that the regular broadcasts were resumed in 1971 and most of the operas which made up the Company's 49th Season were carried on the air, live from the Opera House. In making the announcement, Kurt Herbert Adler, General Director of San Francisco Opera, stressed the gratifying cooperation among all parties.

The 1971 broadcasts began with *Der Rosenkavalier*, conducted by Silvio Varviso and featuring an outstanding international cast: Sena Jurinac as the Marschallin, Christa Ludwig as Octavian, Helen Donath as Sophie, Manfred Jungwirth as Baron Ochs and Raymond Wolansky as Faninal. The brief role of the Italian Singer was taken by Nicolai Gedda, which prompted Christa Ludwig, who was in her debut season, to remark: "I was sure before, but now I am positive: this is a great opera company. I measure these things by the way smaller roles are cast." *The Rosenkavalier* broadcast will remain to many a listener a cherished memory, not only because it was excellent, but because it marked the beginning of a remarkable series of broadcasts, which included *Manon* with Beverly Sills and Nicolai Gedda, *Madama Butterfly* with Teresa Kubiak and Stuart Burrows, *Die Meistersinger* with Arlene Saunders, Theo Adam and James King, *Eugene Onegin* with Evelyn Lear, Thomas Stewart and Stewart Burrows, *Il Trovatore* with Leontyne Price and James King, *Un Ballo in Maschera* with Martina Arroyo and Luciano Pavarotti, *Lulu* with Anja Silja and John Reardon, *Maria Stuarda* with Joan Sutherland and Huguette Tourangeau, *Il Tabarro* with Leontyne Price and *Carmina Burana* with Shigemi Matsumoto and Raymond Wolansky. Conductors were Richard Bonyngé, Carlo Felice Cillario, Christoph von Dohnanyi, James Levine, Charles Mackerras, Jean Perisson, Nino Sanzogno, Otmar Suitner, Silvio Varviso and Charles Wilson.

During the 1972 Season, all eleven operas comprising the Company's Golden Fiftieth Season were broadcast, thanks to the continued generous support of Standard Oil Company of California. Since the season was almost totally sold out, radio afforded many people the opportunity of hearing operas which they were unable to attend. Interest was particularly great in the complete presentation of Wagner's *Ring* cycle, which was given in proper sequence on four evenings. Also heard were *Norma*, *Le Nozze di Figaro*, *Aida*, *The Visit of the Old Lady*, *L'Africaine* and *Lucia di Lammermoor* as well as the special performance of *Tosca* which marked the 40th Anniversary of the inauguration of the Opera House. The very first broadcast of the San Francisco Opera — the 1932 *Tosca* — which was recorded at that time, came to

FOR
DISTINCTIVE
DINING



OPEN
EVERY EVENING
EXCEPT SUNDAY

CITY'S FINEST VIEW

FOR
RESERVATIONS
CALL 956-7777

Hotel St. Francis
UNION SQUARE

REGENT FOUNDATION

International, Educational and
Cultural Organization
President

HELENA BUTTERFIELD

Vocal Concert Artist and Teacher

offers

VOICE LESSONS

Opera—Lieder—Oratorio
—Sacred Songs

Beginners to Advanced Level

* * *

VOCAL AUDITIONS

for formation of
REGENT CHORAL SOCIETY
performing "ELIJAH" and "MESSIAH" 1973
and
REGENT OPERA WORKSHOP
presenting scenes and
complete works 1973-74

441-2236

465 Geary St., Suite 30
San Francisco, Ca. 94102



WHY NOT go european this winter and save

Reduced European Plan rates are available from mid-November through February. Enjoy the beauty of golf at Pebble Beach on brilliant winter days. Plus the luxurious amenities of our Lodge. All at mid-winter savings. Your deluxe room is only \$17.50 per person per night (double occupancy), and green fees are a modest \$10 a round. Indulge yourself this winter. Write us today.

DEL MONTE LODGE

Pebble Beach, Calif. 93953

Represented by John A. Tetley Co. (West) and Robt. F. Warner Co. (East)

the
Sis Teen
for **shop**
the girl in your life
Distinctive Clothing

infants to young women

1501 N. Point St., San Francisco
between Laguna and Buchanan 929-1550



Art Nouveau

2331 Market Street
San Francisco, California 94114
Phone 415 626-7337

life again during the gala *Tosca* performance on October 15, 1972. A large, black loudspeaker was placed in front of the gold curtain and, as the audience awaited the beginning of the opera, through the crackle and static of 1932 sound quality came the voice of the announcer and the strains of the Star Spangled Banner conducted by Maestro Gaetano Merola. After the first verse, the orchestra in the pit, conducted by Nino Sanzogni, continued to play and the audience joined in singing the National Anthem. It was a touching moment, made memorable by a recording of sounds from the past.

The 1973 San Francisco Opera Radio Season will include all operas in the repertoire and will be broadcast beginning at 7:50 p.m. on Friday evenings. For the first time since the stereo broadcasts started, the opening night opera will be included in the series, this time with the added interest of quadraphonic sound. Listed below is the complete broadcast schedule:

September 7—La Favorita
September 14—Die Fledermaus
September 28—Rigoletto
October 5—Cosi fan tutte
October 12—Tannhäuser
October 19—Boris Godunov
October 26—Elektra
November 2—La Traviata
November 9—Peter Grimes
November 16—La Bohème
November 24—Don Carlo

In view of the relative novelty of quadraphonic sound, KKHJ's Chief Engineer Fred Krock offered the following comments:

"We feel that the quadraphonic opera broadcasts are as much of an advance over stereo as stereo was over monaural in sound quality.

We have chosen the SQ System, developed by CBS Laboratories for our San Francisco Opera Broadcasts, because we believe it to be the best and newest equipment on the market. Virtually all of the new quadraphonic receiving equipment, as shown at the June 1973 Chicago Electronics Show, featured built-in SQ decoders.

These broadcasts will offer a bonus for monophonic and stereophonic listeners as well. The three audio formats — mono, stereo and quadraphonic — sound best with different amounts of hall reverberation. The quadraphonic listener will have the most reverberation, the stereo listener less and the monaural listener least.

We are very proud of the high quality of our San Francisco Opera broadcasts and are happy to make the improvement of quadraphonic sound available to Bay Area Opera lovers."

**CELEBRITY CONCERT
CORPORATION**
in association with
ROBERT I. KRONENBERG
presents

**EXCLUSIVE LIMITED
ENGAGEMENT**

One Week Only

Opens Wednesday, October 10—

**"RUSSIAN BALLET
FILM FESTIVAL"**

"THE BOLSHOI BALLET"—2 Days

Wednesday, October 10 —

2 & 8:30 PM

Thursday, October 11 — 8:30 PM

**THE LENINGRAD
KIROV BALLET**

in Tchaikovsky's Complete

"SWAN LAKE"

Friday, October 12 — 8:30 PM

Saturday, October 13 —

2 & 8:30 PM

**"THE SOVIET ARMY SONG
AND DANCE ENSEMBLE"**

A Company of 200 Singers
& Dancers

Sunday, October 14 —

2 & 8:30 PM

Monday & Tuesday,
October 15 & 16 — 8:30 PM

Coliseum Theatre — San Francisco
Elmwood Theatre — Berkeley
Varsity Theatre — Palo Alto
Pruneyard Theatre — Campbell

For group sales and special
performances call
Carolyn Ammirata —
752-4400 — after 11 AM

**EXCLUSIVE ENGAGEMENT —
ONE WEEK ONLY**

October 31 thru September 6



ROSENKAVALIER

ELISABETH SCHWARZKOPF • SENA JURINAC
ANNELESE ROTHENBERGER • ERICH KINZ
OTTO EDELMANN • HERBERT VON KARAJAN
conducting the Vienna Philharmonic Orchestra

COLISEUM THEATRE

9th & Clement Street

San Francisco

Matinees Wednesday, Saturday

& Sunday at 1 PM

Evenings at 8 PM

THE MARKET SCENE

THE ECONOMIC OUTLOOK AND PHASE IV

Dean Witter & Co. Economists

On August 15, 1971, the Nixon Administration embarked on a major experiment in peacetime wage and price controls that is now an admitted failure. This conditioned both the acceptance and enforcement in the phase of controls that started on August 12, 1973.

The Administration has billed Phase IV as the phase to end all phases. In terms of international politics, the end may be delayed by the need to provide flexible support for the dollar and to impress the world with our anti-inflation intentions. The need to support the dollar has had little impact in the past on controls policy. But this time the need to maintain a viable bargaining posture on trade may force a lifting of present export embargoes.

On the domestic political front, the confrontation will heighten between Congress and the President; this may shorten Phase IV's life span. It is useless to speculate in detail on how politics will affect Phase IV. But in an atmosphere of major constitutional crisis and intergovernmental confrontation, we may see more overt objection to this terminal phase of controls and more government acquiescence to objections. In short, the phrase "Phase IV will be rigorously enforced" may boil down to rigorous enforcement in areas of high visibility that directly affect the Consumer Price Index.

However, in other areas the arbitrariness of Phase IV rules—and particularly of the base-period rule for costs and prices—should result in a multitude of exemptions and exceptions. Already the copper industry threatens to shut down plants, which is the industrial equivalent of smothering chicks. The Administration's reaction to farmers' acts of sabotage was instant: Food prices were allowed to rise. Having bitten that bullet, we doubt that the government will be any less politically sensitive in industrial commodity areas. The real rules of Phase IV, therefore, may be exception, exemption and compromise. Price increases will be spaced out but in the last analysis not denied.

The Intricacies of Phase IV

The Phase III profit-margin ceilings remain in effect. But alongside this

rule has been laid the dollar cost pass-through rule, with a new base for measuring cost and price increases. The margin-pinching potential of dollar cost pass-through is well appreciated, but there has been little comment on the skewed impact of the base-period rule on profits. Look at the large number of companies that viewed controls as an invitation to take whatever they could get. These companies may have obeyed the letter of controls in its various phases but not the anti-inflationary spirit of the program. Under Phase IV their opportunism is rewarded.

On the other hand, companies that were slow to make price increases, either because the market would not (before January 11, 1973) sustain them or because they obeyed the spirit of the anti-inflation program, are now penalized. Price increases that were initiated after January 11, must now be justified by cost increases in the same time frame. Cost increases that occurred before then are wiped out as justification for future price increases. This means that costs will now have to rise to the extent that prices have already risen before these companies can get more price increases. In the meantime, of course, their profit margins will narrow.

There may be price rollbacks during Phase IV, but these will result from profit-margin excesses under Phase III. The use of average prices in the last quarter of 1973 as a base for matching cost and price increases will not produce rollbacks but will instead defer increases—in some cases until cost increases and price increases in 1973 are matched.

Price increase requests, even when cost-justified, will be subject to delay under the prenotification rule. In this way, the post-Phase III 1/2 price bubble will be spaced out into future months. Early relief may be granted in a few areas; after more documentation, perhaps more relief may be granted; finally, after delays in considering requests, the final dollop of price relief may be granted. Thus, the post August 12 freeze bubble will be flattened out over a period of perhaps three to four months.

By December the bubble-suppressing aspect of Phase IV will have been



859 O'Farrell Street, San Francisco
Telephone: 885-0750

THE PERFECT NIGHT SPOT FOR
AFTER-THEATRE RELAXATION FEATURING
ALL FORMS OF GREAT AMERICAN MUSIC

Coming Attractions

Sep. 1, 2 Ramsey Lewis Trio
Sep. 4-9 George Shearing Quintet
Sep. 21, 23 Herb Ellis—Joe Pass
Guitar Duo
Sep. 22 Buddy Rich Big Band
Sep. 28-30 Thad Jones—Mel Lewis Big Band
Oct. 2-7 Dizzy Gillespie Quintet
Oct. 12-14 Don Ellis Orchestra
Oct. 19, 20 Cal Tjader Quintet

BIG BAND JAZZ & JAM SESSION
EVERY MONDAY NIGHT
with CHRIS OEHLER

OPEN NIGHTLY 9 PM - 1:30 AM
FOOD AND DRINKS

SAN FRANCISCO OPERA HOUSE

for

TABLE RESERVATIONS

Before the Performance
or at Intermission


FOR COCKTAILS OR HOT FOODS

call

864-1958

864-1975

Service by G.F.M.

 It's just
what you've
been looking for.

Hyatt on Union Square.
The elegant new hotel
in San Francisco, in the very
center of the city.
Ideally located and
offering superb cuisine
in three fine restaurants:
The Plaza Restaurant,
Napper Tandy's,
and One-Up.



HYATT ON UNION SQUARE
398-1234



Adorn thyself . . . with an
exquisite cameo brooch set in
delicately sculptured gold.

What could be more beautiful
than jewelry designed espe-
cially for you? Sidney Mobell
originals . . . there's nothing
quite like them anywhere.

sidney mobell

Designer and Creator of Fine Jewelry

144 Post St. - San Francisco 94108

largely accomplished, and we will then be looking again at the inflationary bottom line. If new crops cause food price increases to abate after the sharp runups that will occur in August and September, and if the Administration has already embarked on a program of area-by-area decontrol in non-CPI-sensitive industrial areas, then we may see a major move to shut down controls by year-end. Should inflation refuse to play dead long enough to let the Administration off the controls hook, however, there may be a longer wait for the bottom of the cyclical downturn, which we now expect by the middle of 1974. This will give the Administration its last chance to kick the controls habit before the expected resumption of economic expansion in late 1974.

Other arguments that support the conclusion that Phase IV is indeed "phase out" may be found in the peculiar three-stage manner of its launching. In earlier announcements of this sort, there had been a good deal of self-justification; before Phase IV there was instead an unusual amount of self-flagellation. The first stage of the Phase IV countdown began with Phase III $\frac{1}{2}$. The freeze was necessary, the President explained, only to gain time for the Administration to gather its wits and seek advice. But what was sought was not so much advice and approval as criticism and dissent. In fact, the Administration used the first stage as a device to rally the anticontrols constituency. The second stage came on July 18, when the past failure of the controls program was admitted and its future failure expected.

Even high food prices were predicted, obviously to tarnish whatever infatuation with controls might still have existed with the public. Never before has a major government program been launched with such contrition and regret, and we think this approach at the beginning of Phase IV promises an early end to the whole program.

Impact of Phase IV on the Major Economic Cycle

In the second quarter real growth slowed sharply, and many economists were puzzled by this effect. However, we have predicted for some time that the economy would hit its ceiling—in terms of both industrial capacity and the availability of skilled labor—early in this boom; the second-quarter results seem to bear us out. With the economy bumping along sideways under its ceiling, we expect excess demand to continue boiling off in the

form of higher prices. The outlook for reduced inflation, therefore, is not particularly bright.

On the other hand, capital spending may be momentarily spaced out because of Phase IV, but the promise, and we think likelihood, of the elimination of controls and a return to free markets at the bottom of the economic cycle in July 1974, at the latest, should bring price relief to the cyclical companies when they can best use it, making their earnings take on a contracyclical pattern. Such a return to free markets is also likely to sustain and even augment the capital-goods boom, which would prop up the economy during the early 1974 period. As a result there should be a correction and consolidation of economic growth, not a recession.

Poor experience of the inflationary front plus the strength in capital spending, however, may sustain the pressure on the capital markets a bit longer than we have anticipated. Interest rates, both long- and short-term, may remain at their highs somewhat longer than our past estimates, and the highs may be somewhat higher: 8.25% for AAA corporates now seem a real possibility.

Offsetting this negative for the equity markets is the disposition of institutionally indentured stock money to anticipate a climax in long interest rates. Stock market prices have ignored equivocal behavior in the dollar markets, weak action in the bond markets, and have even shrugged off the Watergate constitutional crisis. In short, it seems clear from the market's recent behavior that it is recognizing and beginning to anticipate an end to the irresolutions of August.

From an investment point of view, we are faced with a long-term positive economy and a short-term and relatively negative Phase IV. Temporarily, some industries' profits will be quite unfairly pinched, but this effect should be corrected when controls are dismantled. At that time some of these same industries will benefit disproportionately. And insofar as the controls program has deferred capital expenditures and put off the day when, for example, industrial commodity producers will again see oversupply, controls may even be a blessing in disguise for these industries.

If you are interested in investment suggestions in view of this outlook, write to Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California, 94107, for additional information.

GARDEN ARTS

by Bob Goerner

September is both a month of harvesting and a month of planting if your garden is within the bounds of the mild climate region around San Francisco Bay or in nearby similar areas. It is the time to prepare for putting in the flowers you will be enjoying in December and until the weather warms up next spring. And perhaps of necessity pulling out the fading summer blooms to make room.

Let's check the flowers first. Most of these are available in flats or the smaller plastic containers at your nursery this month and next. When you should plant them in your garden will be determined by the microclimate in which you live. You don't want them to burn up in a heat wave this month and yet you want to get them growing, setting flower buds before the cold weather. The avenues in San Francisco, the warm spots on the Peninsula, the hot spots in Contra Costa county, all have different optimum dates. If you haven't lived in your home long enough to judge, ask your local nurseryman.

Calendulas seem to be the prime favorite for fall planting. There is a possibility of a full six month's bloom, given good conditions and timing. Even lackadaisical care should reward you handsomely if their strong orange and yellow shades appeal to you. Harder to find are the toned-down soft apricots, creams and persimmons. Plant heights vary from the dwarf Sunny Boy which never got above six inches for me, a blessing in a windy situation, to about 2½ feet. Calendulas aren't too fussy about soil conditions, always noting however that good drainage is the best insurance against the various root rots which are responsible for most of the miserable plants in your garden and mine. Give them lots of sun for good bloom and compact plants, remembering that tender plants, newly set out, can burn up in a heat wave. Be prepared to stand by with first aid in the form of shading. In a couple of months there should be no problem.

If your garden is on the north side of a house or hill and sun is the missing ingredient during the winter months the perfect solution to ob-

taining continuous flowering is *primula malacoides* or Fairy Primrose. But don't try them in the sun. I use about 50 plants in containers on a roof just outside a large north-facing window, flood-lit at night, and they invite the close inspection they get. I prefer them in single color plantings with the deeper shades carrying maximum impact. Try the True Rose. They should start blooming about the first of the year and run until warm weather or the sun finishes them off. For best show plant them four inches apart instead of the recommended eight inches, especially in containers.

Pansies have been on the best-seller list for years. In this area it is possible to get bloom from fall to next summer. And many varieties to choose from. Before you conclude this is the ideal flower for you be advised that winter weather can batter them down and the very large-flowered types can hang their heads so their pretty faces are not in view. With moderate protection and good sun it should be worth your while to try them. Normal spacing is eight inches but for container growing again put them closer together.

I have a theory that stock would be more popular if it had a more flowery name. Botanically, it is *matthiola*, which doesn't have much going for it either. It's an old favorite, quite reliable and deliciously fragrant. There are many strains available ranging from 12-36 inches in height with good color selection. Great for cut flowers. A bouquet can fill most of the house with a spicy sweet perfume. They want full sun and a pinching of lanky plants when you set them out.

It should be noted that most flowers need to have the spent blooms removed in order to continue production. This could be a chore in a large planting. The Fairy Primrose seems to be an exception to this, a trait I heartily approve. Other flowers to be planted out now: snapdragons, sweet peas, cinerarias, Iceland poppies and violas. Next month we'll check the bulbs.

As for vegetables, if rising prices have spurred you into experimenting in some spare garden space I would suggest beginning with lettuce, avail-

*Arrive refreshed
for the
opening curtain*

Enjoy dining at its finest in the charming comfort of San Francisco's romantic new skyview restaurant, 30 stories above the City.



The Veranda

at the Westbury
Sutter at Powell
Reservations: 398-8900

*Creatively different French
cuisine served nightly.*

Goodbye boring fingers...

Hello Jeff Herschelle et Cie

57 New Montgomery
San Francisco
415/421-7896

the jewelry merchant

STUDY SINGING

with

San Francisco's renowned

**DR. J. ARTHUR
RANDLETT**

Famous Voice Expert

Opera — Classical — Popular
Beginners and Advanced
*"Teacher of Outstanding
Singers"*

465 GEARY ST. (second floor)
776-6918



The San Francisco Conservatory
of
Music

*Serving the community
with musical excellence*



1201 Ortega Street
San Francisco, California 94122
(415) 564-8086

able in several varieties as transplants at your nursery. It's all very well to sow seed, and most economical of money, but not necessarily of time if there is no one normally available to see that the seed bed never dries out until the plants are up and on their own. One hot dry day when everyone is off somewhere else attending to shopping or business and you've lost the whole crop and you go back to square one and start again. Experienced gardeners know that once the seed's dormancy has been broken by moisture and the germinating process commences adequate water must be available. Also it might be well to realize that many nursery transplants have been reared under more sheltered conditions than they might encounter in your garden. Be prepared to do a certain amount of preventative acclimatizing. This is easiest done by leaving them in their miniature containers, placing them on the ground where they will eventually be transplanted and observing them for signs of wilting or burning over a weekend. Might need some shading or a more suitable spot.

In any event, this is ideal time for gardeners in this area to also put in, as your taste dictates, broccoli, Brussels sprouts, cabbage and cauliflower, these demanding more room than lettuce. From seed only there are the root crops that prosper with sowing at this time: carrots, beets, parsnips, turnips and the ubiquitous radish. September is truly a second spring for those of us lucky enough to live and garden in this mild climate.

Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus. — PETER USTINOV

I hate television. I hate it as much as peanuts. But I can't stop eating peanuts. — ORSON WELLES

Nobody can be exactly like me. Sometimes even I have trouble doing it. — TALLULAH BANKHEAD

Actors live in a cocoon of praise. They never meet the people who don't like them. — ROBERT MORLEY

Some actors think they are elevating the stage when they're merely depressing the audience.

— GEORGE A. POSNER

*It's not the
most expensive hotel
in San Francisco.
But maybe
it should be.*

*The
Mark Hopkins*

AN INTER-CONTINENTAL HOTEL
Number One Nob Hill, San Francisco
(415) 392-3434

We specialize in

OPERA

THEATRE

TOURS

*Consult Joe Mathis for
Information and Reservations*

MATHIS TRAVEL



422 Market St., San Francisco 94111

Tel.: (415) 781-6279

*"the home of Steaks
par excellence"*



DINNER AND AFTER
THEATRE DINING
PIANO BAR

550 GEARY

Telephone 771-5515

Validated Parking Temple Garage
All Major Credit Cards Honored

Always
TOP PERFORMANCE



**BAY VIEW
FEDERAL SAVINGS**

AND LOAN ASSOCIATION

Administrative Office
2601 Mission Street
San Francisco 94110



**HOW DO YOU LOOK
IN A BATHING SUIT?**

**AMBASSADOR HEALTH
CLUB** for Men

781-7343

Lady Ambassador
for Women
392-7964

Spacious Gyms • Jacuzzi Bath •
Supervised Exercises • Sauna •
Sunlamps • Sun Deck • Massage •
Running Track • Paddle Ball Courts
Restaurant for Lunch

135 POST STREET

In the heart of
Downtown San Francisco

Hermitage

HAUTE CUISINE

DINNER AND AFTER
THEATER SUPPER
6 - MIDNIGHT

Valet Parking

Closed Sundays

118 Jones, cor. Golden Gate
Tel. 673-4377 • 673-4378

ANTIQUES

THE BAY AREA'S LARGEST
SELECTION OF FINE:
18th & 19th CENTURY
ENGLISH & FRENCH COUNTRY
ANTIQUES & REPRODUCTIONS

THE neighborhood

3917 Grand Ave., Oakland/Piedmont
655-1771

**PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for OCTOBER 1973**

Mon., Oct. 1

- 7:00 PM — KRON/FM (Stereo, 96.5 mh.)—Show Album—"PORGY AND BESS"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.)—Symphony No. 8 in D Minor (Vaughan-Williams)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.)—Debut (new releases)
8:00 PM—KQED (Channel 9)—Special of the Week
8:00 PM — KRE/AM (1400 kh.) — Showtime — "PAINT YOUR WAGON"

Tue., Oct. 2

- 7:00 PM—KRON/FM—Show Album —"TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER"
8:00 PM—KIBE/AM and KDFC/FM —Concerto in A Minor for Piano & Orchestra (Schumann)
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM — Showtime — "ON A CLEAR DAY"

Wed., Oct. 3

- 7:00 PM—KRON/FM—Show Album —"SOUND OF MUSIC"
8:00 PM—KIBE/AM and KDFC/FM —Symphony No. 3 in E Flat (Dvorak)
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM—KRE/AM — Showtime — "GYPSY"

Thu., Oct. 4

- 7:00 PM—KRON/FM—Show Album —"REMEMBER MARILYN" and "A MUSICAL TRIP WITH GEORGE BURNS"
8:00 PM—KIBE/AM and KDFC/FM —Violin Concerto No. 1 in G Minor (Bruch)
8:00 PM — KKHI/AM-FM — Guest Artist
8:00 PM—KRE/AM — Showtime — "JESUS CHRIST SUPERSTAR"

Fri., Oct. 5

- 7:00 PM—KRON/FM—Show Album —"CINDERELLA"
8:00 PM—KIBE/AM and KDFC/FM —Symphony No. 3 in D (Tchaikovsky)
8:00 PM—KKHI/AM—Guest Artist
8:00 PM—KRE/AM — Showtime — "TAKE ME ALONG"

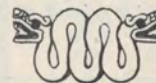


Elegant Dining
San Francisco 397-5969

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



Handwoven Moroccan Kaftan



THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO

**IS YOUR LUGGAGE
UP TO THE TRIP?**

Spend your money on fun, not suitcases. Get matched, stylish, sanitized luggage delivered and picked up at your home. For convenient and carefree travel . . .

**RENT
YOUR LUGGAGE**

FOR INFORMATION AND
FREE BROCHURE CALL:

348-8833





Trader Vic's
20 Cosmo Place
San Francisco
776-2232
The original is
now in Watergate
at 9 Anchor Drive
Emeryville
653-3400

TRADER VIC'S



PONDEROSA HOTEL & CASINO
RENO'S FINEST

LUXURIOUS ACCOMMODATIONS
ELEGANT DINING IN THE
BONANZA ROOM
ENTERTAINMENT

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

The ultimate experience
in French Greek Cuisine

LODEON

Luncheon Cocktails Dinner
565 CLAY ST., S.F. 434-2345
Private Party Facilities • Valet Parking



1971 Holiday Magazine Award

THE PLAYERS
After Dinner • Piano Bar

564 COMMERCIAL

Sat., Oct. 6

- 7:00 PM—KRON/FM—Show Album
—“THE GIRL WHO CAME TO
SUPPER”
- 8:00 PM—KIBE/AM and KDFC/FM
—Symphonic Metamorphoses
on Themes by Carl Maria Von
Weber (Hindemith)
- 8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra
- 8:00 PM—KRE/AM — Showtime —
“PAJAMA GAME”

Sun., Oct. 7

- 7:00 PM—KRON/FM—Show Album
—“JUMBO”
- 8:00 PM—KIBE/AM and KDFC/FM
—Piano Concerto No. 3 in D
Minor (Rachmaninov)
- 8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Oct. 8

- 7:00 PM—KRON/FM—Show Album
“OH COWARD!”
- 8:00 PM—KIBE/AM and KDFC/FM
—Symphony in B Flat
(Chausson)
- 8:00 PM — KKHI/AM-FM — Debut
(new releases)
- 8:00 PM — KQED (Channel 9) —
Special of the Week
- 8:00 PM—KRE/AM — Showtime —
“GUYS AND DOLLS”

Tue., Oct. 9

- 7:00 PM—KRON/FM—Show Album
—“LOST HORIZON”
- 8:00 PM—KIBE/AM and KDFC/FM
—Job-A Masque for Dancing
(Vaughan Williams)
- 8:00 PM — KKHI/AM-FM — Boston
Pops
- 8:00 PM—KRE/AM — Showtime —
“TWO BY TWO”

Wed., Oct. 10

- 7:00 PM—KRON/FM—Show Album
—“LITTLE MARY SUNSHINE”
- 8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 3 in E Flat
(Schumann)
- 8:00 PM — KKHI/AM-FM — Boston
Symphony
- 8:00 PM—KRE/AM — Showtime —
“CABARET”

Thu., Oct. 11

- 7:00 PM—KRON/FM—Show Album
—“OKLAHOMA”
- 8:00 PM—KIBE/AM and KDFC/FM
—Triple Concerto for Piano,
Violin & Cello (Beethoven)
- 8:00 PM — KKHI/AM-FM — Guest
Artist
- 8:00 PM—KRE/AM — Showtime —
“COMPANY”

Fri., Oct. 12

- 7:00 PM—KRON/FM—Show Album
—“SKYSCRAPER”

GET FULL VALUE FOR
EVERY WINE, FOOD AND
TRAVEL DOLLAR!

Subscribe to

à la vôtre!

The only Bay Area
consumer guide to quality
winning and dining.

\$15 per year (6 issues)

à la vôtre!

P.O. Box 157

San Francisco, CA 94101

(Sample Copy — \$2.00)

**“FOUR
ON THE
FLOOR”**

S.F.'s RECORD BREAKING REVUE
IN THE RIVIERA ROOM
OF THE

BELLEVUE HOTEL

Tuesday Thru Saturday
Continuous from 9 PM

Geary & Taylor Streets
Resv. & Info.: 474-3600

Imperial Palace

919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine



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

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

**SAFE ★ CLOSE
INDOORS ★ REASONABLE**

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



**85 Pocket Memo
Miniature Executive
Note-taker**

- Size: 4¾ x 2½ x 1¾
- Weight: 12.6 oz. with battery
- Instant recording—play-back
- Records 30 minutes on reversible tape

\$99.50

CALL — U.S. AUDIO & COPY
San Francisco — 981-7711
East Bay — 655-5051
Peninsula — 732-5353
Sacramento — 444-7856

- 8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 1 in A Flat
(Elgar)
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
"ALL AMERICAN"

Sat., Oct. 13

- 7:00 PM—KRON/FM—Show Album
—"DAMN YANKEES"
8:00 PM—KIBE/AM and KDFC/FM
—Piano Concerto No. 17 in G
(Mozart)
8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra
8:00 PM—KRE/AM — Showtime —
"BRIGADOON"

Sun., Oct. 14

- 7:00 PM—KRON/FM—Show Album
—"GUYS AND DOLLS"
8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 2 in B Minor
(Borodin)
8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Oct. 15

- 7:00 PM—KRON/FM—Show Album
—"THE UNSINKABLE MOLLY
BROWN" and "GIGI"
8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 3 in A Minor
(Mendelssohn)
8:00 PM — KKHI/AM-FM — Debut
(new releases)
8:00 PM — KQED (Channel 9) —
Special of the Week
8:00 PM—KRE/AM — Showtime —
"HAIR"

Tue., Oct. 16

- 7:00 PM—KRON/FM—Show Album
—"BITTER SWEET"
8:00 PM—KIBE/AM and KDFC/FM
—Symphony in G Minor (Lalo)
8:00 PM — KKHI/AM-FM — Boston
Pops
8:00 PM—KRE/AM — Showtime —
"MUSIC MAN"

Wed., Oct. 17

- 7:00 PM—KRON/FM—Show Album
—"MAN OF LA MANCHA"
8:00 PM—KIBE/AM and KDFC/FM
—Piano Concerto No. 1 in E
Minor (Chopin)
8:00 PM — KKHI/AM-FM — Boston
Symphony
8:00 PM—KRE/AM — Showtime —
"BELLS ARE RINGING"

Thu., Oct. 18

- 7:00 PM—KRON/FM—Show Album
—"I CAN GET IT FOR YOU
WHOLESALE"
8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 2 in B Flat
(Dvorak)
8:00 PM — KKHI/AM-FM — Guest
Artist

**"THOROUGHLY
BEGUILING,
JOYOUSLY
ENTERTAINING!"**

— S.F. Examiner

**DON'T BOTHER
ME,
I CAN'T COPE**

AMERICA'S
AWARD-WINNING
MUSICAL

**BOX OFFICE
PHONE 673-6440**

TICKETS AT GEARY BOX
OFFICE AND AGENCIES
GROUP SALES—771-3880

GEARY THEATRE / Geary and Mason

AMERICAN
CONSERVATORY
THEATRE

A.C.T.



**an irish coffee
is awaiting you
at the Buena Vista**

Old Zurich

SWISS RESTAURANT

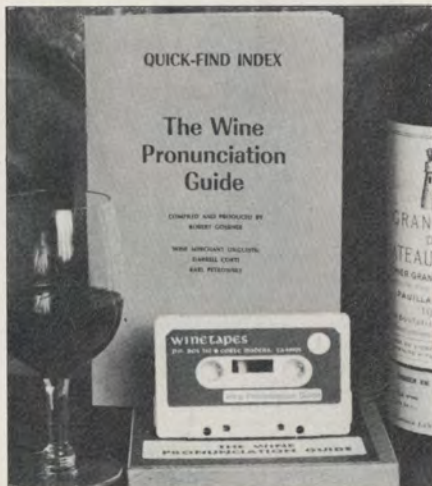
Our Specialties

Cheese and Beef Fondues

Dinners Nightly except
Monday

605 POST STREET
near Taylor
885-5540

One block from
Geary Street theaters



SAY IT RIGHT!

The Wine Pronunciation Guide

All the important chateaux and vineyards of France and Germany clearly pronounced for you by wine merchant linguists. Plus wine names and terms of Italy, Spain, Portugal. Over 1800 authoritative pronunciations on a 80 minute extra-long play tape. Includes 24 page Quick Find Index. Only \$12.50 postpaid plus sales tax. Specify cassette or reel-to-reel.

WINETAPES

P.O. Box 510-B
Corte Madera, CA. 94925.

8:00 PM—KRE/AM — Showtime —
"KISS ME KATE"

Fri., Oct. 19

7:00 PM—KRON/FM—Show Album
—"1776"

8:00 PM—KIBE/AM and KDFC/FM
—Double Concerto for Violin
and Piano in D Minor
(Mendelssohn)

8:00 PM — KKHI/AM-FM — Guest
Artist

8:00 PM—KRE/AM — Showtime —
"SUBWAYS ARE FOR
SLEEPING"

Sat., Oct. 20

7:00 PM—KRON/FM—Show Album
—"PAL JOEY"

8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 3 in E Flat
(Beethoven)

8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra

8:00 PM—KRE/AM — Showtime —
"FINIAN'S RAINBOW"

Sun., Oct. 21

7:00 PM—KRON/FM—Show Album
—"ONCE UPON A MATT-
RESS"

8:00 PM—KIBE/AM and KDFC/FM
—Violin Concerto No. 1 in D
(Paganini)

8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Oct. 22

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

8:00 PM—KIBE/AM and KDFC/FM
—Don Quixote (Richard
Strauss)

8:00 PM — KKHI/AM-FM — Debut
(new releases)

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

8:00 PM—KRE/AM — Showtime —
"LI'L ABNER"

Tue., Oct. 23

7:00 PM—KRON/FM—Show Album
—"CABARET"

8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 1 in D Minor
(Rachmaninov)

8:00 PM — KKHI/AM-FM — Boston
Pops

8:00 PM—KRE/AM — Showtime —
"THE KING AND I"

Wed., Oct. 24

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

8:00 PM—KIBE/AM and KDFC/FM
—Concerto for Cello and Or-
chestra (Delius)

8:00 PM — KKHI/AM-FM — Boston
Symphony

8:00 PM—KRE/AM — Showtime —
"NO, NO, NANETTE"

Thu., Oct. 25

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

8:00 PM—KIBE/AM and KDFC/FM
—Sinfonie Capricieuse
(Berwald)

8:00 PM — KKHI/AM-FM — Guest
Artist

8:00 PM—KRE/AM — Showtime —
"MOST HAPPY FELLA"

Fri., Oct. 26

7:00 PM—KRON/FM—Show Album
—"THE GREAT WALTZ" and
"ANNIE GET YOUR GUN"

8:00 PM—KIBE/AM and KDFC/FM
—Piano Concerto No. 2 in G
Minor (Saint Saens)

8:00 PM — KKHI/AM-FM — Guest
Artist

8:00 PM—KRE/AM — Showtime —
"THE ROTHSCHILDS"

Sat., Oct. 27

7:00 PM—KRON/FM—Show Album
—"COMPANY"

8:00 PM—KIBE/AM and KDFC/FM
—Symphony No. 1 in B Flat
(Schumann)

8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra

8:00 PM—KRE/AM — Showtime —
"LITTLE ME"

Sun., Oct. 28

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

8:00 PM—KIBE/AM and KDFC/FM
—Piano Concerto No. 1 in C
(Beethoven)

8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Oct. 29

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

8:00 PM—KIBE/AM and KDFC/FM
—Symphonie Espagnole (Lalo)

8:00 PM — KKHI/AM-FM — Debut
(new releases)

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

8:00 PM—KRE/AM — Showtime —
"HALLELUJAH, BABY"

Tue., Oct. 30

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

8:00 PM — KKHI/AM-FM — Boston
Pops

8:00 PM—KRE/AM — Showtime —
"SHOWBOAT"

Wed., Oct. 31

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

8:00 PM — KKHI/AM-FM — Boston
Symphony

8:00 PM—KRE/AM — Showtime —
"GODSPELL"



The 4:30 traffic jam at The Villages...

... is *not* the classic California highway snarl. It *is* suntanned, exuberant folks who come home every afternoon to The Villages and go in 360 directions in search of all the exciting sport and recreation this incomparable 1200 acre community has to offer.

Two golf courses, tennis, swimming, riding, shuffleboard — plus, classes and facilities for everything from woodworking, sewing and pottery, to photography, arts and crafts, and opera enrichment.

See it all for yourself. One, two and three bedroom Villa Homes with golf course and lakeside access are maintenance-free, and priced from just \$33,000. The Villages is for individuals and families. Requirements? One member of each family must be 45, with no children under college age living at home. To visit this private, security-controlled environment in Santa Clara County's

Evergreen Valley, take Bayshore Freeway south to Capitol Expressway in San Jose; go east to Aborn Road, turn right and follow the signs.

Tel: (408) 274-4101



the Villages



2000 Villages Parkway,
San Jose, California 95135



"TAR" 10 MGS. OR LESS AV. PER CIG.

PALL MALL EXTRA MILD 50% LESS 'TAR'

than the best-selling filter king

Only 10mg. 'tar' with famous Pall Mall flavor

PALL MALL EXTRA MILD: "tar" 10 mg.—nicotine, 0.8 mg.
Best-selling filter king . . . "tar" 20 mg.—nicotine, 1.4 mg.†
Of all brands, lowest . . . "tar" 1 mg.—nicotine, 0.1 mg.†
†Av. Per Cigarette, FTC Report FEB. '73.

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

10 mg. "tar" 0.8 mg. nicotine av. per cigarette by FTC method