

Peter Grimes

1973

Saturday, October 27, 1973 8:00 PM

Tuesday, October 30, 1973 8:00 PM

Sunday, November 4, 1973 2:00 PM

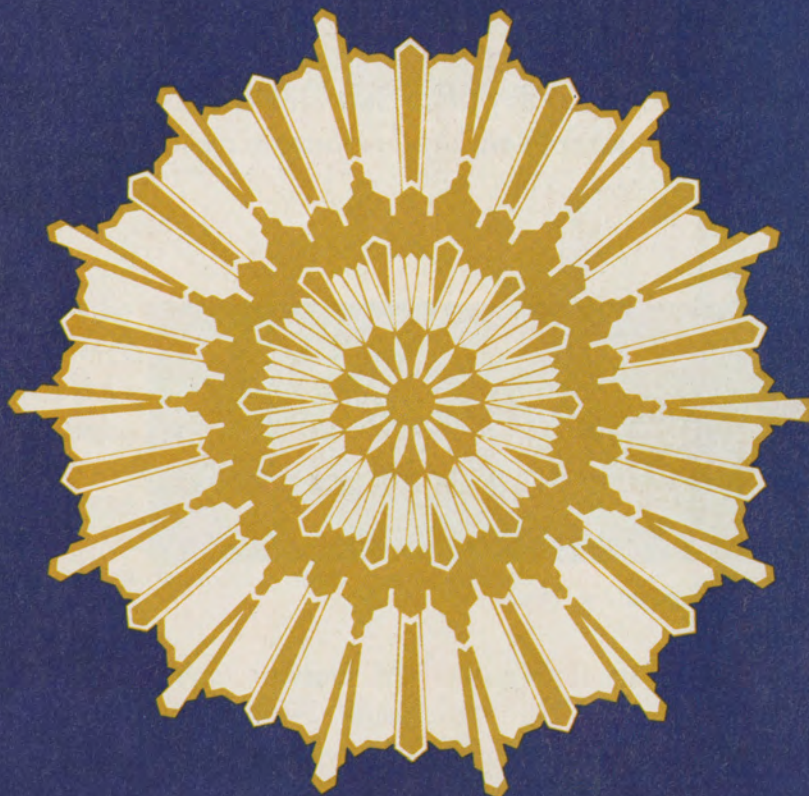
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PERFORMING ARTS



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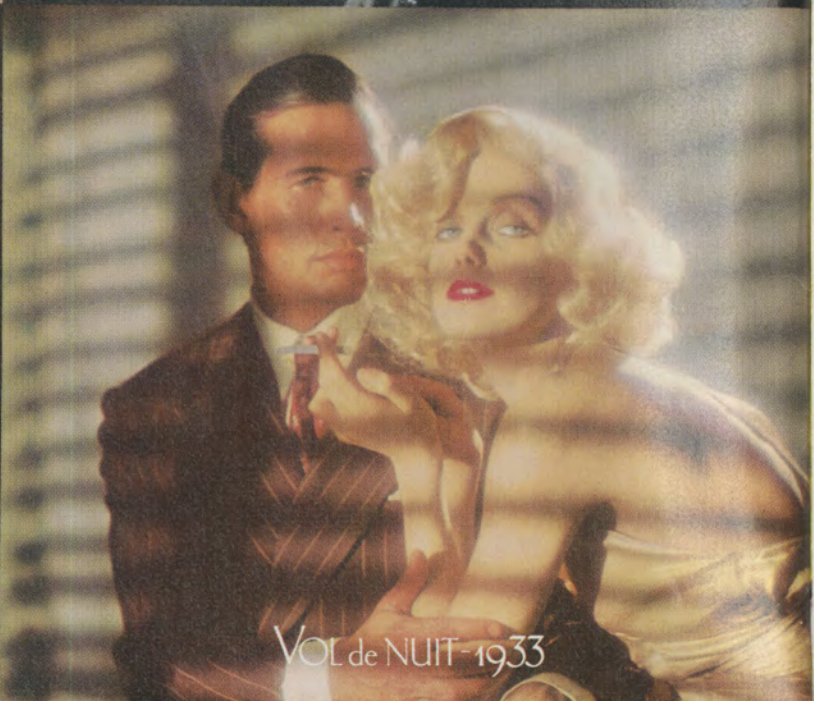
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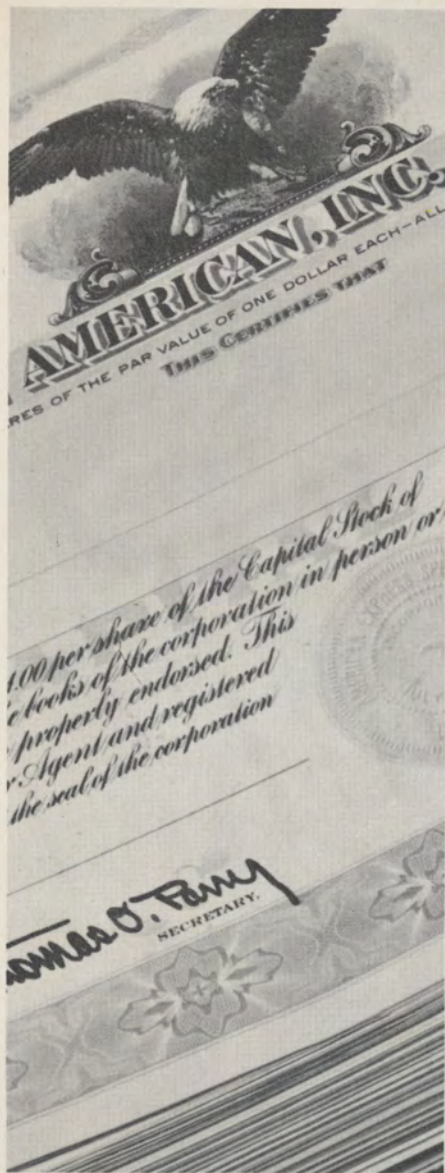


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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY

OCTOBER 1973/VOL. 7 NO. 10

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SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

HERB'S DELICATESSEN — 2132 Taraval St., San Francisco (731-4422)
HOURS: Sun-Fri 9-6:30; Sat 9-6

Although it isn't kosher (the young man who waited on us was puzzled when we asked if he carried chopped liver—"chopped WHAT?," he asked), the prices are pre-war, with generously filled sandwiches costing between 65c and 85c, or a double roast beef or ham at \$1.50. The specialty of the house is a "Herby-Burpy"—an entire loaf of sourdough French bread, slit lengthwise and heaped with luncheon meats and cheeses, mayo and mustard, and all for \$2.00 (and it might just feed about four hungry truck drivers!). Fine dill pickles are served for 20c each (and they're enormous) from the barrel behind the counter, and there are shelves (plain and refrigerated) for you to pick up forgotten milk or peanut butter when you pick up the Superman Sandwich! Herb has been in this same location for over 23 years, and his regulars rave over the ravioli (\$1.60 per quart), cole slaw and potato salad (both 30c a half-pint to \$1.20 a quart).

TSURUYOSHI — 3127 Fillmore St., S.F. (929-1971) and 209 Kearny St., S.F. (781-5778) HOURS: Lunch Mon-Fri Noon-3; Dinner 6-10 Daily (7 days)

We've only eaten at their Marina location, but hopefully the other one is as good. The staff made a hit right off by suggesting hot sake as a way to begin the meal, and to end a chilly Sunday afternoon. If you're not a hot sake fan, they also serve local and imported beer, sake martinis, and gimlets and tea. The menu offers a full line of Japanese cooking: Teriyaki, Sukiyaki, Shabu-Shabu, Sashimi, Teppan-style cooking (beef, oysters, chicken) and all kinds of Yakitori. Five of us ordered different dinners in true Share The Wealth style, and were immensely pleased from beginning to almost the end (the sherbet and ice cream for dessert were a bit anti-climactic). In addition to the usual pickled condiments and broth

served, there was a Western-style salad topped with the most unusual and delicious dressing. The hors d'oeuvres were better than most we've had, and the really outstanding dish was the Oyster Teppan, beating Howard Johnson's fried clams all hollow!

HOTTEL'S GIFT EXCHANGE SERVICE — 265 West Estudillo Ave., San Leandro (483-4707) HOURS: Tue-Sat 10-5; Fri 'til 8

J. Robert Hottel and his wife, Connie, handle this rather unique service. Especially useful to those of us who receive duplicate or unwanted gifts, new and unused, we can exchange them for something we really want or need! If there is nothing in stock, we take a credit for later choice. Also, items in the store are sold for either cash, or Blue Chip or S & H Green Stamps! If we want to spend cash for their things, we get a 20% discount. On the exchange service, 15% is added for the items, as a service charge. If we desire, we can use a mixture of trading stamps, cash and exchanging items, or we can buy filled stamp books. While browsing around on a Saturday, we found the store to be well stocked with blankets, can openers, silver, Corning Ware, towels, a black and white TV set, humidifier, wall plaques and so on, including one bargain-hunter's shelf with items at half-price!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.



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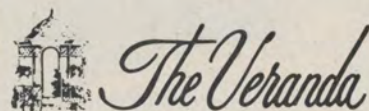
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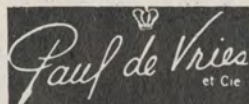
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LA BERGERIE
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San Francisco

Geary and Sixth Avenue is getting to be known as "French Restaurant Row," with three such eating places within a two block span. The newest of these is La Bergerie, owned by three partners—Joseph and Leo Sidella, (the latter is also owner of La Maisonette which is three blocks away) and Francesco Di Trapani. La Bergerie is comfortably furnished and is a most delightful place to dine. The Escargots de Bourgogne is a superb starter. Soup, salad, coffee and dessert come with the dinner. The soup was a bit too salty, but that was the only fault that we found. The salad came with a pleasant house dressing of oil and vinegar. The choices of entrees were Veal Piccata (sautéed in butter and lemon), Veal Cordon Bleu (with cheese and ham), Veal Archiduc (with cream and paprika), Chicken Tarragon, Coq au Vin, Sweetbreads Financiere (with brandy, cream and mushrooms), Duck Grand Marnier (with orange sauce and Grand Marnier), Marinated Rabbit, Tournedos Massena (filet mignon with mader sauce), Pepper Steak (with mustard sauce), Salmon Joinville (poached with shrimps and bisque sauce) and Fruits of the Sea (crab, scallops and shrimps). The specialty is Carré d'Agneau Bergerie, which is rack of lamb topped with crust of garlic, shallots and butter, and it is the pièce de résistance. There is a nice wine list to complement your dinner. We found that although this is a neighborhood restaurant, there is late dining. Reservations are necessary and may be made by calling 387-3573.

YUMIKO'S TEMPURA HOUSE
2428 Clement St. (betw. 25th and
26th Ave.), San Francisco

Yumiko's has been open since December and is operated by Haruo Abe. This tiny restaurant has just eight tables and is open daily except

Wednesday from 11:30 a.m. until 9 p.m. There are nine various combination plates of shrimp tempura, chicken sticks (on skewers), and chicken teriyaki. These combinations range in price from \$1.35 for a Mini Shrimp Tempura to \$2.85 for the Deluxe Combination. All plates include soup, rice, homemade sauce and tea. Yumiko's is a real find; the food is excellent. To accompany your dinner, you may order Japanese Beer and Sake. And, by calling 387-5090, you may order their food to take out.

THE TUCK BOX ENGLISH TEA ROOM
Dolores near 7th, Carmel

Glenn and Lucille Berry operate this quaint little restaurant. Chances are you'll have to wait in line, but it's well worth waiting for. The Tuck Box is open daily except Monday for breakfast and lunch; breakfast only on Sunday. Breakfast is mainly eggs with ham or bacon, but they're done exactly as you order them. And they're served with little English muffins and scones together with their own delicious preserves. For lunch there is a good assortment of omelettes, salads and sandwiches, plus their daily specials. Tuesday it's Roast Beef and Yorkshire Pudding; Wednesday it's Chicken Pie or Special Tuck Box Meat Loaf; Thursday is a choice of English Beefsteak Pie or Scalloped Potatoes and Ham; Friday is Cheese Souffle, Curried Shrimp, or our very favorite Shepherds Pie (layers of ground meat and mashed potatoes with brown gravy); Saturday's specials are Baked Ham, plus encores of Curried Shrimp and Scalloped Potatoes and Ham. There also is a selection of home made pies and cakes that is out of this world. The Tuck Box is a delightful touch of Charles Dickens set to good food.



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WORDS ON MUSIC

(England) is the only country in the world where musicians are not expected to live. Of course, composers and musicians have always starved and, as this is a sentimental country, we think the tradition should be continued. — SIR THOMAS BEECHAM

I smoked my first cigarette and kissed my first woman at a very early age. Since then I have never smoked. — ARTURO TOSCANINI

Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. . . . There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song. — PAUL HUME
(Music Critic, Washington Post)

Singing mice have often been mentioned and exhibited but imposture has commonly been suspected. — CHARLES DARWIN

Sopranos? Most of them sound like they live on seaweed. — SIR THOMAS BEECHAM

A secret to playing the piano? Yes, I have one. I sit down on the piano-stool and make myself comfortable, and I always make sure that the lid over the keyboard is open before I start to play. — ARTUR SCHNABEL

I am the last of my classical school. When Bruno Walter died I put up my fee. — OTTO KLEMPERER

The schweineri said I imitated Mozart. Imitated! Hell! I STOLE Mozart! — IGOR STRAVINSKY
(on his "neo-classicism")

If you think you've hit a false note, sing loud. When in doubt, sing loud. — ROBERT MERRILL

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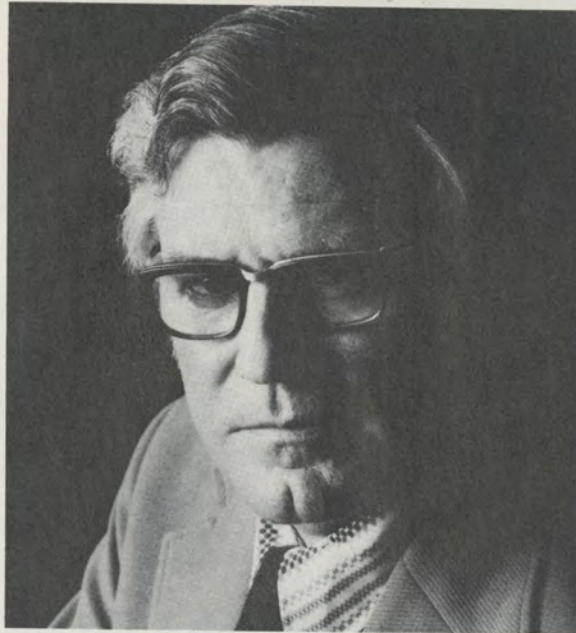
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THE MARKET SCENE

A SENSIBLE APPROACH TO COMMODITY SPECULATION

by Richard W. Lundholm

Commodity Specialist

Merrill, Lynch, Pierce, Fenner & Smith, Inc.

Crocker Plaza, San Francisco

Commodity futures speculation is probably one of the most misunderstood ways of putting your money to work.

MYTHS ABOUND:

- * You'll end up with a carload of eggs on your front lawn. (You won't.)
- * It's a game for riverboat gamblers. (It isn't.)
- * You've got to have your own seat on a commodity exchange. (You wouldn't want to.)
- * It's just too complex for non-professionals to try. (I disagree.)

Commodity futures should be viewed and approached by the individual with business risk capital in the same manner he would approach any other business enterprise. Of course, not everyone should consider putting capital into a business venture and the same is true of commodities. We at Merrill Lynch feel that a maximum of 10% of an individual's net worth can be considered risk capital. Also, to implement an intelligent trading plan, you need at least \$5,000 risk capital.

Money is not the only factor. The individual considering commodities should have a disciplined entrepreneurial temperament. Successful speculators often lose money on 75% of their trades, yet still come out ahead! The reason: they limit their losses to relatively small amounts while trying to maximize their profits. Frankly, few people are emotionally prepared to operate this way. It takes discipline to stick to a trading plan—no matter how dismal the short term balance sheet looks.

Most people consider going into a specific business enterprise because of the profit potential. Leverage (about 10% margin) and price volatility give commodities futures big profit potential. For the same reasons there is a commensurate high risk of loss. The key is in harnessing that potential for profit with an intelligent trading plan. Bernard Baruch once said that, "Any man who is not willing to assume a risk has no right to a profit." That thought applies to any business venture, including commodities speculation. But how do you

"harness" profit potential and control risks? An analogy might be helpful.

If you determine that there is great profit potential in the antique business, it is doubtful you would simply walk into an antique shop, offer to buy the place, write a check, and step behind the counter to "try it out". Obviously, good business sense would require you to approach it in a careful, meticulous way. For example, you would develop a plan to operate profitably, set objectives and, if you didn't have the time or expertise to manage it yourself, you would find someone with the ability to manage it for you (or at least help you). You would then set up controls, reporting procedures, and arrange for accounting services.

Why is it then that so many businessmen who are very prudent about their own businesses approach commodities with the same attitude as the poor devil with the fat check book who writes his check and steps behind the counter to "try it out"? Their planning hasn't gone any further than the recognition of the profit potential. Any time money is to work for profit in a competitive environment, whether it be an antique shop or other business, real estate, stocks, commodities, or whatever, it is a business and should be approached as such!

Management is the critical element in planning a commodity program. When an individual evaluates his own ability to "manage" a commodity operation, there are three areas of knowledge in which he should be personally proficient or else seek help:

1) **FUNDAMENTALS:** Basic knowledge of each specific commodity traded and factors that can determine primary trend direction of future prices in them.

2) **TRADING KNOWLEDGE:** Expertise in technical market analysis for direction and timing, and savvy in the common rules of speculation. (e.g. Don't fight the market. If the price trend is going against your opinion, wait for a change before taking a position.)

3) **MONEY MANAGEMENT:** A

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

HIDDEN SITE

Even though the Northshore is located at convenient Dollar Point, just a couple miles from Tahoe City, the site is far enough off the beaten track so tourists lounging around the grocery store won't be wandering around your yard.

You hear hawks, not horns.

TAKE A HIKE

On the 20 acres of beachfront that comprise The Northshore, not only will you share ownership in your own private sandy beach, tennis courts and huge swimming pool, you'll also have the contentment that comes from living in the midst of your very own wilderness.

We think that is quite a pleasure.

But with every pleasure comes an obligation. And because we were there first, as developers, we at Grubb & Ellis as the sales agents too are committed to providing the means so that this wilderness can be enjoyed without being spoiled—so future generations too can take a hike.

HIDEAWAY HOMES

A development as unique as The Northshore deserves unique architecture.

We worked closely with noted architect Ian Mackinlay to create homes that would blend with their surroundings, using generous expanses of natural woods, yet with a stylish convenience suited to your vacation needs.

Inside, the multi-level homes combine economy of space with elegance of design, enhanced by features such as interior balconies, cathedral ceilings, and soaring walls of glass.

The homes have plenty of room for you and your family and your friends to stretch out (the master bedroom in the Beach Lodges, for instance, is 11' x 22', almost big enough to play badminton in!)

GOOD TASTE COSTS

The 70 cluster homes at The Northshore are indeed impressive. And so are the prices.

Hill Lodges are priced from \$59,450 to \$74,150. You have your choice of 3 or 4 bedroom plans.

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

The Northshore is a planned development, providing for all exterior

maintenance, unusual privacy and protection.

COME UP TO QUIET

Contact Grubb & Ellis Company, either in Oakland at (415) 839-9823, or at The Northshore, (916) 583-4292.

If you wish to visit The Northshore on your own, we'd better give you good directions—you probably can't find it from the highway.

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

If, for now, you're just interested in more information about The Northshore, write directly to: The Northshore, Grubb & Ellis Company, 1939 Harrison St., Oakland, Ca 94612.

If all this sounds a bit complicated, consider: The good things in life usually are.



The Northshore

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

workable trading plan should be created to conserve capital and maximize profits. In other words you must design a system to cut losses and let profits run to their full potential.

Money management, or having a trading plan, is very important. Lack of a trading plan is one of the most common reasons for failure in the commodity markets. Some questions that should be answered in a well-rounded plan are:

—What is the maximum amount of capital to be risked on any one trade? We at Merrill Lynch fell 5% to 8%.)

—What is the maximum amount of the total trading capital in the account to be committed to the market in all positions at any one time? (Normally, we feel about half.)

—What size risk reward ratio is needed before considering a trade? (Our opinion, 3 to 1.)

—Are stop loss orders to be used to help keep a disciplined approach to controlling losses? (One point implied so far is that profit objective and maximum risk point are determined before entering each trade.)

—When and how will favorable positions be pyramided or will pyramiding be done at all?

—What about diversification?

Answering such questions, in effect, creates a plan. The principles developed will govern everything from the general overview to the details of each specific trade. Thus, as much as possible is preplanned leaving as little as possible to chance.

Whether it is decided to take a fundamental, technical or combined approach to the initial buy or sell decisions is not as important as having a plan that will allow you to make money if the decision is right a reasonable amount of the time. As Bernard Baruch said in his autobiography, *My Own Story*, "No speculator can be right all the time. In fact, if a speculator is correct half of the time, he is hitting a good average. Even being right three or four times out of ten should yield a person a fortune if he has the sense to cut his losses quickly on the ventures where he has been wrong."

I said in the beginning that commodities speculation is not too complex for nonprofessionals. Just as there is experienced help available in every field of business, there is experienced help available in commodities. If you don't have the time or expertise in the three areas mentioned, most firms in the commodity business would be willing to advise

(continued on p. 62)



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Elisabeth Schwarzkopf in a scene from Der Rosenkavalier, the full length Strauss opera photographed in colour at the Salzburg Festival.

Ballet and Opera Artistry on the Screen

The first Russian Ballet Film Festival in history comprised of three separate and complete programs: the Bolshoi Ballet, the Leningrad Kirov Ballet and the Soviet Army Song and Dance Ensemble, will open a limited one week engagement on Wednesday, October 10, at the Coliseum Theatre in San Francisco, Elmwood Theatre in Berkeley, Varsity Theatre in Palo Alto, and the Pruneyard Theatre in Campbell.

Filed in Russia in color and stereophonic sound, all three films have been acclaimed the most spectacular and artistic productions of their type ever made. In addition to actual performances, they take viewers backstage to witness rehearsal scenes and the training routines of the dancers.

Filed in Moscow, the world famous Bolshoi Ballet includes a stunning pot-pourri of excerpts from more than a dozen of the most famous ballets. Backed by the famed 120-piece Bolshoi Orchestra, the film stars Natalia Bessmertnova in the

Ravel Waltzes and *Bolero*; Ekaterina Maximova in Rachmaninoff's *Paganini*; Maya Samokhvalova in *Don Quixote*; Nina Sorokina and Nina Timofeyeva in *Giselle*; Raissa Struchkova, Elena Kholina and Natalia Kasatkina in *The Stone Flower*; Alla Osipenko in *The Dying Swan*. Male stars appearing include Mikhail Lavrovsky, Yaroslav Sekh and Alexander Lavrenjuk. The Bolshoi Ballet will play on Wednesday (2 & 8:30 PM) and Thursday (8:30 PM).

Filed in Leningrad, the Leningrad Kirov Ballet Company, one of the most prestigious dance troupes in the world, dances *Swan Lake*. Prima ballerina Yelena Yevteyeva is starred in the dual roles of Odette and Odile, with John Markovsky as Siegfried. The Leningrad Philharmonic Orchestra, conducted by V. Fegomov, plays the ever popular Tchaikovsky score. It will be presented Friday (8:30 PM) and Saturday (2 & 8:30 PM).

Final entry in the Festival will be the Soviet Army Song and Dance En-

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.

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semble, playing Sunday (2 & 8:30 PM), Monday and Tuesday (8:30 PM). Famed throughout the world for its artistry in both the fields of song and dance, this spectacular troupe has been performing continuously since 1928. During that period it has grown to a company of more than 200 talented singers, dancers and musicians. The company has presented more than 7000 concerts in 20 countries throughout the world, invariably to wild audience acclaim and critical praise. The Ensemble's repertoire is large and varied, including both classical and folk songs and dances. It ranges from ensemble singing and dancing to solos, quartets and octets, and from traditional marching songs and ballads, including the ever popular "Song of the Volga Boatmen," to wild Cossack songs and dances.

Next stellar attraction will open an exclusive one-week-only engagement on Wednesday, October 31, and only at the Coliseum Theatre in San Francisco. It will be *Der Rosenkavalier*, the world-famous Salzburg Festival production of the complete Richard Strauss opera on film in breath-taking color. It will be presented nightly at 8 PM with matinees on Wednesday, Saturday and Sunday at 1 PM.

The cast of *Der Rosenkavalier* is a fabulous collection of internationally-famous voices, glowing like jewels against a background of joyous ballet, exciting chorus work and brilliant orchestration. The superb artistry of Elisabeth Schwarzkopf has been acclaimed by every musical capital in the world—London, Salzburg, Bayreuth, Milan, New York and our own San Francisco. With her are four opera stars whose fame also knows no national boundaries—Sena Jurinac, Anneliese Rothenberger, Otto Edelmann and Erich Kunz. Behind their singing is the magnificent chorus of the Vienna State Opera, and its distinguished Ballet.

The Vienna Philharmonic Orchestra, 'beloved at home and honored by the world', as Anton Wildgans wrote in 1924, is the cornerstone of Salzburg Festival's fame. Herbert von Karajan, who conducted there when he was only 18, is a worthy and brilliant successor to such men as Strauss, Furtwangler and Toscanini, who have held the baton before him. Maestro von Karajan conducts the Vienna Philharmonic Orchestra for *Der Rosenkavalier*. This beautiful production made in 1960 received stunning reviews for being the finest opera performance ever put on film.

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Tiger
is a
Pussycat



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HERE'S TO EVERYONE WHO CAN'T THINK UP A GOOD TOAST.



"I... well ah... I... er..."

Everybody gets a little shook when it comes time to say a few well chosen words.

It's only natural, and we'll tell you right off the bat we can't turn you into a George Jessel just like that. It isn't easy to be witty, charming, personable, sincere, and debonair all at the same time in front of a group of people.

Especially *before* you've had any wine.

So we at Inglenook Vineyards would like to help you out by telling you a bit about the history and purpose of toasting. And we'll give you a few sample toasts so you can appear to be witty, charming, personable, sincere, and debonair.

WHY WE CALL IT "TOAST."

In the year 450 A.D., a pretty Saxon maiden offered King Vortigern a mazer full of toast and ale and said, "Waes Hael," Saxonese for "to your health." Thus, the first toast was proposed.

Of course they didn't call it a toast then, because there was no reason to call it anything. But people began prefacing their drink with a few kind words for each other, and the name "toast" stuck.

HELP YOURSELF TO THESE TOASTS.

Most toasts are short and sweet, like "salud," "à votre santé," and "nazdrovie"; Spanish, French, and Russian respectively for "to your health."

Other short ones include "Cheers," and "Here's mud in your eye," a toast which refers to the sediment in the bottom of a wine glass, a common occurrence before modern filtering techniques.

Wordsworth said simply:
"Drink, pretty creature, drink."

Richard Sheridan avoided a long winded toast by offering:

"Let the toast pass.
Drink to the lass.
I'll warrant she'll prove an excuse for a glass."

Then there's always:
"Here's to you and here's to me,
And may we never disagree.
But if by chance we ever do
Then here's to me and to hell with you."

And finally,
"May you be in heaven a half an hour before the Devil knows you've died."

So much for short toasts.

Now for the kind that go on and on.

Genevieve Dariaux, in her book, *Entertaining With Elegance*, gives a recipe for a basic formal toast:

Basic ingredients: A chronological review of the most flattering exploits of the person's life, which you should not be afraid of describing in the most grandiloquent terms, at the same time keeping in mind the fact that while some people pride themselves on having started at zero and risen to the top, there are others who do not like to be reminded that they were born on the wrong side of the tracks.

In order to render the dish more digestible, it should be seasoned with one or two witty anecdotes, perhaps describing a mutual prank at the age of ten, or making fun of a personal idiosyncrasy in a kindly, lighthearted way.

Sugar with several eulogistic phrases, and flamber with a few eloquent and affectionate words designed to set off a chorus of "Bravos!"

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After every toast comes the clink of the glasses. The clink is the exclamation mark of the toast. Everybody loves the clink of the glasses, especially the glass industry, so we've illustrated the three most popular clinks.



THE TRUTH.

Your toasts can be as complicated or as simple as you like.

The important thing is that they be sincere. The best toasts come, not from prepared notes, but rather from the heart. If you say what you feel then and there, you can't go wrong.

Which prompts us to say what we feel in our hearts here and now.

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So the next time you want to say a few words, give Inglenook a try.

If you blow the toast, at least you'll be admired for your taste in wine.



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"FOLLIES" FINALLY PLAYS THE BAY AREA

In August of 1972, the original cast of the successful Broadway musical, *Follies*, headed West to open the brand new Shubert Theatre in Century City. Winner of the New York Drama Critics' Circle Award as the Best musical of 1971, *Follies* original cast included Alexis Smith, Gene Nelson, Dorothy Collins, John McMartin, Yvonne De Carlo, Fifi D'Orsay and Jan Clayton.

Near the end of its Southern California run, *Follies* looked Northward towards the Bay Area, but there was no theatre available . . . at least the size of a theatre that could accommodate this spectacular attraction. And so, all thoughts of appearing here were disbanded and that was that.

A new company of *Follies* has been formed and is currently touring the country. And it arrives in the Bay Area on Wednesday, October 24 to play the Circle Star Theatre in San Carlos.

Portraying the role of Phyllis in *Follies* will be Vivian Blaine, best known for her stunning creation of the role of Miss Adelaide in the award-winning musical, *Guys and Dolls*. Her *Follies* co-star playing the role of Benjamin is Robert Alda, who was her co-star in *Guys and Dolls* playing the role of Sky Masterson. You might quote the often used "show biz" cliché of "Back Together Again At Last!"

Now for some more familiar names of the past!

Julie Wilson plays the role of Carlotta, whose big solo number in the show is "I'm Still Here." And she is still here on stage, and deservedly so.

The multi-talented Selma Diamond plays the part of Hattie Walker. Miss Diamond began her career writing

for the country's top comedians and moonlighting as an actress; today she works as an actress and moonlights as a writer! Many people have seen Selma Diamond on the various TV talk shows, such as Merv Griffin and Johnny Carson. But not too many know that her writing credits include material for Tallulah Bankhead, Sid Caesar, Perry Como, Milton Berle, Godfrey Cambridge, Judy Holiday, Jimmy Durante and Topo Gigio, the Italian Mouse that was featured on the Ed Sullivan Show. (In fact, many people said that Miss Diamond's voice sounded like Topo Gigio!).

And whatever happened to the "Incomparable" Hildegard? Hildegard is in *Follies* too, recreating the Fifi D'Orsay role of Solange La Fitte. Known as the "First Lady of Supper Clubs," Hildegard's trade-mark has always been her dainty-lace handkerchiefs and her long gloves; there is even a flower that was named the Hildegard Rose. And prior to her return to the theatre in *Follies*, she had written an autobiography called "Over 50 . . . So What!", and she is Vice President of Mountain Valley Water, Inc. and travels throughout the country extolling its virtues.

The part of Sally is played by Jane Kean, known to television audiences as Trixie on Jackie Gleason's *The Honeymooners*. And those Kean fans will be surprised to hear her singing many of the hit songs from *Follies*.

The role of Stella is portrayed by Mary Small who, in the forties, was known as "The Little Girl with the Big Voice" and "The Pint-Size Queen of Radio." She is a veteran of such great radio shows as Rudy Vallee, Bing Crosby, Jack Benny, Edgar Bergen and Charlie McCarthy, Fred Allen

(continued on p. 58)

BEFORE THE OPERA,
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*Veal Piccata
(or a la Parmigiana or
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*Chicken Cacciatora
and many more.*

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Maestro Kurt Herbert Adler:

Thirty Years at the San Francisco Opera

In 1943, Maestro Gaetano Merola, General Director of San Francisco Opera, brought a gifted young conductor from Chicago to direct the San Francisco Opera Chorus. His name was Kurt Herbert Adler. In the intervening thirty years, he has become a legend in his own time. A native of Austria, Mr. Adler had the opportunity in his youth to work with some of the great operatic producers and conductors, including Max Reinhardt in Vienna and Arturo Toscanini in Salzburg. Drawing on his extensive background, he brought new vitality and excitement to San Francisco Opera. He assumed the duties of the general director in 1953, and under his guidance the Opera has become one of the few great companies in the world. A man of great charm and rare insight, he runs the company as a benevolent dictator and is both loved and feared by artists and staff alike.

As Maestro Adler enters his fourth decade at San Francisco Opera, may his enthusiasm never falter and may his perseverance be rewarded by continued success.



Kurt Herbert Adler at orchestra rehearsal, Stern Grove, 1972.



Mayor Joseph L. Alioto presenting the St. Francis of Assisi Award to Maestro Kurt Herbert Adler. 1973.

Maestro Adler presenting awards to winners of the 1972 San Francisco Opera Auditions.



(continued)



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Kurt Herbert Adler, general director, and Robert Watt Miller, long-time president of the San Francisco Opera Association, backstage on opening night, 1969.

MUSIC QUIZ

QUESTION:

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

"Music hath charms to soothe the savage breast"

or

"Music hath charms to soothe the savage beast"

ANSWER:

"Music hath charms to soothe the savage breast"

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
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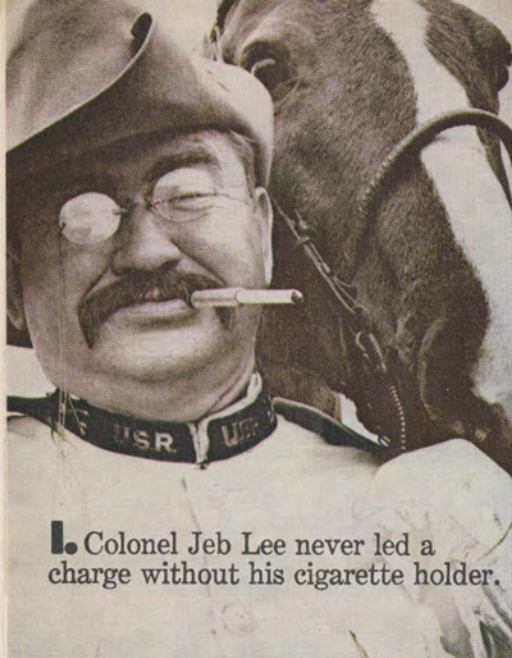
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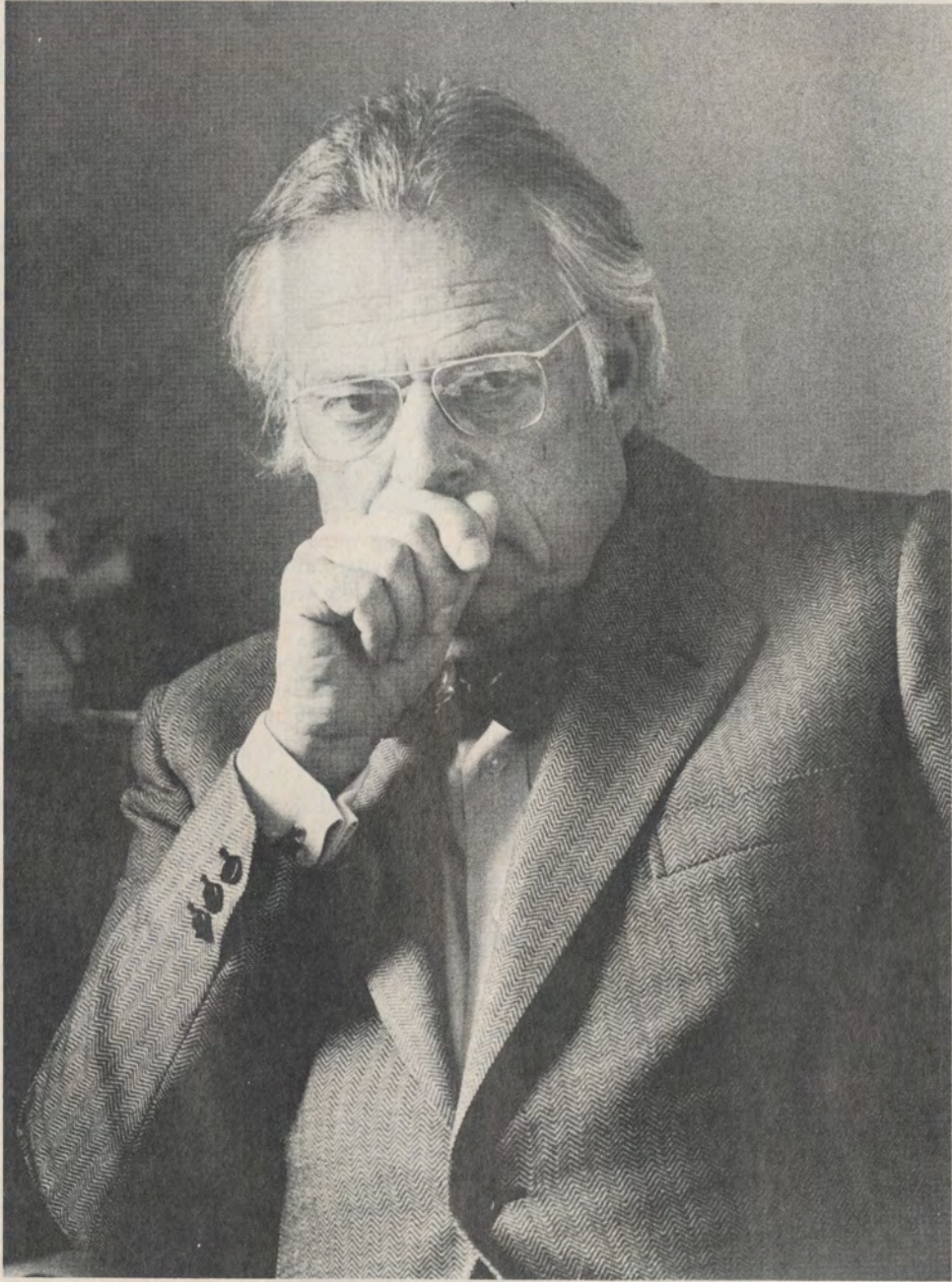
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General Director



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>

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 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>
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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.

THE DEFINITIVE RECORDING
**PETER
GRIMES**

with Peter Pears,
Claire Watson, Geraint Evans,
Owen Brannigan
The Orchestra of The Royal Opera House,
Covent Garden
conducted by the composer
OSA-1305

Other outstanding works by Benjamin Britten on London

BILLY BUDD

with Peter Glossop, Peter Pears, Michael
Langdon, John Shirley-Quirk
OSA-1390

A MIDSUMMER NIGHT'S DREAM

with Alfred Deller, Elizabeth Harwood, Peter
Pears, Josephine Veasey, Heather Harper, John
Shirley-Quirk, Helen Watts
OSA-1385

ALBERT HERRING

Peter Pears, Sylvia Fisher
OSA-1378

WAR REQUIEM

Galina Vishnevskaya, Peter Pears, Dietrich
Fischer-Dieskau
OSA-1255

LONDON®

RECORDS

Tannhäuser's Elisabeth and Walther join Boris Godunov in the collection of whimsical stoneware sculptures created exclusively for Gump's by Loet Vanderveen. *Elisabeth*, 16½"; *Walther*, 14¾"; *Czar Boris*, 17"; each, 290. On the first floor at **GUMP'S**



SATURDAY EVENING, OCTOBER 27, 1973, AT 8:00
TUESDAY EVENING, OCTOBER 30, 1973, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 4, 1973, AT 2:00
FRIDAY EVENING, NOVEMBER 9, 1973, AT 8:00

First San Francisco Opera presentation

Peter Grimes

(IN ENGLISH)

Opera in three acts and a prologue by
BENJAMIN BRITTEN

Derived from a poem by
GEORGE CRABBE

Words by
MONTAGU SLATER

By arrangement with Boosey & Hawkes, Inc.,
publisher and copyright owner.

Conductor
JOHN PRITCHARD

Production
SIR GERAINT EVANS

Set designer
CARL TOMS

Lighting designer
ROBERT BRAND

Chorus director
BYRON DEAN RYAN

Musical preparation
CALVIN SIMMONS

<i>Hobson</i>	PHILIP BOOTH
<i>Swallow</i>	MICHAEL LANGDON
<i>Peter Grimes</i>	JESS THOMAS
<i>Mrs. Sedley</i>	DONNA PETERSEN
<i>Ellen Orford</i>	AVA JUNE**
<i>A fisherman</i>	JOHN DEL CARLO
<i>Auntie</i>	SHEILA NADLER
<i>Bob Boles</i>	WILLIAM NEILL
<i>Captain Balstrode</i>	GERAINT EVANS
<i>Rev. Horace Adams</i>	JAMES ATHERTON
<i>First niece</i>	JACQUELYN BENSON
<i>Second niece</i>	REBECCA ROBERTS
<i>Ned Keene</i>	TIMOTHY NOLEN
<i>Boy</i>	RICHARD MORRISON
<i>A lawyer</i>	GARY BURGESS
<i>Dr Thorpe</i>	WILLIAM TREDWAY
<i>Offstage voice</i>	LUANA DE VOL

Costumes—courtesy of Metropolitan Opera Association,
TANYA MOISEWITSCH*, designer

**American debut

*San Francisco Opera debut

TIME AND PLACE: The Borough, a small fishing town on the East Coast
of England, towards 1830

Prologue A room inside Moot Hall

ACT I—Scene 1—The Borough beach and street
Scene 2—Inside the "Boar"

Intermission

ACT II—Scene 1—The Borough beach and street
Scene 2—Peter Grimes' hut

Intermission

ACT III—Scene 1—The Borough beach and street
Scene 2—Later that night

**This new production of "Peter Grimes" was made possible by the
Gramma Fisher Foundation of Marshalltown, Iowa, through a much
appreciated joint gift to the Chicago Lyric and San Francisco Opera**

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The Story of "Peter Grimes"

by Montagu Slater

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman — visionary, ambitious, impetuous and frustrated — poaching and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.

The **Prologue** which opens the opera shows Peter under cross-examination—practically on trial—for the death of his apprentice during a recent fishing trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence. In **Act I**, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and, braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows 'The Boar' that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart, bringing Ellen and the boy, has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough, and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

Act 2 begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realises, from tears in his clothing, and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of reestablishing Peter in the eyes of the Borough by hard work, successful fishing and good care of the boy should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough—Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy—and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth. The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut, he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls; Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut.

Act 3 takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and 'The Boar,' and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt, and the sound of a fog-horn, break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help; she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coastguard station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumour, and go on with their work.

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COMMENTARY: GRIMES IS AT HIS EXERCISE

by Noël Goodwin

Only a month after the end of the war in Europe in 1945, the historic Sadler's Wells Theater in London reopened with the premiere performance of Benjamin Britten's *Peter Grimes*. The composer was then aged 31, and still relatively little-known on the British musical scene. With the initial success of his opera, however, he became a talent to be reckoned with. In Britain alone it opened the way for the development of a native opera tradition which had formerly been stunted at birth. Further afield, it challenged the best of classic European opera on its own terms, and within three years it was translated into Italian, German, Swedish, Danish, Flemish, Czech and Hungarian, as well as being staged in America and Australia.

The measure of its enduring qualities is the way in which it can still stir an audience today as intensely as that first London audience nearly thirty years ago, and as it stirred Britten himself when he composed it. He owes its inception to a stay in California in 1941, where he had fled in temporary escape from the darkening war scene at home, and in the hope that he might find his musical identity as a composer away from the discouragements he had formerly met. It is only now, with the benefit of hindsight, that audiences are becoming aware of the outstanding quality of some of the early works he composed in the United States—such as the Violin Concerto and the first String Quartet.

Britten has himself described how, in that "unhappy summer of 1941," he came across in a Los Angeles bookshop a copy of the Poetical Works of George Crabbe, a clergy-

man-poet who was born in 1754 at Aldeburgh—then, as now, a modest fishing village on the east coast of England, about 100 miles from London. Crabbe's poems were almost all about the people and the countryside of East Anglia, where he was born and brought up, and they included the narrative epic of one Peter Grimes, a sadistic fisherman who caused the deaths of more than one young boy who had the misfortune to be apprenticed to him. Grimes was Crabbe's fictitious name for an actual person on whom the poem was based, but his character changes considerably before we meet him in his operatic guise.

The composer's interest in Crabbe's poem, which he had not read before, was further stimulated at that time by reading an appreciation of Crabbe in an English magazine written by E. M. Forster, who began his essay: "To talk about Crabbe is to talk about England." The combination of Forster's perceptive enthusiasm with the firsthand experience of Crabbe's verse awoke in Britten the realisation that his transatlantic exile had robbed him of his roots, and that he needed those roots to establish his personality as an artist. So in company with the tenor Peter Pears, he made a perilous wartime crossing of the Atlantic back to Britain and settled in that same Aldeburgh, not far from his own birthplace at Lowestoft, which has ever since remained his home.

Here, with the financial assistance of an award from the Koussevitzky Music Foundation, Britten settled to work on an opera that has since become a classic in more than one sense. His libretto was written by Montagu Slater, and together they

decided to update the setting of the story from the 18th century to 1830, and thereby modify the character of Grimes himself—who is allowed no redeeming features whatever in Crabbe—to that of a tragically isolated person, too proud and self-willed to come to terms with the hypocritical small-town people around him, whom Britten could portray in music with that sense of deep compassion he brings to every aspect of humanity's drama.

Peter Grimes is essentially a three-dimensional opera, in which the perspective of the events it portrays is expressed through the music as well as in the visual scene, while the focus of attention constantly shifts from foreground to background—and back again. In the foreground is Peter Grimes, a simple fisherman who is the anti-hero of our time as well as the poet's, at odds with himself and with the community around him. In the middle-ground are the village characters of "the Borough," as Crabbe called his setting—a small, self-contained community, its lives governed by the sea, the church and the inn, and its eyes turned in on itself and its affairs, where everybody's activities are everyone else's interest.

And then there is the unchanging background to all this of the sea itself, in its ceaseless, shifting motion and changing moods, which actively conditions the lives and characters of the people who live by it. 'In writing *Peter Grimes*,' Britten has said, 'I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea.' Even today, along that East Anglian coastline, there is a real

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and present fear when the sea turns against them, and the fury of wind and tide threatens to eat up the land. The sea makes its presence felt in Britten's music with disturbing vividness, and it became a recurring force in several of his later works, such as the naval opera, *Billy Budd*, the children's opera, *The Golden Vanity*, and the image of the Venetian lagoon in his latest opera, *Death in Venice*, which was premiered last June.

With *Peter Grimes* the sea music is a governing factor, and there are few theatrical works in my experience that evoke by musical means such awareness of the particular atmosphere of a time and place so sharply that you feel you know what it looked and felt like—and even smelt like—to be there. Much of this awareness is achieved through the music of the six orchestral interludes or introductions that space the opera's three acts. Some of these, of course, have become well-known as a concert suite, but in their theatrical context they repay attentive hearing. Not only are they attractive music in their own right, nearly always related to some image of the sea, by night or day, in calm or storm, but they also set the musical character of the following scene in each case—sometimes as a continuation of the interlude mood, sometimes in direct contrast to it.

The first of these Interludes connects the opera's Prologue to the opening scene of Act 1, also serving the practical use of allowing time for the change of stage scene. The three musical phrases that begin it are astonishingly suggestive of the "wind that holds back the tide" in the high unison strings; the lapping of waves at the water's edge in the arpeggios for harp and woodwind, and under these, the low, shifting brass chords that illustrate the scrunch of tide on a pebble or shingle beach. The effect is sharpened by the clash of keys between A major and A minor that occur at the same time. Even when the Interlude is over, and the curtain has gone up on the choral scene of the villagers about their business on and around the beach, the restless movement of waves on shingle is still to be heard in the orchestra.

At the end of this scene the storm that the villagers have anxiously watched approaching bursts with its full fury in the second Interlude, composed as a kind of rondo-fugue with grinding clashes of two different keys at once, marvellously evoking the unpredictable gusts of wind and spray, and calling to mind some lines from Crabbe's original poem:

But nearer Land you may the
Billows trace,
As if contending in their watery
chace . . .
Curl'd as they come, they strike
with furious force,
And then re-flowing, take their
grating course,
Raking the rounded Flints, which
ages past
Roll'd by their rage, and shall
to ages last.

The scene-change here is to the interior of the inn, The Boar, and Britten's sense of musical theatre is nowhere more evident than in his ingenious device of having the inn door actually shut out the storm when it is closed from inside, breaking off the storm music abruptly just when the curtain rises, and contrasting the wild night outside with the warmth and good fellowship within. Moreover, as the scene continues it requires no great stretch of the listener's imagination to remain aware that the storm is continuing outside in the background, as Britten extends his dramatic device by having the storm music erupt into the scene in fragmentary bursts every time anybody opens the inn door and struggles to get it shut again.

After the first act continues to a no less stormy ending in relation to Grimes himself (I shall consider his own musical personality in a moment), Act 2 opens in direct contrast with a calm and sunny Sunday morning. Its peaceable character is prepared by the orchestral Introduction, in which overlapping phrases from the horns create a quietly glowing background to the brittle sparkle of the woodwind. This impressionist tone-painting suggests precisely that "Glitter of waves and glitter of sunlight" of which Ellen Orford sings as she contentedly looks at the sea. Her reverie is heard against the background of the offstage church service (the congregation singing the traditional Anglican *Benedicite*), which itself brings about a recurrence of storm music as the tension rises in Ellen's quarrel with Grimes over his treatment of the new boy apprentice.

His cry of "God have mercy upon me!" after he has struck Ellen a blow at the height of their quarrel is sung to a musical phrase which becomes a dominant theme for the rest of the opera. It provides the chorus with the musical basis of their vindictively ironic "Grimes is at his exercise!" (confirming as it were, their long-held suspicions of his brutality,) and then supplies the theme of the ground-bass for the imposing Passaca-

glia-interlude that links this scene to the next. The underlying theme is repeated over and over again in the lowest instrumental register while a solo viola develops a poignant tune through the nine variations, as if voicing the boy-apprentice's unspoken sadness, which continues to trouble Grimes himself in the next scene; the grip of the Passacaglia is only finally released after the boy has fallen to his death.

In the last act both the Introduction and the Interlude between the scenes are musically less extensive than those already mentioned, but they still have their purpose in relation to the scenes they precede. The first, at the beginning of the act, is a cool, uncomplicated nocturne, illustrating the sea slumbering under a brightly shining moon, the phrases for flutes and harp embodying the moonlight's reflections on the village scene where, when the curtain uncovers it, a dance is taking place offstage, and the simple dance-band music is a counterpoint to the orchestral foreground. The last Interlude, following the threatening shouts of "Peter Grimes!", unwinds tendrils of ghostly melody over a sustained chord like wisps of sea fog stealing in over the shore, and clouding the village in a counterpart to the clouding of Grimes' unbalanced mind.

We are told nothing in the opera of the origins of this unhappy individual, for whom everything is destined to turn out for the worst no matter what he tries to do. He has set the village against him by his outward conduct, and himself against the village by his inward conflict of temperament, in which pride and ambition fight against a desperate need for understanding. As I mentioned earlier, the composer and his librettist have considerably modified the personality of Grimes from the callous brute of Crabbe's original poem, and invested him not only with the character of what modern jargon would call a psychopathic introvert, but with a redeeming thread of poetic vision by which Grimes is able to realise his predicament in relation to the narrow village society around him.

His self-expression accordingly takes the form chiefly of monologues or soliloquies in which he bares his soul to us, the outside listeners, in a way he could never manage in ordinary conversation. This touches a poetic peak during the inn scene at the end of Act 1, where Grimes arrives to await the kindly Ellen bringing his new apprentice. The fragments



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of storm music from outside that break in when Grimes plunges through the door are subtly altered from previous similar moments and related to his monologue from the end of the previous scene, thereby indicating that the storm we have already experienced in musical terms is equally his own mental torment as the physical battle of wind and waves depicted by the music.

Inside the inn the music that accompanies Grimes' entry leads directly into an aria which tells us of his hopes and fears in terms that the rest of the village customers cannot follow. He is virtually oblivious of their presence as he sings the lines that begin, "Now the Great Bear and Pleiades", which communicate — in deliberately stylized terms — all the loneliness of the fisherman who must often have only the stars for company. His individual intensity of vision enables him for one moment to grasp the inescapable tragedy of his character as he asks, in the last line of this deeply reflective solo, "Who can turn skies back and begin again?"

Peter Pears, who first sang the title role in this opera, has drawn attention to the fact that this solo, "Now the Great Bear", is virtually a one-note aria. The majority of its words are indeed pitched on the same note, E, which usually lies not at all happily in the range of most tenors. Pears himself never had the same difficulty with it that other tenors do (their pitch is apt to sag disastrously the longer the note is repeated), and he has instanced this as an example of Britten's fondness for "dangerous passages"—a kind of musical brinkmanship in relation to a performer's technique. It occurs in all kinds of voices that Britten writes for, and it sets the singers concerned a challenge in performances that effectively prevents that performance from declining into routine, simply because they cannot afford to take that risk.

The solo for Grimes in the inn is one of the more extended musical numbers that make up a continuous fabric for each act. In discussing his operatic method at the time *Peter Grimes* was written, Britten explained that he decided in favour of "the classical practice of separate numbers that crystalize and hold the emotion of a dramatic situation at chosen moments", but without interrupting the music's continuity. His method therefore looks back to Verdi in *Falstaff*, for instance, in its weaving of a continuous musical fabric from a succession of distinct episodes which vary in dramatic and expressive in-

tensity, most of which lead on to the next without a break, so that each of the three acts is a composite musical whole.

Britten also makes fresh and skillful use of another traditional operatic device in his scenic Prologue with which the opera begins. Its purpose is three-fold: it tells us, succinctly and directly, of the village setting and its period; it brings forward in turn some of the representative characters that are to be found there; and it introduces Grimes himself as a person already set apart from the rest by tragic circumstances, if nothing else. The scene is the formal inquest on the death of his former apprentice, who died at sea when Grimes attempted to sail around the coast with an unusually large catch of fish to find a more profitable market than he would have done locally, but was forced to give up when the wind turned against him.

Here and in the following beach scene are characterised for us all that we need to know of the widowed schoolmistress, Ellen Orford, the embodiment of compassion for Grimes in his psychological predicament; the sensible wise Captain Balstrode, the retired merchant skipper with a lifetime of seafaring experience; the pompous lawyer Swallow; the vicious Mrs. Sedley, who thrives on bigotry and gossip and who, if anybody, is the real villain of the drama; the bumbling Rector, whose human understanding is as limited as his religious dogma; the evangelical rabble-rouser Bob Boles; Ned Keene, the slick tradesman with an eye to a quick buck, and Auntie, who presides invincibly over The Boar and is never short of a couple of "nieces" to gratify some of her customers' needs.

They are, each and every one of them, credible human characters of English village life today as well as yesterday, that I myself grew up amongst — though on a different stretch of the English coast from Britten. And there need be no difficulty at all about transplanting such a music-drama elsewhere, because the characters are sufficiently typical to transcend both place and time. "Him who despises us we'll destroy," the villagers declare when the rumour spreads that another apprentice-boy has died. From the conflict with the sea in their daily lives, they are only too ready to find some diversion in a conflict with the one man among them they can never understand. And the motive that drives them is bitterly illustrated by the way Britten, in the

last act, transforms what was formerly the theme of the background dance music into the foreground theme of mob vengeance.

In the end Peter Grimes pays the price exacted from him by the community. He looms once more into the foreground of the final scene, and his music reminds us of all that has passed before he takes Balstrode's advice and puts to sea for the last time, to sink his boat with himself aboard. And we are left once more where we began—with the sea, and the villagers going about their daily tasks, already forgetful of what has passed. The sea, of course, is unchanged. The villagers have likewise changed little, if at all. What is crucial is the extent to which we, the audience, may have changed as a result of the experience that Britten's opera has brought. We respond to its problems differently in 1973 from George Crabbe two centuries ago—or even from its first audience in 1945. Benjamin Britten preferred other directions for his later operas, but *Peter Grimes* remains an experience of musical theater that can make us all the richer.

Noël Goodwin has been Music and Dance Critic for the London Daily Express since 1956, and is well known as a broadcaster on musical topics on the BBC and Canadian networks. He was Executive Editor of the monthly Music & Musicians (London), 1965-71, and is Associate Editor of its companion magazine, Dance & Dancers. For some years he was European music critic for the New York Herald Tribune, and UK correspondent for Musical Courier (USA). A member of the Critics' Circle of Great Britain and the Royal Musical Association, he has written the entry on the history of Theater Music for the next edition of the Encyclopaedia Britannica.

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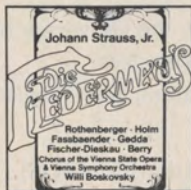


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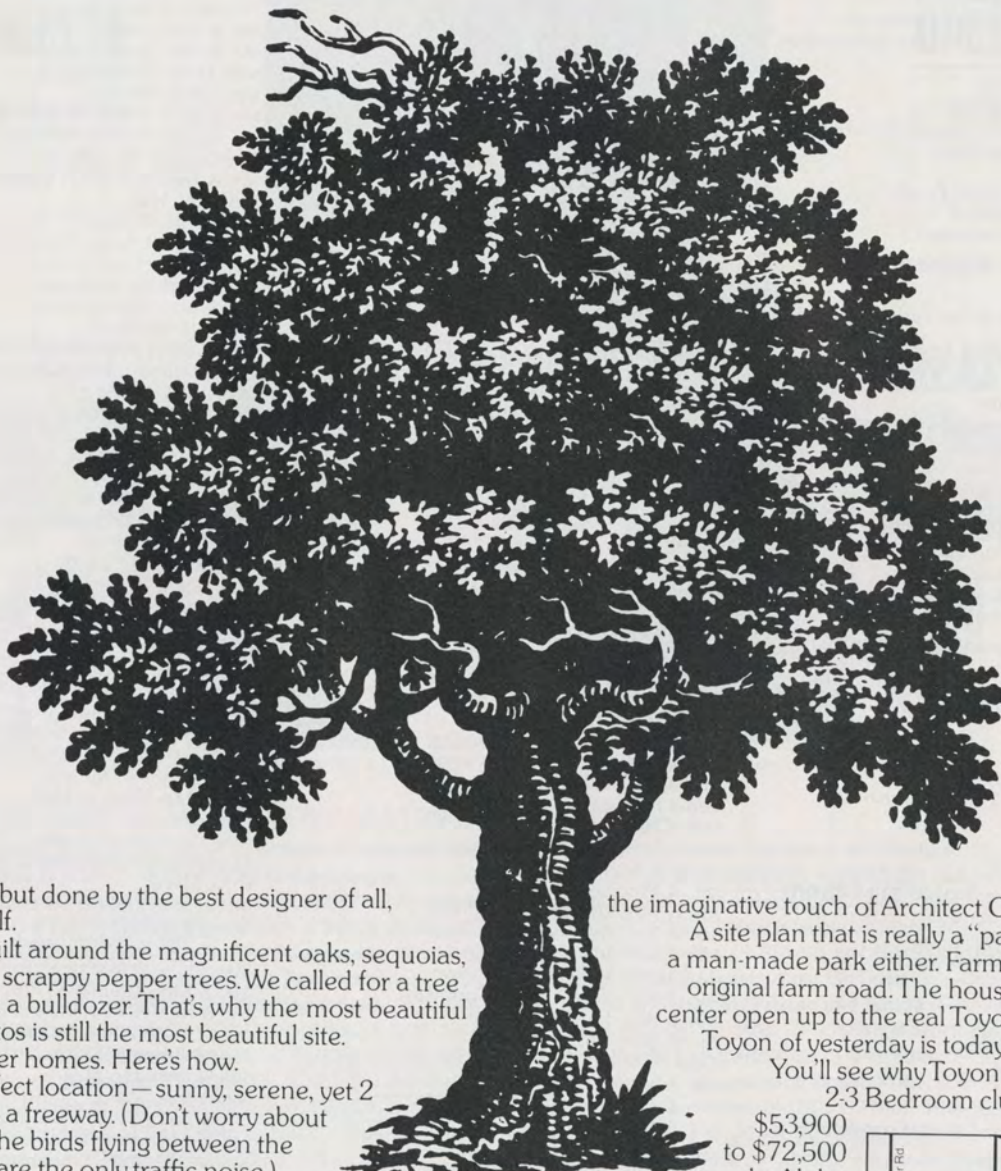
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WHO'S WHO



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.



JACQUELYN BENSON has sung with the American Opera Centre at the Juilliard School of Music in *Fidelio* with Leonard Bernstein. A former member of the Metropolitan Opera Studio and one-time apprentice with the Santa Fe Opera, she has received grants from the Martha Baird Rockefeller Fund and the Atlanta Fine Arts Foundation to help her pursue a musical career. The soprano, who appeared with the Houston Grand Opera as Juliette in *Romeo et Juliette*, recently sang the title role of Violetta in *La Traviata* for Western Opera Theater. She is heard during her first season with San Francisco Opera in *Tannhäuser*, *Elektra*, *Peter Grimes*, *Don Carlo*, and the student matinee performances of *La Bohème*, in which she has the role of Musetta.



PHILIP BOOTH returns to San Francisco after appearances at the Cincinnati Summer Opera as Ramfis in *Aida* with Martina Arroyo and James King, and Sparafucile in *Rigoletto* with Roberta Peters. He is familiar to Bay Area operagoers not only through San Francisco Opera; he also sang two seasons with Western Opera Theater, where he was featured in the American premiere of *Le Testament* by Ezra Pound. In addition, he performed in Spring Opera Theater productions of *The Barber of Seville* and *The Passion According to Saint Matthew*. The bass recently made his European debut as Daland in *The Flying Dutchman* at Angers. Booth was heard here during the Golden Anniversary season as Fafner in the Ring cycle, and is on stage at San Francisco Opera this fall in the roles of Reinmar in *Tannhäuser*, Pimen in *Boris Godunov*, and Hobson in *Peter Grimes*.



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



ARIEL BYBEE, a winner in the 1968 San Francisco Opera Auditions, has been achieving a career in harmony with her initial promise. After participating in the Merola Opera Program, she gave her first major performances with the Utah Civic Opera Company. She has recorded Edgar Varèse's *Nocturnal* with

the Utah Symphony, conducted by Maurice Abravanel. On the East Coast, she received outstanding reviews for her portrayal of the title role in *The Coronation of Poppea* with the Tanglewood Musical Theater Project. Miss Bybee's recent successes in the Bay Area include the roles of Miss Jessel and the Governess in *The Turn of the Screw* for Western Opera Theater, and those of Jenny in *The Rise and Fall of the City of Mahagonny* and Carmen in the opera of the same name for Spring Opera Theater. In this, her fourth season with San Francisco Opera, the soprano will be heard in four roles, including that of Musetta in *La Bohème*.



MARVELLEE CARIAGA shared the difficult title role of Alva Henderson's *Medea* with Irene Dalis at San Diego in 1972, and was enthusiastically acclaimed. She is an active concert and recital performer on the West Coast, her repertoire including such compositions as Beethoven's Ninth Symphony, Rossini's *Stabat Mater*, Verdi's Requiem, and Gloria by Vivaldi. The professional opera debut of Miss Cariaga came in 1965, when she appeared as the Witch in *Hansel and Gretel* with the Los Angeles Guild Opera. The mezzo has sung Proserpina in *L'Orfeo* by Monteverdi at the Carmel Bach Festival, and Augusta in *The Ballad of Baby Doe* for the Euterpe Opera of Los Angeles. She makes her San Francisco Opera debut in *Boris Godunov* and *Elektra*.



IRENE DALIS, last heard here as Azucena in *Il Trovatore* and Ulrica in *Un Ballo in Maschera*, made her San Francisco Opera debut in 1958 as Eboli in *Don Carlo*, and since has performed over ten roles at the War Memorial Opera House, including that of Klytemnestra in *Elektra*, for which she returns this year. A California native, she first appeared at the Metropolitan Opera in 1957, and has sung regularly there through the years. The

mezzo has been a guest artist at every major opera house, and was invited for several seasons by Wieland Wagner to the Bayreuth Festival, where she was outstanding as Kundry in Parsifal. The live recording of Parsifal done in 1962 at Bayreuth, with Miss Dalis, Jess Thomas, and Martti Talvela among the singers, and Hans Knappertsbusch conducting, has been called one of the great operatic records of all time. In November, 1972 she starred in the title role of *Medea*, by San Francisco composer Alva Henderson, when its world première was given at the San Diego 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*.



LUANA DE VOL studied at the College of San Mateo and San Francisco State, where she was a soloist with orchestral and choral groups. She toured Belgium with the Southwark Cathedral Orchestra and Singers, and portrayed

the Countess in *Le Nozze di Figaro* at the Second International Opera Studio directed by Jan Popper. Miss De Vol performed with Spring Opera Theater in *The Grand Duchess of Gerolstein* and *The Passion According to Saint Matthew*. A regular member of the choruses of both Spring Opera Theater and San Francisco Opera, she appears this season as Overseer of the Servants in *Elektra*.



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.



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 Orovoso 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.



PAUL HAGER made his American debut with the San Francisco Opera in 1954, as director of *La Bohème*. Since then, his productions have had over 100 performances here, including the American premières of *Troilus and Cressida*,

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



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*.



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

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



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.

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



MICHAEL LANGDON

recently travelled to Germany, the Netherlands, Belgium, France, Austria, Italy, and Israel as the bass soloist on a State Department concert tour. The native Californian began his musical education as a trombone player, and began to study voice intensively when a freshman at the University of Southern California. Well-known as a concert artist on the West Coast, he has been a soloist with the Los Angeles Philharmonic and the Master Chorale, at the Hollywood Bowl, and the Carmel Bach Festival. He has sung on nearly 200 network television shows as a studio performer in Hollywood. Lawrence makes his San Francisco Opera debut this year in *Boris Godunov*, after appearing as Jesus in the Spring Opera Theater production of *The Passion According to Saint Matthew*.



DOUGLAS LAWRENCE

recently travelled to Germany, the Netherlands, Belgium, France, Austria, Italy, and Israel as the bass soloist on a State Department concert tour. The native Californian began his musical education as a trombone player, and began to study voice intensively when a freshman at the University of Southern California. Well-known as a concert artist on the West Coast, he has been a soloist with the Los Angeles Philharmonic and the Master Chorale, at the Hollywood Bowl, and the Carmel Bach Festival. He has sung on nearly 200 network television shows as a studio performer in Hollywood. Lawrence makes his San Francisco Opera debut this year in *Boris Godunov*, after appearing as Jesus in the Spring Opera Theater production of *The Passion According to Saint Matthew*.



EVELYN LEAR received her early education at New York University, the Juilliard Opera Workshop, and Hunter College. Following a personal triumph in the title role of Berg's *Lulu* at the Vienna Festival in 1962, she made auspicious debuts at the Salzburg Festival as Cherubino in *Le Nozze di Figaro*, the Vienna State Opera as Fiordiligi in *Così fan tutte*, and at Covent Garden as Donna Elvira in *Don Giovanni*. Initial American appearances followed in 1965 as Cleopatra in *Julius Caesar* by Handel with the Kansas City Performing Arts Foundation, and as *Lulu* at the San Francisco Opera. There followed first performances at Chicago in *L'Incoronazione di Poppea* (1966), the Metropolitan in the world première of *Mourning Becomes Electra* (1967), and La Scala as Marie in *Wozzeck* (1971), a role she sang at San Francisco Opera in 1968. After appearing here on short notice as Fiordiligi in *Così fan tutte* and as Marina in *Boris Godunov*, Miss Lear will be featured in the world première of *The Seagull* by Thomas Pasatieri at the Houston Opera. She is the wife of well-known baritone Thomas Stewart.

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.



EVELYN MANDAC

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.



RAYMOND MANTON

Baron Puck in Spring Opera Theater's *The Grand Duchess of Gerolstein* this year, returns to San Francisco Opera as The Simpleton in *Boris Godunov*, one of the many character roles he has performed here since his debut in 1955. A native of New York, but long a resident of San Francisco, he is often heard in recitals and oratorio performances throughout the West. May, 1974 will find Manton singing in the Portland Opera production of *Ariadne auf Naxos*.



SHIGEMI MATSUMOTO

featured as the Burgundian Lady in *Carmine Burana* with San Francisco Opera in 1971, will be heard this season as Xenia in *Boris Godunov*, and as Mimi in the student matinee performances of *La Bohème*. Soon after her graduation from San

Fernando State College in 1968, she entered and won the San Francisco Opera Auditions. After participation in the Merola Opera Program, she was immediately engaged for Western Opera Theater, Spring Opera Theater, and San Francisco Opera. Her roles with Spring Opera—Barbarina in *The Marriage of Figaro*, Norina in *Don Pasquale*, and Rosina in *The Barber of Seville*—have been especially well received. Miss Matsumoto is a frequent concert performer, singing often with the San Francisco Symphony and throughout the Western United States.



JOHN MILLER

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



LEONA MITCHELL

already a favorite of audiences here, makes her San Francisco Opera debut this season with roles in *Elektra* and *Don Carlo*. She was a winner in the 1971 San Francisco Opera Auditions Finals, and during the subsequent Merola Opera Program portrayed the title role in *Suor Angelica*, Donna Anna in *Don Giovanni*, and Mrs. Slammerkin in *The Beggar's Opera*. In February of this year the soprano sang Micaela in Spring Opera Theater's extremely popular version of *Carmen*. Successful in every vocal competition she has entered, Miss Mitchell won the Metropolitan Opera regional auditions, and was the recipient of the second annual Kurt Herbert Adler Award.



SHEILA NADLER

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



MARITA NAPIER

principal soprano with the Hamburg State Opera this season, comes to San Francisco for the roles of Venus in *Tannhäuser* and Chrysothemis in *Elektra*. Born in Johannesburg, South Africa, she at first studied computer work in college. After becoming

a European resident, she began to study singing, and was soon engaged by the Bielefeld Opera. During the brief span of four years, Miss Napier's career has progressed rapidly. Her American debut here last year in the Ring Cycle was a great success, and her future plans include Sieglinde at La Scala, Milan. This summer she took part in the Henry Wood Promenade Concerts, London, singing Schoenberg's *Gurre-Lieder* with Jess Thomas, Pierre Boulez conducting.



WILLIAM NEILL, winner of the Gropper Memorial Award as a member of the Merola Opera Program in 1967, makes his San Francisco Opera debut as Walther in *Tannhäuser* and Bob Boles in *Peter Grimes*.

From 1968 to 1970 he sang with opera companies in Essen and Hagen, Germany. Neill made his American debut in May, 1970, as Tamino in *The Magic Flute* with the Portland, Oregon Opera Association. Since then, he has been heard in many roles, among them Lenny in *Of Mice and Men* at Houston and St. Paul, Jim Mahoney in *Mahagonny* for the Opera Society of Washington, D.C., and Trimalchio in the world premiere of *Satyricon* by Bruno Maderna with the Netherlands Opera.



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

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



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 the-

ater 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*.



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

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



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

area she has been heard as Fiordiligi in *Così fan tutte*, Adele in *Die Fledermaus*, Lauretta

in *Gianni Schicchi*, and Violetta in *La Traviata*. A frequent oratorio soloist, she sang in the television performance of *Gloria* by Poulenc. Miss Roberts will join Western Opera Theater during the 1973/74 season.



LEONIE RYSANEK returns to San Francisco after an absence of over ten years in two of her internationally famous roles, Elisabeth in *Tannhäuser* and Chrysothemis in *Elektra*. Her American debut here in 1956 as Senta in *Der*

fliegende Holländer is remembered as one of the greatest individual portrayals in the history of the San Francisco Opera. Her initial appearance at the Metropolitan Opera in 1959 as Lady Macbeth was the first time the role had been sung there. She is world renowned as Sieglinde in *Die Walküre*, Elsa in *Lohengrin*, Ariadne in *Ariadne auf Naxos*, the Empress in *Die Frau ohne Schatten*, the Marschallin in *Der Rosenkavalier*, and as *Salome*. A recent addition to her repertoire is the title role of *Medea* by Cherubini, which she performed very successfully at Athens this summer. Among the many recordings by the Austrian soprano are interpretations of *Die Walküre* conducted by Furtwaengler and von Karajan. Later this season Miss Rysanek goes to Hamburg for a new production of *Elektra*.



INGRID STEGER has been a leading soprano at the Deutsche Staatsoper, Berlin since 1966. She is especially noted for her performances in the title roles of *Turandot* and *Elektra*, which she sang in the widely discussed production at the Staatsoper in 1967, with

Martha Mödl as Klytemnestra, Theo Adam as Orest, Otmár Suitner conducting and Ruth Berghaus directing. Miss Steger makes her American debut as Elektra at San Francisco Opera this fall. She is known in many European cities, for she has appeared in Venice and Lisbon as Elektra, in Paris as Leonore in *Fidelio*, in Freiburg as Isolde in *Tristan und Isolde*, and in Stuttgart as Elektra and Leonore. She studied music in Munich, and sang at a number of German houses before she was engaged by the Staatsoper.



THOMAS STEWART came to international acclaim when he sang Amfortas in *Parsifal* at the Bayreuth Festival in 1960. He made his San Francisco Opera debut as Rodrigo in *Don Carlo* in 1962, and first performed at the Met-

ropolitan Opera in 1966 as Ford in *Falstaff*. Especially noted as an interpreter of Wagner, he is the only non-German to have sung all four baritone roles in the Ring cycle at Bayreuth. Heard here last season in the Golden Anniversary production of Wagner's Ring cycle, he returns this year in *Tannhäuser* and *Elektra*. Stewart's versatility is evidenced by the variety of roles he is singing at the Metropolitan Opera during the current season: Iago in *Otello*, the four villains in *The Tales of Hoffmann*, the title role of *Don Giovanni*, Amfortas in *Parsifal*, and Gunther in the new production of *Götterdämmerung*. He is represented on such major operatic recordings as *Die Walküre*,

Siegfried, and *Götterdämmerung* conducted by von Karajan, and the 1970 Bayreuth Festival recording of *Parsifal* with Boulez.



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 began 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 Colovine* at the Paris Opéra, and Guglielmo in *Così fan tutte* at Geneva. He makes his San Francisco Opera debut this fall as Guglielmo.



OTMAR SUITNER, conductor of *Il Barbiere di Siviglia* at the Vienna Festival this summer, returns to San Francisco Opera for *Tannhäuser* and *Elektra*. He made his debut here in 1969 with a well received *Götterdämmerung*, and has since led *Die Meistersinger von Nürnberg*, *Siegfried*, *Tristan und Isolde*, and last year's Golden Anniversary Ring cycle. Suitner was also on the podium for the Wagnerian tetralogy at Bayreuth in 1966 and 1967, after previously conducting *Tannhäuser* there in 1964, and *Der fliegende Holländer* in 1965. He has been Music Director for both the Dresden Staatsoper and Berlin Staatsoper, returning to the latter company this past March as guest conductor for productions of *Così fan tutte* and *Fidelio* in Paris. A native of Innsbruck, Austria, he was a student at the Salzburg Mozarteum, where he received instruction from the late Clemens Krauss.



DANIEL SULLIVAN is well-known to Bay Area operagoers. He has performed for the last three seasons with Spring Opera Theater, and has completed two years with Western Opera Theater. This season, his third with San Francisco Opera, he appears in *Die Fledermaus*, *Rigoletto*, *Boris Godunov*, and *La Traviata*. The baritone returns here this fall after a busy summer in which he performed Dr. Bartolo in *The Barber of Seville* with the Central City Opera, the title role in *Gianni Schicchi* for the Aspen Music Festival, and Don Alfonso in *Così fan tutte* for the Bear Valley Music Festival.



MARTTI TALVELA, an outstanding success in the title role of *Boris Godunov* at Berlin, Munich, and Hamburg, makes his San Francisco Opera debut as the Russian tsar followed by performances as Philip II in *Don Carlo*. He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he

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



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.



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



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*



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.



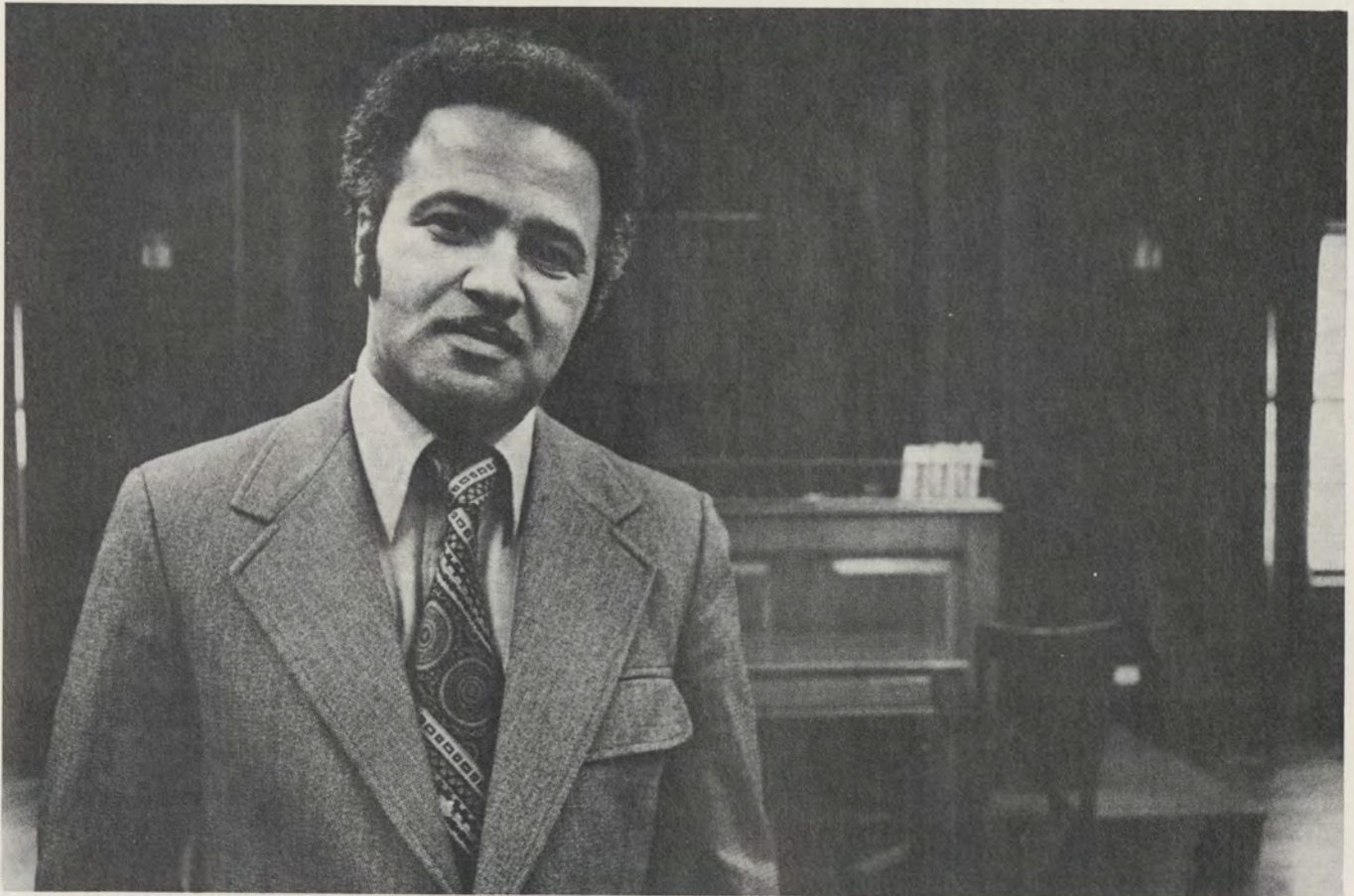
WOLFGANG WEBER gained his first theatrical experience as an assistant to Paul Hager at Heidelberg. Since then, he has worked with Herbert von Karajan at both the Vienna State Opera and the Salzburg Easter and Summer Festivals. Last year he staged new productions of *Siegfried* and *Die Walküre*, based on the conceptions of von Karajan, at the Metropolitan Opera, and during the current season he will complete the Ring cycle at the Metropolitan with *Götterdämmerung*. He has produced a number of contemporary operas, among them *The Widow of the Butterfly* by Isang Yun (world premiere), *The Raft of the Medusa* (stage premiere) and *Der junge Lord* by Hans Werner Henze, as well as *Intolleranza* by Luigi Nono. Presently resident stage director at the Vienna Volksoper, Weber makes his San Francisco Opera debut with *Boris Godunov*.



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*.

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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."

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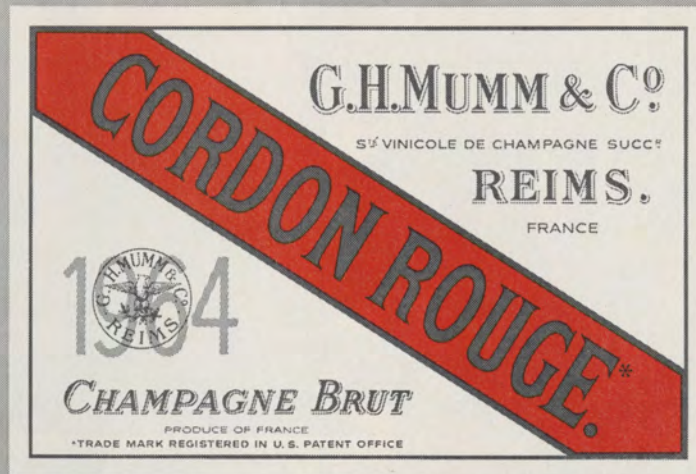
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GARDEN ARTS

by Bob Goerner

Saying that fall is the second spring in the Bay Area is only repeating what all resident gardeners know. But the seasons move so swiftly, one blending into another, that a reminder that this is bulb planting time might take you by surprise. Your nurseryman has crates of daffodils and smaller containers of other bulbs waiting for you. The early customers get the choicest selection.

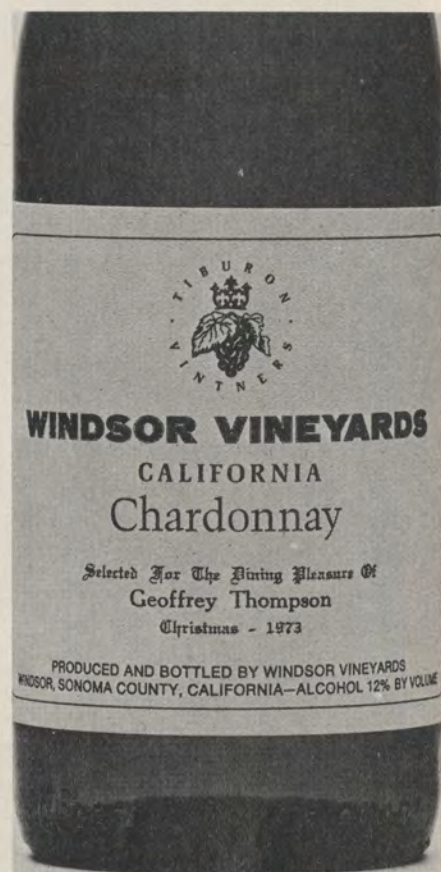
The odds are that you'll be buying King Alfred daffodils over any other kind. This has been going on for three-quarters of a century despite the continuous introduction of supposedly superior varieties. In the trade they just shake their heads and bow to the inevitable. If you enjoy swimming against the current you might try a few dozen of other kinds of yellow trumpets to extend the blooming season. Or be even more daring and sample from the dozen or so other types of daffodils offered by specialists. At last count these other types have been grouped into eleven divisions. The Paperwhites and other bunch-flowered narcissi used for forcing belong to the Tazetta division. The sweet-scented jonquils have a group to themselves as do doubles, split coronas and other kinds. Still to have an official section are the pinks. If you haven't grown them you should know that the pink refers only to the cup, the perianth usually being white. The cup or trumpet is sometimes only edged with pink and frequently they do not show their color until fully developed. For more details and a look at the huge selection available send off for the catalog of P. De Jager & Sons, Inc., South Hamilton, Mass., 01982. A general seedsman with a large selection of bulbs is George W. Park Seed Co., Greenwood, S.C., 29646, whose Au-

turn Flower Book is also available for the asking.

Where should you plant your daffodils? Bear in mind that they will brighten your life for only a few weeks and the foliage will then have to mature and die down, sending the bulbs the vitality they need to bloom another year. The forefront of your garden is not the spot unless you plan a ground cover of some sort of annual flowers. The possibilities are greater than our column space and if you are not already experienced there is a Sunset book available, "How To Grow Bulbs", with much good advice. However we feel we should point out that our climate does not always make for top performance. Most bulbs are happier with colder winters and last year there were reports of daffodils rotting from the heavy rains, probably in poor drainage conditions. As for the instructions for drainage when planting in containers, have you heard about the heretical view taken by university researchers that the usual crockery or gravel only impedes the movement of water downward and out? Use soil alone and don't worry about the small amount that may escape from the hole. We'll have more to say about this in a later column.

Then there is the matter of the weather at blooming time. Some years we can recall perfection, neither rain nor heat. Other years we needed an umbrella to view early daffodils in the garden. There was the March heat wave that burned them up as they were starting to open. We managed to salvage some in containers by moving them to the shade. Finally we consigned them to a naturalized planting on a far bank about 80 feet from the house. There February Gold's brilliant solid yellow carries

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well against the green of the wild grass and this cyclamineus narcissus survives adversities while managing to look as though it always grew there. The whites and bi-colors have less impact over the distance.

Tulips are away down the ladder in sales here in the West compared to other parts of America. The reason is simple. We have warm winters (if you'll ignore last year) and tulips need lots of chilling. The usual way to get around this is to buy them in October, store them in a refrigerator for at least a month and plant between mid-November and the end of the year. So you know your chances of having them increase by leaving them in the ground are very low. Tulips should be thought of as an annual to be purchased each fall. Even then you may not get the satisfaction you expect in other climates. The flowers may not be as large, the stems may be shorter and probably they won't last long enough. However, a dozen of one variety in a large container is indeed a sight to behold. Or split the dozen into two smaller clay pots. Tulips look their best when massed in one color.

So, looking for bulbs more compatible with California conditions, we began growing our way through the Cape bulbs, if that's the way to put it. "Cape" meaning South African where the growing season is heralded by the rains, the flowering and ripening time by drought and the tender corms are not subject to possible freezing. We started with freesias, that we might enjoy their penetrating sweet scent. Pot culture allowed them to be brought indoors when flowering. They did indeed perfume the entire house and their portability assured optimum conditions for ripening the foliage and subsequent drying off. Eventually we put them in beds where excess water and encroaching shade from large growing plants have caused their near-extinction. Their greatest fault is floppiness, which can be mitigated by either close planting for mutual support or bamboo stakes and raffia.

Someone is always discovering sparaxis and this year a new larger

hybrid Tecolote strain is available from Park and perhaps your local nursery. It's been called Wandflower and Harlequin flower, perhaps because many types have three colors in each flower. Bloom time is late spring. The new hybrids are up to 3 inches in diameter and about 8 inches tall. Some older varieties are taller and smaller in the flower. They are sold only in mixtures of colors. We found our favorites and separated them out while in bloom, propagating them for pots all of a kind. Close relatives are the Ixias, also sold in mixture, with heights from one to two feet. Both like a sandy soil and will naturalize and increase indefinitely if happy. Get them both in as soon as possible.

If you've been buying your ranunculus as tubers each year and having problems in getting them started why not switch to transplants? They are available this month at comparable cost and do eliminate the question of will they or won't they come up. Not to mention bird damage to the emerging foliage. They were started from seed this summer which, of course, you may do yourself next year, saving a considerable sum if you grow them in large quantities for the superb cut flowers. The transplants will produce blooms of the same quality as tubers and, should you desire, can be ripened after flowering and the resulting tubers cured and saved for next year. The St. Brigid strain of anemones is also offered as transplants in mixed colors.

We are writing this at August's end and the long-range weather forecasts are predicting a short autumn and an early winter. This could cut down on our usual long fall planting season. True or not, one observation holds for this part of the West. You can say with some certainty that our weather is Never Normal. But then the dedicated gardener is attuned to the moment and ready for all eventualities. At least that's what we tell ourselves.



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The Not-So-Gentle Art of Angling in New Zealand and Some Observations on People and Places

by Ernest Beyl



Cattle grazing on Taranaki's rich pastureland at base of Mount Egmont (8,200 feet).

To say that New Zealand has the largest fighting trout in the world is one of those crucial, categorical statements that, once uttered, may result in a punch in the nose from a Canadian or an American. The statement is probably true, although we hear that South America has some big trout too. But New Zealand has monsters.

Wing Commander, Don Carlson, fishing guide in the Rotorua area of New Zealand's North Island, is a good man to talk to about New Zealand trout. Carlson is an exemplary

fisherman. He is a former R.A.F. officer who turned avocation into profession when he became a fishing guide fifteen years ago. Not infrequently Carlson lands some big ones trolling in Lake Tarawera near Rotorua where the average rainbow trout goes about five-and-a-half pounds. Carlson says a few years ago they averaged about seven pounds. Not too long ago he took a thirteen pounder trolling and he remembers fondly another day when he caught an eleven pound rainbow on a wet fly at a stream mouth. "It took me

seventy-five minutes to land him," he says.

On a recent trip to New Zealand's North Island, Carlson took my wife and me on some fishing expeditions in his area. First, we fished Lake Tarawera in a small boat and within five minutes of wetting our lines my wife hooked into a six pound rainbow trout, and I sat in the boat gritting my teeth. Two hours later I caught a three pounder and then a five. If it hadn't been that I caught the three pounder first, Carlson would have made me throw the fish back in the



BRIAN BRAKE, MAGNUM

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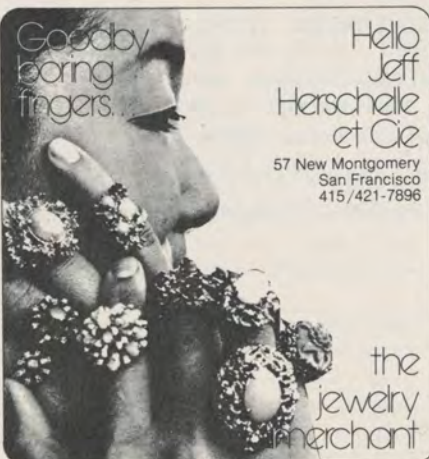
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Lake. But he wanted to be sure I got at least one, because I was getting a little grim.

New Zealand lake trout are especially fat. Lots of feed in the lakes.

If you are a trout fisherman the Rotorua area is for you. You will probably fly into Auckland where you can rent a car and drive the 150 miles to Rotorua. The drive leads you through a small, intimate landscape, low hills, hedge fences, neatly tailored dairy farms and handsome cows.

The wine steward at the D. B. Rotorua Hotel told us 5000 big rainbow trout were counted at a stream mouth leading into the lake. There is no commercial sale of trout in New Zealand. It is strictly a sport fish. You catch it, you eat it. You don't buy trout in the New Zealand supermarkets and don't order trout in restaurants.

There is an annual fishing contest in the Rotorua area. Since the biggest rainbows are in Lake Tarawera, everyone who enters the contest fishes this big lake. In 1971, more than 4000 pounds of trout were taken from the Lake and entered into the contest. How many pounds weren't entered no one knows.

Carlson, the superb fishing guide, says that in the old days before accurate records were kept, there were some huge rainbows taken from Tarawera—25 pounds or more.

We also fished with Carlson on the Ngongotaha River which feeds into Lake Rotorua. The river winds

through Maori tribal lands so your fishing guide asks and receives permission from the native Maoris to fish the river with wet flies. The river is just right for wading, soft grassy banks nicely manicured by passing cows. In one deep green pool at a bend, we counted more than 30 rainbows, all about as long as your arm.

Carlson didn't fish but sneaked along the far bank and spotted trout for us to cast over. At one point he lay down on his stomach and elbowed his way forward to the edge of a section of overhanging bank. He peered slowly and cautiously over the edge into the slowly swirling river below. Then softly he told me exactly where to cast the Taupo Tiger—the wet fly, feathered and deer-haired, that he had tied on the end of my leader. Wham! a big rainbow took the Taupo Tiger and fifteen minutes later I had a four pounder. A good fish spotter is Carlson.

Rainbow trout are not indigenous to New Zealand. Rainbow ova from California's Russian River were introduced sometime in the late 1860's. Careful management, together with an abundance of natural feed in rivers and lakes have combined to produce fish that are generally larger than they are in the Western U.S.

We also fished Lake Taupo, not far from Rotorua. A good guide for the Taupo area is Jim Storey, who has guided fishermen, many of them from California, since 1937. Storey has his own big, comfortable launch and he knows where the fish are. He is espe-



Another one in the bag for Mrs. Mel Krieger of San Francisco on New Zealand's Lake Okataina. Winner of a casting competition in San Francisco, Krieger landed a free trip to New Zealand with his wife to take part in the Rotorua International Fishing Contest. Neither of them won the contest but some good fish came to net—especially for Mrs. Krieger—who showed her husband how with an 8½ lb. rainbow on the first day. From left to right: Mel Krieger; Gerald Beamish-White (launchmaster on Lake Okataina); Mrs. Krieger.



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cially fond of "harling," the New Zealand term for trolling with a wet fly. We picked up several five and six pounders in this manner, and Jim Storey was a happy guide.

The last guide we had on our fishing trip was Geoffrey Sanderson, who is in the Turangi area. The three fishing areas mentioned in this piece—Rotorua, Taupo and Turangi—make a nice week's fishing. They are less than a day apart and each offers its own brand of angling.

Sanderson, now a New Zealander, was an Englishman who came to New Zealand on a fishing holiday 23 years ago. At that time he operated a mine in Northern China and while enjoying himself with the rainbows in New Zealand, he received a cable saying that all was lost. The Communists took over the mine and so Geoff Sanderson decided to stay in New Zealand and fish. He is an avid fisherman and has tried out his luck all over the world. But what he really likes is fishing the Tongariro River that empties into Lake Taupo at the South end. With Sanderson, I caught a huge rainbow, about five-and-a-half pounds, on a wet fly and I think it represents the most pleasure I ever had in fishing. When I finally got him between my legs as I was standing out in the river I managed to take the hook out of his mouth and let him swim slowly away. Sanderson approved.

Geoff Sanderson can be a hard taskmaster when helping a visiting fisherman. He didn't approve of my style of casting and let me know it. A small man, Sanderson can cast his fly a third again as far as I could then, and I thought I was good. After a couple of days with Sanderson, my arm was sore and stiff, but I could cast almost as far as he could and I was getting fish regularly.

Once when we were fishing Maori Lake in the area from a small anchored boat, I hooked a rainbow who angrily swam toward the boat and wrapped himself around the anchor line. "You are supposed to be in charge of him; not him in charge of you," said Sanderson derisively.

Sanderson is a very serious fisherman and he expects those he guides to be serious too. But that's fine with me.

In fact I found all New Zealanders very serious about those magnificent rainbows. There's a big power station near Lake Taupo and the tailrace outflow goes into the Lake. At great cost the New Zealanders have erected an electric barrier to keep the big trout from swimming up the tailrace



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and force them instead to head up the Tongariro River. This and many other precautions have been taken with the power plant solely to preserve the outstanding trout fishing.

Keep in mind that the fishing we are talking about here was done on the North island of New Zealand in the Rotorua-Taupo area. It's a sports fisherman's paradise.

Takaro Club

We have been told about a great sporting area on New Zealand's South Island. Near Lake Te Anau an American named Stockton Rush operates a hunting and fishing lodge that rivals anything I've heard about. It's called the Takaro Club. "Takaro" in New Zealand's native Maori language means to engage in sport or recreation. The Takaro Club is definitely a luxury fishing and shooting lodge. It caters to international sportsmen and it's expensive but from what I hear, it's worth it.

At the Takaro Club there's a twenty-four hour meal service to suit individual taste which is a big appeal as far as I'm concerned since New Zealand is a country where most citizens eat early—and I mean early. In smaller cities and towns diners just about have time for a quick one before sitting down to dinner at about six thirty.

At any rate, one day I'll visit the Takaro Club and give you a full report.



Launchmaster-fishing guide Jim Storey, of Taupo, with some very satisfied clients from Singapore.

Miscellaneous Sporting Note

New Zealand doesn't just have big rainbow trout. The world's record Pacific blue marlin, 823 pounds, was caught off New Zealand's Mayor Island in February 1972. It was thirteen feet, nine inches in length and was caught on a line that had breakage tests indicating it would snap with 80 pounds dead weight.

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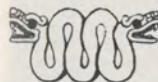
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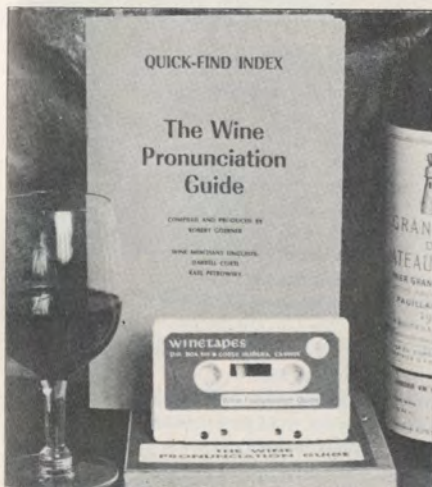
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WINETAPES

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Less For The Ladies

Trout fishing season in New Zealand varies in different areas from five to twelve months. The best season is said to be from about November through April. A special license is available for overseas visitors. They are valid for one month and cost \$5.32 U.S. for men and \$2.66 U.S. for ladies. Daily licenses may be obtained for about \$1.00 a day. Why the difference we don't know. (So far the Women's Lib Movement has shown no desire to rectify this particular anomaly.)

Soap Chips at 10:15 A.M.

The Rotorua area, legendary for its trout fishing, is also a famous thermal spa center and lies in what is probably the world's greatest geyserland. Much of the Rotorua area has a faint smell of sulphur. Steam jets shoot up out of the earth here and there. Within a short distance of Rotorua lie the Whakarewarewa and Ohinenu thermal reserves and a number of Maori villages. The Maoris frequently cap the steamholes and lead the steam into their houses for hot water.

In nearby Wairakei is a spectacular geo-thermal borefield where underground steam is tapped to generate electricity.

Twenty minutes south of Rotorua by car is the Waitapu Wonderland, a thermal area that frighteningly



Pohutu Geyser at Whakarewarewa Thermal Reserve, Rotorua.



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sounds hollow as you walk around its sulphur cliffs and steaming pools of bubbling water. A special attraction here is the Lady Knox Geyser. A sign at the entrance to Waitapu states confidently that the geyser blasts off daily at 10:15 AM to heights up to 70 feet. "How is this possible," we asked the manager of the attraction. "At 10:15 each morning we drop a few soap chips into the Lady Knox and she goes right off," he said. It's not nice to fool mother nature.

Keep to Left In Auckland

For a visit to the Rotorua area for either fishing or thermal phenomenon viewing, Auckland is your starting point. It's New Zealand's largest city with a population of a little more than one half million. I found it a handsome, pleasant place, a city of good parks and a fine museum of Maori artifacts. For some reason it sticks out in my mind that running down the center of the sidewalks in



The Milford Hotel is dwarfed by the giant mountains that form Milford Sound, one of the many fjords along the southwest coastline of New Zealand's South Island.

downtown Auckland are painted white lines separating the foot traffic. You keep to the left. New Zealanders are very orderly people.

Every Body Needs Milk

New Zealand is home for about three million people and about 70 million cows and sheep, I am told. When traveling around the country, you will frequently find a couple of bottles of milk in your motel refrigerator. The country is full of dairies. Lots of milk, butter, cream and ice cream in New Zealand.

If you like fishing or the other field sports New Zealand is for you. Go to Rotorua for those big rainbow trout. Go to the Takaro Club near Lake Te Anau, too. That's what I'm going to do.

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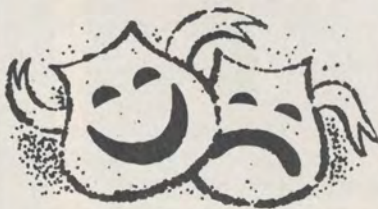
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(continued from p. 19)

and Ben Bernie. Miss Small's background includes movies, night clubs, musicals, and she is currently working on a novel entitled, "Sing For the Man," which she says is a thinly-disguised autobiography and should certainly dispel the child-prodigy aura which still surrounds this big-voiced little girl.

Follies is directed by Christopher Hewett, who recently directed *No Sex Please We're British* on Broadway, plus many other productions of musicals, and plays both On-Broadway and Off-Broadway.

Follies was written by James Goldman, a graduate of musicology at Columbia University, who decided, after his Army service, to switch careers and write for the stage and screen. And successful he has been. Mr. Goldman won an Oscar for his screenplay of *The Lion in Winter*, which he adapted from his own Broadway play; he wrote the play *They Might Be Giants*, directed by Joan Littlewood in London; he is the author of a novel, *Waldorf*, published by Random House. Another of his screenplays is *They Might Be Giants* (based on his play) which starred George C. Scott and Joanne Woodward; and another is Sam Spiegel's production of *Nicholas and Alexandra*.

Stephen Sondheim wrote the music and lyrics of *Follies*, which won him a Tony Award and the New York Critics' Poll as Best Composer and Best Lyricist. He had won the same awards the prior year for *Company*. Mr. Sondheim began mesmerizing the audiences at *West Side Story* with his lyrics, then further enhanced his reputation by repeating the magic for *Gypsy*, *Do I Hear a Waltz?*, *A Funny Thing Happened on the Way to the Forum*, and *Anyone Can Whistle*, putting words to his own music in the last two named productions.

Follies, which is a huge, breathtaking production, will play seven performances at the Circle Star Theatre, beginning October 24, Wednesday, Thursday and Friday at 8:30 PM, Saturday at 6:30 PM and 10:30 PM, and Sunday at 2:30 PM and 7:30 PM.

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thru Nov. 4—Jim Nabors
Nov. 5-25—Smothers Brothers
Nov. 26-30—Open

Nugget (Sparks)
Nov. 1-14—Open

Ponderosa Hotel (dancing and
show)—(Reservations toll free
800/648-3877)
thru Nov. 3—Tex Ritter
Nov. 5-Dec. 1—The Sons of
the Pioneers

LAKE TAHOE

Harrah's Tahoe (South Shore Room)
—(Reservations toll free
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Nov. 1-21—Sammy Davis Jr.
Nov. 22-25—Carroll O'Connor
Nov. 26-30—Open

Sahara Tahoe (High Sierra Theatre)
Nov. 22-25—Johnny Cash

LAS VEGAS

Caesars Palace

Nov. 1-21—Alan King and
Anthony Newley
Nov. 22-Dec. 5—Steve Lawrence
& Eydie Gorme

Desert Inn

thru Nov. 5—Jimmy Dean
Nov. 6 thru Dec. 3—Abbe Lane
and Frankie Laine

Flamingo

thru Nov. 14—The Lettermen
and Myron Cohen
Nov. 15-Dec. 12—Don Ho

Frontier

thru Nov. 21—Phyllis Diller and
Billy Eckstine
Nov. 22-Dec. 5—Phil Harris and
Harry James

Las Vegas Hilton

Nov. 1-28—Glen Campbell
Nov. 29-Dec. 5—Johnny Cash

Riviera

thru Nov. 8—Shecky Greene and
Vic Damone
Nov. 9-13—Shecky Greene and
Dawn with Tony Orlando
Nov. 14-22—Don Rickles and
Dawn with Tony Orlando
Nov. 23-29—Don Rickles and
Joel Grey
Nov. 30-Dec. 6—Liza Minelli

Sahara

Nov. 1-7—Rowan & Martin and
George Gobel
Nov. 8-12—Frank Gorshin
Nov. 13-26—Sonny & Cher and
David Brenner
Nov. 27-Dec. 8—Buddy Hackett

Sands

thru Nov. 13—Roy Clark and
Diana Trask
Nov. 14-Dec. 4—Wayne Newton

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A NOTE IS A NOTE IS A NOTE
by Nicolas Slonimsky

The famous conductor Arthur Nikisch was criticized in the German press for not supporting the cause of modern German music. "This is not true," Nikisch observed. "I am performing a double service for modern German composers, by playing the works of some and by not playing the works of others."



Rachmaninoff played his Second Piano Concerto during one of his American tours. An enthusiastic lady admirer made her way into the green room after the concert to shake his hand. "It was wonderful, wonderful!" she gushed. "Tell me, who is your arranger?" "Madam," Rachmaninoff replied, "In Russia we composers are so poor that we have to write our own music."



In the opera *Mignon*, the tenor is supposed to save the soprano from a conflagration. The Italian tenor Giuseppe Anselmi, who was slender, found himself in a predicament when, at a performance in La Scala in Milan, he vainly tried to tackle the heroine who possessed enormous avoirdupois. "Make it in two trips!", someone shouted from the gallery.



Nineteenth-century music critics, at least some of them, were astonishingly venal. Meyerbeer hit upon an ingenious scheme of bribing the Paris critics. In advance of the production of his opera *Dinorah*, he sent copies of the published vocal score to the Paris music critics with the following identical messages: "There are six important places in my opera which merit your attention, and I have marked them with special notes." The notes were 1000-franc notes, inserted in each score. Meyerbeer got enthusiastic reviews, but *Dinorah* was a failure with the public.



Moritz Rosenthal, the famous piano virtuoso, boasted that he could identify any work by Chopin from only two bars. A witty friend put him to the test: he sat down at the piano and for three seconds played nothing. Rosenthal was nonplussed and, suspecting a joke, gave up. The answer was: two bars of rest in rapid 3/4 time from Chopin's *Scherzo in B flat minor*.

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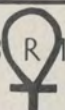
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8:00 PM — KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Guest Artist
8:00 PM — KRE/AM (1400 kh.) — Showtime — "CAN-CAN"

Fri., Nov. 2

- 7:00 PM — KRON/FM — Show Album — "SWEET CHARITY"
8:00 PM — KKHI/AM-FM — S.F. Opera (live) — "LA TRAVIATA" (Verdi)
8:00 PM — KRE/AM — Showtime — "PAINT YOUR WAGON"

Sat., Nov. 3

- 7:00 PM — KRON/FM — Show Album — "HIT THE DECK" and "THE PIRATE"
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "DON'T BOTHER ME, I CAN'T COPE"

Sun., Nov. 4

- 7:00 PM — KRON/FM — Show Album — "THE FANTASTICKS"
8:00 PM — KKHI/AM-FM — Sunday Night Opera

Mon., Nov. 5

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

Tue., Nov. 6

- 7:00 PM — KRON/FM — Show Album — "NO, NO, NANETTE"
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "CAMELOT"

Wed., Nov. 7

- 7:00 PM — KRON/FM — Show Album — "ILLYA, DARLING"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "PROMISES, PROMISES"

Thu., Nov. 8

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

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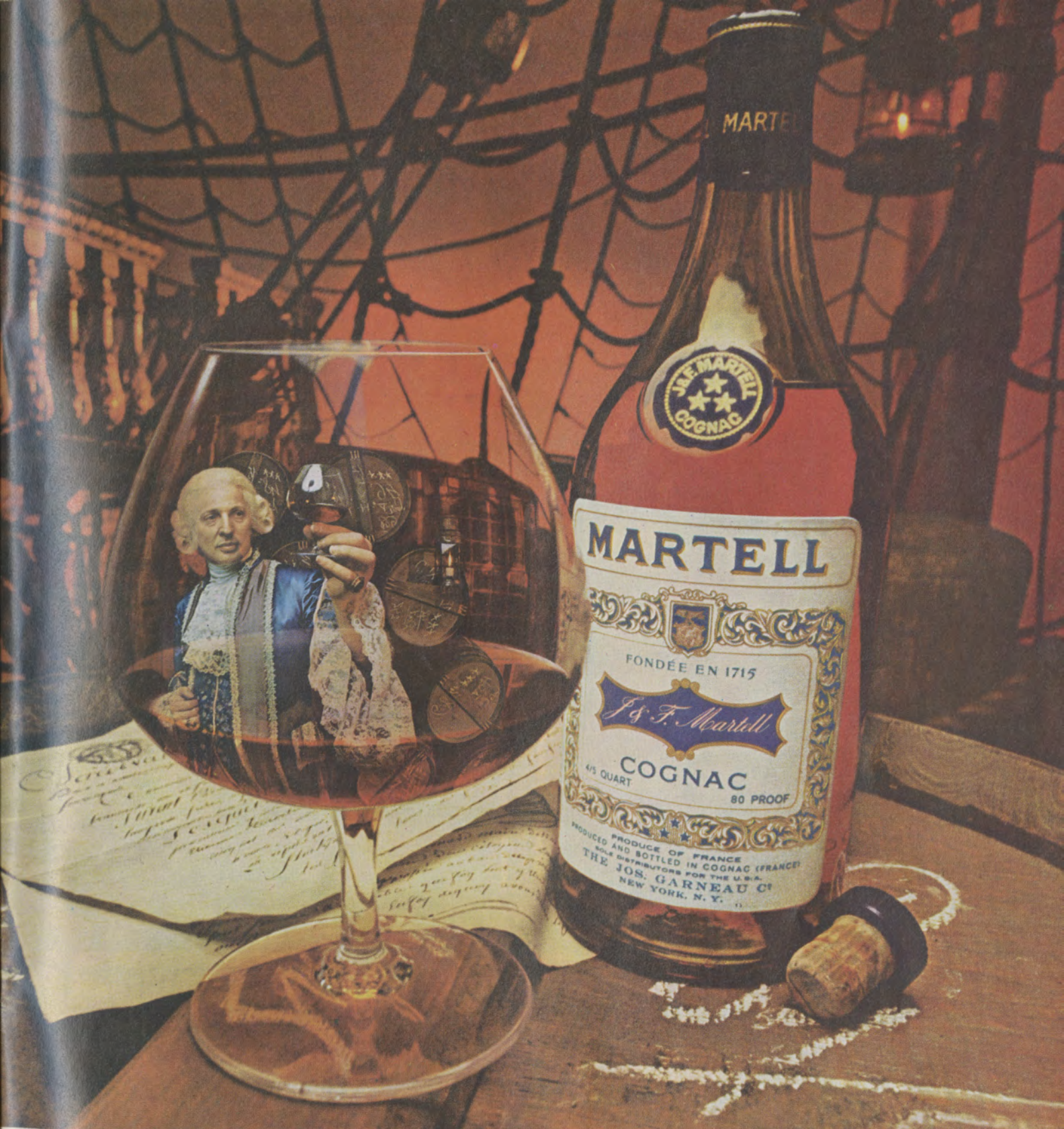
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7:00 PM—KRON/FM—Show Album
8:00 PM — KKHI/AM-FM — S.F.
Opera (live)—"PETER GRIMES"
(Britten)
8:00 PM—KRE/AM — Showtime —
"HELLO, DOLLY"

Sat., Nov. 10

7:00 PM—KRON/FM—Show Album
—"JIMMY"
8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra
8:00 PM—KRE/AM — Showtime —
"CINDERELLA"

Sun., Nov. 11

7:00 PM—KRON/FM—Show Album
—"BELLS ARE RINGING"
8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Nov. 12

7:00 PM—KRON/FM—Show Album
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8:00 PM — KKHI/AM-FM — Debut
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8:00 PM — KQED (Channel 9) —
Special of the Week
8:00 PM—KRE/AM — Showtime —
"FIDDLER ON THE ROOF"

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7:00 PM—KRON/FM—Show Album
—"HOW TO SUCCEED IN
BUSINESS"
8:00 PM — KKHI/AM-FM — Boston
Pops
8:00 PM—KRE/AM — Showtime —
"MAN OF LA MANCHA"

Wed., Nov. 14

7:00 PM—KRON/FM—Show Album
—"IRENE"
8:00 PM — KKHI/AM-FM — Boston
Symphony
8:00 PM—KRE/AM — Showtime —
"OF THEE I SING"

Thu., Nov. 15

7:00 PM—KRON/FM—Show Album
—"GIRL CRAZY"
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
"TWO GENTLEMEN OF VE-
RONA"

Fri., Nov. 16

7:00 PM—KRON/FM—Show Album
—"HELLO, DOLLY"
8:00 PM — KKHI/AM-FM — S.F.
Opera (live) — "LA BOHEME"
(Puccini)
8:00 PM—KRE/AM — Showtime —
"PETER PAN"

(continued)

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Sat., Nov. 17

7:00 PM—KRON/FM—Show Album
—“GOLDILOCKS”
8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra
8:00 PM—KRE/AM — Showtime —
“MUSIC MAN”

Sun., Nov. 18

7:00 PM—KRON/FM—Show Album
—“SUGAR”
8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Nov. 19

7:00 PM—KRON/FM—Show Album
—“TOM SAWYER” and “THE
RAILWAY CHILDREN”
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 —
“SUPERMAN”

Tue., Nov. 20

7:00 PM—KRON/FM—Show Album
—“ZORBA”
8:00 PM — KKHI/AM-FM — Boston
Pops
8:00 PM—KRE/AM — Showtime —
“HOUSE OF FLOWERS”

Wed., Nov. 21

7:00 PM—KRON/FM—Show Album
—“SEESAW”
8:00 PM — KKHI/AM-FM — Boston
Symphony
8:00 PM—KRE/AM — Showtime —
“1776”

Thu., Nov. 22

7:00 PM—KRON/FM—Show Album
—“ROBERTA”
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
“CAROUSEL”

Fri., Nov. 23

7:00 PM—KRON/FM—Show Album
—“THE ROAR OF THE
GREASEPAINT”
8:00 PM — KKHI/AM-FM — S.F.
Opera (live)—“DON CARLO”
(Verdi)
8:00 PM—KRE/AM — Showtime —
“THE FANTASTICKS”

Sat., Nov. 24

7:00 PM—KRON/FM—Show Album
—“COCO”
8:00 PM — KKHI/AM-FM — Phila-
delphia Orchestra
8:00 PM—KRE/AM — Showtime —
“CAMELOT”

Sun., Nov. 25

7:00 PM—KRON/FM—Show Album
—“GODSPELL”
8:00 PM — KKHI/AM-FM — Sunday
Night Opera

Mon., Nov. 26

7:00 PM—KRON/FM—Show Album
—“SOUTH PACIFIC”
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 —
“THE UNSINKABLE MOLLY
BROWN”

Tue., Nov. 27

7:00 PM—KRON/FM—Show Album
—“A LITTLE NIGHT MUSIC”
8:00 PM — KKHI/AM-FM — Boston
Pops
8:00 PM—KRE/AM — Showtime —
“DEAR WORLD”

Wed., Nov. 28

7:00 PM—KRON/FM—Show Album
—“CAN - CAN” and “PAGAN
LOVE SONG”
8:00 PM — KKHI/AM-FM — Boston
Symphony
8:00 PM—KRE/AM — Showtime —
“THE ROAR OF THE GREASE-
PAINT”

Thu., Nov. 29

7:00 PM—KRON/FM—Show Album
—“WALKING HAPPY”
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
“NO STRINGS”

Fri., Nov. 30

7:00 PM—KRON/FM—Show Album
—“A FUNNY THING HAP-
PENED ON THE WAY TO THE
FORUM”
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
“HOW TO SUCCEED IN BUSI-
NESS”

THE MARKET SCENE (continued)

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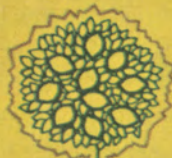
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