

Rigoletto

1973

Saturday, September 15, 1973 8:00 PM

Tuesday, September 18 1973 8:00 PM

Sunday, September 23, 1973 2:00 PM

Friday, September 28, 1973 8:00 PM

Wednesday, October 3, 1973 8:00 PM

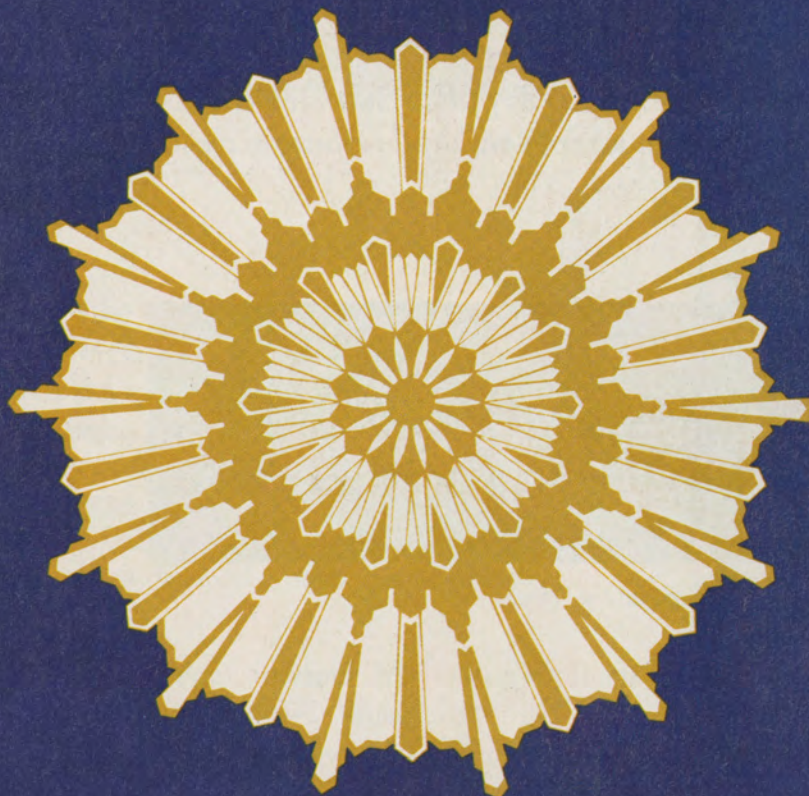
Sunday, October 7, 1973 2:00 PM

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PERFORMING ARTS



SAN FRANCISCO

opera

51st Season

1973



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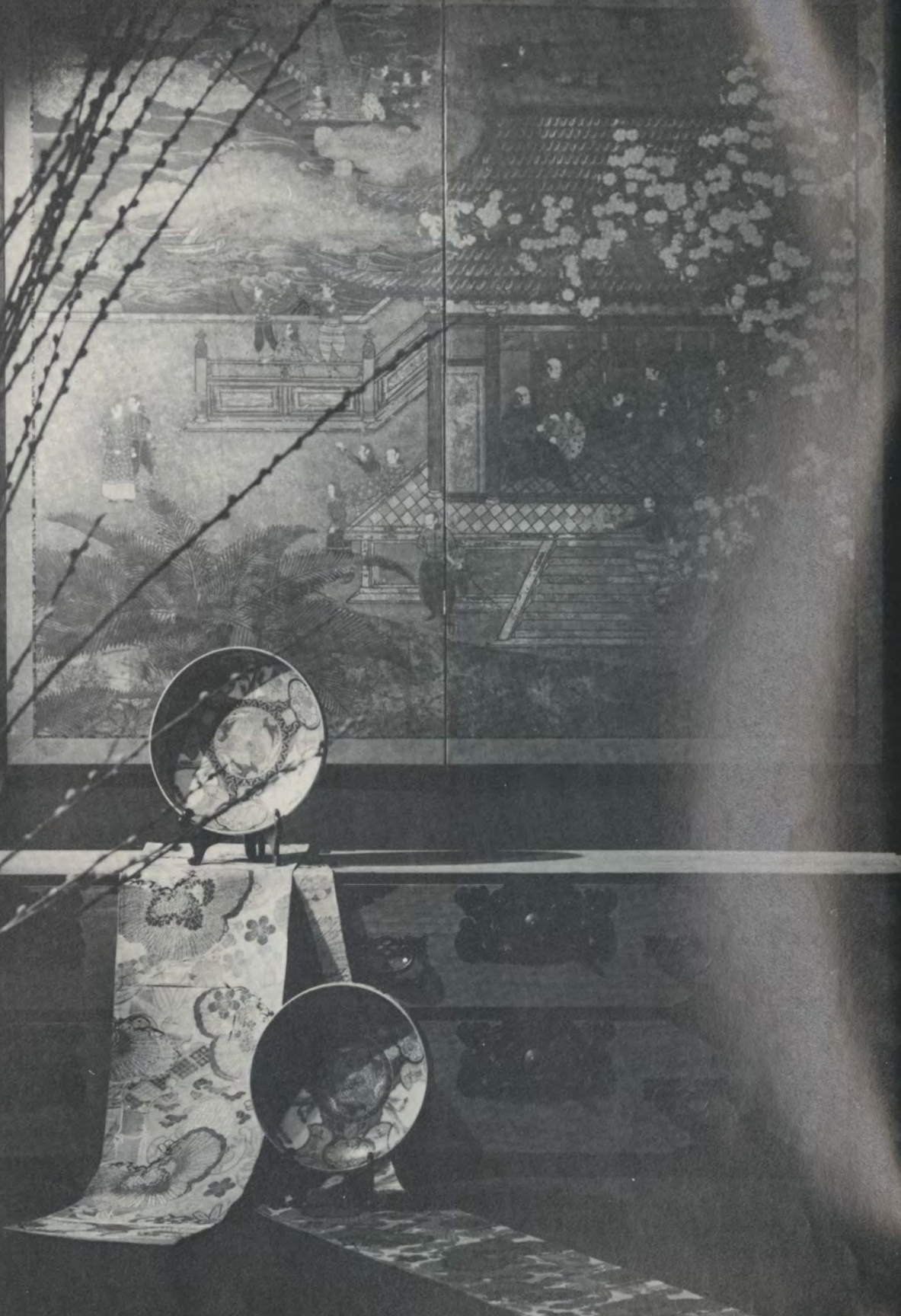


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PERFORMING ARTS

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

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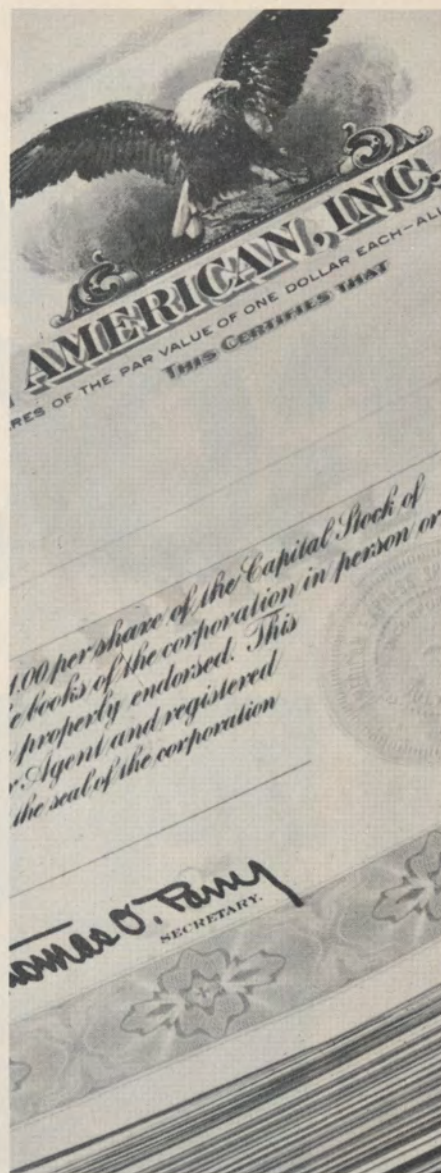
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Color lithograph, June 3, 1956—Pablo Picasso—(From The Christian Brothers Collection)

THE BELLS OF STERLING

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

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

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

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

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

THE CHOREOGRAPHER AND THE VINTNER

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

PERFORMING BACCHUS

by FRED CHERRY

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

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

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



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

JAZZ AND FOLK MUSIC IN THE VINEYARDS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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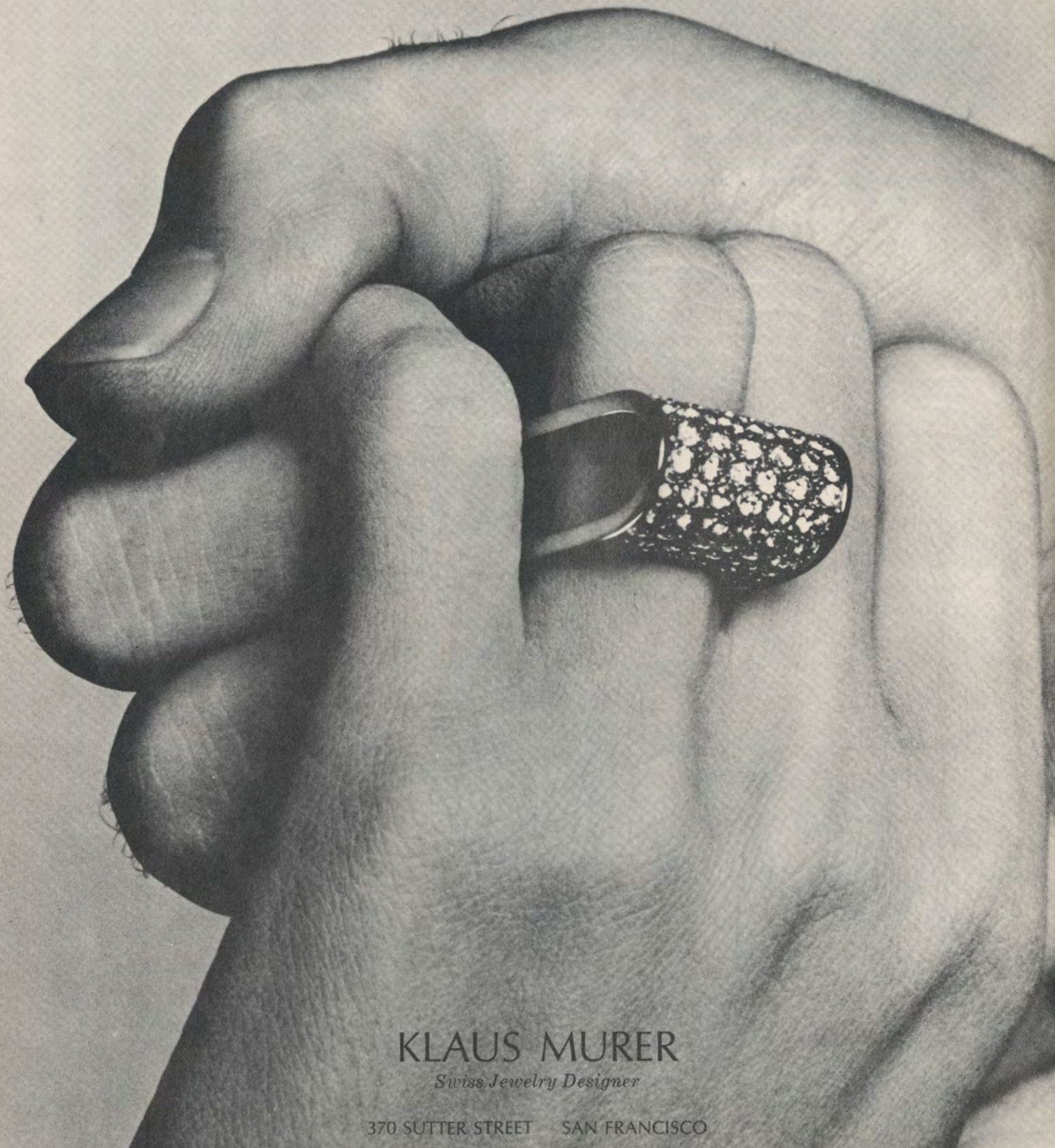
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Paramount Theatre of the Arts

by Ellen Dietschy

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

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

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

Front page news, December 16, 1931

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

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

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

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

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

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

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

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

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

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

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

The West Coast's international market place



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

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



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



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



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



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



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

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

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

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

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

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

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

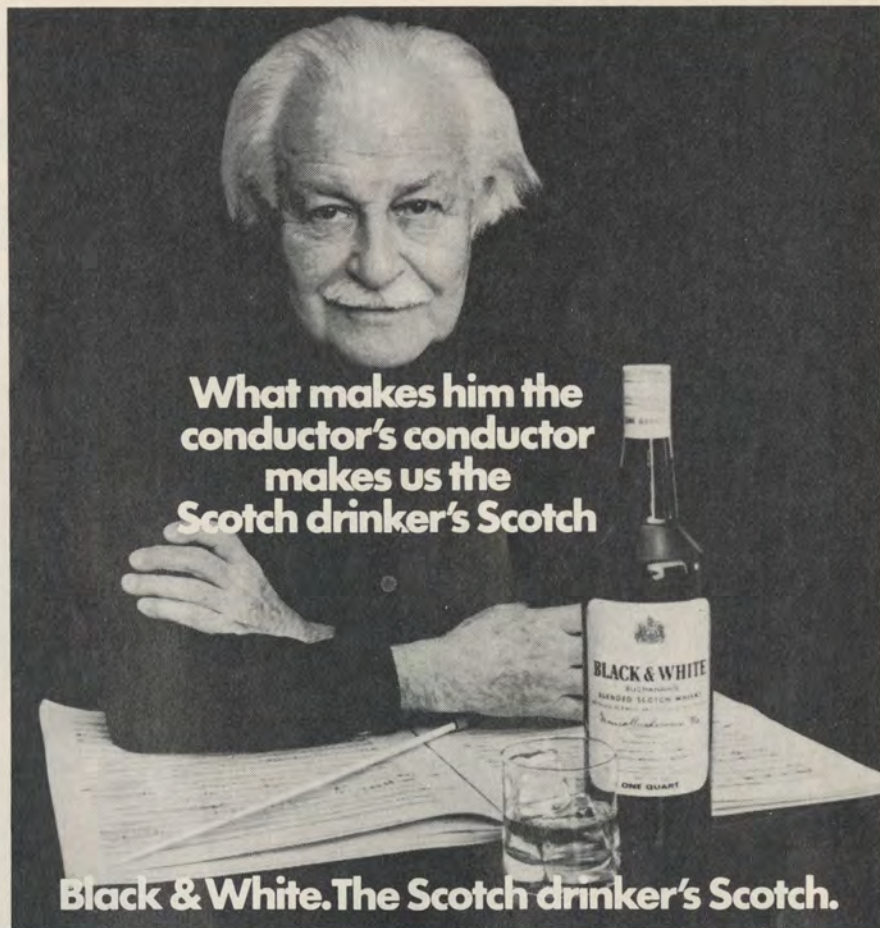
Maximum attention has been given to the audience's convenience and comfort. The theatre, at 2025 Broadway in downtown Oakland, is 93 steps from the nearest BART station. Well-lighted parking facilities for 2,300 cars is within easy walking distance.

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

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

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

The house is, after all, absolutely paramount.



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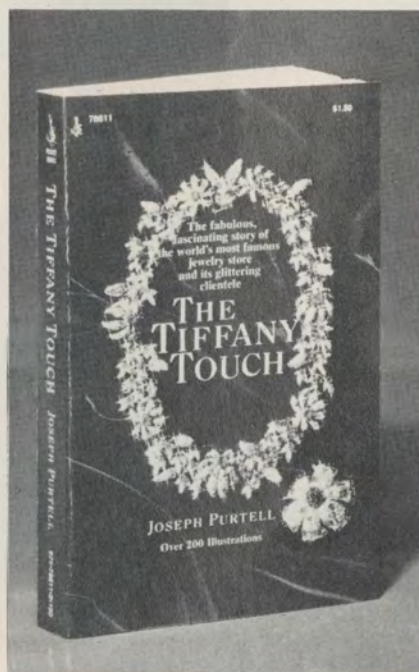
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Tiffany's began in 1837 when Charles L. Tiffany moved from Connecticut to New York City to start with a borrowed \$500 a small stationery store on lower Broadway. At his death, sixty five years later, he left an estate of \$35,000,000 and a name synonymous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



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

THE TIFFANY TOUCH



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



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

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

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NEVADA ENTERTAINMENT GUIDE for OCTOBER 1973

RENO

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

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

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

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

LAKE TAHOE

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

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

LAS VEGAS

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

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

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

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

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

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

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

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

EQUINE THEATRE

by Norman Hershon

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

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

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

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

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

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



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

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

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Victoria Station

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

Modesto Lanzone's

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

La Bourgogne

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

La Mirabelle

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

Veneto

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

Scoma's

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

Kan's

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

Jovanelo's

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

Blue Boar Inn

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

Del Vecchio's

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

India House

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

Piero's

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

The Coachman

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



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

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

AMERICAN EXPRESS

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

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

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

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

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

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



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to New York State. The wines are good and prices are surprisingly low. For instance, a tasty White Rustico (described as a "homemade wine, reminiscent of home baked bread") sells for \$1.39 a bottle. We also found the Dry Semillon to our taste. You'll find a few specialty wines only made by Villa Armando, such as the White Rustico, Vino Rustico (a full, fruity red) and Vino Rustico Pink Rose. A fruity, crisp, gold-colored wine named Orobianco is made here from an old Italian family formula, and the winery suggests it be served well-chilled before, during and after meals. Villa Armando owns vineyards in all the wine growing areas of our state, and buys additional grapes from other growers to make their wines, which also include Zinfandel, Burgundy and assorted white wines. The staff is very relaxed and friendly, in true "Share the Wealth" tradition.

THE MANY THINGS SHOP — Marin Art & Garden Center, Ross (454-1591)
HOURS: Mon-Fri 11-3 (Slogan: "Handmade, not Homemade")

Jean Enemark is Chairman of this worthwhile and lovely shop, part of the many shops at the Art & Garden Center. You can all enjoy lunch at the Pathfinders Tea Room, the Northgate Antique Shop, the Decorator's Guild (artificial arrangements for sale), the Art Gallery, Pixie Parents (cooperative day center for small children) and this shop. We recommend the hand-smocked, drip-dry dresses for little girls (6 months to 7 yrs.) priced from \$12.50 to \$18.50 (can be specially ordered), and leather handbags (\$18.50 to \$25, but other shops in the area sell them from \$40 up). Quilts sized from cribs to adult beds sell from \$15 to \$30; different and handmade stuffed toys and puppets are \$3 to \$7.50, and the well-known rock sculpture from Pepperell Studios are \$5 to \$50. Many other items are available, so let's all hotfoot it over to Ross!

(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.

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51st Season

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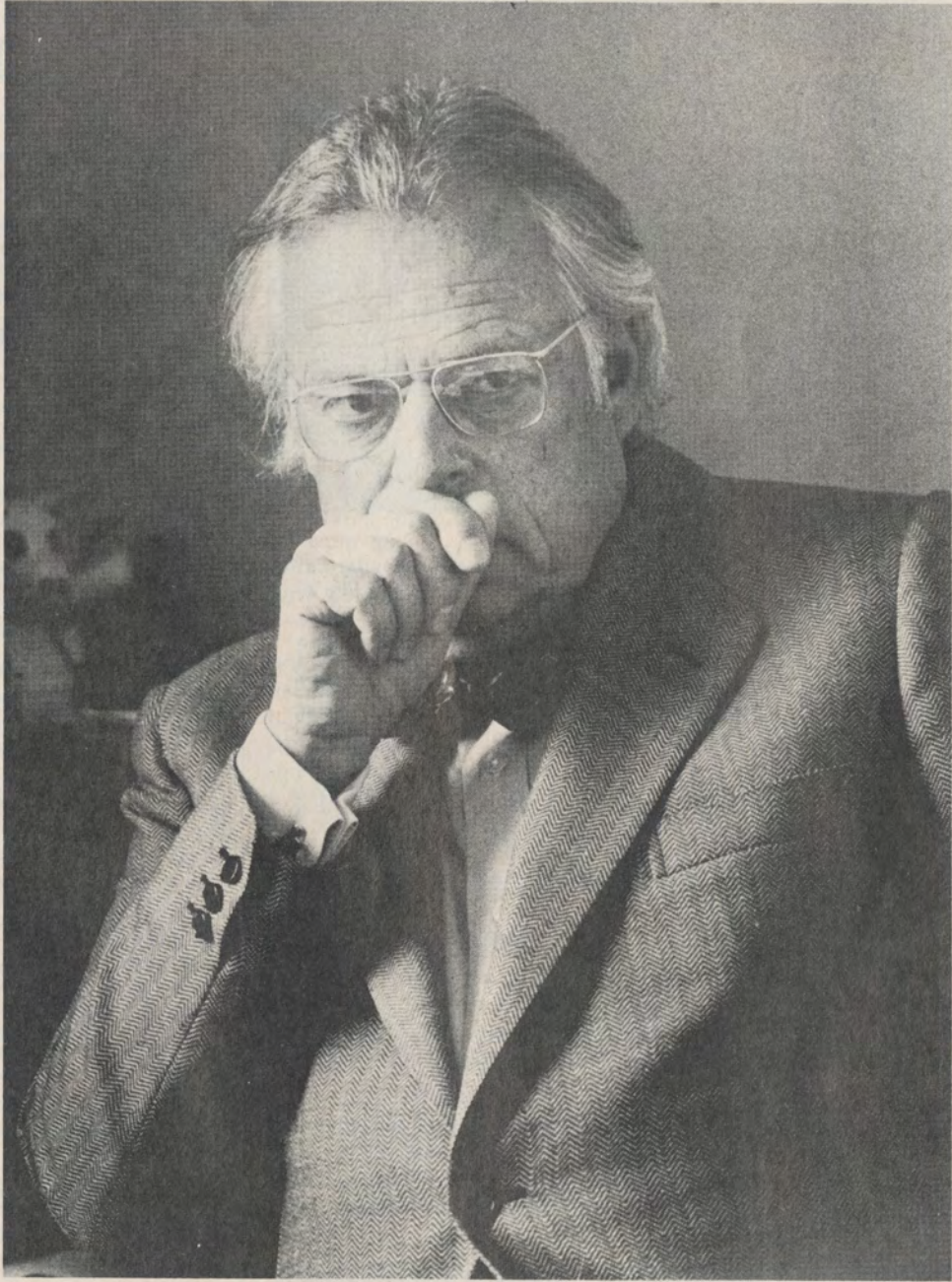
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KURT HERBERT ADLER
General Director



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

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

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

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

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

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

SAN FRANCISCO

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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: Bonyngé

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 regrettably 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

SAN FRANCISCO

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. 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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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.

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LONDON *Her*

Verdi

M I G O L E T T O

Sutherland · Pavarotti · Milnes



Tourangeau · Talvela
London Symphony Orchestra
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RECORDS

The Royal Family of Opera

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

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

GUMP'S



SATURDAY EVENING, SEPTEMBER 15, 1973, AT 8:00
TUESDAY EVENING, SEPTEMBER 18, 1973, AT 8:00
SUNDAY AFTERNOON, SEPTEMBER 23, 1973, AT 2:00
FRIDAY EVENING, SEPTEMBER 28, 1973, AT 8:00
WEDNESDAY EVENING, OCTOBER 3, 1973, AT 8:00
SUNDAY AFTERNOON, OCTOBER 7, 1973, AT 2:00

Rigoletto

(IN ITALIAN)

Conductor
KAZIMIERZ KORD*

Production
JEAN-PIERRE PONNELLE

Set designer
JEAN-PIERRE PONNELLE

Costume designer
MARTIN SCHLUMPF

Costumes executed by
HANS-GÜNTER WILLERSCHIEDT

Lighting designer
ROBERT BRAND

Chorus director
BYRON DEAN RYAN

Choreographer
NORBERT VESAK

Musical preparation
ALLAN LEWIS

Opera in three acts by
GIUSEPPE VERDI

Libretto by
FRANCESCO MARIA PIAVE

After the play "Le Roi s'amuse" by
VICTOR HUGO

<i>Rigoletto</i>	SHERRILL MILNES*
<i>Gilda</i>	IZABELLA NAWE**
<i>Duke of Mantua</i>	GIACOMO ARAGALL*
<i>Borsa</i>	JAMES ATHERTON
<i>Countess Ceprano</i>	GWENDOLYN JONES
<i>Marullo</i>	TIMOTHY NOLEN
<i>Ceprano</i>	DANIEL SULLIVAN
<i>Monterone</i>	HARRY DWORCHAK*
<i>Monterone's daughter</i>	PEGGY DAVIS
<i>Sparafucile</i>	CLIFFORD GRANT
<i>Giovanna</i>	DONNA PETERSEN
<i>A page</i>	RICHARD MORRISON*
<i>An usher</i>	CARL THOMAS*
<i>Maddalena</i>	SILVANA MAZZIERI**

**American debut

*San Francisco Opera debut

TIME AND PLACE: Sixteenth century; Mantua and vicinity

ACT I—Scene 1—Duke's palace
Scene 2—Street
Scene 3—Rigoletto's house

ACT II—Duke's palace

ACT III—Sparafucile's inn

This new production of "Rigoletto" is made possible by a generous and deeply appreciated gift from James D. Robertson

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

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

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

PERFORMANCE LENGTH APPROXIMATELY THREE HOURS

First performance
Teatro La Fenice, Venice
March 11, 1851

First San Francisco Opera performance
October 8, 1923



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SAN FRANCISCO
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The Story of "Rigoletto"

ACT I—Scene 1—In Rigoletto's recollections, the Duke of Mantua surveys his court to find a woman with whom to pass the night and selects the Countess Ceprano. She is flattered but nervous: her husband is present. Impasse. Marullo enters with news for the courtiers that Rigoletto, the jester, keeps a woman in town. The Duke discusses the impasse with Rigoletto who suggests prison for Ceprano, exile or beheading. Ceprano and the courtiers are outraged and swear vengeance on Rigoletto. An old man, Monterone, whose daughter the Duke has dishonored in court, confronts the Duke. Rigoletto, with the Duke's consent, mocks the old man until Monterone curses them both for laughing at a father's grief. Rigoletto suddenly fears for his own daughter whom he has kept hidden from the court.

Scene 2—Later that evening Rigoletto is stopped by an assassin, Sparafucile, who offers himself for hire. Rigoletto wants no one killed and dismisses the man, pondering their similarity; one kills with a sword, the other with words. He sees Sparafucile as his *alter ego*. The old man's curse haunts him.

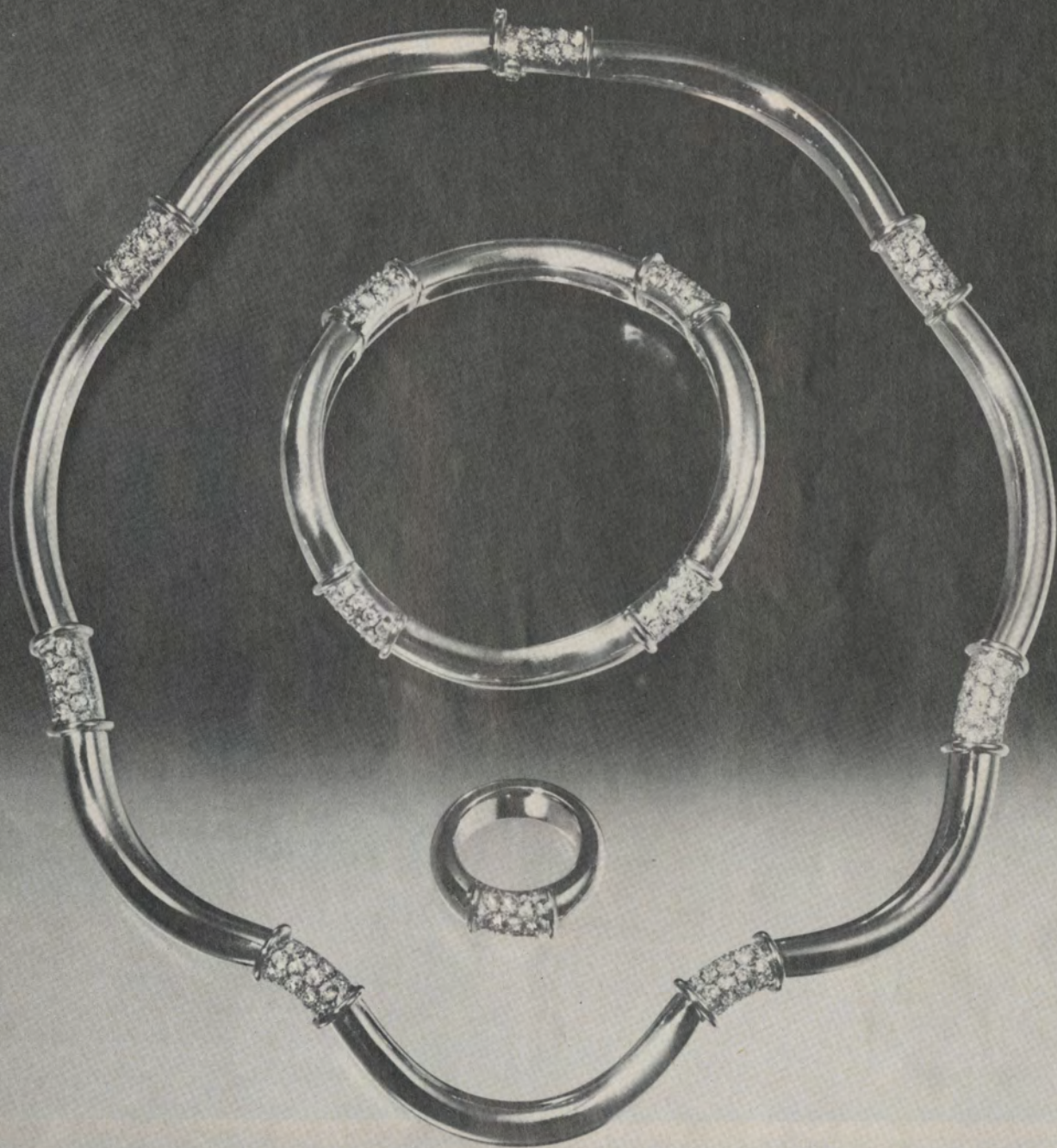
Scene 3—Rigoletto greets his daughter, Gilda, and declares she is the world to him. She reciprocates, but questions why he keeps her concealed at home. He fears the courtiers and warns the nurse to guard her carefully. On a noise in the street he goes out to investigate as the Duke, disguised as a student, enters, astonished to discover that the girl he has seen in church is Rigoletto's daughter. He and Gilda declare their love: he, falsely. Then, fearing Rigoletto's return, he leaves. Alone, Gilda rhapsodizes on her student's name, Gualtier Maldè, while outside the courtiers gather to kidnap the woman they believe is Rigoletto's mistress. As revenge on him, they will present her to the Duke. Rigoletto returns, but they fool him into thinking they are seizing the Countess Ceprano from the next house. Too late Rigoletto discovers the trick. "Ah, la maledizione!" (the curse).

ACT II—Still later. At court. (The courtiers have locked Gilda in a secluded room in the Duke's Palace). The Duke laments Gilda's disappearance: when he returned to her house, it was deserted. The courtiers describe how they stole Rigoletto's mistress for the Duke. They bring her to the Duke. Rigoletto enters. From the remark of a page he realizes where Gilda is. He rages at the courtiers but is soon reduced to begging for pity. When Gilda comes out, the courtiers leave her alone with her father. She explains how she met the student, the Duke, at church. Rigoletto comforts her. Monterone, being led to prison, regrets that no one yet has struck the man down. Rigoletto promises to do it. Gilda, still loving her student, begs pity for the Duke.

ACT III—Sparafucile's inn. Rigoletto has brought Gilda to show her the Duke as he is. The Duke, incognito, flirts with Sparafucile's sister, Maddalena, with the same words he spoke to Gilda. She laments, yet loves him still. Rigoletto sends her home and hires Sparafucile to kill the Duke. Maddalena urges Sparafucile to spare him, and he agrees, provided another victim can be found. Gilda, unable to stay away, overhears and offers herself. Rigoletto returns, is given a body, hears the Duke singing and, uncovering the wraps, discovers Gilda. "La maledizione!"

RIGOLETTO on records:

Grist, Gedda, MacNeil—Rome Opera Orchestra/Molinari-Pradelli Angel 3718
Scotto, Bergonzi, Fischer-Dieskau—La Scala Orchestra/Kubelik DG 2709014
Sutherland, Pavarotti, Milnes—London Symphony Orchestra/Bonyngé
London 13105



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Necklace, \$ 5,900. Bracelet, \$ 3,600. Ring, \$ 760.
By Tiffany designer, Sonia Younis.*

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SAN FRANCISCO 252 GRANT AVENUE

How Charles Taguchi found love at a Crocker Bank.



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

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

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

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

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



Ready to listen. Ready to help.

RIGOLETTO:

"A long series of duets..."

by George Martin

The public in every country was quicker than the critics to grasp the virtues of *Rigoletto*. The people bothered themselves little over Verdi's innovations in operatic form and relished the opera's extraordinary dramatic unity and characterization. The critics, conversely, became obsessed with the innovations and for a long time failed to see the drama.

In France they complained of the lack of concerted numbers, particularly finales, in which the principals' voices soared over a full chorus. It seemed unimaginative to end every act after the opening scene with either *Rigoletto* alone or only *Rigoletto* and Gilda onstage.

In England Verdi's treatment of the aria was criticized. Henry Chorley of the *Atheneum* thought Gilda's "Caro nome," "sung by her when she retires to sleep on the evening of the outrage, is but a lackadaisical yawn." Because it was subdued rather than brilliant, he seems to have missed how perfectly it fit its context.

Others complained of the lack of arias. Verdi, they said, was moving in a direction that would be unrewarding for singers and, perforce, less operatic.

Consider *Rigoletto's* entrance in the first scene: he comes in, makes a few quick remarks and throughout the scene has no aria. Neither has the Duke. He has a brief "ballata" which, if sung as Verdi wrote it, is without cadenza or high notes and leads directly into a dance. In 1851, the year of the opera's premiere in Venice, such a way of introducing leading characters was most unusual.

For contrast, take Donizetti's *Lucia di Lammermoor*, composed in 1835. In the first scene the baritone has two short arias to introduce himself; in the second, the soprano has two long and the tenor one short before they join in a duet. The scenes are constructed around the individual characters with their arias at the center.

Not in *Rigoletto*. When Gilda reappears in Act I, she is plunged at once into a duet with her father. Verdi did this by design. When the husband of Teresa Borsi, a soprano singing Gilda in Rome, wrote and requested a new aria to be inserted in the opera in order better to show off his wife's voice, Verdi replied:

"If you were truly persuaded my talent is so poor that I can do no better than I have done in *Rigoletto*, you would not have asked for an aria for the opera. Wretched talent! you may say. I agree; but there it is. And, if *Rigoletto* can stand on its feet as it is, then a new number would be one too many. Where could it be inserted? Verses and notes can be written, but they would make no effect without the right time and place . . . I imagined *Rigoletto* as one long series of duets without arias and finales, because I felt it that way. If any one remarks: 'But one might do this or that or the other' and so on, I reply: 'That may be all very well, but I didn't know how to do it better.'"

His idea, which he had been developing in earlier operas, was to portray character not by an individual's statement of his emotions but by dialogues between the characters.

These were most effective where the characters, at least at the start, were in conflict. In *La Traviata*, for example, Violetta's sensibility is best revealed in her Act II duet with Germont père, better even than in her two arias, "Ah, fors' è lui" and "Sempre libera," which close Act 1.

Similarly in *Rigoletto*, though one side of Gilda's character, her innocence, is revealed in "Caro nome" — for Verdi would use an aria if it served his purpose — an even more important side, her obstinacy or will, is revealed in the duets with her father. In Act I she questions his policy of concealing her; in Act II she opposes his plan for revenge on the Duke: and in Act III (though by action, not in song) she disobeys him and sacrifices herself for the man she loves. Though she starts the opera as a girl, she ends it as a woman. When she dies, she and not her father is reconciled to her fate, and she comforts him. By their final duet their initial relationship has been reversed.

Without arias as the base of his scenes, how did Verdi construct them? One technique, the simplest, occurs in the second scene of the first act in which *Rigoletto* meets Sparafucile, the assassin. Their dialogue is floated above a tune which neither sings, and the tune with *its* beginning, middle and end provides the sense of structure so that the audience, when *Rigoletto* dismisses Sparafucile, feels the conversation has indeed come to an end.

Others beside Verdi had done this but without the success of his orchestration. The tune is played only by a

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cello and double bass, both muted, against a background of woodwinds and strings in their lowest registers. The tone is dark, even sinister, and colors the atmosphere of the scene, so that Sparafucile, though without an aria, is clearly depicted.

Verdi also constructed scenes, as in the opera's first act, by contrasting moods. The prelude is ominous, based on a theme associated with Monterone's curse. Without a break it is followed by the feverish atmosphere of the court in which all the dialogue is carried over dance music. Again without a break this dissolves into the actual curse delivered by Monterone. The sequence of dark-light-dark for most people provides a structure, and the curtain seems to drop at the right time.

Verdi contrasted moods in this fashion throughout the opera. The most famous example, perhaps, is the Duke's aria in the last act, "La donna è mobile," in part so bright and elegant (if well sung) because it is set in such sordid surroundings. Most of the garden scene, after the sombre opening, is an alternation of ever-increasing agitation and calm. To take just the end of it: there is the agitation of the Duke's hurried farewell, "Addio, addio," followed by the calm of Gilda's contemplation of his name, under which, as the aria ends, swell the voices of the courtiers come to abduct her. As the kidnapping is accomplished, the agitation rises until, with *Rigoletto's* discovery of what has happened, it ends in frenzy.

These devices had all been used by others and would not have seemed so unusual if at the same time Verdi had not tied what arias he provided so closely to their context. In the days before recordings, there were many more concerts devoted to opera arias, and they were an important part of a singer's career. Critics, more than now, judged singers on their technique, and singers searched every new opera for arias which would show off their talents.

Yet what aria could a famous or aspiring *Rigoletto* present in concert? The one most often chosen, "Pari siamo," is the monologue *Rigoletto* sings after he dismisses Sparafucile and ponders their similarity: one kills with a jest, the other with a sword. But it was not very satisfactory. It had more dramatic exclamation than tune; it drew its point from Sparafucile's remarks and referred both musically and by word to Monte-

rone's curse, none of which the concert audience had heard.

Tenors could do better with "La donna è mobile"; but the aria's greatest moment onstage, when *Rigoletto* hears it again, believing the Duke is dead, in concert was lost. Sopranos had "Caro nome," though here too there was a problem: they had to alter the aria's structure and mood. As conceived by Verdi, it is a moment of introspection. Gilda, as she starts into the house for bed, rhapsodizes quietly on the name by which she knows the Duke, Gualtier Maldè. The aria has two cadenzas, neither very brilliant and both placed well before the end, which Verdi wanted sung offstage, softly, on a low note, while the first words of the courtiers well up underneath. In context the girl's moment of happiness is turning to violence even before the aria ends. But what soprano at a concert would forego a brilliant cadenza and finish offstage on a low note! The notes were raised, more brilliant cadenzas inserted, and Gilda was presented as a confident May Queen, extremely pleased with herself.

The public perhaps had an advantage over the critics and singers. It did not dart into the theatre for only an act or two, or sing one role without knowing or caring about the others. It saw and heard a complete performance with the arias in context, and it had far less fixed ideas about what they should be. So the public took the innovations in stride, perhaps not noticing them because they worked so well.

Nevertheless, in 1851 *Rigoletto* represented a new kind of opera in Italy, one in which dramatic unity and musical characterization would count for more. The older operas, such as *Lucia di Lammermoor*, would continue to be performed, for the public liked the best in every style, but new operas now had a different standard by which to be judged.

If Verdi had had a different temperament, he might have issued a manifesto about the "New Art," proclaiming himself its first, best and only practitioner. But he disliked such exhibitionism. What mattered was the opera, not what the composer said of it; if the opera was any good, it would "stand on its feet." His theories of opera construction are found in private letters, in his ideas about casting and in the operas themselves.

He always sought the singer who could act. His favorite Violetta, whom

he wanted for Cordelia in his projected *King Lear* (never completed), was Maria Piccolomini, whose voice was small but used with feeling. Chorley, the English critic, thought her inadequate as Violetta, "weak and limited (and) not sure in her intonation." He wanted fine, concert singing even at the expense of the drama.

For *Lady Macbeth* Verdi wanted a soprano with "a raw, choked, hollow voice," and when the opera was produced for the first time, in Florence in 1847, he allegedly rehearsed the principals in the first act duet 150 times. He also demanded, and won, a full dress rehearsal with orchestra, which at the time was unheard of. With *Rigoletto* he continued this emphasis on the drama.

Though critics, in their urge to classify, like to say that *Rigoletto* marks the start of Verdi's "middle period," the implication that he never thereafter composed in his "early period" style is misleading. In *La Traviata* there is a concerted finale at the end of Act III in which all the principals and chorus take part. In *Aida* the tenor has an opening aria, "Celeste Aida," with which he introduces himself and his emotions to the audience, and the Triumphal Scene is a finale grand enough to delight a French critic's heart. Verdi never hesitated to use an old form if he thought it might be effective. It was a question of "the right time and place." He composed to have a popular success, not to demonstrate a theory.

Because his response to each libretto was unique, none of his later operas repeat the form of *Rigoletto* exactly. It is the only one he felt as "one long series of duets without arias and finales," and he evidently thought it something special. Once when asked in the 1850s which of his operas he preferred, he replied: "If I were a *maestro*, I would prefer *Rigoletto*; if I were a *dilettante*, I would prefer *La Traviata*." Perhaps he thought the greater originality of the first would appeal more to professionals in the theatre, and the greater sentiment of the second to the general public. The public, however, has never made any such distinction at the box office; it has always preferred both.

George Martin is the author of Verdi, His Music, Life and Times and The Opera Companion, A Guide for the Casual Operagoer.



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

Speaker: Robert P. Commanday

September 28

TANNHÄUSER—

Miyako Hotel, 11 a.m.

Speaker: Stephanie von Buchau

October 9

BORIS GODUNOV—

Palace of Fine Arts, 11 a.m.

Speaker: Alfred Frankenstein

October 19

ELEKTRA—

Masonic Auditorium, 12 noon

Speaker: Michael Barclay

October 26

PETER GRIMES—

Curran Theatre, 11 a.m.

Speaker: Dr. Jan Popper

Presented by Opera ACTION

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

Admission \$2.00

September 9—LA FAVORITA

Speaker: Dr. Jan Popper

September 16—COSÌ FAN TUTTE

Speaker: Dr. Jan Popper

September 23—TANNHÄUSER

Speaker: Michael Barclay

September 30—BORIS GODUNOV

Speaker: Michael Barclay

October 7—PETER GRIMES

Speaker: Dr. Jan Popper

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September 13

LA FAVORITA—

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

Speaker: Dr. Jan Popper

September 20

COSÌ FAN TUTTE—Sausalito

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

Speaker: Dr. Jan Popper

September 27

TANNHÄUSER—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Michael Barclay

October 11

BORIS GODUNOV—Del Mar

School, Tiburon, 8:30 p.m.

Speaker: Alfred Frankenstein

October 25

DON CARLO—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Robert P. Commanday

Presented by Opera ACTION,

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Piedmont Community Center,

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September 13—LA FAVORITA

October 18—PETER GRIMES

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Speaker: Michael Barclay

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

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

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

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November 2

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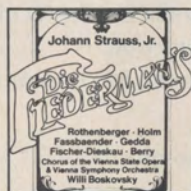
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WHO'S WHO



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

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



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

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



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

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

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



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

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



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



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

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



ARIEL BYBEE, a winner in the 1968 San Francisco Opera Auditions, has been achieving a career in harmony with her initial promise. After participating in the Merola Opera Program, she gave her first major performances

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



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

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



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

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



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



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



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



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

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



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



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



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

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



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



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



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



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

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



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



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



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

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



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



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

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



LUCIANO PAVAROTTI, one of the foremost tenors of the present day, performs with San Francisco Opera this season as Fernando in *La Favorita*. He was first heard here in 1967 as Rodolfo in *La Bohème*, and he has returned

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



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

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



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

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



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

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



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

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



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

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



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

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



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

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



JOAN SUTHERLAND, one of the greatest sopranos in operatic history, returns to the San Francisco Opera this season for *Die Fledermaus* and the first Rosalinda of her career. She has been appearing here since 1961, and

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

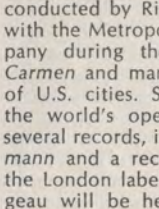


CARL THOMAS brings both musical theater and operatic experience to his initial appearance with San Francisco Opera in *Rigoletto*. On Broadway he was last seen in the Stuart Ostrow production of *1776*, and previous to that

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



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



RAGNAR ULFUNG has built a reputation as one of the foremost singing actors of the present day. Though the Norwegian tenor's home company is the Swedish Royal Opera, he makes guest appearances at all the world's

leading operatic centers. His American debut came at Santa Fe in 1966. The following year he made his first appearance with the San Francisco Opera as Riccardo in *Un Ballo*

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



NOLAN VAN WAY, a former Golden Gloves boxer, has successfully appeared in Broadway musicals as well as opera, starring in the country's leading theaters in such shows as *Carousel*, *Guys and Dolls*, *South Pacific*,

and *Camelot*. As an operatic performer, he has sung on both sides of the Atlantic from Nuremberg to New York in a variety of roles, among them Guglielmo in *Così fan tutte*, Figaro in *The Barber of Seville*, Escamillo in *Carmen*, and Sharpless in *Madama Butterfly*. An accomplished actor, Van Way, who is now a tenor, makes his San Francisco Opera debut this season as Eisenstein in *Die Fledermaus*.



FREDERICA VON STADE returns to the Bay Area for the third consecutive year this fall as Dorabella in *Così fan tutte*. The outstanding young mezzo first appeared here in 1971 with Spring Opera Theater in Mozart's *La Cle-*

menza di Tito, and she made her San Francisco Opera debut in 1972 as Cherubino in *Le Nozze di Figaro*. Her initial European appearance came as Cherubino this past spring, when she received rave reviews at the Paris Opéra, with Sir Georg Solti conducting. She has performed frequently at the Metropolitan, where she has sung the roles of Nicklausse in *Les Contes d'Hoffmann*, Suzuki in *Madama Butterfly*, and Cherubino. Miss von Stade's plans for the 1973/74 season, after her appearance here, include the title role in the world premiere of *The Seagull* by Thomas Pasatieri at the Houston Opera, and the part of Zerlina in *Don Giovanni* at the Met with Karl Böhm conducting and Günther Rennert directing.



BRUCE YARNELL, a sensational success in the recent Spring Opera Theater production of *The Grand Duchess of Gerolstein* as General Boom, will be heard this season with San Francisco Opera in *Die Fledermaus*, *Boris God-*

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

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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ELLIS E. REID

HOME: Chicago

AGE: 38

PROFESSION: Attorney

HOBBIES: Art, travel, good restaurants.

LAST BOOK READ: "The Exorcist"

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

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

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

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TAIWAN

by Ernest Beyl

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

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

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

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

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

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

Photographs by Kimberly Fleming



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

Lungshan Temple

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

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

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

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

The Grand Hotel

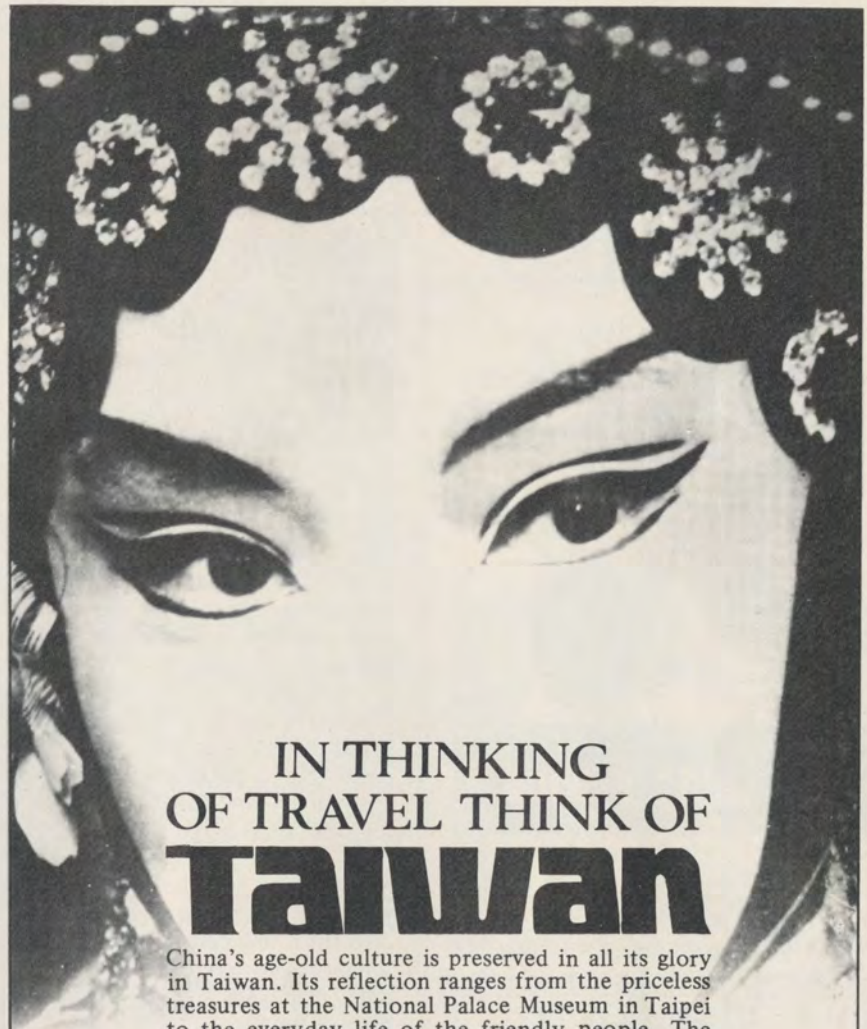
The Grand Hotel in Taipei must rank as one of the grandest hotels in the world, certainly in Asia. Set magnificently on a hill overlooking the city, it is a cluster of multi-colored buildings of classical Chinese architecture. Red Chinese lacquered pillars support an intricate and ornate gilt roof. The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

Peiping and Peking

The name of the traditional capital



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



IN THINKING OF TRAVEL THINK OF **Taiwan**

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



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

Wulai

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

Children of the Pear Garden

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

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

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

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



The classical Chinese Opera is a specialty of Taipei.



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

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

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

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

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

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

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

The National Palace Museum

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

Confucian Temple

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

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

A Far Eastern Bargain

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

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GOURMET DINING OUT IN CANADA

by Joseph Finnamore

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

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

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

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

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

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

blend of strong Newfoundland rum, cream and cointreau).

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

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

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

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

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

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



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



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

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

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

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

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

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

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

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

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

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

A very tiny sampling:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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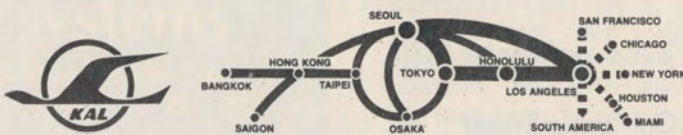
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Lovers of opera and ultra-high fidelity sound will find the 1973 San Francisco Opera Season especially rewarding, for all eleven operas will be broadcast live from the Opera House and — for the first time — these broadcasts will be in quadrasonic sound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

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

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

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

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

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

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

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

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

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

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

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

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

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THE MARKET SCENE

THE ECONOMIC OUTLOOK AND PHASE IV

Dean Witter & Co. Economists

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

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

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

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

The Intricacies of Phase IV

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

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

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

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

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

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



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

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

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

Impact of Phase IV on the Major Economic Cycle

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

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

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

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

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

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

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

GARDEN ARTS

by Bob Goerner

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

— GEORGE A. POSNER

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

Tue., Oct. 2

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

Wed., Oct. 3

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

Thu., Oct. 4

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

Fri., Oct. 5

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



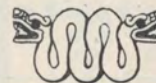
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Sat., Oct. 6

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

Sun., Oct. 7

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

Mon., Oct. 8

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

Tue., Oct. 9

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

Wed., Oct. 10

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

Thu., Oct. 11

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

Fri., Oct. 12

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

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(Elgar)
8:00 PM — KKHI/AM-FM — Guest
Artist
8:00 PM—KRE/AM — Showtime —
"ALL AMERICAN"

Sat., Oct. 13

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

Sun., Oct. 14

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

Mon., Oct. 15

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

Tue., Oct. 16

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

Wed., Oct. 17

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

Thu., Oct. 18

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

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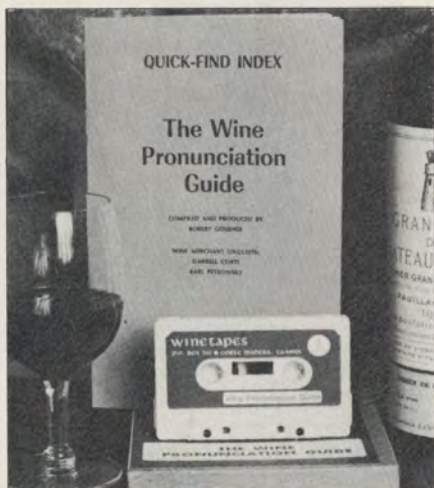
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8:00 PM—KRE/AM — Showtime —
"KISS ME KATE"

Fri., Oct. 19

7:00 PM—KRON/FM—Show Album
—"1776"

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

8:00 PM — KKHI/AM-FM — Guest
Artist

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

Sat., Oct. 20

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

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

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

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

Sun., Oct. 21

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

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

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

Mon., Oct. 22

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

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

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

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

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

Tue., Oct. 23

7:00 PM—KRON/FM—Show Album
—"CABARET"

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

8:00 PM — KKHI/AM-FM — Boston
Pops

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

Wed., Oct. 24

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

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

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

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

Thu., Oct. 25

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

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

8:00 PM — KKHI/AM-FM — Guest
Artist

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

Fri., Oct. 26

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

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

8:00 PM — KKHI/AM-FM — Guest
Artist

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

Sat., Oct. 27

7:00 PM—KRON/FM—Show Album
—"COMPANY"

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

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

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

Sun., Oct. 28

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

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

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

Mon., Oct. 29

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

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

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

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

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

Tue., Oct. 30

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

8:00 PM — KKHI/AM-FM — Boston
Pops

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

Wed., Oct. 31

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

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

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



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