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1973

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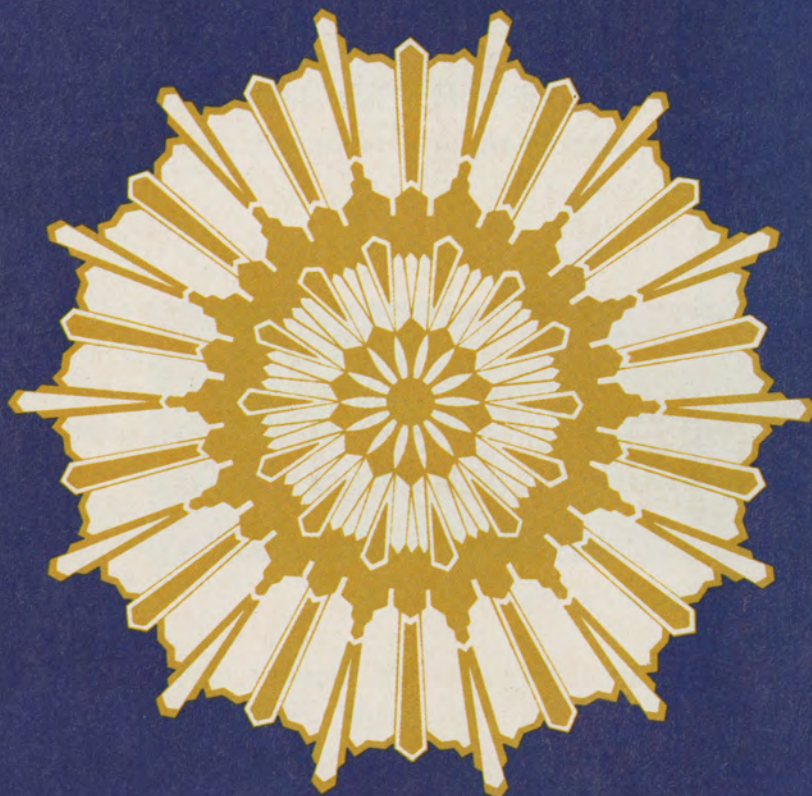
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# PERFORMING ARTS



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51st Season

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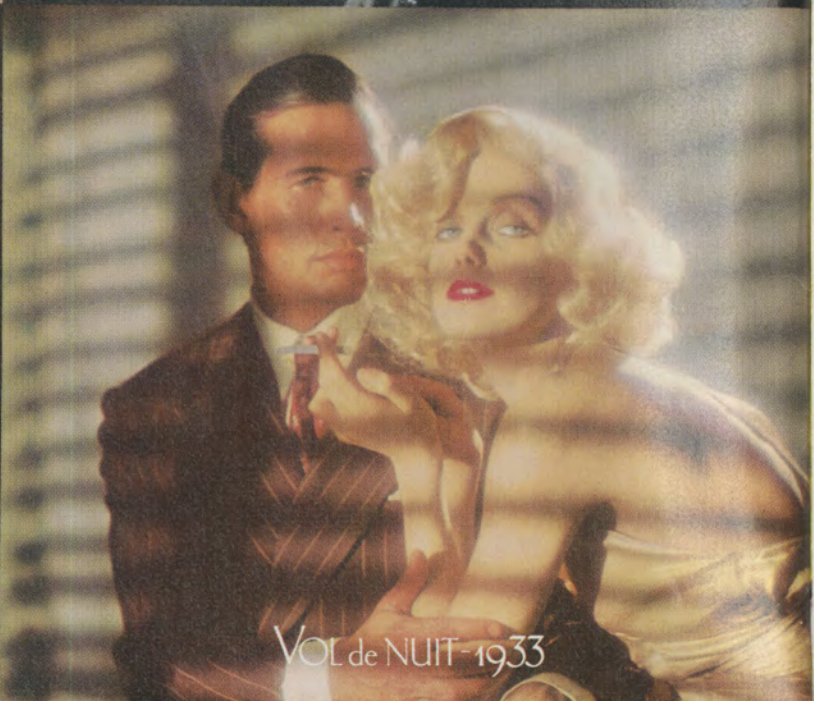
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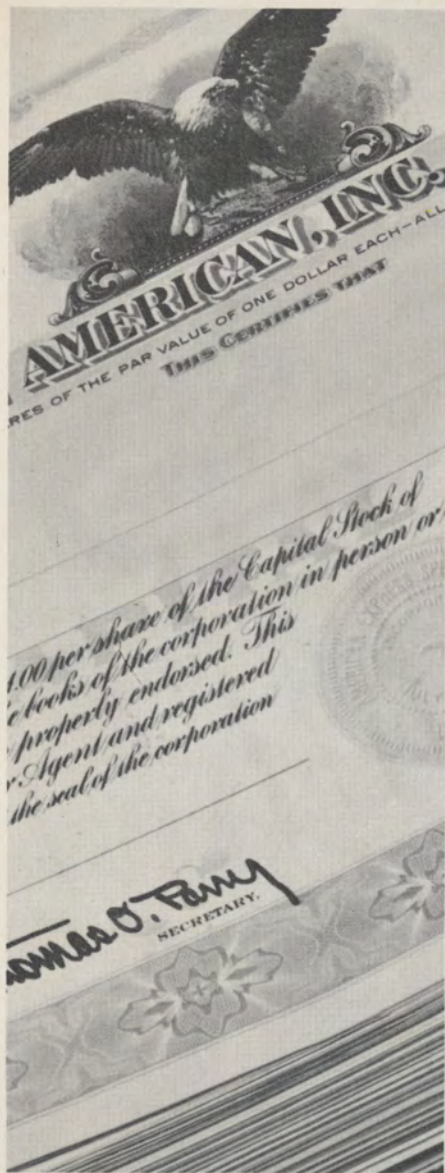


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# PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY

OCTOBER 1973/VOL. 7 NO. 10

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# SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

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

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

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

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

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

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

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

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



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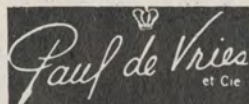
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**LA BERGERIE**  
4221 Geary Blvd. (at 6th Ave.),  
San Francisco

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

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

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

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

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

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



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# WORDS ON MUSIC

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

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

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

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

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

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

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

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

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

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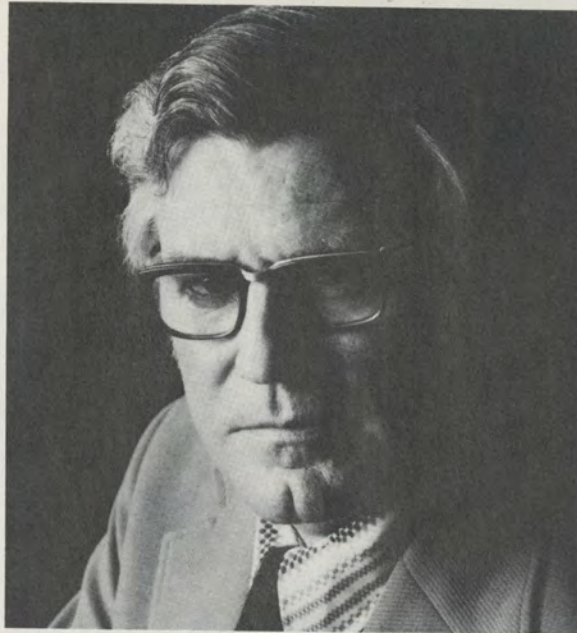
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Norman R. Lechlitner, Vice President, (213) 683-3774.

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# THE MARKET SCENE

## A SENSIBLE APPROACH TO COMMODITY SPECULATION

by Richard W. Lundholm

Commodity Specialist

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

Crocker Plaza, San Francisco

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

### MYTHS ABOUND:

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

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

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

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

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

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

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

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

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

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

3) **MONEY MANAGEMENT:** A

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And that's not accidental. When we discovered the wilderness site at Lake Tahoe—one of the very few remaining sites available on the Lakefront—we decided that the 20 acres would not only have an extremely limited number of homes built on it—only 70 homes ever!—but that every possible bit of natural beauty would remain unspoiled.

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

## HIDDEN SITE

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

You hear hawks, not horns.

## TAKE A HIKE

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

We think that is quite a pleasure.

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

## HIDEAWAY HOMES

A development as unique as The Northshore deserves unique architecture.

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

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

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

## GOOD TASTE COSTS

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

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

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

The Northshore is a planned development, providing for all exterior

maintenance, unusual privacy and protection.

## COME UP TO QUIET

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

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

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

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

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



## The Northshore

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

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

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

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

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

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

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

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

—What about diversification?

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

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

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

(continued on p. 62)



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**opening night**  
**performance**  
**of La Bohème**  
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*Elisabeth Schwarzkopf in a scene from Der Rosenkavalier, the full length Strauss opera photographed in colour at the Salzburg Festival.*

## Ballet and Opera Artistry on the Screen

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

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

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

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

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

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

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

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

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

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

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



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

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

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

Especially *before* you've had any wine.

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

## WHY WE CALL IT "TOAST."

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

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

## HELP YOURSELF TO THESE TOASTS.

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

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

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

Richard Sheridan avoided a long winded toast by offering:

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

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

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

So much for short toasts.

Now for the kind that go on and on.

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

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

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

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

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Published by Doubleday & Company, Inc.

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



## THE TRUTH.

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

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

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

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



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# "FOLLIES" FINALLY PLAYS THE BAY AREA

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

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

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

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

Now for some more familiar names of the past!

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

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

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

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

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

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

(continued on p. 58)

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## *Maestro Kurt Herbert Adler:*

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

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



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



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

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



(continued)



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

# MUSIC QUIZ

## QUESTION:

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

"Music hath charms to soothe the savage breast"

or

"Music hath charms to soothe the savage beast"

ANSWER:

"Music hath charms to soothe the savage breast"

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
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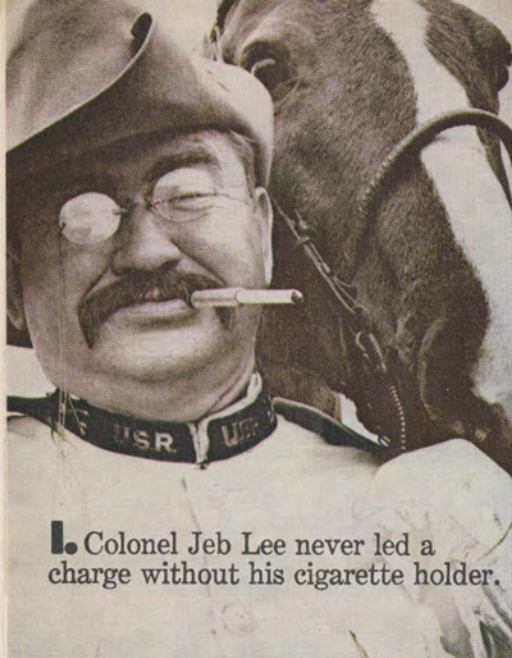
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<i>Productions designed by</i>	Toni Businger, George Jenkins, Ming Cho Lee, Donald Oenslager*, Jean-Pierre Ponnelle, Alfred Siercke, Wolfram Skalicki, Oliver Smith, Carl Toms
<i>Costume Designers</i>	Jane Greenwood*, Ann Roth, Martin Schlumpf, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Lilli Rogers
<i>Rehearsal Department</i>	Martha Munro, Eileen Rosenbaum, Donald Gambell*
<i>Super Department</i>	Aldrick Niemi
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi*
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Official Photographers</i>	Carolyn Mason Jones, Ron Scherl

*The Knabe is the official piano of the San Francisco Opera*

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

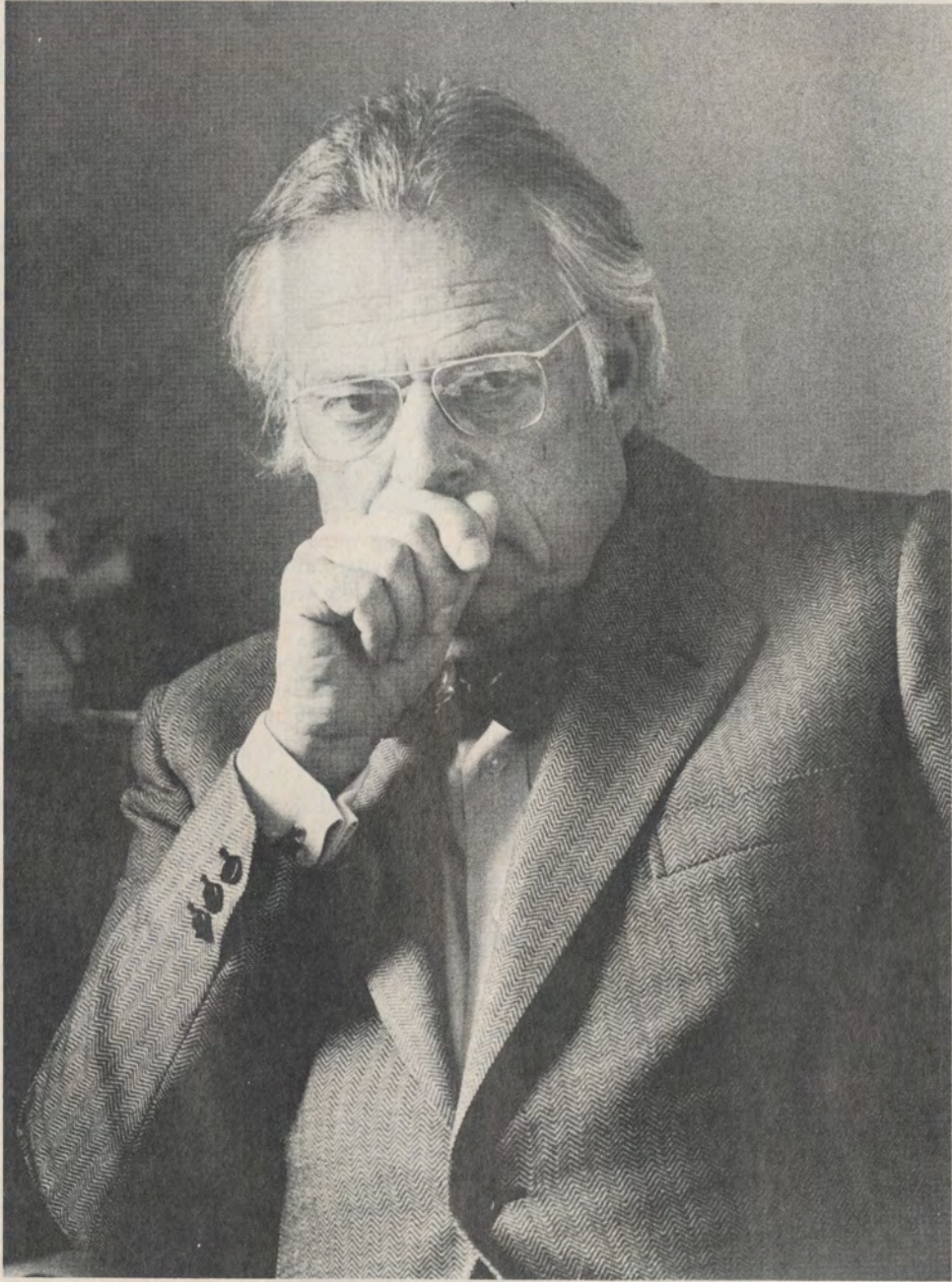
<i>Master Carpenter</i>	Thomas Salyer
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

Gamma Fisher Apprentices of the National Opera Institute:

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

\*\*American debut

\*San Francisco Opera debut



**KURT HERBERT ADLER**  
*General Director*



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

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

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

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

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

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

SAN FRANCISCO

opera

51st Season

## REPERTOIRE 1973 SEASON

### Opening Night

Friday, September 7, 8:00

**LA FAVORITA** DONIZETTI

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

Nave, Bybee/Pavarotti, Bruson, Gaiotti, Atherton

Conductor: Cillario

Production: Deiber

Set designer: Lee

Costume designer: Greenwood

Choreographer: Vesak

Saturday, September 8, 8:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

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

Conductor: Bonyng

Stage director: Mansouri

Set designer: Smith

Costume designer: Roth

Choreographer: Vesak

Tuesday, September 11, 8:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

Wednesday, September 12, 8:00

**LA FAVORITA** DONIZETTI

Same cast as September 7

Friday, September 14, 8:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

Saturday, September 15, 8:00

**RIGOLETTO** VERDI

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

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

Conductor: Kord

Production: Ponnelle

Set designer: Ponnelle

Costume designer: Schlumpf

Choreographer: Vesak

Sunday, September 16, 2:00

**LA FAVORITA** DONIZETTI

Same cast as September 7

Tuesday, September 18, 8:00

**RIGOLETTO** VERDI

Wednesday, September 19, 8:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

Friday, September 21, 8:00

**LA FAVORITA** DONIZETTI

Same cast as September 7 except Killebrew for Nave

Saturday, September 22, 8:00

**COSÌ FAN TUTTE** MOZART

Production made possible by Crocker National Bank in 1970

Lear, von Stade, Mandac/

Davies, Stilwell, Evans

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Sunday, September 23, 2:00

**RIGOLETTO** VERDI

Tuesday, September 25, 8:00

**COSÌ FAN TUTTE** MOZART

Wednesday, September 26, 8:00

**LA FAVORITA** DONIZETTI

Same cast as September 7 except Killebrew for Nave

Friday, September 28, 8:00

**RIGOLETTO** VERDI

Saturday, September 29, 8:00

**LA FAVORITA** DONIZETTI

Same cast as September 7 except Killebrew for Nave

Sunday, September 30, 2:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

Tuesday, October 2, 8:00

**DIE FLEDERMAUS** J. STRAUSS, JR.

Wednesday, October 3, 8:00

**RIGOLETTO** VERDI

Friday, October 5, 8:00

**COSÌ FAN TUTTE** MOZART

Saturday, October 6, 8:00

**TANNHÄUSER** WAGNER

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

Conductor: Suitner

Production: P. Hager

Set designer: W. Skalicki

Costume designer: A. Skalicki

Choreographer: Vesak

Sunday, October 7, 2:00

**RIGOLETTO** VERDI

Tuesday, October 9, 8:00

**TANNHÄUSER** WAGNER

Wednesday, October 10, 8:00

**COSÌ FAN TUTTE** MOZART

Friday, October 12, 8:00

**TANNHÄUSER** WAGNER

Saturday, October 13, 8:00

**BORIS GODUNOV** MUSSORGSKY

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

Conductor: Kord

Stage director: Weber

Projections: W. Skalicki

Choreographer: Vesak

Sunday, October 14, 2:00

**COSÌ FAN TUTTE** MOZART

Tuesday, October 16, 8:00

**BORIS GODUNOV** MUSSORGSKY

Wednesday, October 17, 8:00

**TANNHÄUSER** WAGNER

Friday, October 19, 8:00

**BORIS GODUNOV** MUSSORGSKY

Saturday, October 20, 8:00

**ELEKTRA** R. STRAUSS

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

Conductor: Suitner

Production: P. Hager

Designer: Siercke

Sunday, October 21, 2:00

**TANNHÄUSER** WAGNER

Tuesday, October 23, 8:00

**ELEKTRA** R. STRAUSS

Same cast as October 20 except Rysanek for Napier



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

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

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

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

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

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

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

A handwritten signature in dark ink, reading "William H. Orrick, Jr." with a stylized flourish at the end.

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 Chervený  
Angelo Colbasso  
Harry M. De Lange  
Robert De Lany  
John Del Carlo  
James Eitze  
Dale Emde  
Stan Gentry  
John L. Glenister  
Colin Harvey  
William W. Hinshaw III  
Kenneth Hybloom  
Rudy Jungberg  
Robert Klang  
Conrad Knipfel  
Eugene Lawrence  
Edward Lovasich  
Kenneth Mac Laren  
Kenneth Malucelli  
Robert McCracken  
Thomas McEachern  
Henry Metlenko  
Victor Metlenko  
Thomas Miller  
Eugene Naham

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

## Ballet

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

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

Wednesday, October 24, 8:00

**BORIS GODUNOV** MUSSORGSKY

Friday, October 26, 8:00

**ELEKTRA** R. STRAUSS

Same cast as October 20

Saturday, October 27, 8:00

**PETER GRIMES** BRITTEN

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

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

Sunday, October 28, 2:00

**BORIS GODUNOV** MUSSORGSKY

Tuesday, October 30, 8:00

**PETER GRIMES** BRITTEN

Friday, November 2, 8:00

**LA TRAVIATA** VERDI

Production partially sponsored by the Charles E. Merrill Trust in 1969

Sills, Bybee, Petersen/Ochman, Mastromei, Atherton, Kimbrough, Sullivan, C. Thomas, Burgess, Miller  
Conductor: Adler  
Stage director: Capobianco  
Designer: Businger

Saturday, November 3, 8:00

**ELEKTRA** R. STRAUSS

Same cast as October 20

Sunday, November 4, 2:00

**PETER GRIMES** BRITTEN

Wednesday, November 7, 8:00

**LA TRAVIATA** VERDI

Thursday, November 8, 8:00

**DON CARLO** VERDI

Scenery from the San Antonio Grand Opera

Gwyneth Jones, Veasey, Benson, Mitchell/Remedios, Mittelmann, Talvela, Langdon, M. Mazzieri, Atherton  
Conductor: Varviso  
Stage director: P. Hager  
Designer: Oenslager

Friday, November 9, 8:00

**PETER GRIMES** BRITTEN

Saturday, November 10, 8:00

**LA TRAVIATA** VERDI

Sunday, November 11, 2:00

**DON CARLO** VERDI

Tuesday, November 13, 8:00

**LA BOHÈME** PUCCINI

Production made possible by the

San Francisco Opera Guild in 1958

Stratas, Bybee/Carreras, Yarnell, Nolen, M. Mazzieri, Alvary, Sullivan, Burgess, C. Thomas, Miller

Conductor: Perisson

Stage director: G. Hager

Designer: Jenkins

Wednesday, November 14, 8:00

**DON CARLO** VERDI

Friday, November 16, 8:00

**LA BOHÈME** PUCCINI

Saturday, November 17, 8:00

**DON CARLO** VERDI

Sunday, November 18, 2:00

**LA BOHÈME** PUCCINI

Tuesday, November 20, 8:00

**LA TRAVIATA** VERDI

Wednesday, November 21, 8:00

**LA BOHÈME** PUCCINI

Special Thanksgiving Night Performance—  
Non-subscription

Thursday, November 22, 8:00

**LA TRAVIATA** VERDI

Friday, November 23, 8:00

**DON CARLO** VERDI

Saturday, November 24, 8:00

**LA BOHÈME** PUCCINI

Last performance

Sunday, November 25, 2:00

**LA TRAVIATA** VERDI

Casts do not change unless otherwise  
indicated

## OPERA GUILD STUDENT MATINEES

Wednesday, November 7, 1:30

**LA TRAVIATA** VERDI

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

Friday, November 9, 1:30

**LA TRAVIATA** VERDI

Wednesday, November 14, 1:30

**LA BOHÈME** PUCCINI

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

Friday, November 16, 1:30

**LA BOHÈME** PUCCINI

Tuesday, November 20, 1:30

**LA TRAVIATA** VERDI

## UNUSED TICKETS

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

## SAN FRANCISCO

# Opera

51st Season

## Orchestra

### 1st Violin

Peter Schaffer  
Concertmaster  
Zaven Melikian  
Assistant  
Concertmaster  
Ferdinand F. Claudio  
Ervin Mautner  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
John Wittenberg  
Lennard Petersen  
Ernest Michaelian  
Harry Moulin  
George Nagata

### 2nd Violin

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

### Viola

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

### Cello

Robert Sayre  
Principal  
Rolf Storseth  
Mary Claudio  
Catherine Mezirka  
Tadeusz Kadzielawa  
Helen Stross

### Bass

Michael Burr  
Principal  
Charles Siani  
Carl Modell  
Donald Prell  
Philip Karp

### Flute

Walter Subke  
Principal  
Lloyd Gowen  
Gary Gray

### Piccolo

Lloyd Gowen  
Gary Gray

### Oboe

James Matheson  
Principal  
Raymond Duste

### English Horn

Raymond Duste

### Clarinet

Philip Fath  
Principal  
Donald Carroll  
David Breeden

### Bass Clarinet

Donald Carroll

### Bassoon

Walter Green  
Principal  
Jerry Dagg  
Robin Elliott

### Contrabassoon

Robin Elliott

### French Horn

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

### Trumpet

Donald Reinberg  
Principal  
Edward Haug  
Chris Bogios  
Philip Shoptaugh

### Trombone

John E. Meredith  
Principal  
Willard Spencer  
John Bischof

### Tuba

Floyd Cooley

### Timpani

Elayne Jones

### Percussion

Lloyd Davis  
Peggy Cunningham Lucchesi

### Harp

Anne Adams  
Marcella De Cray

### Personnel Manager

Mitchell Ross

### Librarian

Lauré Campbell

## TICKET INFORMATION

### San Francisco Opera—Symphony Box Offices

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, 626-8345  
10 a.m. to 6 p.m. on non-performance weekdays and Saturdays  
10 a.m. to performance time on all performance days

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House  
will remain open through the first intermission of every performance. Tickets  
for the remainder of the season may be purchased at this time.

SAN FRANCISCO

# Opera

51st Season

## GUILD

### Executive Committee

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

### Members-at-large

Mrs. Frank A. Aries  
 Mrs. James J. Ludwig  
 Mrs. James McClatchy  
 Mrs. Paul W. McComish  
 Mrs. Arch Monson, Jr.  
 Mrs. Elizabeth S. Pfau  
 Mrs. Bradford H. Walker  
 Mrs. Peter M. Zuber

### Opera Guild Student Matinees

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

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

### WAR MEMORIAL OPERA HOUSE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial

Honorable Joseph L. Alioto  
Mayor, City and County of San Francisco

### TRUSTEES

Gregory A. Harrison <i>President</i>	Mrs. Joseph D. Cuneo <i>Vice President</i>
Mrs. Joseph L. Alioto	Prentis Cobb Hale
Philip S. Boone	Sam K. Harrison
Fred Campagnoli	Moses Lasky
George T. Davis	Mrs. Madeleine H. Russell
Joseph J. Allen <i>Managing Director</i>	Donald J. Michalske <i>Executive Secretary and Assistant Managing Director</i>

Hot buffet service in lower level one hour prior to curtain time.  
Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.  
Opera glasses are available for rent in the lobby.

### PATRONS ATTENTION PLEASE!

Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

Please note that no cameras or tape recorders are permitted in the Opera House.

For lost and found information inquire at check room No. 3 or call 621-6600, 8:00 a.m. to 4:30 p.m.

## San Francisco Opera Broadcasts

Friday, September 7  
**LA FAVORITA**

Friday, September 14  
**DIE FLEDERMAUS**

Friday, September 28  
**RIGOLETTO**

Friday, October 5  
**COSÌ FAN TUTTE**

Friday, October 12  
**TANNHÄUSER**

Friday, October 19  
**BORIS GODUNOV**

Friday, October 26  
**ELEKTRA**

Friday, November 2  
**LA TRAVIATA**

Friday, November 9  
**PETER GRIMES**

Friday, November 16  
**LA BOHÈME**

Friday, November 24  
**DON CARLO**

# KKHI

**AM 1550 FM 95.7**

Please check newspaper radio listings for time of broadcast.

### OPERA MUSEUM

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

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

### TAXI SERVICE

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and inform him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe that this procedure will help to improve post-performance taxi service for our patrons.



# WAGNER

ON

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## TANNHÄUSER

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Sotin—Solti  
OSA-1438

## DAS RHEINGOLD

Flagstad, Svanholm, London, Madeira  
—Solti  
OSA-1309

## SIEGFRIED

Nilsson, Windgassen, Hotter, Stolze,  
Sutherland—Solti  
OSA-1508

## TRISTAN UND ISOLDE

Nilsson, Resnik, Uhl, Krause, Van Mill  
—Solti  
OSA-1502

## LOHENGRIN

Steber, Varnay, Windgassen, Uhde  
—Keilberth  
Mono RS-65003

## DER FLIEGENDE HOLLÄNDER

Varnay, Uhde, Weber—Keilberth  
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## DER FLIEGENDE HOLLÄNDER

Rysanek, London, Tozzi, Liebl, Elias  
—Dorati  
OSA-1399

## DIE WALKÜRE

Nilsson, Crespin, King, Ludwig,  
Hotter, Frick—Solti  
OSA-1509

## GÖTTERDÄMMERUNG

Nilsson, Windgassen, Watson, Ludwig,  
Fischer-Dieskau, Frick—Solti  
OSA-1604

## PARSIFAL

Kollo, Ludwig, Fischer-Dieskau, Frick,  
Kélémén—Solti  
OSA-1510

## DIE MEISTERSINGER

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Knappertsbusch  
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## PARSIFAL

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



SATURDAY EVENING, OCTOBER 6, 1973, AT 8:00  
TUESDAY EVENING, OCTOBER 9, 1973, AT 8:00  
FRIDAY EVENING, OCTOBER 12, 1973, AT 8:00  
WEDNESDAY EVENING, OCTOBER 17, 1973, AT 8:00  
SUNDAY AFTERNOON, OCTOBER 21, 1973, AT 2:00

# Tannhäuser

(IN GERMAN)

*Conductor*  
OTMAR SUITNER

*Production*  
PAUL HAGER

*Designer*  
WOLFRAM SKALICKI

*Costumes executed by*  
GOLDSTEIN & CO.

*New costumes designed by*  
AMREI SKALICKI

*Executed by*  
KRISTIN OSMUNDSEN

*Lighting designer*  
ROBERT BRAND

*Chorus director*  
BYRON DEAN RYAN

*Choreographer*  
NORBERT VESAK

*Musical preparation*  
PHILIP EISENBERG

*Opera in three acts by*  
RICHARD WAGNER  
(Dresden version)

<i>Tannhäuser</i>	JESS THOMAS
<i>Venus</i>	MARITA NAPIER
<i>A young shepherd</i>	JACQUELYN BENSON*
<i>Landgraf Hermann</i>	CLIFFORD GRANT
<i>Wolfram von Eschenbach</i>	THOMAS STEWART
<i>Walther von der Vogelweide</i>	WILLIAM NEILL*
<i>Biterolf</i>	HARRY DWORCHAK
<i>Heinrich der Schreiber</i>	JAMES ATHERTON
<i>Reinmar von Zweter</i>	PHILIP BOOTH
<i>Elisabeth</i>	LEONIE RYSANEK

\*San Francisco Opera debut

Pages — Members of the San Francisco Boys Chorus

Augmented corps de ballet

Auxiliary chorus prepared by Joseph Liebling

ACT I—Scene 1—Venusberg  
Scene 2—A mountain valley in spring

ACT II—The Hall of Song

ACT III—A mountain valley in autumn

*First performance*  
Dresden, October 19, 1845

*First San Francisco*  
*Opera performance*  
September 23, 1930

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*corps de ballet were made possible*  
*by a much appreciated contribution*  
*from Philip Eisenberg, given in*  
*memory of his friend, Miss Hildur*  
*Mahl, and on the 45th wedding*  
*anniversary of his parents.*

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

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## The Story of "Tannhäuser"

ACT I—Sirens and bacchantes delight the Franconian knight, Heinrich Tannhäuser, who is living with Venus, goddess of love. Asked by her to sing of his love, he launches into a hymn in her praise but concludes with a plea for freedom: he longs for the reality and pain of the world. Twice more he starts to serenade her, each time ending with a plea for release; she alternately curses and tries to seduce him. Doomed finally by the goddess to misery on earth, the knight cries that his hope lies with the Virgin Mary.

He is suddenly transported to a meadow where a young shepherd joyfully sings of spring. Pilgrims pass through on their way to Rome, and Tannhäuser, now overcome with repentance, longs for forgiveness for his misdeeds. A hunting party made up of Tannhäuser's former minstrel friends, including Wolfram and the local princeling, Landgraf Hermann, come upon him. Though he does not at first want to become a part of their life again, Wolfram mentions Elisabeth, the Landgraf's niece. The name transfixes Tannhäuser, and when he hears that she has mourned his absence, he eagerly agrees to return to his old home.

ACT II—Elisabeth rushes into the hall of song, scene of the minstrel's tourney, joyfully hailing the return of Tannhäuser. When Wolfram brings in the knight, she cannot contain her naive excitement at his return; though he does not answer her queries as to where he has been, she tells him in effect that she loves him. Tannhäuser leaves with Wolfram, who also loves Elisabeth and has overheard enough to know that her heart can never be his. The Landgraf, after welcoming his niece back to the hall, greets the arriving guests and promises that Elisabeth will give the winner of the song contest whatever wish he desires. Wolfram, the first contestant, sings a song in praise of chivalric love. Tannhäuser, suddenly changed, questions the Platonic ideal his friend espouses; Walther von der Vogelweide, another knight, rises to Wolfram's defense. Tannhäuser, increasingly wild, begins to talk more openly of carnal love, and is brought up short by another knight, Biterolf, who challenges him to a duel. Tannhäuser is about to accept the challenge when the Landgraf demands that swords be sheathed, and Wolfram impassionedly pleads that the purity of his vision be the one all endorse. Now completely out of his head, Tannhäuser sings his hymn to Venus, proclaiming that he has lived with the goddess. All draw their swords to kill him but are stopped by Elisabeth, who shields him. She proclaims that he must be allowed to seek repentance, and though the others do not want to spare him, they agree. Tannhäuser, as abject in his humility as he was wild in passion, asks God to make him worthy of Elisabeth's concern. The Landgraf demands that he seek the Pope's absolution, and Elisabeth pleads that God may be merciful. Young pilgrims pass by, and Tannhäuser rushes off with a cry, "To Rome!" echoed by everyone.

ACT III—On an autumn evening in the same meadow where Tannhäuser heard the shepherd, Elisabeth prays for the knight's safe return from the pilgrimage, while Wolfram gloomily keeps watch. The pilgrims, however, return from Rome without Tannhäuser, and Elisabeth throws herself to the ground in a prayer to the Virgin to take her to heaven so that she can better plead for her beloved Tannhäuser. She slowly goes back home alone, and Wolfram serenades the evening star asking it to aid Elisabeth's spirit in its passage to heaven. Now quite dark, Wolfram can hardly make out the disheveled Tannhäuser, who comes in searching for Venus' realm. Importuned by his friend, Tannhäuser tells him of his journey to Rome, of his self-imposed tribulations on the trip, of the Pope's condemnation of him and of the Pope's prediction that he would not win salvation until the withered staff in his hand breaks into bloom. Wolfram fights with Tannhäuser to keep him away from Venus, who appears in the clouds. The goddess welcomes her former lover, and Wolfram, now beside himself, can only cry out the name Elisabeth. Tannhäuser stops in his tracks, and Venus vanishes just as a procession brings in Elisabeth's bier. Tannhäuser, himself afflicted, only has strength to ask for Saint Elisabeth's intercession before he falls dead. The young pilgrims enter holding aloft the Pope's staff, now miraculously burst into full bloom.

S. J.

### TANNHAUSER on records:

Grümmer, Schech, Hopf, Fischer-Dieskau—Berlin State Opera Orch./  
Konwitschny Angel 3620

Nilsson, Windgassen, Fischer-Dieskau—Berlin German Opera Orch./Gerdes  
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Dernesch, Ludwig, Kollo, Braun—Vienna Philharmonic/Solti (Paris version)  
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# THE EXTRA-MUSICAL QUALITY OF WAGNER

by Speight Jenkins

Certain operas evoke powerful mental images. *Tristan* crowds the mind with great Curses and transcendent Liebestods; *Rigoletto* calls up heartbreaking jesters and an occasional great trill at the end of "Caro nome"; *Bohème* has its rare, unforgettable pairing of young lovers who can sing; but *Tannhäuser*? For me, whenever the opera's title is mentioned a chilly December day in New York and a specific vision come to mind: an old-fashioned and ugly set filled with chorus and principals; a soaring theme rising in the orchestra; and the Elisabeth, standing center stage just to the right of the prompter's box, clasping her hands together and sinking slowly in all-encompassing prayer; as her knees touch the floor, the curtains close about her. That day the Elisabeth was Leonie Rysanek, the embodiment in my mind of the saint-woman that *Tannhäuser* worships. After the first picture, of course, others come to mind: the desperate agony on Jess Thomas' face as he prepared to tell of his adventures in Rome at a Philadelphia performance, the sublime purity of a Wolfram in Munich as he strummed his harp before the peroration to the evening star. The odd thing about these recollections is that all of them are extra-vocal: none of the performers were singing as they come to mind. Yet this is as Wagner intended, for the quality of dramatic performance was an obsession with him.

In the opera's first years of success, Wagner was exiled in Switzerland and could oversee none of the performances sprouting all over Germany. Errors, cuts, misreadings of his instructions drove him wild with rage, and he sat down in 1852 (seven years after the opera's premiere) and wrote "On the Performing of *Tannhäuser*." In this interesting guide to performance he mentions one of these extra-

musical moments—the slow exit of Elisabeth after she sings her prayer in Act III. Wagner wrote, "She should not only give due effect to the prayer, but should further maintain that effect at such a pitch by the magic of her acting as to make possible an unabridged performance of its pantomimic postlude. I am well aware that this task is no less difficult than the vocal rendering of the prayer." The extra quality, an additional demand that the performer give something beyond the music is a hallmark of the Wagner opera—and one of its major stumbling blocks. But for all the failures, who can forget the rare Isolde and Tristan who can really do something with the moments after they drink the potion, or the Siegmund and Sieglinde who make the glances at the beginning of Act I in *Die Walküre* a transmission of love?

Wagner was not only aware of this dramatic problem, he reveled in it. He wanted only performers who really got inside the text, and in the treatise on *Tannhäuser* asks all of the singers to sit about and read the poem aloud before they sing one note of music. "Our singers," Wagner wrote, "are wont to busy themselves with the *how* of execution before they have learned to know its *what*." The composer also explained that he had cut his opera after its first performance not because the music had not worked but because the singers so mutilated his dramatic ideas; in effect, he could not bear to see them do it. In an agonized statement he wailed, "Not even the most eminent actor in Germany today could solve the tasks of a perfect portrayal of *Tannhäuser's* character on the lines laid down; how could I have asked an opera singer to do it?"

His question is even more interesting in light of his situation in 1845.

Kapellmeister in Dresden and thirty-two-years-old, he was at a career watershed. His *Rienzi* was a hit, but *Der fliegende Holländer*, produced two years before, had mystified his audience with its gloom and unusual harmonies. Though his symphonic fame was growing—he had unearthed Beethoven's Ninth Symphony and several important operas such as Gluck's *Iphigénie en Aulide*—he badly needed another successful opera. Yet he refused to write a conventional grand opera in the Meyerbeer manner. He sallied forth with *Tannhäuser*—a romantic, familiar opera to us but novel to his Saxon audience.

For the premiere on October 19, the cast looked good on paper. In the title role was Joseph Tichatschek, the tenor who had been his *Rienzi* a few years before. Wilhelmine Schröder-Devrient, Germany's Callas of the era, played Venus, and Wagner's niece Johanna sang Elisabeth. They all couldn't have worked out worse. John Gutman's biography of the composer gives a piquant description of the three. Miss Schröder-Devrient, who had been Wagner's original inspiration for all of his heroines after he heard her as *Fidelio*, had grown quite ample. Her private life, well known in Dresden, made the role of Venus an embarrassment to her, and her figure was rather large to be clothed only in a belt. Johanna, apparently a good singer, had little dramatic feeling, and Tichatschek was one of those who have given tenor's brains a bad name. As Wagner reports in his communication on *Tannhäuser*, mentioned above, Tichatschek delivered the huge, crucial outburst in Act II, when *Tannhäuser* realizes for the first time that he must repent, without any kind of pain. Wagner wanted "tones which might seem to break from the very bottom of a heart distraught by fearful suffering." When he got noth-

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in this unique  
city of ours.*

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

*The fog flowing in,  
on its soft white cat feet.*

*Our numerous palaces  
of art and culture.*

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we're proud of the magnificent  
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ing from the tenor, he cut the whole passage.

Minna, Wagner's wife at the time, had foreseen audience displeasure and had predicted that the singers' contest was not enough of a fight. And the audience reacted exactly as she predicted. They loved the entrance of the guests in Act II and other traditional pieces such as the Evening Star but were mystified by the Rome Narrative and the other sections that strike today's listener as mature Wagner. Above all, the conclusion seemed to make no sense. Wagner assumed the audience would study and know his libretto, so in the final scene he had no singing role for Venus, only a pink glow to indicate that she was responding to Tannhäuser's cries. For Elisabeth, there was no bier; Wagner had lights turn on in the distant palace and bells to toll. The audience simply couldn't figure out who the Saint was that Tannhäuser hailed as he died, and they never dreamed that the praying heroine of a few minutes before had preceded him to heaven. Bringing onstage Venus in the heavens and Elisabeth in her catafalque was accomplished by 1847, and however many other versions of the opera there are, no one goes back to the 1845 conclusion (San Francisco this season will hear this 1847, Dresden version of the opera).

One reason the original audience was a bit perplexed at the story of the opera lay in the cutting and splicing that Wagner performed on some well-known German myths. From E.T.A. Hoffmann came "The Singers' Contest" and a story of one Heinrich von Ofterdingen, a burgher who loved a widowed Countess, Matilda. Frustrated by the differences of their station, Heinrich, believe it or not, fell in with a pupil of Klingsor, the same magician who gave Parsifal so much trouble, and procured a devilish tome on how to win a singers' contest with Matilda as a prize. Though he does not expose himself in singing the contest, Heinrich is apprehended by the clever Landgraf because of his evil haughtiness. Matilda, for a while also under Klingsor's influence, ends up marrying Wolfram, and Heinrich, reformed, composes songs for the Emperor of Austria. That story, plus the tale of Tannhäuser found in the *Deutsche Sagen* by the Brothers Grimm, gives the plot its base. In the Grimm, Tannhäuser lives with Venus, rejects her and goes to Rome for forgiveness. The Pope casts him out, telling him that his salvation will only happen when the withered

staff bursts into bloom. Tannhäuser, in deep distress, returns to Venus and cannot be found by the Pope's messengers who seek to tell him of the staff's flowering. Wagner claimed that a book of folktales he knew fused the legends together. No one has ever found the book, and Ernest Newman thought that Wagner probably read an essay suggesting the fusion.

The salvation of Tannhäuser after Elisabeth's intercession, a neat combination of the many legends, was, according to Jess Thomas, Wagner's bow to the Saxon bourgeoisie. The tenor, now returning to the production of Wagner's opera created for him by the San Francisco Opera in 1966, opines that an older Wagner would probably have let the hero go to Venus and be damned in full sight of us all. That would both end the opera in keeping with the myth, defuse the surprising importance of the pilgrims at the end and give a good dig at the papacy, a pleasant pastime for any German non-Catholic in the nineteenth century.

What he might have done aside, Wagner made his title character the central pillar of the opera and gave him a position as powerful as, say, Peter Grimes, Boris Godunov or Madame Butterfly. Wagner wrote, "Nothing would make the whole drama less intelligible and more disfigured than if Tannhäuser were displayed weak or well-meaning, bourgeoisly devout or afflicted by a few reprehensible cravings." Wagner wanted Tannhäuser to be the original extremist—wild in passion, savage in hatred, overcome in grief and everywhere violent. The extremity of Tannhäuser's feelings is met again in part of Tristan's agony in Act III, but except for this Wagner never again gave his major tenor hero so much agony to portray.

In addition to all the acting, Tannhäuser is vocally a killer. Melchior called it his hardest role, and Thomas commented, "Of the three most difficult roles — Tristan, Siegfried and Tannhäuser — Tannhäuser is vocally the hardest because of the tessitura. I love it; I really do, but I feel a little resentful when I sing it, because Wagner didn't mean it to be as high as it is. Pitch has moved up one note at least since 1845, which puts an unnecessary strain on the tenor, particularly at the very beginning. I start out lyrically and build through the evening toward the Rome Narrative."

In the San Francisco Opera production the significance of Tannhäuser is

pointed out in a novel manner; after the overture a black stage is pierced by a spotlight on the hero's face. As the music orgiastically moves through the bacchanale, Tannhäuser is a vigorous participant. His actions carry out Wagner's requirement of his extreme reaction to everything and keeps the audience from seeing the hero passive at the opera's opening as they usually do.

Though the other characters in the opera are important, each exists mainly as a reflection of a part of Tannhäuser himself. Venus and Elisabeth, arguably two sides of the eternal woman that Wagner and his heroes always sought, offer challenges within challenges to their performers. Venus, the cold, somewhat arrogant goddess of love, begs for Tannhäuser to stay with her, but she is quick to curse him for spurning her. As Chappell White suggests in his *Introduction to the Life and Works of Richard Wagner*, Venus is not a temptation to be resisted, but an area of life to be renounced—after it has been experienced." For all her coldness, though, Venus has to seem to be the goddess of love just as Elisabeth must be virginal, a saint in a woman's body. Yet Elisabeth, too, is not just a pure girl; she has somehow within her a fascination that makes her more than Tannhäuser's mother or sister. Even Wolfram, a one-dimensional character on his face, can seem more than Mr. Milquetoast if portrayed by an actor with the skill of Thomas Stewart. His is a type, incidentally, that fades out of Wagner: no other subsidiary romantic character was ever so goody-goody again.

All the characters take their place on a vast canvas, united by the vibrant colors of Wagner's melodic brush. As with the early operas of Verdi (and *Tannhäuser* roughly corresponds to *Macbeth* in Verdi's canon), *Tannhäuser* can be no more than a succession of arias and set pieces. But if the artists, working from the advantage of knowing Wagner's later works and his writings, seek to present a real music drama, *Tannhäuser* can break the bonds of its creation and become a moving, whole experience—a true complete art work—and the performance will never be forgotten.

*Speight Jenkins is a free-lance musical journalist in New York and classical editor of Record World Magazine. For six years, he was an editor of Opera News magazine.*



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## Opera Previews

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September 5

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

Speaker: Robert P. Commanday

September 28

TANNHÄUSER—

Miyako Hotel, 11 a.m.

Speaker: Stephanie von Buchau

October 9

BORIS GODUNOV—

Palace of Fine Arts, 11 a.m.

Speaker: Alfred Frankenstein

October 19

ELEKTRA—

Masonic Auditorium, 12 noon

Speaker: Michael Barclay

October 26

PETER GRIMES—

Curran Theatre, 11 a.m.

Speaker: Dr. Jan Popper

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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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Presented by Opera ACTION  
Marin County Chapter

Admission \$1.50

September 13

LA FAVORITA—

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

Speaker: Dr. Jan Popper

September 20

COSÌ FAN TUTTE—Sausalito

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

Speaker: Dr. Jan Popper

September 27

TANNHÄUSER—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Michael Barclay

October 11

BORIS GODUNOV—Del Mar

School, Tiburon, 8:30 p.m.

Speaker: Alfred Frankenstein

October 25

DON CARLO—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Robert P. Commanday

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Presented by Opera ACTION,  
East Bay Chapter

Piedmont Community Center,  
Piedmont, 8:00 p.m.

Admission \$2.00

September 13—LA FAVORITA

October 18—PETER GRIMES

November 1—DON CARLO

Speaker: Michael Barclay

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Presented by the Jewish  
Community Center

3200 California Street, San Francisco,  
8:30 p.m.

Admission \$2.00

September 6—LA FAVORITA

September 20—TANNHÄUSER

October 11—BORIS GODUNOV

Speaker: Michael Barclay

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Presented by San Jose Opera Guild

Admission \$2.00

September 6

LA FAVORITA—

Renzo's, 1700 W. Campbell Ave.,  
Campbell, 8:15 p.m.

Speaker: Dr. Jan Popper

September 21

TANNHÄUSER—Rosicrucian

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

Speaker: Stephanie von Buchau

October 5

BORIS GODUNOV—Rosicrucian

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

Speaker: Stephanie von Buchau

October 19

PETER GRIMES—Rosicrucian

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

Speaker: Dr. Jan Popper

November 2

DON CARLO—Rosicrucian

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

Speaker: Stephanie von Buchau

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Presented by the University of  
California Extension

55 Laguna Street, San Francisco,  
7:30 p.m.

Admission \$4.00

September 4—DIE FLEDERMAUS

September 10—RIGOLETTO and  
LA TRAVIATA

September 17—COSÌ FAN TUTTE

October 1—TANNHÄUSER

October 8—BORIS GODUNOV

October 15—ELEKTRA

October 22—PETER GRIMES

October 29—LA FAVORITA and  
DON CARLO

Speaker: Dr. Jan Popper

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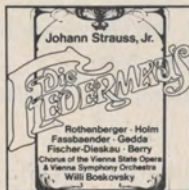


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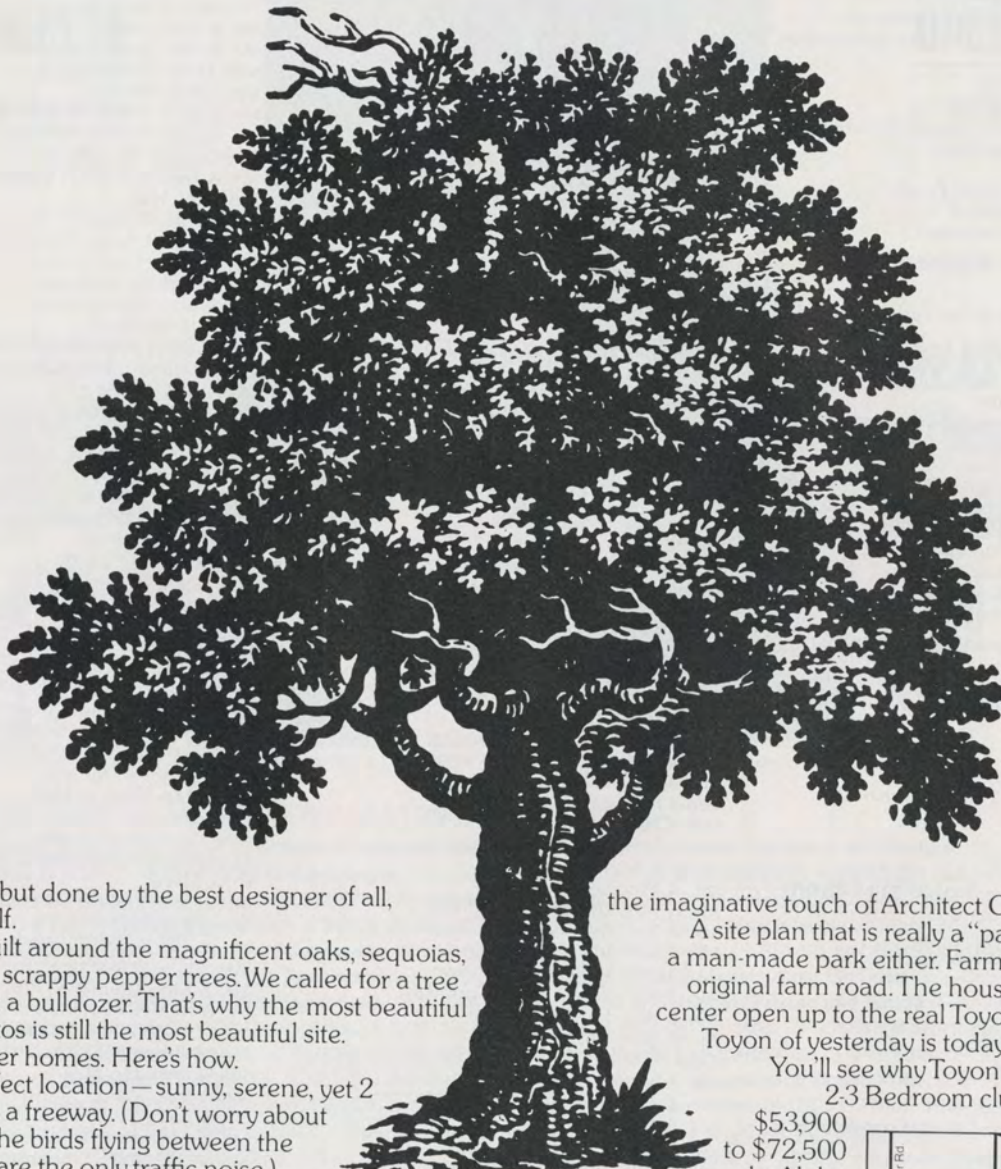
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## WHO'S WHO



**JAMES ATHERTON** returns to the San Francisco Opera this year in six roles, among them Don Gasparo in *La Favorita* and Reverend Horace Adams in *Peter Grimes*. Born in Alabama, he studied at the Peabody Conservatory in Baltimore, Maryland. During this time he began his association with the Baltimore Opera Company, where he started to build a repertory that now includes over thirty roles. Atherton has appeared with numerous American companies, and his Vasek in *The Bartered Bride* with the Opera Company of Boston in 1973 received especially favorable reviews. He has taught voice and directed opera workshops at a number of schools, including the Peabody Conservatory and Dickinson College.



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



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



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



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

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



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



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

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



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

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



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

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



**HARRY DWORCHAK**, a Pennsylvania native, studied at the Academy of Vocal Arts in Philadelphia. Though most of his appearances in opera and recitals have been in the Philadelphia area, he opened the 1971 season of the

Gran Teatro del Liceo of Barcelona as Sparafucile in *Rigoletto*, with Carlo Bergonzi and Cornell MacNeil. He also sang Sparafucile with the Philadelphia Lyric Opera Company during the 1972/73 season. The bass makes his San Francisco Opera debut this fall, appearing as Count Monterone in *Rigoletto*, Biterolf in *Tannhäuser*, and Chernikovsky in *Boris Godunov*.



**GERAINT EVANS** will display a rare versatility this year when he both directs *Peter Grimes* and appears in it as Captain Balstrode. In his fourteenth season with San Francisco Opera he will also sing the role of Don Alfonso in

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



**CLIFFORD GRANT** is one of the principal members of the Sadler's Wells Opera. The versatile bass made his debut here in the 1966 opening night production of *I Puritani*, and has since performed with the San Francisco

Opera on numerous occasions, singing such roles as Orovoso in *Norma*, Hagen in *Götterdämmerung*, and Raimondo in *Lucia di Lammermoor*. An Australian by birth, he won the Sydney de Vries Scholarship in 1955, and subsequently went to England where his career rapidly progressed. In 1965 he toured his homeland with the Sutherland-Williamson International Grand Opera Company. Grant will be heard this season as Sparafucile in *Rigoletto* and Landgraf Hermann in *Tannhäuser*. He comes to San Francisco Opera after appearing in *Il Ritorno d'Ulisse in Patria* at Glyndebourne this summer. Among his recordings are *Le Nozze di Figaro*, conducted by Otto Klemperer, and *Rigoletto*, conducted by Richard Bonynge.



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

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



**GWENDOLYN JONES** originally wanted to be a veterinarian. However, after seeing a TV broadcast of *The Dialogues of the Carmelites* — an opera which received its American premiere at San Francisco Opera in 1957 — she decided to

become a singer. Since choosing this career, she has won every important contest entered. A finalist in the 1970 San Francisco Opera Auditions, she received the Merola Opera Program's Gropper Memorial Award. The talented mezzo has sung with Spring Opera Theater, earning outstanding reviews for her Euridice in Monteverdi's *Orfeo* in 1972. Recently she was one of the Rhine-maidens in a concert performance of *Götterdämmerung*, Act III, with Sir Georg Solti conducting the Chicago Symphony. This season she returns to San Francisco Opera in *Rigoletto*, *Boris Godunov*, and *Elektra*.



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

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



**GWENDOLYN KILLEBREW**, who makes her San Francisco Opera debut as Leonora in *La Favorita*, took part this summer in the world première of Carl Orff's *De Temporibus Fine Comœdia* at Salzburg, conducted by Herbert

von Karajan and directed by August Everding. The striking young mezzo is especially noted for her interpretation of the title-role in *Carmen*, which she has sung in a number of German and Austrian cities, and at the New York City Opera. Her repertoire includes Amneris in *Aida*, Jocasta in *Oedipus Rex*, Ulrica in *Un Ballo in Maschera*, and Dame Quickly in *Falstaff*. As a concert artist, Miss Killebrew has sung with the New York Philharmonic under the direction of Pierre Boulez, the Los Angeles Philharmonic under Zubin Mehta, and in Leonard Bernstein's Peace Concert at the National Cathedral in Washington.





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

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



**MICHAEL LANGDON**

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



**DOUGLAS LAWRENCE**

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



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

operatic career received its initial impetus on the West Coast, where she has appeared with the Seattle and Vancouver Operas. She made her debut with the San Francisco Opera last year as Inez in *L'Africaine*. Now her talent is bringing her international recognition. She comes to San Francisco this fall for the role of Despina in *Così fan tutte* after an appearance with the Mozarteum Orchestra at the Salzburg Festival, where she also sang the role of Barbarina in *Le Nozze di Figaro*, with von Karajan conducting and Ponnelle directing. Later in the 1973/74 season she will perform in *Don Pasquale* with the Netherlands Opera.



**EVELYN MANDAC**

operatic career received its initial impetus on the West Coast, where she has appeared with the Seattle and Vancouver Operas. She made her debut with the San Francisco Opera last year as Inez in *L'Africaine*. Now her talent is bringing her international recognition. She comes to San Francisco this fall for the role of Despina in *Così fan tutte* after an appearance with the Mozarteum Orchestra at the Salzburg Festival, where she also sang the role of Barbarina in *Le Nozze di Figaro*, with von Karajan conducting and Ponnelle directing. Later in the 1973/74 season she will perform in *Don Pasquale* with the Netherlands Opera.



**RAYMOND MANTON**

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



**SHIGEMI MATSUMOTO**

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

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



**JOHN MILLER**

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



**LEONA MITCHELL**

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



**SHEILA NADLER**

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



**MARITA NAPIER**

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

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



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

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



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

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



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

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



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

in Berlin. Ponnelle got his start in the the-

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



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

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



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

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



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

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

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



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

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



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

widely discussed production at the Staatsoper in 1967, with Martha Mödl as Klytemnestra, Theo Adam as Orest, Otmár Suitner conducting and Ruth Berghaus directing. Miss Steger makes her American debut as *Elektra* at San Francisco Opera this fall. She is known in many European cities, for she has appeared in Venice and Lisbon as *Elektra*, in Paris as Leonore in *Fidelio*, in Freiburg as *Isolde* in *Tristan und Isolde*, and in Stuttgart as *Elektra* and *Leonore*. She studied music in Munich, and sang at a number of German houses before she was engaged by the Staatsoper.



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

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

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



**RICHARD STILWELL** is one of the new stars in the operatic world. His debut at the New York City Opera (1970) as Pelléas in a new production of *Pelléas et Mélisande* made a triumphant impression, and other companies began to feature the young baritone in this complex role. He did *Pelléas* with the Santa Fe Opera, Chicago Lyric Opera, and La Scala, where Gian Carlo Menotti directed and Georges Prêtre conducted. He will make his first appearance at Covent Garden in 1974 as Pelléas in a production to be conducted by Colin Davis. Other characters Stilwell has portrayed include Donato in Menotti's *Maria Colovine* at the Paris Opéra, and Guglielmo in *Così fan tutte* at Geneva. He makes his San Francisco Opera debut this fall as Guglielmo.



**OTMAR SUITNER**, conductor of *Il Barbiere di Siviglia* at the Vienna Festival this summer, returns to San Francisco Opera for *Tannhäuser* and *Elektra*. He made his debut here in 1969 with a well received *Götterdämmerung*, and

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



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

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



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

He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he

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



**CARL THOMAS** brings both musical theater and operatic experience to his initial appearance with San Francisco Opera in *Rigoletto*. On Broadway he was last seen in the Stuart Ostrow production of *1776*, and previous to that had been in the revival of *Where's Charley*. He was also featured in the Kenley productions of *Funny Girl*, *South Pacific*, and *Can-Can*. A participant in the New York City Opera staging of *Catulli Carmina*, he recorded *The Pearl Fishers* for WNYC-FM, and has broadcast operatic excerpts from the WNYC-FM Concert Hall.



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



**RAGNAR ULFUNG** has built a reputation as one of the foremost singing actors of the present day. Though the Norwegian tenor's home company is the Swedish Royal Opera, he makes guest appearances at all the world's leading operatic centers. His American debut came at Santa Fe in 1966. The following year he made his first appearance with the San Francisco Opera as Riccardo in *Un Ballo in Maschera*, the role for which he is world famous. In this, his fifth season here, he will portray Alfred in *Die Fledermaus*, Prince Shuiski in *Boris Godunov*, and Aegisthus in *Elektra*. Other roles that have brought him acclaim include those of Herod in *Salome* and Mime in *Siegfried*, which he portrayed for the first time in his career here in 1970. He comes to San Francisco this year after singing in *The Marriage of*

*Figaro* and *L'Enfant et les Sortilèges* at the Santa Fe Festival, where he also undertook a new venture, directing, with *La Bohème*



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



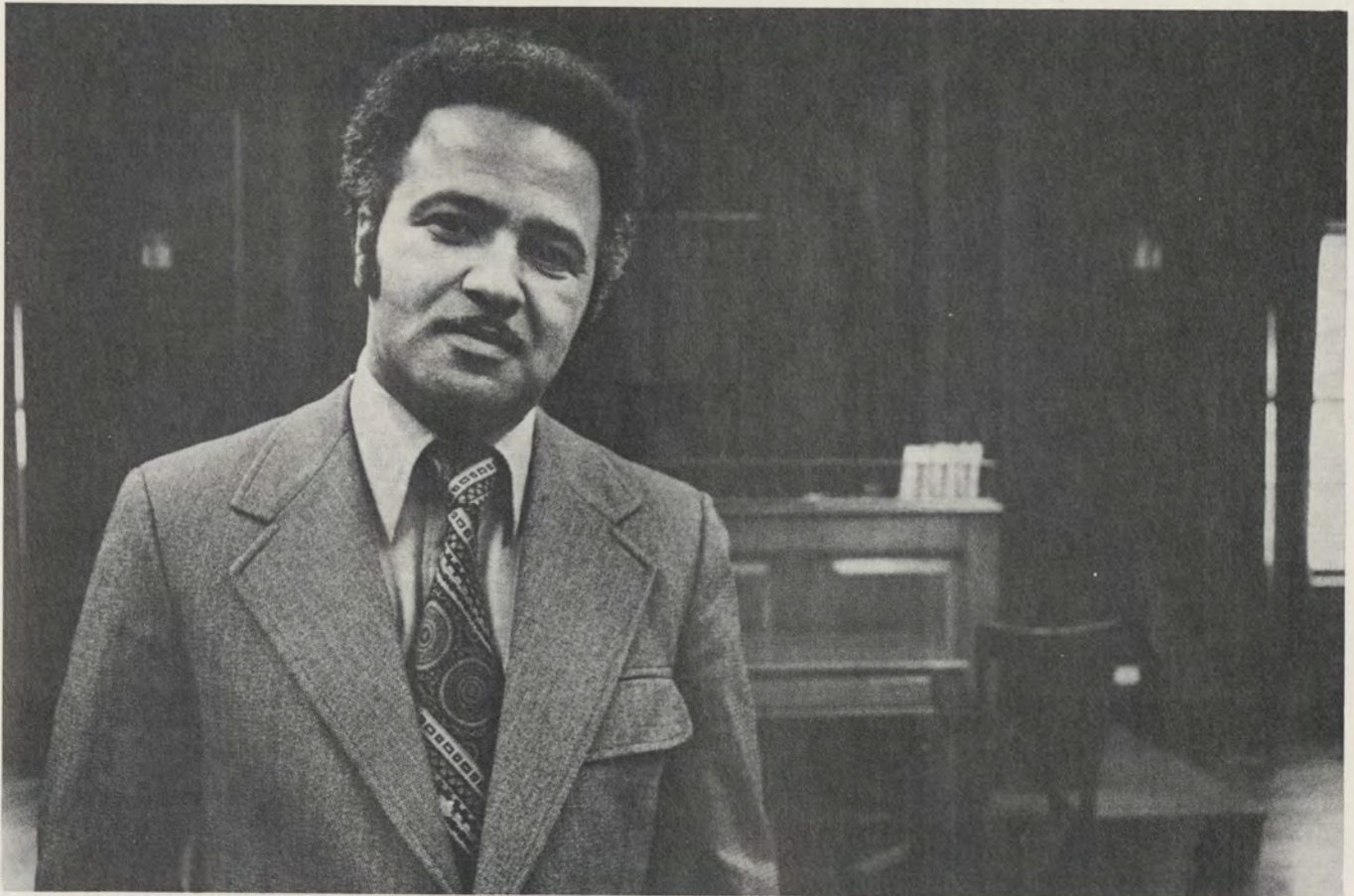
**WOLFGANG WEBER** gained his first theatrical experience as an assistant to Paul Hager at Heidelberg. Since then, he has worked with Herbert von Karajan at both the Vienna State Opera and the Salzburg Easter and Summer Festivals. Last year he staged new productions of *Siegfried* and *Die Walküre*,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



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

# DEWAR'S PROFILES

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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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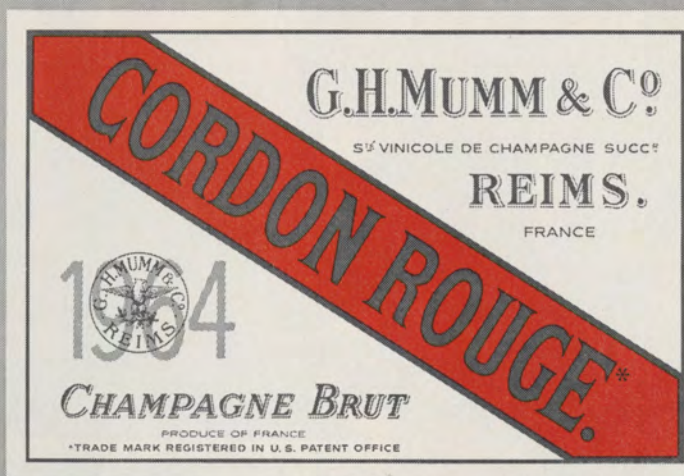
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# GARDEN ARTS

by Bob Goerner

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

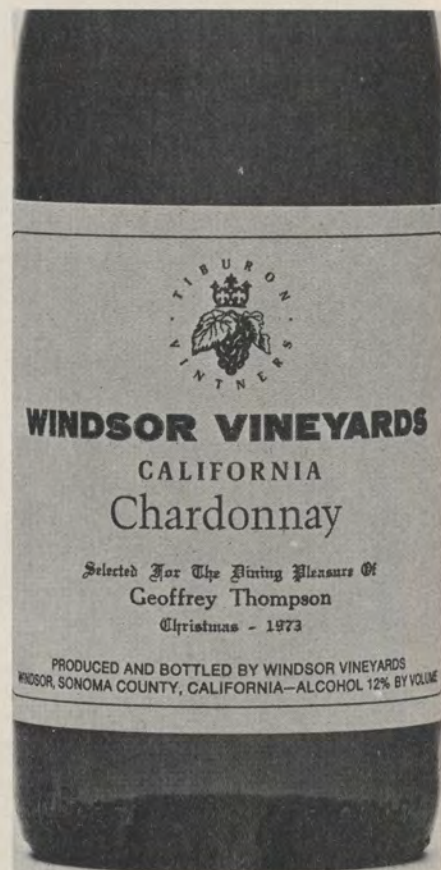
The odds are that you'll be buying King Alfred daffodils over any other kind. This has been going on for three-quarters of a century despite the continuous introduction of supposedly superior varieties. In the trade they just shake their heads and bow to the inevitable. If you enjoy swimming against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

turn Flower Book is also available for the asking.

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

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

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

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

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

Someone is always discovering sparaxis and this year a new larger

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

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

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



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

by Ernest Beyl



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

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

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

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

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

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



BRIAN BRAKE, MAGNUM

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

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

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

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

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

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

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

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

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

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

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



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



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

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

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

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

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

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

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



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

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

#### Takaro Club

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

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

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



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

#### Miscellaneous Sporting Note

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

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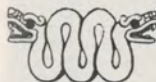
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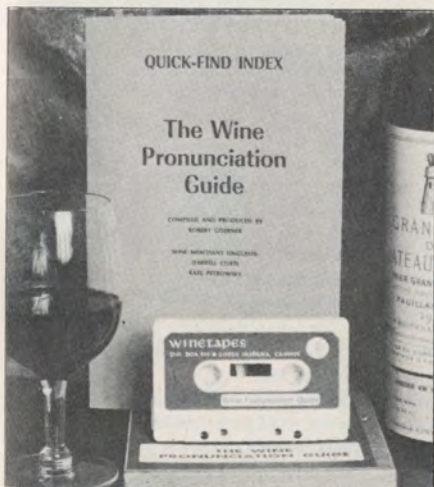
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### Less For The Ladies

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

### Soap Chips at 10:15 A.M.

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

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

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



Pohutu Geyser at Whakarewarewa Thermal Reserve, Rotorua.



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4. Power front disc brakes and steel-belted radial ply tires are both standard this year.

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

### Keep to Left In Auckland

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



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

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

### Every Body Needs Milk

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

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

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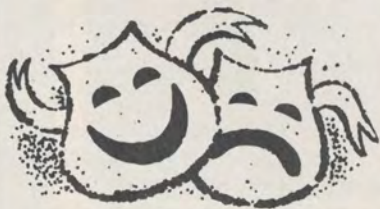
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(continued from p. 19)

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

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

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

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

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

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Nov. 22-Dec. 5—Steve Lawrence  
& Eydie Gorme

**Desert Inn**

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

**Flamingo**

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

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Billy Eckstine  
Nov. 22-Dec. 5—Phil Harris and  
Harry James

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Nov. 9-13—Shecky Greene and  
Dawn with Tony Orlando  
Nov. 14-22—Don Rickles and  
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George Gobel  
Nov. 8-12—Frank Gorshin  
Nov. 13-26—Sonny & Cher and  
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by Nicolas Slonimsky

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



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



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



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



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

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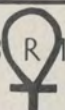
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- 7:00 PM — KRON/FM (Stereo, 96.5 mh.) — Show Album — "BY JUPITER"  
8:00 PM — KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Guest Artist  
8:00 PM — KRE/AM (1400 kh.) — Showtime — "CAN-CAN"

**Fri., Nov. 2**

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

**Sat., Nov. 3**

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

**Sun., Nov. 4**

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

**Mon., Nov. 5**

- 7:00 PM — KRON/FM — Show Album — "MUSIC MAN"  
8:00 PM — KKHI/AM-FM — Debut (new releases)  
8:00 PM — KQED (Channel 9) — Special of the Week  
8:00 PM — KRE/AM — Showtime — "STOP THE WORLD, I WANT TO GET OFF"

**Tue., Nov. 6**

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

**Wed., Nov. 7**

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

**Thu., Nov. 8**

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

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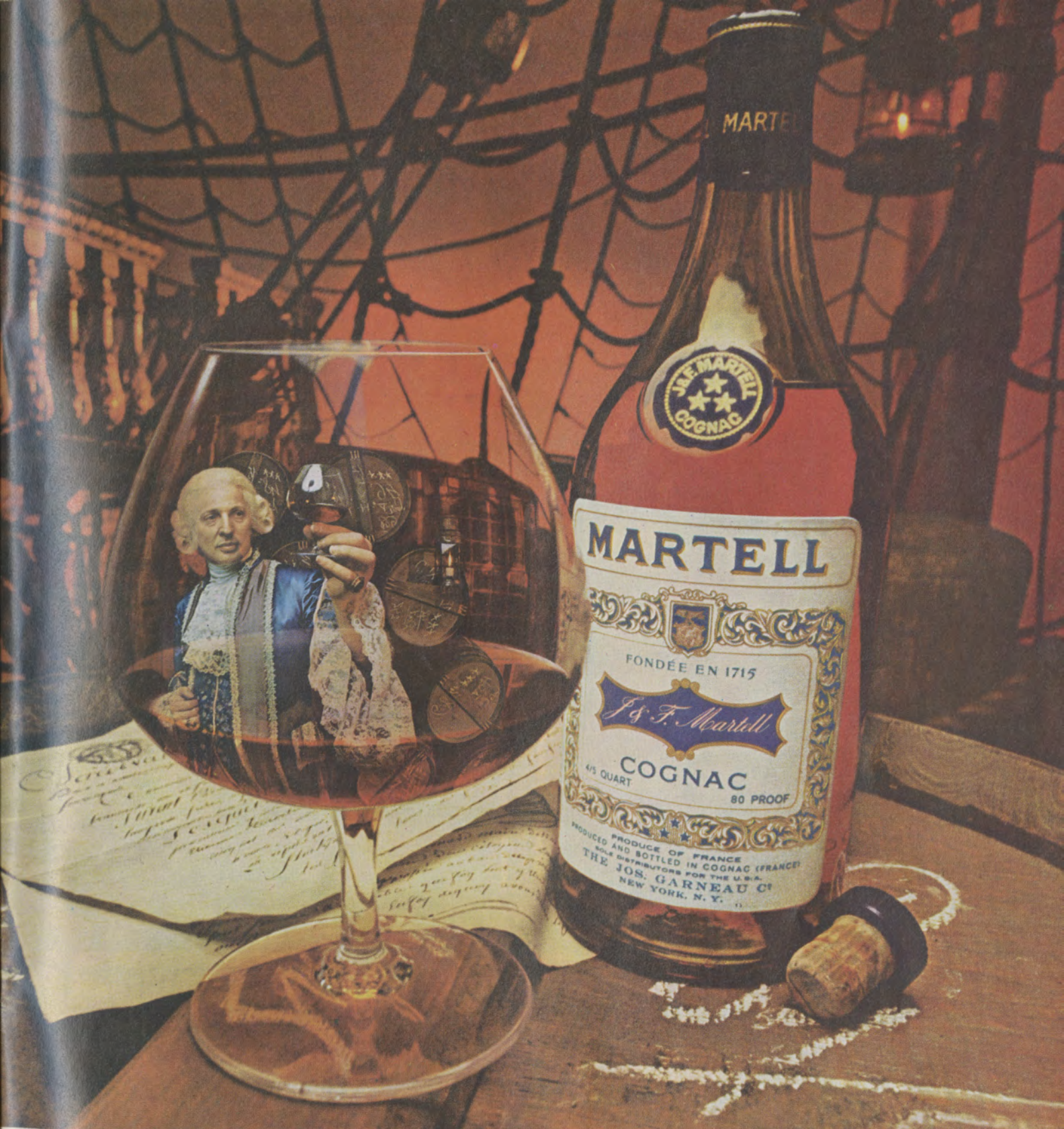
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"DAMN YANKEES"

**Fri., Nov. 9**

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

**Sat., Nov. 10**

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

**Sun., Nov. 11**

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

**Mon., Nov. 12**

7:00 PM — KRON/FM — Show Album  
— "MAME"  
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 —  
"FIDDLER ON THE ROOF"

**Tue., Nov. 13**

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

**Wed., Nov. 14**

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

**Thu., Nov. 15**

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

**Fri., Nov. 16**

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

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—“GOLDBLOCKS”  
8:00 PM — KKHI/AM-FM — Phila-  
delphia Orchestra  
8:00 PM—KRE/AM — Showtime —  
“MUSIC MAN”

### Sun., Nov. 18

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

### Mon., Nov. 19

7:00 PM—KRON/FM—Show Album  
—“TOM SAWYER” and “THE  
RAILWAY CHILDREN”  
8:00 PM — KKHI/AM-FM — Debut  
(new releases)  
8:00 PM — KQED (Channel 9) —  
Special of the Week  
8:00 PM—KRE/AM — Showtime —  
“SUPERMAN”

### Tue., Nov. 20

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

### Wed., Nov. 21

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

### Thu., Nov. 22

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

### Fri., Nov. 23

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

### Sat., Nov. 24

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

### Sun., Nov. 25

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

### Mon., Nov. 26

7:00 PM—KRON/FM—Show Album  
—“SOUTH PACIFIC”  
8:00 PM — KKHI/AM-FM — Debut  
(new releases)  
8:00 PM — KQED (Channel 9) —  
Special of the Week  
8:00 PM—KRE/AM — Showtime —  
“THE UNSINKABLE MOLLY  
BROWN”

### Tue., Nov. 27

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

### Wed., Nov. 28

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

### Thu., Nov. 29

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

### Fri., Nov. 30

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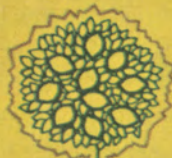
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