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1974

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Tuesday, November 26, 1974 8:00 PM (Broadcast)

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# PERFORMING ARTS



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— P. G. Wodehouse

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We are but critics, or but half create.

— William Butler Yeats

The good critic is he who narrates the adventures of his soul among masterpieces.

— Henry James

I do not resent criticism, even when, for the sake of emphasis, it parts for the time with reality.

— Sir Winston Churchill

A wise skepticism is the first attribute of a good critic.

— James Russell Lowell

The sheer complexity of writing a play has always dazzled me. In an effort to understand it, I became a critic.

— Kenneth Tynan

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— Walter Winchell

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— Stanley Kauffmann

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## PERFORMING ARTS

THE BAY AREA'S MUSIC &  
THEATRE MONTHLY MAGAZINE

NOVEMBER 1974/VOL. 8, NO. 11

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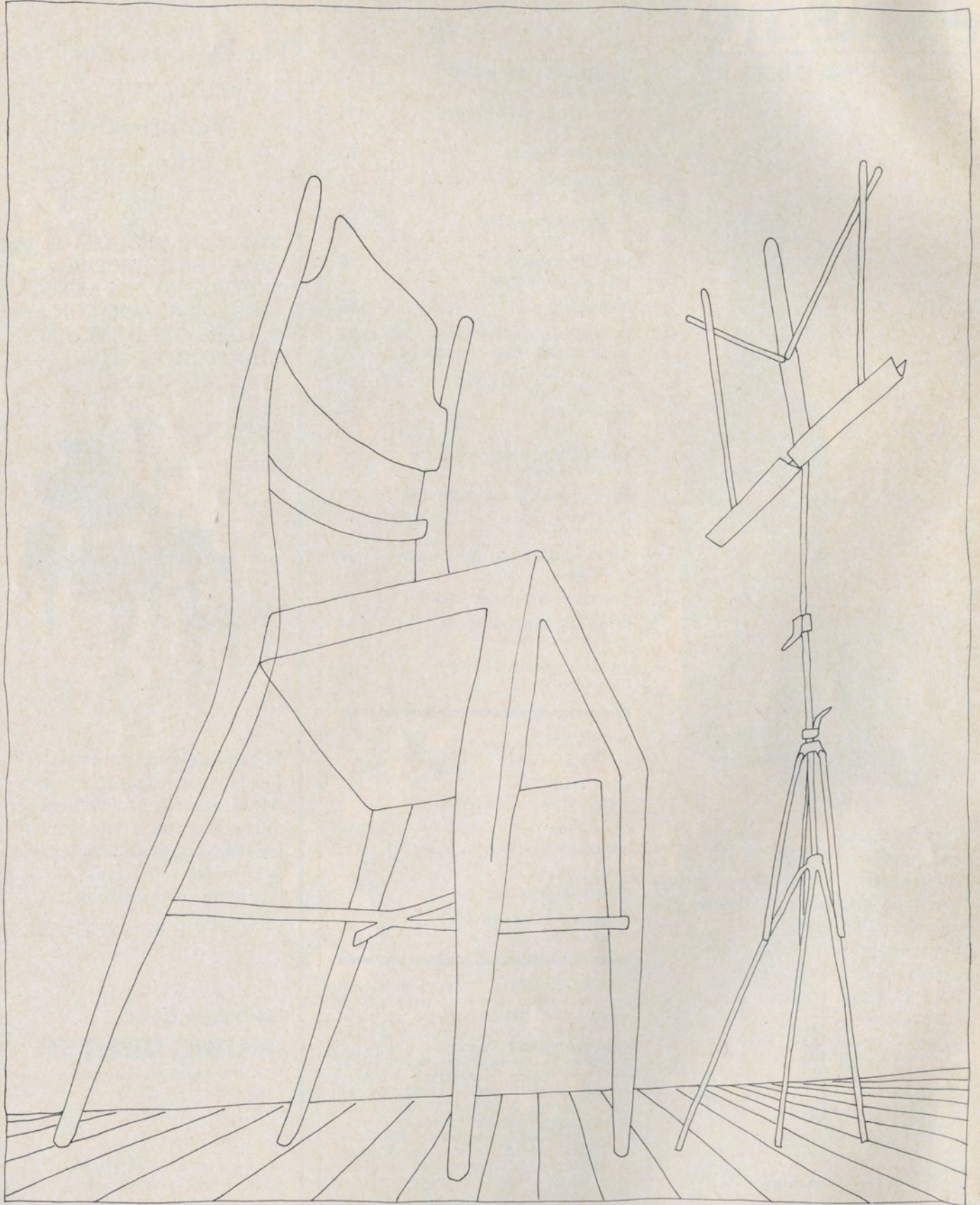
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# PROFILE: JOHN PASQUALETTI

by Blake Anthony Samson

It began April 28, 1971 with a rock ballet-opera *Tommy*. *Tommy* made local history and John Pasqualetti went on to set a total of twenty-eight consecutive ballets for the Pacific, Oakland and San Francisco Ballet. Even his idol, George Balanchine, could not match this creative outpour in a mere three years. The volume alone calls for a retrospective look at the Pasqualetti style.

*Tommy* was not yet professional ballet. Only three of its twenty-four dancers had had previous training and the lead dancer, John Loschmann, had been a pole vaulter. But over 150,000 people saw *Tommy* in its eight-month run and its impact was total.

In perhaps its greatest tribute, John Cranko of the Stuttgart Ballet said to Pasqualetti, "Thank you for a wonderful evening but I'm still crying and I have to leave."

Very few who saw the final performance will ever forget it.

The cast, that had started with nothing, was closing the most dramatic chapter of their young lives.

The ending of the ballet, when the dancers lifted Loschmann into a final lift, had always been explosive but its impact this evening was unimaginable. The chorus of "See me-feel me-touch me-heal me" turned into the music to "listening to you, I get the music" and the explosion hit full fury.

(Photo Courtesy Pacific Ballet)



John Loschmann

Loschmann's face was flooded by tears. Spasms rippled down his contorted back. He seemed to buckle but was kept held up in that final,



victorious configuration, as the tears, that physical, final specter, the pulse of the band and cast and an audience beside itself sent out an electricity that no one could forget.

But the closing of *Tommy* would become just an opening.

Pasqualetti was then twenty-five. His background was theatre, costume design and teaching. His only dance training had been a few classes at the Xoregos Dance studio.

In fact, Pasqualetti's greatest strength was that he did not come to choreography from a past of classical ballet. He learned the freedom of dance first, then learned technique.

Without a classical vocabulary, Pasqualetti had to go out and invent his own. This he did.

From athletics he learned a basic rule. The structure of movement gave it its strength.

This became his personal dance philosophy. Instead of hiding supports, he will purposely emphasize them. Even now that he and his dancers are balletic, he still retains this strong stylistic trademark.



"Instead of hiding supports he will purposely emphasize them."

Pasqualetti will not be reverent to a classical position if he can pull a statement out of its violation.

In the classic "fish dive," for example, the ballerina's leg stretches past her partner's supporting arm. Pasqualetti has her leg hook over the arm instead. To a purist, it destroys the line, but it completes instead the relationship of structure. It unifies the group even as it defies classical rules.

Part of Pasqualetti's genius is his design of new gesture, shape and motion. Visual terms are drawn from a recognizable reality but filter through Pasqualetti's singular and formidable imagination.



"Part of Pasqualetti's genius is his design of new gesture."

No Bay Area choreographer is so consistently compared to Balanchine. That alone is tremendous credit. But he is also often compared to Martha Graham, Alvin Ailey, Bejart, Robbins, Arpino and Feld. Really, no one knows where to place him. In short, nothing in the dance world escapes his absorption and use.

He saw his second Balanchine ballet, the first being an early *Agon* at the San Francisco Ballet, a performance of *Serenade*. He said to me afterwards, "I can die now knowing that the world has a ballet like *Serenade*." The Balanchine influence has run very deep.

He went to New York and studied with Balanchine. He seeks advice from him, absorbs and often reuses Balanchine's gestures and constructions. It was from Balanchine that Pasqualetti learned his sense of line, of consonance, of juxtaposition and counterpointed movement.

But it is a mistake to place too much emphasis on Balanchine's effect. It was not until the latter part of Pasqualetti's choreographic career that he saw much of Balanchine's repertoire.

(continued)



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"It was from Balanchine that Pasqualetti learned his sense of line, of consonance."

However, he and Balanchine looked to the same music for their choreography. It was to a fascination with Stravinsky's *Agon*, *Rite of Spring* and *Firebird* that Pasqualetti turned his attention.

*Agon* is remarkably structured. Stravinsky himself called it, "a ballet for 12 notes and 12 dancers." The key musical tone is A, the *agon*.

Pasqualetti did not have twelve dancers. Secondly he needed a subject, not a structure. He set a comic contest, a competition, an *agon* between the sexes, between pre-adolescent boys and a pair of saucy girls. Thus he made a ballet of clowning, of teasing, of humor.

He would return to the comic again for his *Rhapsody in Blue* and Bach's *Goldberg Variations*.

After *Agon*, he structured future Stravinsky ballets closer to their given scenarios.

But in *The Rite of Spring*, he made one significant, philosophic change. The "sacrificial dance to death" was danced with exaltation, "a dance to life," the same ecstatic, cathartic ending as in *Tommy*.

*Song of the Nightingale* was to bring a new preoccupation. The Hans Christian Anderson tale tells of a Chinese Emperor who jilts a beloved nightingale for a bejeweled, mechanical one. Pasqualetti's style took on the Chinoiserie of Stravinsky's music.

He then choreographed two versions of *Scheherazade* following the path from Ravel's music to the more oriental roots of the Rimsky Korsakov version. His oriental ornamentation became more and more Far Eastern.

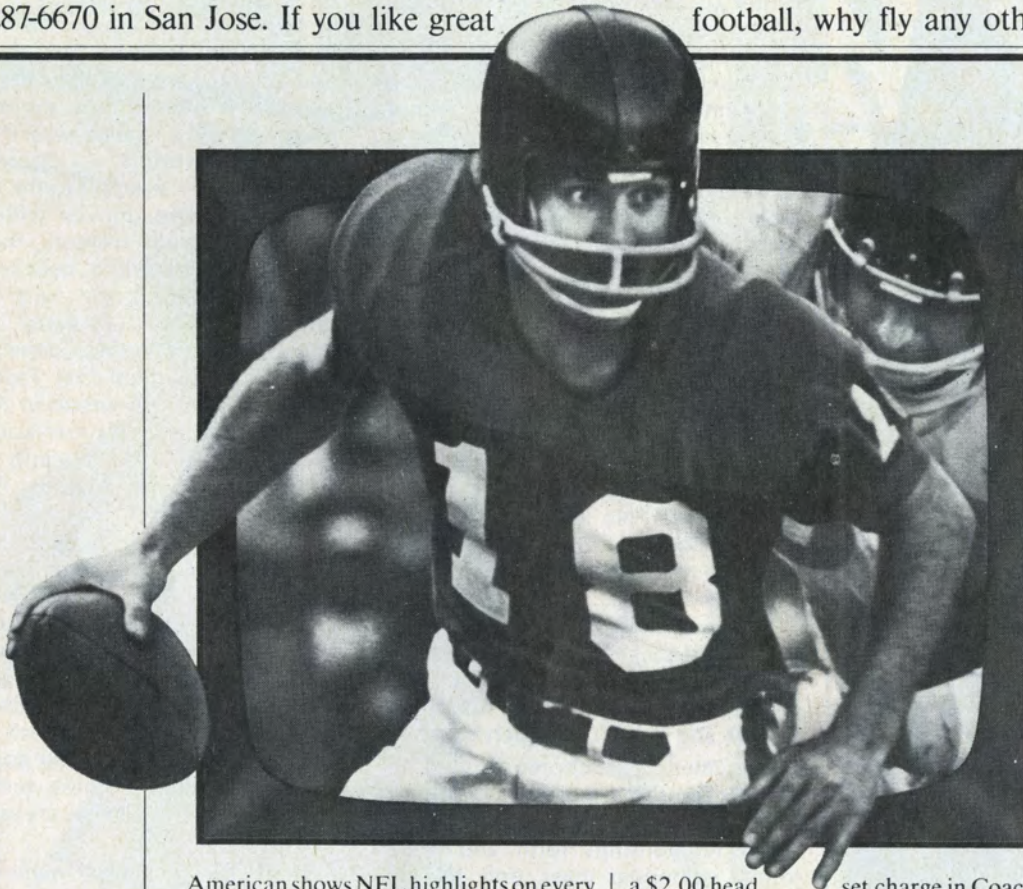
His *Firebird* was a sensual and spirited tale of bird helping a prince get his princess. Again Pasqualetti made a significant change. Arthur Bloomfield explains.

"He enlarged the story by dividing the firebird into two people, male and female." Hereafter the scenarios became in Heuwell Tircuit's words, "as much devoted to psychology as to dance."

The "Stravinsky ballets" were more abstract and less plotted than the "story ballets" of *Peter Pan*, *Pe-*

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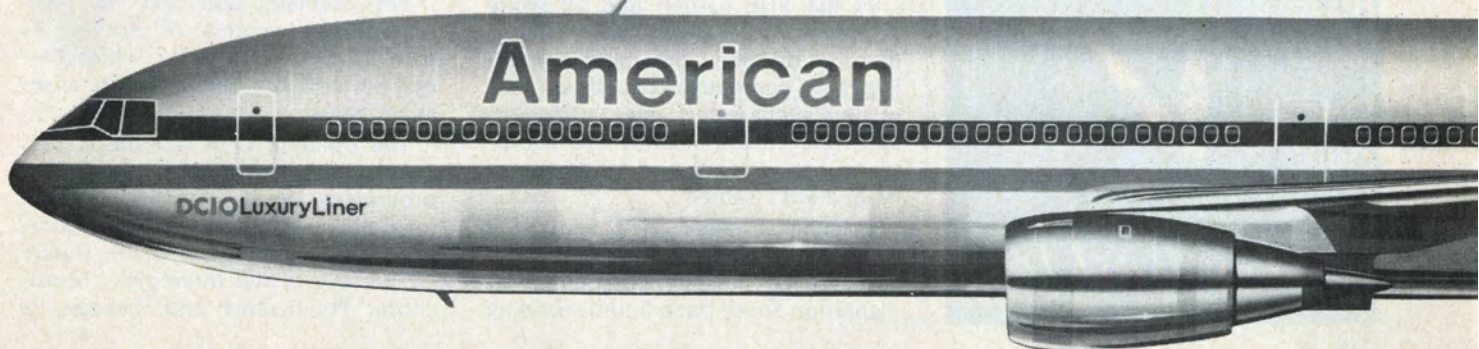
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Most of these stories are told impressionistically. "Several independent, simultaneous directions of movement," Arthur Bloomfield explains, "may happen at the same time but they all fit together."

Much of the plot is left to the audience's forehand knowledge. Instead one is given a kaleidoscope of movement and detail, a sudden, intermingling pulse beat.

"Pasqualetti's ideas," wrote Marilyn Tucker, "often come pouring out faster than the eye and mind can perceive." The rapid shifts of activity have been a Pasqualetti signature since the original *Tommy*.

Underneath the kaleidoscope is a center of meaning, usually a single, encompassing subject.

In *Petrouchka* it is the gift of love that makes the puppets human.

"In the Pasqualetti view," Arthur Bloomfield recalls, "*Petrouchka* is peopled entirely by puppets, except for the magus and puppeteer. At first limp and rubbery, they have to find their way and their escape from a certain automation trap. When *Petrouchka* pounds on the Moor's head, nothing happens, but all the Moor has to do is slightly tap *Petrouchka* and he falls apart—ah such is life and not only among wooden people."

This is the degree that Pasqualetti's breath of life and breadth of meaning reaches. "No other local company," Heuwell Tircuit concludes, "does so much to explore the human condition."

In *Coral Island*, his latest ballet, Pasqualetti makes a telling statement on man's essential loneliness. The characters are as if coral islands, a part of and apart from each other.

Pasqualetti has choreographed to Toru Takemitsu's massive symphonic cantata a highly philosophic ballet. "Brief relationships form and melt, formal gatherings mass, only to find their number burdensome." The ballet is about the times when human spirits won't stay together and the loss of autonomy which locks the spirit in.

In the lilac garden and all white costumes of *Streetcar*, the center is Blanche du Bois, the most psychologically perceptive of all of Pasqualetti's characters. Her attractions and repulsions, demands and acceptance, her violence and tenderness is Pasqualetti's subject.

Blanche is raised in a South full of the innate chauvinism of clumsy adolescents, not the antebellum plantation South but a South vibrating

with the ebb and dissolve of an early Jazz Age, a South lazy from the heat of its own sensuality, a South where hospitality was doled out of self-preservation rather than true gentility.

Fascinated by, flirtatious with, and timid to the animal side of the human male, she tragically leaves reality.

"I like," Arthur Bloomfield recalls, "the way Pasqualetti spins out the amorous fantasy of Blanche with the man from the asylum, the man, that is, who comes to take her away."

Pasqualetti succeeds in showing the greater complexity of feeling where a lesser choreographer would have settled for less.

He can also be divinely lyrical, in his Brahms's *Intermezzo in A Major*, in *The Brahms Songs* and in *Duo Concertante*. Heuwell Tircuit said of *The Brahms Songs*, "Rather than paint sorrows, it offered only the memory of them." The ballet was ethereal, finespun and subtle.

*Duo Concertante*, set to the spartan Stravinsky score, moves with equal lyricism and with austerity, the exact nature of Stravinsky's neoclassicism. "Exacting," one critic said; others said it was "trim," "poised," "determined;" the praise was universal.

The pas de deux that Pasqualetti set to Brahms's *Intermezzo in A Major* as a tribute to Alan Palmer was astonishingly mature. One easily could have seen Dame Margot Fonteyn dancing it.

There is another signpost to Pasqualetti's lyricism, the way his figures turn in space. Paul Hertelendy of the Oakland Tribune explained it so well.

"The inventiveness of Pasqualetti's movements combines with a desire to occupy a space, twirl it with quick, narrow pirouettes, and stretch it with splayed hands reaching up and out."

The unfurling of these turns, unlike any other in dance, are unqualified poetry.

With its particular mellow and ethereal pair of duets between Orpheus and Eurydice and Apollo and the Angel of Death, *Orpheus* was destined to a significant place in Pasqualetti's repertoire.

Yet *Orpheus* was only to foreshadow the success of *Apollo*. As with Balanchine's *Apollo*, which Pasqualetti had not seen, *Apollo* arises as an eagle.

The opening is in fact the eagle's awakening to flight. As the ballet progresses, *Apollo* transforms into a man, elegant and composed, proportioned like an ancient Greek statue.

The love of the three girls, Terpsichore, Polyhymnia and Caliope, is

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serenely expressed in a full use of parallel dance and the ballet closes with a series of gestures that flow into a united figure of outstanding tender design.

Arthur Bloomfield summarizes it best. "Pasqualetti's great feeling for flow fostered a continuity which far transcended a mere chain of specific events composed of movement and sound." In places, Pasqualetti outmasters his master, Balanchine.

It was in his *Mahler's Eighth* that Pasqualetti would hit his apogee. Misunderstood by at least one of the local critics, it was, however, the culmination of all that had preceded it.

By now there were the recognizable Pasqualetti signatures: the arresting gestures and images unlike any other in dance, the sheer physical demands of a Pasqualetti piece, the structure of movement, pace and kaleidoscopic effect and that Pasqualetti complexity of insight.

The Mahler score is massive, changing tacks as a schooner. Few choreographers have ever used Mahler's symphonies for dance, certainly not the *Eighth Symphony*, The Symphony of a Thousand. It was as audacious as Bejart's ballet to Beethoven's Ninth. But Pasqualetti carried it off.

There was little forewarning for a religious statement of this depth, just the previous *Et Incarnatus Est* from Mozart's C Minor Mass. It was here that the earlier oriental ornamentation found its depth and the work grew full of Byzantine, Oriental and Egyptian images as well as Christian rite pulled from Pasqualetti's own Catholic background. Through it, he was able to make a resounding personal statement about the Humanism in ancient and modern religion.

Again Pasqualetti used diverse choreographic material occurring simultaneously. "It was not so much an ensemble ballet," recalled Heuwel Tircuit, "as a work built in layers of ensembles."

Set in between was a moving mobile of splintered glimpses of man and woman enslaved in their corporal and profane lives. The chorus became the witnesses, like the German 13th Century woodcarvings of the witnesses to the crucifixion peering awkwardly out of a crowd. Then the mobile turned.

At its finish, there could be no mistaking that this was Pasqualetti's most formidable ballet. The impact of genius could no longer be ignored and it was patently obvious that San Francisco had no local choreographer of equal stature. There is only one John Pasqualetti, a man of precious genius

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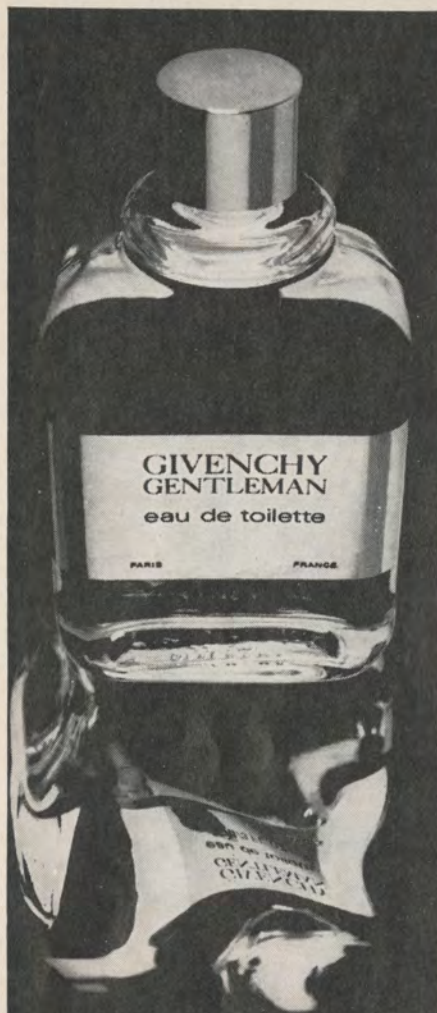
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In a sense, Spring Opera Theater is the Experimental Wing of San Francisco Opera. In 1971 SPOT moved from the grandeur of the War Memorial Opera House to the informality of the 1700-seat Curran Theatre. The move was more than a physical one, for at that point in time, Kurt Herbert Adler, General Director of the San Francisco Opera family, turned the emphasis of Spring Opera to Theater, and an exciting new art form was born.

In the past four seasons, San Francisco audiences have been treated to an extraordinary measure of lyric theater experiences. Using directors and designers from the worlds of theater and film, Mr. Adler and the San Francisco Opera staff have presented a magnificent array of unpretentious, occasionally startling, productions.

The major breakthroughs from traditional operatic formats were 1) moving to a smaller house and 2) performing opera in English. More than anything else, these two changes marked the difference and the success of Spring Opera Theater. Using a thrust stage and placing the orchestra behind the singers immediately erased two very strong physical barriers. Singing in English dissolved a third. Communication between artists and audience became spontaneous and involving. Singers immediately felt the contrast and reacted with increased vigor and exuberance to the audiences' comprehension. Singers working with Spring Opera Theater have been delighted with the change to English, and feel that performing an opera in the audience's own language goes a long way towards making opera a truly popular medium. Feedback to those on stage is immediate and they respond quickly to their listeners, creating that strong but gentle bond which is the essence of successful theater.

Never forsaking musical integrity, Spring Opera Theater has frequently gone a step further than most American opera companies in its attempt to find new ways of staging. In the 1971 production of Mozart's *La Clemenza di Tito*, New York stage and documentary film director William Francisco called for spoken dialogue in place of traditional recitative, simultaneously presenting the opera as a spoken 18th century Viennese drama on one side of the stage, and a sung, modern work on the other. In 1973 Spring Opera Theater used its flexibility of staging to return to

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the past. Cries of "It can't be done!" were brushed aside, and Mr. Adler and director Gerald Freedman

viously flopped in New York. The risk paid off, and San Francisco was served an overwhelmingly successful



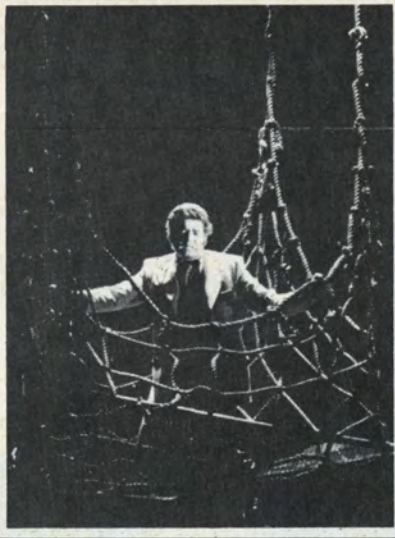
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brought to life Bach's *Passion According to Saint Matthew*. In an age rebelling against traditional religion, Freedman's *Passion* won over even the most dogmatic agnostic. In English, yet faithful to Bach's original oratorio, the timelessness of ritual was introduced behind a scrim on which slides of ancient spiritual tapestries were projected. The evangelist narrated the *Passion* much in the manner of a modern-day minister, and the players moved from being part of a graceful, sorrowful Pietà to being communicants. The audience served as the congregation. Non-conformity was rewarded, and no member of the congregation left the theater unmoved.

Spring Opera Theater's proclivity for gambling preceded the *Passion*. In 1972, SPOT produced Brecht and Weill's *Rise and Fall of the City of Mahagonny*, a work which had pre-

dose of socio-political drama, complete with a theatrical first—the use of laser beams to stimulate raindrops. The perfection, the boldness and the relevance of *Mahagonny* shone through the opera's desolate philosophy, and removed Spring Opera Theater one more step from the commonplace.

All of this is not to say that Spring Opera Theater lacks respect for the old. On the contrary, SPOT's bent toward the new is an attempt to bring reality and timeliness to the traditional. By updating *Don Pasquale* and using dialogue in *Carmen*, Spring Opera Theater acts as a bridge to fuller enjoyment of opera. By performing in a legitimate theater, SPOT introduces a new audience to the joys of musical refulgence. By experimenting with new techniques, Spring Opera Theater speaks in a style and in a language which need



Mahagonny: A statement of dedication.

not be studied to be understood.

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# THE LEGION'S HAPPY BIRTHDAY

by DONALD L. BLUM



The performance of *Don Giovanni* on the evening of November 12th will be dedicated to the California Palace of the Legion of Honor which is celebrating its 50th birthday. This operatic evening is one of many civic celebrations planned to commemorate the gift of the California Palace of the Legion of Honor to San Francisco by Mr. and Mrs. Adolph B. Spreckels on November 11, 1924.

The Legion of Honor's history is colorful! Mrs. Spreckels greatly admired the French Pavilion at the Panama-Pacific International Exposition of 1915, a free replica of the Palais de la Legion d'Honneur, built of plaster. Mr. and Mrs. Spreckels went to France and obtained permission from the government to recapture the beauty of the pavilion in lasting material. Its construction was prevented by World War I. The building was completed in 1924, and on Armistice Day opened its doors and was dedicated as a fine arts museum to the men who lost their lives in the first World War.

The creation of The Fine Arts Museums of San Francisco in 1972 by the merger of the California Palace of the Legion of Honor and M. H. de Young Museum has made it possible for the Legion to receive French art on extended loan from the de Young—resulting in a uniquely French museum in America.

The new installation of 50 additional paintings by French artists to Norton Simon's "Three Centuries of French Art" makes this truly one of the finest French exhibitions yet to be seen in San Francisco.

The California Palace of the Legion of Honor will officially open on November 12 the new galleries housing the Adolph B. and Alma de Bretteville Spreckels collection of August Rodin including some forty bronzes along with a group of original plasters. Many of the works were hand picked by the artist himself. The galleries have been greatly enriched and the collection reorganized and dramatically lit.

The Burghers of Calais, Balzac and the Walking Man, the monumental sculptures which are among Rodin's most famous creations are included in the exhibition on loan from Norton Simon, Inc. Museum of Art.

And, with the opening on November 12th of "Masterpieces from the Collection of Florence Gould" the Legion is unrivalled! This special loan exhibition from Mrs. Frank J. (Florence) Gould is an anniversary tribute to this unique French museum in the City of her birth.

The vitality of the California Palace of the Legion of Honor as it celebrates its 50th Anniversary is a remarkable tribute that reflects the intent of its Francophile donor Mrs. Alma de Bretteville Spreckels.

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

*Fred Cherry is on vacation, visiting the vineyards and tasting the wines of France. And so this month we've selected from past columns "The Best of Performing Bacchus" by Fred Cherry.*

#### SONG OF THE "MORNING AFTER"

The Italians never separate music and wine. Even a hangover in Italian is called *stonato*—which means "out of tune."

#### JOHN TO FANNY

"Give me books, fruit, French wine and fine weather, and a little music out of doors, played by somebody I do not know." (quoted from a letter John Keats wrote to Fanny Keats on August 29, 1819).

#### BATHING LADIES

In 1904, the champagne of Paul Masson took the grand prize at the St. Louis World's Fair. But it did not really become the most famous wine in America until that spectacular actress, Anna Held, drove from San Francisco to the Santa Cruz mountain mining village known as New Almaden (named by the Spanish settlers for a town in their homeland). And there in Paul Masson's home, where all the great people of the day had sipped fine wine as they dined splendidly, Anna Held took a bath in a zinc tub full of Paul Masson's prize-winning bubbly.

I have seen pictures of the old metal bathtub; unfortunately Anna Held was not in it.

## PERFORMING BACCHUS

by FRED CHERRY

### JUG OF HAPPINESS

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

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

### WINE OF THE PEOPLE

As the first act of *Godspell* ended, the actors came down the aisles with trays of wine—to the strains of the *Light of the World*. Thus the talented troupe invited the audience to share in the Last Supper. When the wine on the communion trays ran out, the audience came onstage to partake of the proffered wine.

And this wine they served? It was, in a large sense, truly a sacramental wine, for it was a wine of the people. . . . Red Mountain, perhaps the only wine on earth or heaven which tastes as good in a plastic cup as in a silver chalice.

As we walked onstage to take "communion," I noticed that the bottle which had served Jesus' Disciples at the Last Supper bore the label of Almaden Pinot Chardonnay. This struck me as, to say the least, undemocratic; hardly what the Lord would have liked.

Reassurance, however, came immediately after the show. A stage hand brought me the bottle, still partly full. I tasted it—reverently, of course. Praise the Lord! It was Red Mountain; a second-hand Almaden bottle had been used to provide a handy, home-ly decanter for the jug wine.

Was the show irreverent, as some say? Or was it a supreme modern expression of devotion — Anatole France's "Juggler" in long hair and jeans?

I can't say. But this I know: there was one startling, heretical, near-blasphemous note which cannot be gainsaid. The Good Book says you can't put new wine in old skins . . . and *Godspell* did!

(continued)

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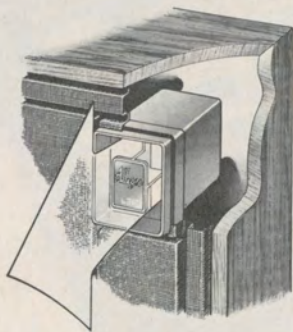


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fact, other systems with comparable size air-suspension speakers need twice the wattage to match Allegro's overall sound performance.

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\*patent pending

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### THE DRUNKEN SAINT

St. Vincent is the patron saint of French wine growers. Each year schoolchildren in the villages of the Cote D'Or of Burgundy celebrate St. Vincent's birthday on January 22 with a school holiday.

According to legend, St. Vincent couldn't become accustomed to playing the harp in Heaven. Heaven, you see, was then dry (I hope that situation has changed!); and Saint Vincent had become quite reliant upon a daily glass of fermented grape juice. Desperate, he applied for and was granted a travel visa to earth and its vineyards so that he once again could taste the wines he loved so well.

But, alas, the precious liquid proved to be his undoing. When he failed to return to the Pearly Gates, Gabriel was sent to look for Vincent. After much searching, the Angel found our Saint in the cellar of La Mission Haut-Brion, lost to the world (and to Heaven). As punishment, Vincent was turned to stone, and may still be seen there in Bacchanal disarray. This saintly misfortune, I presume, is how the modern term "stoned" came into use.

### A WINTER'S TALE

In the winter time, after a triumphal opening or a disastrous one—or at any other time—both Shakespeare and his audience were likely to partake of a wine drink based on the lack of central heating.

"Caudling" was the Renaissance answer to the cold; they made a "caudle" with strong wine (or ale) in a pot, which was left by the fire-side until the play was over or, on other occasions, when it was simply bedtime. They would then add honey and spices and carry the warm pewter tankard carefully to the bedroom. In the frigid air, getting undressed didn't take long; the "caudle" was then very carefully placed in the bed between the legs, where it warmed the vital parts.

Eventually, it warmed the bed, too—and when that comfortable state was reached, the tankard was taken up and drunk until empty. With rare versatility, the hot spiced wine "caudle" provided warmth both inside and out—and a good night's rest was assured!

*Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.*

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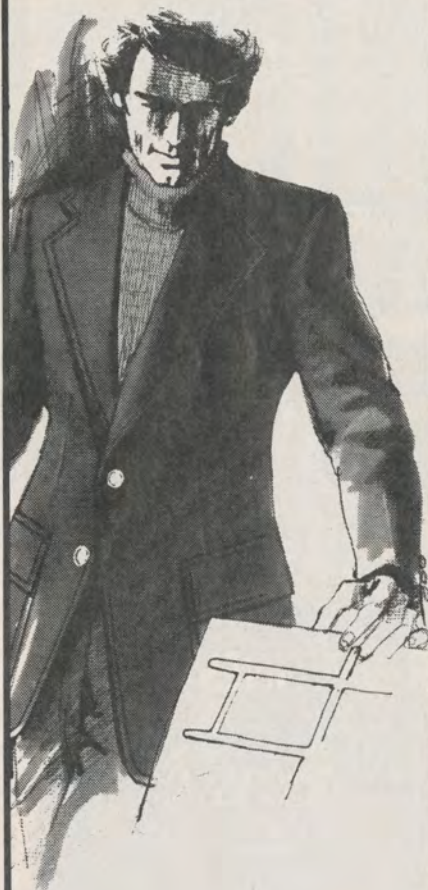


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## SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

**THUMBELINA** — 2338 Clement St., S.F. (387-8419) HOURS: Tue-Sat 12-6

Every time we've been to Bill's Place for hamburgers on Clement St. and 24th Avenue, we've wanted to explore this tiny shop across the street, but it's been closed. We finally made it on a Wednesday, and happily browsed among the large collection of handcrafted toys and dolls for children. Terri Shea opened her minute store some time ago with a collection she had made of stocking toys, dressed toy mice and puppets. She has since added creations by her friends, such as crib quilts, super old-fashioned hobby horses (\$7.50), stocking toys from Appalachia, corn husk dolls of Austria, music boxes from Germany and so much more you won't believe! Prices are also in the "you wouldn't believe" price range — 25c to a top of \$10 (with a few antique dolls in the \$50 range, but Terri doesn't really care if she sells them). Terri is one of the friendliest gals we've ever met, and her shop is one of the best values Share the Wealth has ever found. She's too small a business to advertise, and we're proud to have discovered her first!

**SUGAR'N SPICE** — 3202 Balboa (at 33rd Ave.) S.F. (387-1722)

Jeanne Lutz opened this cake decorating school within a shop carrying all the necessary decorating supplies. Her lessons are Tue-Sat from 10-3, with a few November classes Tue Eve. and Sat early afternoon. The cost is \$25, including supplies, for six lessons of two hours each (six week total). Just in time for you to prepare for your holiday baking!

**THE GIFT EXCHANGE** — 3526 Geary Blvd., S.F. (752-1208) HOURS: Tue-Sat 10-5

Helmer Kinunen started this store in 1967. You may take your new duplicate or unwanted gift here and exchange it. It doesn't matter where it was purchased, as long as it's new, unused and undamaged. Helmer or his wife will look up the current retail value from their files, and you may select an item or items from their

stock equal to what you brought in. You pay a 20% cash service charge. You may also buy merchandise here for cash, at a 20% discount, or you may take in your trading stamps for merchandise (stamps require a 10% cash service charge). It's a great way to economize during these recession days!

**PIZZA & PIPES** — 2911 Arden Way, Sacramento (916/488-5470) HOURS: Sun-Thu 11 am-11:30 pm; Fri/Sat 11-1:30

This happy, noisy pizza house serves 18 varieties of pizza, all named after silent films, and you can hear the 20,000 lb. Mighty Wurlitzer four manual organ. Two organists alternate 7 nights a week, and pop music is played, along with light opera, music from the silents and early talkie films. Although sandwiches and hamburgers are served (85c-\$1.40), the big deal is pizza, along with beer by the iced mug or pitcher. Small pizzas are \$1.65 ("Tillie's Punctured Romance") to \$2.65 to \$3.85 and large from \$3.60 to \$5.20. Two of us shared a medium "Traveling Salesman" (everything but shrimp and anchovies piled high on it), and we took home three quarters of the danged thing! It's an enormous amount of good food for very little loot . . . great fun for Mom, Dad and the entire family, as those old ads used to say!

*(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle'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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# CRITICAL WORDS



*Few persons have sufficient wisdom to prefer censure, which is useful, to praise which deceives them.*

— ROCHEFOUCAULD

*Ten censure wrong for one that writes amiss.*

— ALEXANDER POPE

*The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author.*

— BENJAMIN DISRAELI

*It is harder to avoid censure than to gain applause, for this may be done by one great or wise action in an age; but to escape censure a man must pass his whole life without saying or doing one ill or foolish thing.*

— DAVID HUME

*The eyes of critics, whether in commending or carping, are both on one side, like those of a turbot.*

— W. S. LANDOR

*If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censures may not affect thee.*

— EPICTETUS

*Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.*

— ALEXANDER POPE

*Critics must excuse me if I compare them to certain animals called asses, who, by gnawing vines, originally taught the great advantage of pruning them.*

— WILLIAM SHENSTONE

*Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author.*

— H. W. LONGFELLOW

*Forebear to judge, for we are sinners all.*

— WILLIAM SHAKESPEARE

*Of all the cants in this world, deliver me from the cant of criticism!*

— LAWRENCE STERNE

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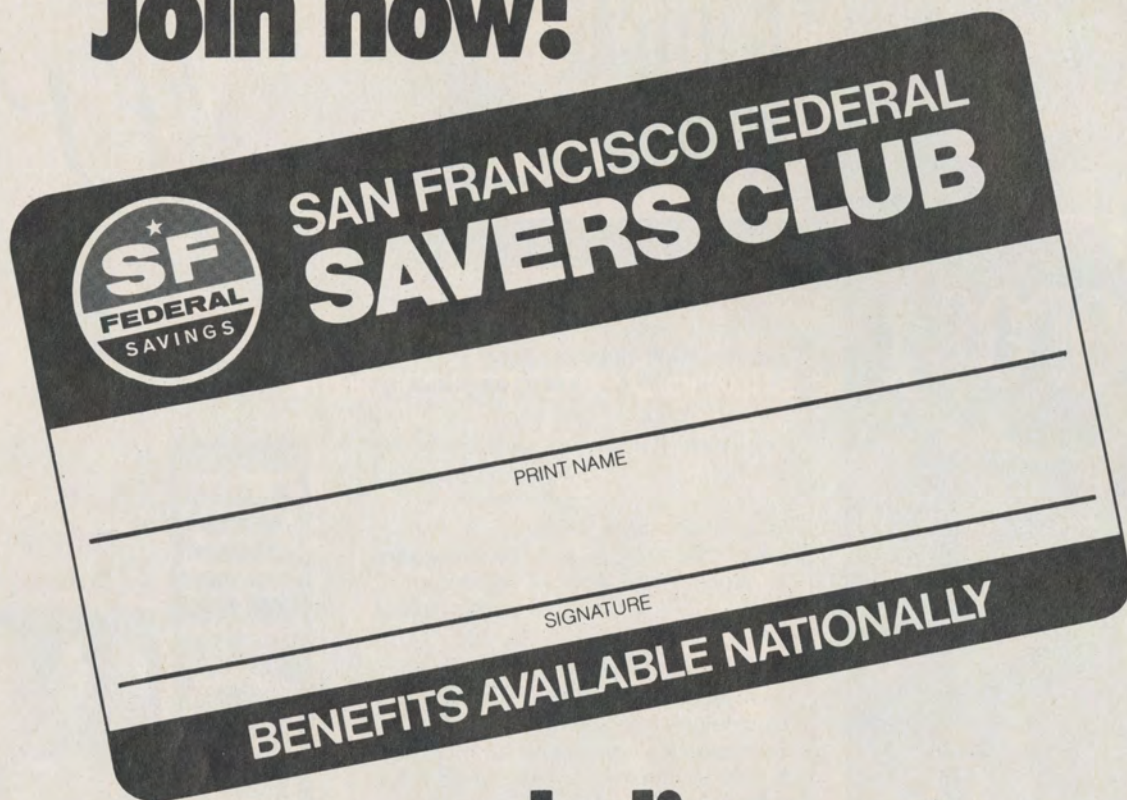
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*Comptroller*

Evelyn Pantages

*Executive Assistant*

John Olsen

Sidney D. Waxman

*Accountants*

Elaine Perry

Vikki Standing

*Staff*

Martha Munro

*Director Public Relations and Publicity*

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*Publicist*

Patricia O'Neill

*Press Representative*

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*Staff*

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*Ticket Sales Manager*

William Mathews

*Box Office Treasurer*

Gerald Fitzgerald

*Assistant Box Office Treasurer*

Helen Burstein

Richard Sparks

*Staff*

Virginia Westover

*Development Office*

Cathy Findley

*Staff*

Olivia Burton

Patricia Long

*Switchboard*

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

\*Member, Executive Committee

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

\*\*\*Trustee, National Opera Institute

†Vice President, O.P.E.R.A. America

††Member, National Council on the Arts



SAN FRANCISCO

52nd Season **opera** Company/1974

<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Reynald Giovaninetti, Anton Guadagno*, Jesus Lopez-Cobos, John Pritchard, Otmar Suitner, Silvio Varviso
<i>Chorus Director</i>	Byron Dean Ryan
<i>Assisted by</i>	Susan Webb
<i>Boys Chorus Director</i>	William Ballard*
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Arnaldo Amadi-Barison*, Paul Connelly, Bliss Johnston, Allan Lewis, Terry Lusk, Calvin Simmons
<i>Stage Directors</i>	August Everding, Ghita Hager, Dietrich Haugk**, Nikolaus Lehnhoff*, Lotfi Mansouri, Jean Pierre Ponnelle, Beppe de Tomasi*, Pietro Zuffi**
<i>Assistant Stage Directors</i>	Bruce Donnell*, Brian Gray, Daniel Helfgot
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio
<i>Production Assistants</i>	Pamela McRae*, Sharon Thomas*†
<i>Ballet Director and Choreographer</i>	Norbert Vesak
<i>Productions designed by</i>	Toni Businger, Robert Darling, Beni Montresor*, Gianfranco Padovani*, Jean Pierre Ponnelle, Wieland Wagner, Roman Weyl**, Pietro Zuffi*
<i>Lighting Director and Designer</i>	Robert Brand Assisted by Sara Linnie Slocum†
<i>Assistant to the Technical Director</i>	Larry Klein†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Jill Percival
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Larry Cannon, Paul Alba, Judith Disbrow, Rex Rogers
<i>Rehearsal Department</i>	Laurie Kohn*, Ginny Lackner*, Michael Milenski*
<i>Super Department</i>	Thomas E. Curran III
<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>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Carolyn Mason Jones, Ron Scherl

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

\*\*American debut

\*San Francisco Opera debut

†Gamma Fisher Apprentice of the National Opera Institute

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



As the curtain goes up tonight and each night throughout the season, I wish to pay special tribute to those unseen people who work for San Francisco Opera behind the scenes: our administrative staff, small in relation to the scope of all the opera's activities, and our extraordinary production and technical teams. All these talented men and women labor long hours in severely inadequate facilities, and it is only through their concern, devotion, and imagination that San Francisco Opera is able to succeed.

One of my aims is to better the working conditions under which we produce opera. A major step toward this goal will be a sorely-needed Addition to the backstage of the Opera House and the construction of an Annex providing us with now non-existent rehearsal facilities—planned as part of the project which will give San Francisco a modern complex of performing arts facilities.

San Francisco opera is proud of the unique partnership it has established with the people of the City, of the Bay Area, of California, and indeed, of the West. The progress of the last half century could not have been achieved without the growing support of our many loyal friends, who now fill the Opera House to capacity for each performance and whose generosity has made possible the continuation and expansion of the six branches of San Francisco Opera.

To all of you who share with us the tribulations and the joy of opera, my warmest personal gratitude and appreciation.

*Paul Miller*



Each year, San Francisco Opera is more brilliant and exciting than in years past and I believe 1974, the 52nd consecutive season, will be no exception. Opening with "Manon Lescaut," in commemoration of the fiftieth anniversary of the death of Giacomo Puccini, there will be sixty performances of eleven operas, including one, "Esclarmonde," which has its first San Francisco performance. Under the brilliant leadership of Kurt Herbert Adler, our general director, the San Francisco Opera will again demonstrate that it numbers among the few great opera companies in the world. That the San Francisco Bay Area community recognizes this to be so is demonstrated by the continuing demand for

tickets. Recent years have resulted in nearly 100% capacity attendance and there is similar demand this year, even with three more performances than in 1973.

When we think of San Francisco Opera, we must remember not only the International Fall Season which is now here but the other member companies of the San Francisco Opera family—Spring Opera Theater, Western Opera Theater, San Francisco Opera Auditions, and the Merola Opera Program, and for the first time in 1974, a lunch-hour series of short, informal programs called Brown Bag Opera. Lack of space precludes discussion of each of these fine programs. San Francisco should be proud that no company in this country can boast of such a scope of operatic activity; we are, indeed, unique.

A necessary ingredient of a major opera company is the presentation of new operas and new productions of old favorites; this season includes one of the former and three of the latter. New productions are extremely costly and depend on the generosity of donors with a special interest in them, and we express our special appreciation to those whose gifts made them possible. "Manon Lescaut" is made possible by a generous gift from the G.H.C. Meyer Family Foundation. Mr. Meyer was for many years preceding his death in 1973 a member of the Board of Trustees of the War Memorial and served as President of the Board for several years; he was also for many years a member of the Board of San Francisco Opera. "Tristan und Isolde" is made possible by Mr. and Mrs. Daniel E. Koshland. We are indebted to Mrs. Rudolph Light for "Esclarmonde" and our Vice President and Treasurer, James D. Robertson, who gave us "Rigoletto" in 1973, gives us "Don Giovanni" in 1974.

Opera has to be classified as a "labor-intensive" endeavor and the effects of inflation are felt more keenly than in most other endeavors. As costs increase, very little opportunity exists to increase "productivity." Nor can "quantity" be reduced as is the case of the five-cent candy bar. And, of course, our standards will not permit any decrease in the "quality" of our performances; indeed, superior quality is our only claim for greatness. Ticket sales in recent years have covered about 60% of costs; this year, they will cover a lesser proportion, since costs have increased dramatically and ticket prices have been held to nearly the same levels. Thus more than 40% of our costs must be raised from other sources—the guarantors, donations from individuals, foundations and corporations and grants from local and federal governments. In recent years, through the efforts of the officers, the Board of Directors, other interested individuals and the generosity of many, we have held our own, but the battle to keep afloat financially is never over. While hundreds of opera lovers help each year, a broader base of support is necessary and efforts to achieve this are underway. If you are not now a contributor to the annual fund drive, won't you please join?

As was mentioned in last year's letter, we have embarked on an Endowment Fund campaign, the announced goal of which is to establish a Fund of \$5,000,000. The campaign, under the leadership of Emmett G. Solomon, recently retired Chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor. Since then, the directors have committed themselves to a substantial amount. An intensive effort will be made over the next few months to reach the goal, with the help of all our friends in the community. While income from the Fund will contribute toward meeting the increasing annual deficit, it should be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from our other sources.

We also wish to express our deep appreciation for major direct and indirect financial support from the National Endowment for the Arts, National Opera Institute, and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We are also appreciative of the friendly cooperation which we receive from O.P.E.R.A. America, of which San Francisco Opera is a member. Once again, a live broadcast of each opera will be heard over KKHI AM/FM in San Francisco, and for the first time over KFAC AM/FM, the classical music station in Los Angeles. Thanks to Standard Oil Company of California, the L. J. and Mary C. Skaggs Foundation of Oakland, California, and Southern California Gas Company radio listeners will be able to enjoy performances they would not otherwise be able to hear.

This letter would not be complete without expressing our most sincere gratitude to William H. Orrick, Jr. for his superb contributions to San Francisco Opera as President from 1971 until July 1974, when he resigned upon his appointment as Judge of the U.S. District Court. Bill Orrick worked hard and effectively, particularly in improving our financial condition, and San Francisco Opera is better because of his excellent leadership. We wish him well in his new career which we are confident will be carried out with distinction.

*Walter M. Baird*

WALTER M. BAIRD,  
President, San Francisco Opera Association

SAN FRANCISCO

opera

52nd Season

## REPERTOIRE 1974 SEASON

Opening Night

Friday, September 13, 8:00

**MANON LESCAUT** PUCCINI

New production, made possible by a generous gift from the G.H.C.

Meyer Family Foundation

Price, Jones/Merighi, Patrick, Capecchi, Harness, Miller, Frank, Courtney, Manton, Hawkins

Conductor: Giovaninetti

Production: Zuffi

Designer: Zuffi

Chorus Director: Ryan

Saturday, September 14, 7:00

**PARSIFAL** WAGNER

Randova, Matsumoto, Forst, Felty, Benson, Daniels, Jones/Thomas, Stewart, Moll, van Ginkel, Booth, Hawkins,

Burgess, Cooper

Conductor: Suitner

Stage Director: G. Hager

Revised Production: Darling

Costume Designer: Skalicki

Chorus Director: Ryan

Tuesday, September 17, 7:00

**PARSIFAL** WAGNER

Wednesday, September 18, 8:00

**MANON LESCAUT** PUCCINI

Friday, September 20, 7:00

**PARSIFAL** WAGNER

Saturday, September 21, 8:00

**MANON LESCAUT** PUCCINI

Sunday, September 22, 2:00

**SALOME** STRAUSS

Rysanek, Varnay, Garabedian,

Felty/Hopf, Nimsger, Neill, Booth,

Cooper, Hawkins, Courtney, Miller,

Burgess, Harness, Manton, Frank, Magary

Conductor: Suitner

Stage Director: Lehnhoff

Designer: W. Wagner

Realized by: Darling

Tuesday, September 24, 8:00

**MANON LESCAUT** PUCCINI

Wednesday, September 25, 7:00

**PARSIFAL** WAGNER

Friday, September 27, 8:00

**MANON LESCAUT** PUCCINI

Saturday, September 28, 8:00

**SALOME** STRAUSS

Sunday, September 29, 1:30

**PARSIFAL** WAGNER

Tuesday, October 1, 8:00

**SALOME** STRAUSS

Wednesday, October 2, 8:00

**MADAMA BUTTERFLY** PUCCINI

Scotto, Forst, Jones/Merighi, Patrick,

Frank, Cooper, Booth, Miller, Harvey

Conductor: Adler

Stage Director: G. Hager

Designer: Businger

Chorus Director: Ryan

Friday, October 4, 8:00

**SALOME STRAUSS**

Saturday, October 5, 8:00

**MADAMA BUTTERFLY PUCCINI**

Same cast as October 2  
except Aragall for Merighi

Sunday, October 6, 2:00

**MANON LESCAUT PUCCINI**

Tuesday, October 8, 8:00

**MADAMA BUTTERFLY PUCCINI**

Friday, October 11, 7:00

**TRISTAN UND ISOLDE WAGNER**

New production, made possible by a  
generous gift from Mr. and Mrs.  
Daniel E. Koshland

Nilsson, Minton/Thomas, Vermeersch, Moll,  
Harness, Neill, Manton, Hawkins

Conductor: Varviso

Production: Haugk

Designer: Weyl

Chorus Director: Ryan

Saturday, October 12, 8:00

**SALOME STRAUSS**

Sunday, October 13, 2:00

**MADAMA BUTTERFLY PUCCINI**

Tuesday, October 15, 7:00

**TRISTAN UND ISOLDE WAGNER**

Wednesday, October 16, 8:00

**LA CENERENTOLA ROSSINI**

von Stade, Azarmi, Nadler/Benelli,  
Capecchi, Montarsolo, Davis

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Ryan

Friday, October 18, 8:00

**MADAMA BUTTERFLY PUCCINI**

Same cast as October 2  
except Aragall for Merighi

Saturday, October 19, 7:00

**TRISTAN UND ISOLDE WAGNER**

Tuesday, October 22, 8:00

**LA CENERENTOLA ROSSINI**

Wednesday, October 23, 8:00

**ESCLARMONDE MASSENET**

New production, made possible by a  
generous gift from Mrs. Rudolph Light

Sutherland, Tourangeau/Aragall, Kerns,  
Grant, Booth, Harness, Burgess

Conductor: Bonyng

Production: Mansouri

Designer: Montresor

Chorus Director: Ryan

Choreographer: Vesak

Thursday, October 24, 7:00

**TRISTAN UND ISOLDE WAGNER**

Saturday, October 26, 2:00

**LA CENERENTOLA ROSSINI**

Saturday, October 26, 8:00

**ESCLARMONDE MASSENET**

Sunday, October 27, 1:30

**TRISTAN UND ISOLDE WAGNER**

Tuesday, October 29, 8:00

**ESCLARMONDE MASSENET**

Wednesday, October 30, 8:00

**OTELLO VERDI**

Loengar, Nadler/King, Wixell, J. Walker,  
Grant, Burgess, Cooper, Courtney

Conductor: Lopez-Cobos

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Ryan

Friday, November 1, 8:00

**LA CENERENTOLA ROSSINI**

Saturday, November 2, 2:00

**ESCLARMONDE MASSENET**

## SAN FRANCISCO

# opera

52nd Season

## Artists

Nassrin Azarmi\*\*

Jacquelyn Benson

Sharon Daniels\*

Janice Felty\*

Judith Forst\*

Edna Garabedian

Hermione Gingold\*

Gwendolyn Jones

Sung-Sook Lee\*

Pilar Lorengar

Carol Malone\*\*

Shigemi Matsumoto

Yvonne Minton\*

Sheila Nadler

Birgit Nilsson

Leontyne Price

Eva Randova\*\*

Katia Ricciarelli\*

Leonie Rysanek

Renata Scotto\*

Beverly Sills

Joan Sutherland

Anna Tomowa-Sintow\*\*

Huguette Tourangeau

Claramae Turner

Astrid Varnay

Frederica von Stade

Sandra Walker

Rachel Yakar\*\*

Giacomo Aragall

Ugo Benelli\*

Philip Booth

Gary Burgess

Renato Capecchi

Jose Carreras

Lawrence Cooper

James Courtney\*

E. Lee Davis\*

Stafford Dean\*

Joseph Frank\*

Clifford Grant

William Harness\*

Colin Harvey

Terrence Hawkins\*

James Hooper\*

Hans Hopf\*

Wassili Janulako\*\*

Robert Kerns\*

James King

Richard Magary

Spiro Malas

Raymond Manton

Giorgio Merighi\*

John Miller

Kurt Moll\*

Paolo Montarsolo

William Neill

Siegmond Nimsgern\*

Julian Patrick\*

Luciano Pavarotti

Louis Quilico

Roger Soyer

Thomas Stewart

Jess Thomas

Giorgio Tozzi

Peter van Ginkel\*

Jef Vermeersch\*\*

William Wahman\*

John Walker

Dieter Weller\*\*

Gösta Winbergh\*\*

\*San Francisco opera debut

\*\*American opera debut

## Chorus

Katherine Acord

Kathy Anderson

Tommie Anderson

Candida Arias

Sonya Badasov

Doris Baltzo

Norma Bruzzone

Suzanne Compton

Cynthia Cook

Louise Corsale

Beverly Finn

Judith F. Hansen

Lisa Louise Hill

Phyllis Huie

Tamaki Iida

Cecilia MacLaren

Irene Moreci

Ramona Mori

Paula Vi Murphy

Rose Parker

Anna Marie Riesgo

Dolores San Miguel

Patricia Schuman

Bonnie Shapiro

Claudine Spindt

Penelope Theurer Rains

Lola Lazzari Simi

Alma Wells

Weslia Whitfield

Sally Winnington

Arlene Woodburn

Garifalia Zeissig

M.W.B. Adamson

Winther Andersen

Robert Bell

Michael Bloch

Jan Budzinski

David M. Cherven

Joseph A. Ciampi

Angelo Colbasso

Ken Criste

Robert DeLany

John Del Carlo

Dale Emde

Don Forbes

Stan Gentry

John L. Glenister

William Hinshaw

Jack Hudnall

Jonathan Huie

Kenneth Hybloom

Rudy Jungberg

Robert Klang

Conrad Knipfel

Eugene Lawrence

Kenneth MacLaren

Kenneth Malucelli

R. Clyde McCracken

Thomas McEachern

James Meyer

Thomas Miller

Jim Mosbacher

Eugene Naham

Charles Pascoe

Albert Rodwell

Robert Romanovsky

Lorenz Schultz

John Segale

J.C. Stith

Francis Szymkun

James Tarantino

David Tigner

John Trout

John Walters

Lee Woodriff

Wayne Zarr

## Ballet

Deborah Brooks

Peggy Davis

Wendy Holt

Stephanie Jones

Linda Kostalik

Judanna Lynn

Juliana Sakowsky

Katherine Warner

Deborah Williamsen

Dudley Brooks

Richard Browne

Michael Gleason

William Harris

Glen Hasstedt

Daniel Lordon

C. Trip Pierce

Virgil Pearson Smith

Sulpicio Wagner

Bruce Bain, Ballet Captain

SAN FRANCISCO

# Opera

52nd Season

Orchestra

## 1st Violin

Peter Schaffer  
Concertmaster  
William E. Pynchon  
Ferdinand M. Claudio  
Ervin Mautner  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
Everett O'Bannon  
George Nagata  
Ernest Michaelian  
Harry Moulin  
Michael Sand

## 2nd Violin

Felix Khuner  
Principal  
Herbert Holtman  
Bruce Freifeld  
Barbara Riccardi  
Robert Galbraith  
Gail Schwarzbart  
Carol Winters  
Eva Karasik  
William Rusconi

## Viola

Rolf Persinger  
Principal  
Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Kenneth Harrison  
Jonna Hergiv  
Ellen Smith

## Cello

Lawrence Lenske  
Principal  
Rolf Storseth  
Tadeusz Kadzielawa  
David Kadarauich  
Helen Stross  
Judyaba

## Bass

Michael Burr  
Principal  
S. Charles Siani  
Carl H. Modell  
Donald Prell  
Philip Karp

## Flute

Walter Subke  
Principal  
Lloyd Gowen  
Gary Gray

## Piccolo

Lloyd Gowen  
Gary Gray

## Oboe

James Matheson  
Principal  
Raymond Duste  
Deborah Henry

## 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

Arthur D. Krehbiel  
Principal  
David Sprung  
Principal  
James Callahan  
Jeremy Merrill  
Larry Osborne

## Trumpet

Donald Reinberg  
Principal  
Edward Haug  
Philip Shoptaugh

## Trombone

Ned Meredith  
Principal  
Carla Rosenblum  
John Bischof

## Tuba

Floyd Cooley

## Timpani

Elayne Jones

## Percussion

Lloyd Davis  
Peggy C. Lucchesi

## Harp

Anne Adams  
Marcella De Cray

## Personnel Manager

Mitchell I. Ross

## Librarian

Lauré Campbell

Saturday, November 2, 8:00

**OTELLO** VERDI

Sunday, November 3, 2:00

**LA CENERENTOLA** ROSSINI

Tuesday, November 5, 8:00

**OTELLO** VERDI

Wednesday, November 6, 8:00

**DON GIOVANNI** MOZART

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

Tomowa-Sintow, Yakar, Malone/Soyer, Winbergh, Dean, Cooper, Booth

Conductor: Pritchard

Production: Everding

Designer: Businger

Chorus Director: Ryan

Choreographer: Vesak

Friday, November 8, 8:00

**ESCLARMONDE** MASSENET

Saturday, November 9, 8:00

**DON GIOVANNI** MOZART

Sunday, November 10, 2:00

**OTELLO** VERDI

Tuesday, November 12, 8:00

**DON GIOVANNI** MOZART

Wednesday, November 13, 8:00

**LUISA MILLER** VERDI

*Production from Teatro Comunale, Genoa, Italy*

Ricciarelli, Tourangeau, Jones/Pavarotti,

Quillico, Tozzi, Weller, Frank

Conductor: Lopez-Cobos

Stage Director: de Tomasi

Designer: Padovani

Chorus Director: Ryan

Friday, November 15, 8:00

**OTELLO** VERDI

Saturday, November 16, 8:00

**LUISA MILLER** VERDI

Sunday, November 17, 2:00

**DON GIOVANNI** MOZART

Tuesday, November 19, 8:00

**LUISA MILLER** VERDI

Wednesday, November 20, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

*Production from Houston Grand Opera and San Diego Opera*

Sills, Turner, Gingold/Harness, Malas,

Courtney, Frank, Miller, Harvey

Conductor: Guadagno

Production: Mansouri

Designer: Montresor

Chorus Director: Ryan

Friday, November 22, 8:00

**DON GIOVANNI** MOZART

Saturday, November 23, 2:00

**MADAMA BUTTERFLY** PUCCINI

Lorengar, S. Walker, Felty/King, Kerns,

Frank, Booth, Cooper, Miller, Harvey

Conductor: Adler

Stage Director: G. Hager

Set Designer: Businger

Chorus Director: Ryan

Saturday, November 23, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

Sunday, November 24, 2:00

**LUISA MILLER** VERDI

Tuesday, November 26, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

## 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.

Wednesday, November 27, 8:00  
**MADAMA BUTTERFLY** PUCCINI

Thursday, November 28, 8:00  
**THE DAUGHTER OF  
THE REGIMENT** DONIZETTI  
(Non-subscription performance)

Friday, November 29, 8:00  
**LUISA MILLER** VERDI  
Saturday, November 30, 2:00  
**DON GIOVANNI** MOZART

Saturday, November 30, 8:00  
**MADAMA BUTTERFLY** PUCCINI  
Sunday, December 1, 2:00  
**THE DAUGHTER OF  
THE REGIMENT** DONIZETTI

Casts do not change unless otherwise indicated

### OPERA GUILD STUDENT MATINEES

Friday, October 25, 1974 at 1:30  
Tuesday, October 29, 1974 at 1:30  
Tuesday, November 12, 1974 at 1:30  
Tuesday, November 19, 1974 at 1:30  
Tuesday, November 26, 1974 at 1:30

**MADAMA BUTTERFLY** Puccini  
Lee, Felty, Jones/Harness, Hooper, Frank,  
Harvey, Miller, Booth, Cooper  
Conductor: Ryan/Simmons  
Stage Director: Hager  
Designer: Businger  
Chorus Director: Ryan

### BOYS CHORUS

Eric Arndt	Richard Morrison
Timothy Bass	Christopher Nomura
Keith Cerny	Mark Paxson
Eric Chan	Todd Perry
Michael Cucek	Damir Priskich
Zachary Griffin	Michael Pruger
Matthew Hethcoat	Edward Rex
Eric Hutchinson	Michael Roper
Jeffrey Hutchinson	Timothy Salaver
Scott Johnston	Michael Shirley
Peter Larson	Jeffrey Silver
Leo Levinson	Alan Stevens
Stephen Luzmoor	Jonathan Yuen
Kevin McGinnis	

WILLIAM BALLARD, *Music Director*  
San Francisco Boys Chorus

### UNUSED TICKETS

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning 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 for the subscriber.

## SAN FRANCISCO OPERA ACTION

Mrs. Robert L. Richards	<i>Chairman</i>
Mrs. Jonathan Gifford	<i>Vice Chairman</i>
Mrs. Nicholas Gannam	<i>Secretary</i>
Mrs. L.W.T. May	<i>Treasurer</i>

### Bay Area Chapters

<b>East Bay</b>	Mrs. Heiko T. de Man
<b>Marin</b>	Mrs. Thomas E. Wynn
<b>North Peninsula</b>	Mrs. Donald N. Ravitch
<b>San Francisco</b>	Mrs. Patricia W. Lewis
<b>Sonoma</b>	Mrs. John J. Bonnoitt
<b>South Peninsula</b>	Mrs. Robert van Vleck Anderson

San Francisco Opera Action was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general.

Opera Action works in close cooperation with the Company's staff and in particular with the Publicity Department, enabling it to greatly extend its reach and activity.

Opera Action's varied duties include:

- Staffing Plaza concerts and Brown Bag Opera
- Distributing posters and brochures
- Arranging for displays in store windows
- Clerical work in Opera House
- Subscribers' Libretto Service
- Previews
- Hospitality for artists
- Greeting artists at airport

Those interested in actively working on behalf of the San Francisco Opera should call:

344-8356—From the Peninsula  
435-2063—From all other areas

### 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 J. 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
George Gund	
Claude Jarman, Jr. <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.

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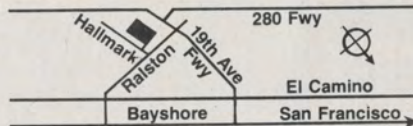
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# THE DAUGHTER OF THE REGIMENT

(IN ENGLISH)

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*First performance*  
Paris, February 11, 1840

*First San Francisco Opera  
performance*  
October 16, 1941

*Opera in two acts by*  
GAETANO DONIZETTI

*Text by*  
J. F. BAYARD and V. SAINT-GEORGES  
*English translation by Ruth and Thomas Martin*

CAST (in order of appearance)

*Hortensius* JOSEPH FRANK

*The Marquise of Berkenfield* CLARAMAE TURNER

*A Peasant* JAMES COURTNEY

*Sulpice* SPIRO MALAS

*Marie* BEVERLY SILLS

*Tonio* WILLIAM HARNESS

*A Corporal* JOHN MILLER

*The Dancing Master* DANIEL LORDON\*

*The Duchess of Krakenthorp* HERMIONE GINGOLD\*\*

*Her son, the Duke of Krakenthorp* PAUL BLAKE\*

*A Notary* COLIN HARVEY

Soldiers, peasants, servants and guests

\*San Francisco Opera debut

\*\*American opera debut

TIME AND PLACE: Mountains in the Swiss Tyrol, about 1830

ACT I—A Tyrolean village

ACT II—Hall in the Chateau de Berkenfield

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## The Story of "The Daughter of the Regiment"

ACT I. A group of Swiss, including the Marquise of Berkenfield and Hortensius, her major-domo, nervously await the outcome of a skirmish with the French troops. They pray to the Virgin for protection, but the Marquise cannot refrain from commenting how the French troops are like pirates, not respectful of rank. Assured that the danger is past, the Marquise enters a nearby cottage. Sgt. Sulpice of the 21st Regiment enters, soon followed by the vivandière Marie. Marie has been raised since infancy by the men of the 21st, who regard her as their joint 'daughter.' Marie has learned the easy ways and surprising oaths common to French soldiers. When the men of the Regiment come in with a Tyrolean peasant they have caught loitering about, Marie reveals that Tonio saved her life when she was about to fall off a precipice, and now she has fallen in love with him. The regimental 'fathers' cannot conceive of giving their daughter in marriage to a man who is not a French soldier, let alone a man who is not a member of the 21st. Marie sings the regimental song, an irresistible performance that inspires Tonio to confess that he has followed Marie because he loves her. In a charming duet Marie weighs the evidence of Tonio's affection and decides in his favor.

In a scene between the Marquise, who reappears from the cottage, and Sulpice, it comes out that, as she tells it, her sister had been married to a Captain Robert, late of the 21st, and they had a daughter, who had been mislaid in earliest infancy. Sulpice assures her that this niece is not at all dead, as the Marquise feared, but rather she has been dutifully raised by the Regiment. The Marquise insists that this is no proper environment for a child of the aristocracy and maintains that Marie must go home with her to receive the training her position warrants. Just then Tonio returns with a uniform of the 21st; he has enlisted to make himself eligible to marry Marie. Much upset, Marie says she must leave with the Marquise and takes a moving farewell of Tonio and the Regiment. As Marie is led away by the Marquise, Tonio swears that he will find her again one day.

ACT II. At the Chateau de Berkenfield, Marie is being taught dancing, deportment and singing. The Marquise has determined to make a great match for Marie and to marry her to the son of the Duchess of Krakenthorp. Sulpice comes to visit Marie. When it is time for Marie's singing lesson, Sulpice listens impatiently as she is instructed by her aunt in an insipid air by Garat, and soon Sulpice has urged her to sing the old regimental song of the 21st instead, much to the dismay of the Marquise. Sulpice leaves to investigate a report that soldiers are appearing in the neighborhood. Marie, alone, thinks that rank and wealth are no substitutes for spontaneity of feeling. The sound of a drum announces the arrival of the men of the 21st to see their daughter. There is a joyful reunion of Tonio, now an officer, with Marie and Sulpice. The Marquise appears and is put out by the sight of Tonio, who tries to make her understand how his love for Marie has changed his life. The Marquise informs Tonio of Marie's coming marriage and asks him to leave. When she is alone with Sulpice, the Marquise confesses her secret: that Marie is her own daughter, not her niece, and that the noble marriage will make Marie secure from scandal. Hortensius announces the arrival of the guests and the Duchess of Krakenthorp. Everything is ready for the signing of the contract, but Tonio and the soldiers burst in and announce that Marie has been a vivandière and the daughter of the Regiment. The aristocratic guests are horrified by these revelations. The Marquise, remembering her own unhappy past and moved by the sight of Marie's evident love for Tonio, gives her consent to the match. The Duchess retreats in shock, but everyone else celebrates the democracy of true love.

—William Ashbrook

# DONIZETTI'S FRENCH *FILLE*

by WILLIAM ASHBROOK

Only a small handful of operatic composers have written really successful operas in more than one language. Mozart comes readily to mind with his Italian *Don Giovanni* and German *Die Zauberflöte*. Gluck wrote successes to both Italian and French texts, as did Rossini, whose *Guillaume Tell* helped found a new school of French opera. In that select company of bilingual composers Donizetti holds a place of special prominence. *La fille du régiment* was Donizetti's sixty-first opera, but the first he originally set to a French libretto. And with that first attempt Donizetti created a bona-fide French classic, a work that has been performed over a thousand times at the Opéra-Comique, where *La fille* first saw the footlights on 11 February 1840.

Donizetti's accomplishment is particularly significant because he made his impression at the very French bourgeois Opéra-Comique and not at the more international, aristocratic Opéra. In the mid-19th century, the Opéra-Comique presented almost no works by non-French composers. At the Opéra it was another matter. Much of the repertory there had been composed by men born outside of France—composers such as Lully, Gluck, Cherubini, Spontini, Rossini, Meyerbeer, and Verdi. (The "French-

ness" of such of these works as are still performed today is not readily apparent as they are usually given in Italian translations.) But for Donizetti to have won the public of the Comique with an opera expressly composed for that theater is an exceptional accomplishment.

The path that led Donizetti to write *La fille* in French for Paris is a strange one, particularly as he had long hoped to compose for Paris but the thought of writing for the Opéra-Comique had no part in his plans. For a composer of Donizetti's generation Paris was the ultimate goal of achievement. Paris meant international fame, it meant the biggest fees then paid, it meant better working conditions—more rehearsals and more lavish facilities—than could be found in Italy, and it meant a mild and rational censorship. But to compose for Paris, for Donizetti, really meant to compose for the Opéra, which was then quite simply the most important opera house in the world.

Donizetti had made his first brief visit to Paris in 1835, when he put on an opera of his called *Marin Faliero* at the Théâtre-Italien. This theater, although it was partly supported by the French government, gave all its performances in Italian and its company included the most famous and

highest paid stars of the time. It was in no sense a French theater, although it was physically located in the heart of Paris. While Donizetti was working there, though, he canvassed the Opéra and Opéra-Comique, attentively studying their styles and the tastes of the audience. Although Donizetti had set his sights primarily on winning a success at the Opéra, he could not help but be impressed by one aspect of the Parisian operatic scene. For a composer who loved to compose and particularly to compose rapidly and under pressure what could be more irresistible than the thought of at least four theaters giving opera simultaneously?

Upon his return to Naples from Paris in 1835, Donizetti addressed himself directly to the task of gradually transforming himself into a French-style composer. He wrote one opera on a French subject with an extended ballet, *L'assedio di Calais*, just the sort of work that would please in Paris. Then he turned to one of the great classics of French literature, Corneille's *Polyeucte*, and made an opera from it. To sing the title role in that work—in Italian it was known as *Poliuto*—Donizetti had engaged one of the leading French tenors of the day—Nourrit. Nourrit was no ordinary tenor, but a man of con-

siderable intellectual attainment. Nourrit helped Donizetti with the libretto, incidentally giving Donizetti invaluable lessons in French declamation and prosody. But Donizetti's plans went awry. *Poliuto* went into rehearsal at the San Carlo in Naples, but before its first public rehearsal the new opera was forbidden by the censors because it showed onstage the martyrdom of a Christian saint. Shortly after this débacle, Donizetti, who was thoroughly fed up with Naples, moved on to Paris, where he signed a contract with the Opéra to make an elaborate French version of *Poliuto*, which would be called *Les martyrs*.

While Donizetti awaited the appointed time for *Les martyrs* to go into rehearsal, he was approached by a man with the engaging name of Antenor Joly, who offered him a big fee to make a French version of *Lucia di Lammermoor*. Joly was the improvident director of a company known as the Théâtre de la Renaissance which gave performances in the Salle Favart. His prima donna, Anna Thillon, was English, popular, and had just the right sort of coloratura voice to sing Lucia. The French *Lucie* that Donizetti created is much more than just a translation. It is a special version, differing at many points from the Italian original, but significantly Donizetti has recomposed the recitatives and modified his melodies to fit the new French text. The result, given in August 1839, was an overnight success, a work the French public took instantly to their hearts, accepting it as part of their own culture. That this *Lucie* soon became a symbol of provincial French romanticism is affirmed by a famous episode in Flaubert's *Madame Bovary*. As might be expected, some of Donizetti's Italian operas were in the repertory of the Théâtre-Italien, but that Donizetti could have a big success in French at another theater some French composers found disquieting.

In those days at the Opéra there was a cumbersome system whereby new operas were assigned "turns." When a composer's "turn" came

round, the theater was supposedly at his disposal for a 40-day period to prepare the new opera. This sounded like a fine idea, but it seldom worked out that way because composers could delay or change or swap "turns." Some of the French composers decided they would delay the appearance of *Les martyrs* as long as possible by manipulating their "turns" to Donizetti's disadvantage.

These composers did not understand Donizetti. Since *Les martyrs* was all ready, and since he did not like to be idle, Donizetti went to the director of the Opéra and arranged a contract for a second opera to be given there. This opera was to be called *Le duc d'Albe*, and Donizetti had it well-started when, at the urging of the French composers who feared the rivalry of Donizetti, the reigning star at the Opéra, who was also the director's mistress, refused emphatically to appear in *Le duc d'Albe*, which meant that *Le duc d'Albe* would not be given at the Opéra. Not one to waste time on futile projects, Donizetti put by *Le duc d'Albe* and started to look for another commission. At this point it was the autumn of 1839, and Donizetti had learned that the "turn" of *Les martyrs* would not come round until March 1840.

If the composers of Paris regarded Donizetti as a dangerous threat, the impresarios of Paris thought of him as the source of certain successes and full houses, and so the impresarios kept offering Donizetti contracts. Francois-Louis Crosnier was then the director of the Opéra-Comique; he offered Donizetti a contract to set a witty libretto by two experienced French dramatists, Vernoy de Saint-Georges and Bayard. Donizetti had his new score ready well before his "turn" at the Opéra, and thus *La fille du régiment* came about because Donizetti could not endure idleness. The composers who had tried to discourage Donizetti by delaying his appearance at the Opéra had only succeeded in stimulating him to write for other theatres. Berlioz wrote a bitter review of *La fille*, in which he sums up the frustrations of his fellow

French composers. "One can no longer speak of the theaters of Paris," wrote Berlioz, "but only of the theaters of Monsieur Donizetti!"

Although much of the credit for the success of *La fille* must go to Donizetti for his irresistible melodies and happy mixture of exuberance and sentiment, some of the credit must go to the librettists. Both were prolific and both were conducted with the principal French purveyor of theatrical pieces of that time, Eugene Scribe; indeed, Bayard was Scribe's brother-in-law. Vernoy de Saint-Georges, though, has more connections for us with works whose names are remembered today. It was Vernoy de Saint-Georges who turned Gautier's idea for a ballet into the scenario of *Giselle*. Another of his ballet scenarios is the source of Flotow's *Martha*. Still another ballet-book of his, *La Gypsy*, is the source of Balfe's *The Bohemian Girl*. Of the 120 opera libretti that Vernoy de Saint-Georges wrote alone or in collaboration, that of *La fille du régiment* is the best-known today. He wrote another one for Donizetti, entitled *Ne m'oubliez pas*, which Donizetti partly composed but his failing health prevented him from completing it. Still another of his libretti, that for Halévy's *La reine de Chypre*, is the source of the Italian text that Donizetti set for his last-produced opera, *Caterina Cornaro*. All of Vernoy de Saint-Georges' experience stood him in good stead when it came to writing a work that pokes fun at the militarism of the Bonapartists and the aristocratic pretensions of the "Ultras." *La fille du régiment* is a marvelously amusing product of the days of King Louis-Philippe. The most surprising thing about this very French opera is that it was composed by an Italian.

*William Ashbrook has for more than a quarter of a century been writing articles on operatic subjects for periodicals both in this country and in England. He is the author of two books: Donizetti and The Operas of Puccini. In addition, he has translated a number of libretti and written five original libretti.*

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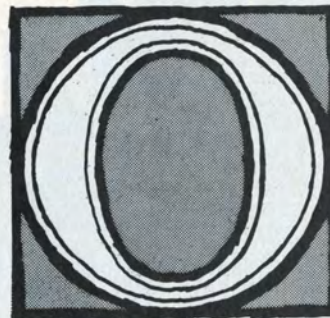
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# WHO'S WHO



**KURT HERBERT ADLER**, General Director of San Francisco Opera since 1953, returns to the podium to conduct *Madama Butterfly*. Born and educated in Vienna, Mr. Adler became conductor for the Max Reinhardt theaters there

at age twenty, and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy, and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff. In his early years with the company, Maestro Adler conducted regularly; he led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese following the death of Gaetano Merola in 1953, and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, and, after an absence of eleven seasons, *La Traviata* in 1973. Maestro Adler has been a frequent guest conductor for the NBC Standard Hour Symphony broadcasts and with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. He also led the first performance of *Così fan tutte* ever given at the Teatro San Carlo of Naples in 1958. In the summer of 1973, Maestro Adler conducted a special public concert in memory of Maestro Merola, featuring Licia Albanese and Luciano Pavarotti. He was given the City of San Francisco's highest honor last year when Mayor Joseph Alioto presented him with the St. Francis of Assisi Award in recognition of his work with the Opera.



**GIACOMO ARAGALL** made his San Francisco Opera debut last season as the Duke of Mantua in Jean Pierre Ponnelle's exciting production of *Rigoletto*. The Spanish tenor, of pure Catalan descent, is renowned for the

beautiful lyric quality of his voice. He has sung in virtually every major operatic theater in the world, having made debuts in Vienna in 1966, North America in 1967, and at Covent Garden and the Metropolitan Opera in 1968. During the last season he has been adding French roles to his repertory, including des Grieux for the first production of Massenet's *Manon* ever to be staged at the Vienna Staatsoper, and Faust and Romeo of Gounod. New Italian roles are Gerrardo in *Caterina Cornaro* by Donizetti, which he performed earlier this year at Nice, Verdi's *Un Ballo in Maschera*, and Arturo in Bellini's *I Puritani*. An accomplished athlete as well as a professional singer, he would have been named to the Spanish gymnastic team for the 1964 Olympics had his musical career not progressed so rapidly. Mr. Aragall believes seriously in total preparation for each character he performs, spending as much time on char-

acterization study as he does on vocal preparation. He returns to San Francisco Opera this season as Roland in the new production of Massenet's rarely performed *Esclarmonde*, and as Pinkerton in Puccini's *Madama Butterfly*.



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

Joan Sutherland. Following his official debut on the concert podium with the Santa Cecilia Orchestra at Rome in 1962, he developed an international reputation as a conductor equally at home with symphonic or operatic music. Especially noteworthy has been his restoration to the repertoire of many neglected works of Bellini, Rossini, and Donizetti. Bonyng, who conducted the American stage premiere of *Maria Stuarda* here in 1971, *Norma*, which opened the 1972 season, and *Die Fledermaus* last season, returns to San Francisco Opera to lead Massenet's *Esclarmonde* in its first American production since 1893. Mr. Bonyng's recent engagements have included *La Fille du Regiment* for the Chicago Lyric Opera, a tour of Australia with Joan Sutherland in Offenbach's *Tales of Hoffmann*, and a newly released recording of another rarely heard Massenet opera, *Therese*.



**PHILIP BOOTH**, who comes from Washington, D.C., returns to San Francisco Opera to appear in several roles during the 1974 season. After four appearances in the 1973 season (*Tannhäuser*, *Boris Godunov*, *Elektra* and *Peter Grimes*) Booth

sang Ariadeno in Spring Opera Theater's *L'Ormino* earlier this year and appeared in the Houston Grand Opera performance of *Abduction from the Seraglio* in May. The bass has performed principal roles in the Benjamin Britten trilogy of church parables, sung the Mozart *Requiem* with the Cincinnati Symphony under Thomas Schippers, Fasolt in San Diego Opera's production of *Das Rheingold*, and appeared for two seasons with Western Opera Theater.



**GARY BURGESS** is a graduate of Indiana University and of the Opera Department of the Curtis Institute of Music in Philadelphia, where he studied with Max Rudolf and Dino Yannopoulos. Although still very young, Burgess has had wide experience in opera and on the concert stage. Orchestras with which he has appeared include the Buffalo Philharmonic, St. Catherine's (Canada) Symphony, Toronto Symphony, and others. Burgess is performing for the second year with San Francisco Opera. Other operatic organizations with which he has sung include the Metropolitan Opera Studio, The Metropolitan Opera at the Forum, Kentucky

Opera Association, Philadelphia Lyric Opera, and Central City Opera in Colorado. He made his European debut with the Greek National Opera earlier this season, singing Bacchus in *Ariadne auf Naxos*, and he returns there in the spring of 1975 to sing Tom Rakewell in *The Rake's Progress*.



**LAWRENCE COOPER** won the Florence Bruce Award at the San Francisco Opera Auditions of 1971, participated in the Merola Opera Program that year, and in 1972 made his Spring Opera Theater debut in *The Rise and Fall of the*

*City of Mahagonny* and his San Francisco Opera debut in *Tosca* and *The Visit of the Old Lady*. For the past three seasons with Western Opera Theater, Mr. Cooper has sung major roles in the touring Company's productions of *La Cenerentola*, *La Traviata*, and *What Price Confidence*. In 1974 he had the title role in the Western Opera Theater production of *The Barber of Seville*. The recipient of a \$10,000 grant from the National Opera Institute, Cooper performed last year with the Augusta Opera and the Reno Opera. He appeared with the San Francisco Symphony during the 1972-73 season as baritone soloist in Mahler's Eighth Symphony, and returned the next year as a soloist in Bach's *Magnificat*. In 1975 he is scheduled to sing in Columbia Artists' Bel Canto Trio tours.



**JAMES COURTNEY** makes his San Francisco Opera debut this season after participating in the 1974 Merola Opera Program. The young bass comes from San Jose, has a degree in Music from San Jose State College and a

Master of Music Degree from Eastman School of Music, where he is currently working on a doctorate. Courtney has made appearances with the Eastman School Opera Theater, Opera Under the Stars (Rochester, N.Y.) and the Rochester Philharmonic. He appeared at Stern Grove this summer as Don Basilio in the Merola Opera Program's *Il Barbiere di Siviglia* and as Sarastro in *The Magic Flute* at Paul Masson Mountain Winery.



**STAFFORD DEAN** was born in Surrey, England, and studied at the Royal College of Music. Long a member of the Sadler's Wells Opera, he made his debut at Covent Garden in 1969 as Masetto in *Don Giovanni*. The bass

has since appeared at Covent Garden in Tippet's *The Midsummer Marriage*, in Wagner's *Die Meistersinger*, and in the revival of Berlioz' *The Trojans*, in addition to performances with the Glyndebourne Festival Opera and the Scottish Opera. In April 1971 he was invited to sing Leporello in the Stuttgart State Opera's new production of *Don Giovanni* and repeated the role at the 1973 Munich Festival and at the Hamburg State Opera earlier this year. He has recorded with Decca and Philips, the most recent of these being his participation in the recording of all the Monteverdi madrigals

for Philips, a project carried out under the direction of Raymond Leppard. Mr. Dean is being heard in his San Francisco Opera debut as Leporello in the new production of *Don Giovanni* this season.



**BEPE DE TOMASI** was born in Milan, and following studies in piano and voice at the Milan Conservatory, completed further studies at the Accademia d'Arte Drammatica in direction and acting. He made his debut as an opera director at Como in the 1967 production of Puccini's *Madama Butterfly*. Since then he has worked in the major opera houses of Italy, including Turin, Genoa, Trieste, Parma, Palermo and at the Festival of the Two Worlds (Spoleto). He has directed over forty operas in Athens, Essen, Strasbourg, Madrid, Barcelona, Brussels, Tokyo, Rome, Verona, Venice, and Philadelphia, having made a specialty of the Italian repertoire, and has directed a film on Puccini for Italian television. In October, 1973, he staged a production in Padua of *I Due Foscari* followed by *I Lombardi* (December, 1973) in Parma. In February of this year he directed *Rigoletto* at the Teatro Giuseppe Verdi in Trieste. Mr. de Tomasi will make his San Francisco Opera debut directing his 1973 Genoa production of Verdi's *Luisa Miller*.



**AUGUST EVERDING** made his American debut with San Francisco Opera's 1969 production of *La Traviata* which opened that season. Immediately prior to his debut here, the German stage director had the honor to be the first director outside the Wagner family to stage an opera at Bayreuth (*Der Fliegende Holländer*). During the 1974 San Francisco Opera season he directs the new production of *Don Giovanni*. Everding studied theology and philosophy at the University of Bonn and the University of Munich. As his thesis was to be on "The Personification of Death in Drama," his professor urged him to get some first-hand experience in theater and arranged for him to work at the Munich Kammerspiele. Everding never left, and, six years later, in 1963, became that theater's intendant, a position he held until 1973, when he became intendant of the Hamburg State Opera. His first directing assignment in opera came in 1964, when he staged *La Traviata* for the Munich State Opera, where he later produced Orff's *Prometheus*. Other directing credits include *Tristan und Isolde* in Vienna (1969), at the Metropolitan Opera (1971) and at the 1974 Bayreuth Festival, the premiere of Searle's *Hamlet* at the Hamburg State Opera (1970), and *Salome* at Covent Garden earlier this year. In 1977-78, Everding is scheduled to stage a new opera by Aribert Reimann, commissioned by the Hamburg State Opera to commemorate the 300th anniversary of opera in that city. In addition to his busy schedule as intendant of the Hamburg State Opera, he stages one or two plays a year in Munich, teaches classes at the drama school connected with his theater, is a professor of drama at the University of Hamburg, and has his own television show dealing with the theater.



**JANICE FELTY** began her San Francisco Opera affiliation as a member of the chorus. She appeared with the Stern Grove Festival Orchestra and performed the role of Isolier in Rossini's *Le Comte Ory* in the 1973 Merola Opera Program's production at the Paul Masson Winery. San Francisco audiences will remember her portrayals of Hansel in Western Opera Theater's production of *Hansel and Gretel* last December, and Nerillo in Spring Opera Theater's *L'Ormino*. A 1974 Metropolitan Opera National Auditions winner, she has also been the recipient of the Kurt Herbert Adler and Florence Bruce Awards. The mezzo recently appeared as Suzuki in a Tucson Opera Company production of *Madama Butterfly*, as well as appearances with Brown Bag Opera during the spring. As a participant in the 1974 Merola Opera Program she sang Rosina in *Il Barbiere di Siviglia* at Sigmund Stern Grove, and was the winner of the coveted James H. Schwabacher Memorial Award at the 1974 San Francisco Opera Auditions Finals.



**JOSEPH FRANK** was born in Philadelphia and received both his bachelor's and master's degrees from Indiana University, where he participated in the well-known Indiana University Opera Theater. There he performed such roles as Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni* and in May, 1972, he created the role of Hyllus in the American premiere of *Heracles* by John Eaton. The young tenor has been a featured soloist with the Central City Opera Company, a member of the Curtis Institute of Music, and made his New York debut last year in *Three Church Parables* ("Curlew River," "The Burning Fiery Furnace," "The Prodigal Son") by Benjamin Britten, under the direction of Nathaniel Merrill for the Concert Artists Guild.



**HERMIONE GINGOLD** began her enormously successful career in childhood, appearing as Cardinal Wolsey in a kindergarten production in London. Since then, she has won acclaim for her portrayals of a tremendous variety of characters. Miss Gingold spent a number of years with the Old Vic, the Cambridge Festival Theatre and other theater companies. After a great success in her debut as a comedienne in *The Gate Revue* in London, she continued to appear in comedies, making her first American appearance in *It's About Time* (1951), and was first seen on Broadway in *Almanac* (for which she won the Donaldson Award). On the West Coast, she appeared in *Fallen Angels* in 1956, followed by *The Sleeping Prince* the next year. Her list of films has included *The Pickwick Papers*; *Around the World in Eighty Days*; *Bell, Book and Candle*; *The Music Man*; and numerous others. Miss Gingold played Madame Rosepetal in *Oh Dad, Poor Dad, Mama's Hung You In The Closet and I'm Feelin' So Sad* off-Broadway, on-Broadway, on a national tour, and in London. In 1969 she recited Edith Sitwell's *Facade Poetry* to music of Sir William Walton in London, New York and several

American cities. She has also done *Babar The Elephant* with various symphony orchestras. Most recently she has been starring on Broadway in *A Little Night Music*. Miss Gingold makes her San Francisco Opera debut as the Duchess of Krakenthorp in the 1974 production of *The Daughter of the Regiment*.



**CLIFFORD GRANT**, heard last season with San Francisco Opera as Sparafucile in *Rigoletto* and Landgraf Herman in *Tannhäuser* is a principal member of the English National Opera (formerly the Sadler's Wells Opera). He made his San Francisco Opera debut in the 1966 opening night production of *I Puritani* and has since performed with San Francisco Opera during seven seasons, singing such roles as Oroveso in *Norma*, Hagen in *Die Götterdämmerung* and Raimondo in *Lucia di Lammermoor*. Among the roles he has portrayed during 1974 for English National Opera are the Bonze in *Madama Butterfly* and Hagen in *Die Götterdämmerung*. His numerous recordings include *The Marriage of Figaro*, conducted by Otto Klemperer; *Rigoletto*, conducted by Richard Bonyngne; *Tosca*, conducted by Zubin Mehta, and the newly released English-language version of *Siegfried*, conducted by Reginald Goodall. Mr. Grant is singing Porcas in *Esclarmonde* and Lodovico in *Otello* during the 1974 San Francisco Opera season.



**ANTON GUADAGNO**, one of the most active conductors on the opera scene, returns to San Francisco Opera to lead Donizetti's *The Daughter of the Regiment*. He began his studies at the Conservatory of St. Cecilia in Rome, where he graduated with highest honors as a conductor and composer. A protégé of Herbert von Karajan, Maestro Guadagno has been director of the Conservatory and Symphony of Peru, and Artistic Director of the Philadelphia Lyric Opera. His 1952 American debut took place in a special concert in New York's Carnegie Hall. Spring Opera Theater's 1969 *La Rondine* marked the conductor's first San Francisco appearance, and since that time he has conducted in all the major operatic centers of the world. He made his Hamburg State Opera debut this year in a highly acclaimed new production of *Falstaff*, followed by *L'Elisir d'Amore* in Geneva. At the Vienna State Opera, he has been on the podium for *Turandot*, *Il Barbiere di Siviglia*, *Don Carlos*, *Rigoletto*, *La Traviata*, and the Verdi *Requiem*. This summer, he led *Carmen* at the Bregenz Festival, and has just completed an engagement leading the London Symphony Orchestra in a concert performance of *Attila* at the Royal Festival Hall.



**GHITA HAGER**, one of the few women stage directors in opera directs two 1974 San Francisco Opera productions: Wagner's *Parsifal* and Puccini's *Madama Butterfly*. Born in Estonia and now a German citizen, Miss Hager has been associated with San Francisco Opera for twenty years. Originally engaged as a

choreographer, she later staged the 1968 production of *The Barber of Seville* (the first woman to direct a San Francisco Opera production), *Ariadne auf Naxos*, *Carmina Burana*, *The Marriage of Figaro* and in the 1973 season, *La Bohème*. In 1970 she co-directed the production of *Falstaff* with Sir Geraint Evans. With San Francisco Opera's affiliate companies Miss Hager also has many productions to her credit. Besides being resident stage director for Western Opera Theater from 1967 to 1972 Miss Hager has staged several works for Spring Opera. Other recent directing assignments include *The Abduction from the Seraglio* in Sacramento, the Vancouver Opera production of *The Marriage of Figaro*, and the 1972 world première of Alva Henderson's *Medea* in San Diego.



**WILLIAM HARNESS**, a native of Washington, has in four years developed as one of the most exciting young tenors in recent memory. A winner of the San Francisco Opera Auditions finals in 1972, he has appeared in Spring Opera Theater's *St. Matthew Passion* (1973), and San Francisco Opera's student matinee performances of *La Bohème* (1973) and *Madama Butterfly* (1974). This season Mr. Harness sings Tonio in San Francisco Opera's *The Daughter of the Regiment*, a role he performed with the Seattle Opera last year. Other Seattle Opera engagements include Ferrando in *Così fan tutte* and Rinuccio in *Gianni Schicci* as well as performances with that company in Spokane for the World's Fair, Expo '74 and at the Governor's Festival of the Arts. A former soloist with the Seattle Chorale, he has also sung with the Seattle and Vancouver Symphony Orchestras. William Harness' 1975 schedule includes *La Traviata* with Beverly Sills in January with the Memphis Opera and *La Bohème* at the Houston Grand Opera in February.



**COLIN HARVEY** has been with San Francisco Opera for thirty-six years. A native of Lancashire, England, baritone Harvey was auditioned for and accepted into the Opera chorus in 1937 by Gaetano Merola, founder and first general director of San Francisco Opera. In 1939 he appeared as Yamadori in *Madama Butterfly* with Jarmila Novotna and Michael Bartlett, also making their San Francisco Opera debuts that year. Then, a stint on Broadway, where he sang in *The Student Prince* and *Blossom Time*. In 1945, Harvey appeared with the New York Opera in *The Merry Widow* with Martha Eggerth and Jan Kiepura. The Cleveland performances of that production were conducted by Maestro Adler, who met Harvey and invited him to return to San Francisco. During the past twenty-nine seasons, he has sung each year in the Opera chorus and has had many solo roles. Among his favorites are the Notary (*Der Rosenkavalier*), and the Customhouse Guard (*La Bohème*). In addition he has been for three decades a much-loved member of the Opera staff, serving as chorus librarian.



**WASSILI JANULAKO** is seen in his American debut this season as Iago in Verdi's *Otello*. Janulako has portrayed Iago at the Cologne Opera, and is a frequent guest artist at the State Operas of Vienna, Hamburg, Stuttgart, and Munich. He has also appeared with the Berlin, Zurich and Barcelona Opera companies, working under such conductors as Kleiber, Santi, Gardelli, Ötvös, Guadagno and Giovaninetti. His extensive repertoire encompasses the standard baritone roles as well as such rarities as Leoncavallo's *Oedipus*, Gluck's *Iphigenie in Aulis*, and several early Verdi works. Born in Athens, Janulako earned his degree in economics before entering the Greek National Conservatory to study voice. His operatic debut took place in 1959 when he sang Valentin in *Faust* at the Athens Festival.



**GWENDOLYN JONES** originally wanted to be a veterinarian. A television broadcast of *Dialogues of the Carmelites* changed her mind, and since deciding to become a singer, the young mezzo has won every important contest she entered. A finalist in the 1970 San Francisco Opera Auditions, she received the Merola Opera Program's Gropper Memorial Award, and was a winner in the Philadelphia Lyric Opera 1971 Final Auditions. Miss Jones' recent concert appearances include the role of a Rhinemaiden in Act III of *Die Götterdämmerung* with Sir Georg Solti and the Chicago Symphony. Last fall marked Miss Jones' third successive season with San Francisco Opera, when she appeared in *Rigoletto*, *Boris Godunov* and *Elektra*. Her Spring Opera Theater debut took place in 1971 in Mozart's *La Clemenza di Tito* and she earned outstanding reviews in her subsequent portrayals of Euridice in *Orfeo* and Miranda in *L'Ormino*.



**ROBERT KERNS** was born in Michigan and holds a Master of Music degree from the University of Michigan. He is making his San Francisco Opera debut during the 1974 season as L'Eveque de Blois in Massenet's *Esclarmonde*. He is also singing Sharpless in Puccini's *Madama Butterfly* in November. The baritone made his debut at the City Center Opera of New York in 1959 and signed a three-year contract with Zurich Stadttheater from 1960 to 1963. At the 1961 Salzburg Festival, he sang Paolo in *Simon Boccanegra* and so impressed Herbert von Karajan that he was invited to the Vienna Staatsoper in 1962, where he has since been a regular member. From 1963 to 1966 he appeared in the Aix-en-Provence Festival as Papageno, as well as in Monteverdi's *Orfeo*, as the Count in *The Marriage of Figaro* and in *Don Giovanni*. He has appeared frequently at Covent Garden since he made his debut there in 1964 in the title role of *Billy Budd*. He opened the Rome Opera season in 1971 as Figaro in *The Barber of Seville* and made a great success of his Marcello in the 1974 Paris Opera production of *La Bohème*.



**JAMES KING**, last heard with San Francisco Opera in 1971 when he sang Walther in *Die Meistersinger* and Manrico in *Il Trovatore*, is regarded as one of the leading dramatic tenors both in the United States and Europe. Born in Dodge City, Kansas, Mr. King studied music and did preparatory work in Louisiana, after which he went to New York to study with the famed French baritone Martial Singher. He made his professional debut with Spring Opera Theater in San Francisco in 1961 as Don José in Bizet's *Carmen*. Mr. King is associated with the major tenor repertoire both here and abroad in works such as *Die Frau ohne Schatten*, *Elektra* and *Salome* of Richard Strauss; Wagner's *Parsifal*, *Die Walküre* and *Lohengrin*; Beethoven's *Fidelio*, Puccini's *Turandot*, *Carmen* and many others. This summer he sang the Emperor in *Die Frau ohne Schatten* under Karl Böhm at the Salzburg Festival and Florestan in *Fidelio* at the festivals of Vienna and Munich. During the 1974-1975 season, Mr. King is scheduled to return to the Metropolitan Opera for Cavaradossi in *Tosca*. His long list of recordings includes *Ariadne auf Naxos*, *Daphne* and *Salome*; *Parsifal*, *Die Walküre* and *Lohengrin*. Most recently he recorded Saint-Saëns' *Samson et Dalila*, with Christa Ludwig. Mr. King will be heard in San Francisco Opera's 1974 season in the title role of Verdi's *Otello*, and as Pinkerton in the November performances of *Madama Butterfly*.



**JESUS LOPEZ-COBOS** made his American opera debut with San Francisco Opera two years ago conducting *Lucia di Lammermoor* and three performances of *Aida*. Born in Toro (Zamora), Spain, he studied music and philosophy, finishing his studies nine years ago. He moved to Vienna, attended the Music Academy for three years and won an incredible number of prizes and scholarships from various organizations in Spain, Italy, Austria and America. In 1969 he was appointed permanent conductor at Teatro La Fenice in Venice. In 1971 he conducted at Vienna and Berlin, and engagements in other European cities followed. In August 1972 he led the Vienna Philharmonic at the Salzburg Festival, having been invited by Herbert von Karajan. Currently under contract with the Berlin Opera, he also recently was on the podium for *Simon Boccanegra* at the Munich Festival. Maestro Lopez-Cobos returns to San Francisco Opera to lead two Verdi operas, *Otello* and *Luisa Miller*.



**PILAR LORENGAR** comes to San Francisco Opera again this season ten years after her 1964 American debut here as Desdemona in Verdi's *Otello*. That year she also appeared in the San Francisco Opera productions of *Turandot* (in which she sang Liu) and *Carmen* (Micaela). She returned the following season to portray Eva in *Die Meistersinger*, Donna Anna in *Don Giovanni* and Melisande in *Pelleas et Melisande*. Since that time, she has made numerous appearances in the major opera houses of the world.

At present she is a permanent member of the Berlin Opera, spending an average of five months a year there. The Berlin Opera recently mounted a production of Puccini's *Tosca* especially for the Spanish soprano, who has also been appearing with major orchestras, performing in concert versions of *Faust*, *Die Meistersinger*, and Beethoven's *Missa Solemnis* with Leonard Bernstein and the New York Philharmonic, and *Orfeo* with the San Francisco Symphony. A prodigious recording artist, she is heard on *Don Giovanni* (with Joan Sutherland), *La Traviata* (with Giacomo Aragall), *The Bartered Bride*, *Pagliacci*, *The Magic Flute*, *Medea*, and most recently Beethoven's *Ninth Symphony* and a highly acclaimed version of Mozart's *Così fan tutte*.



**SPIRO MALAS**, one of America's leading basso buffos, returns to the San Francisco Opera stage during 1974 to sing Sulpice in *The Daughter of the Regiment*, a role he performed recently for the television series *Who's*

*Afraid of Opera?* Born in Baltimore, Maryland, he was a finalist in the Metropolitan Opera Auditions, and has since become a leading bass with the New York City Opera, Chicago Lyric Opera, and other major companies here and abroad. Last December, Malas made his Rome Opera debut in a new production of Rossini's *La Gazza Ladra*, and in January-February appeared as Don Pasquale at the Teatro San Carlo in Naples. Malas' 1974-75 New York City Opera assignments include Frank in *Die Fledermaus*, Geronte in *Manon Lescaut*, and Leporello in *Don Giovanni*. Following his 1973 San Francisco Opera debut in *Die Fledermaus*, he returned for the 1974 Spring Opera Theater *Don Pasquale*, in which he sang the title role. Last summer, Malas' famed portrayal of Sulpice was filmed at Wolf Trap Farm (with Beverly Sills) and broadcast recently on national public television. Following his appearance here, the basso sings in *L'Elisir d'Amore* in Miami, Ft. Lauderdale, Pittsburgh and Hartford.



**CAROL MALONE** makes her American debut as Zerlina in August Everding's new production of *Don Giovanni* during the 1974 San Francisco Opera season. Miss Malone, a native of Kentucky, studied music at the University

of Indiana and in 1964 left the United States when she was awarded a scholarship for music study at the Hochschule für Musik in Hamburg. Given another grant the following year for further studies in Cologne, the soprano has since been extremely active on the European opera scene and is a familiar name at the Berlin Deutsche Oper, where she is a permanent member. In February of this year she participated in the world premiere of Nabokov's *Love Labours Lost* in Berlin, and sang repeat performances of the opera at the Berlin Festival in October. Last year she was also seen there in *Hansel and Gretel* and *The Magic Flute*, and in 1972, portrayed Suzanna in *The Marriage of Figaro* at the Lyon Opera and in Aix-en-Provence. She sang Blonde from *Abduction from the Seraglio* in 1971 at the Edinburgh Festival and the Munich Opera, and appeared as Papagena in a television production of *The Magic Flute* with the Hamburg Staatsoper.



**LOTFI MANSOURI**, who directed *Die Fledermaus* here last year, returns to San Francisco for *Esclarmonde* and *The Daughter of the Regiment*. Mr. Mansouri, who also staged the 1972 San Francisco Opera production of *L'Africaine*, is currently chief resident stage director at the Grand Theatre, Geneva, where he has mounted productions this year of *Samson et Dalila*, *Idomeneo*, and *L'Elisir d'Amore*. A native of Iran, he came to this country to study psychology, but after receiving his BA from UCLA turned to opera as a field of professional endeavor. Mansouri directed a special production of *Carmen* in the new opera house at Teheran on the occasion of the celebration of the 2,500th anniversary of the founding of Iran. Active in television, he has recently produced *School for Wives* for Swiss-German television in Zurich, and *Manon* for French television with Wolfram Skalicki. This year his schedule has included *Ariadne auf Naxos* for the Netherlands Opera in Amsterdam, his debut with the Dallas Opera directing *I Puritani* and *Der Zigeunerbaron* in Geneva in December.



**JOHN MILLER** was a finalist in the 1971 San Francisco Opera Auditions, and as a member of the 1971 Merola Opera Program was heard in *The Beggar's Opera* and the Sigmund Stern Grove production of *Don Giovanni*. His four-year association with Spring Opera Theater includes the role of Osmano in last season's highly acclaimed *L'Ormino*. Mr. Miller's concert career has included performances of Mahler's *Eighth Symphony* with the Oakland Symphony and Bach's *St. Matthew Passion* with the San Francisco Symphony. Formerly bass soloist at Grace Episcopal Cathedral, Mr. Miller is now heard regularly with noted composer-conductor Dale Wood at the Episcopal Church of St. Mary the Virgin in San Francisco. He also lends his voice to a series of concerts each year in public schools throughout the Bay Area with Young Audiences, Inc. He recently sang the title role in the 1974 Stanford Opera Workshop production of *Don Giovanni*.



**SHEILA NADLER** first sang with San Francisco Opera in 1968, doing a variety of small roles. She returns this season to perform Thisbe in Rossini's *La Cenerentola* and to repeat Emilia in Verdi's *Otello*, a role she first

sang here during the 1970 San Francisco Opera season. The red-headed mezzo-soprano from New York performed the comic title role in *The Grand Duchess of Gerolstein* during Spring Opera Theater's production in 1973, and she appeared with the San Francisco Opera last season as Auntie in *Peter Grimes* and the Innkeeper in *Boris Godunov*. Miss Nadler has also performed with the Chicago Lyric Opera as Margret in *Wozzeck*, with the Baltimore and Pittsburgh opera companies as Ulrica in *Un Ballo in Maschera*, and with the New York City Opera as Jocasta in *Oedipus Rex*.



**LUCIANO PAVAROTTI**, one of the foremost tenors of the present day, performs with San Francisco Opera this season as Rodolfo in *Luisa Miller*. He was first heard here in 1967 as Rodolfo in *La Bohème*, and has returned for Edgardo in *Lucia di Lammermoor* (1968), a repeat of his Rodolfo in *La Bohème* and Nemorino in *L'Elisir d'Amore* (1969), Riccardo in *Un ballo in maschera* (1972), another Edgardo in *Lucia di Lammermoor* (1971), and last season as Fernando in *La Favorita*. Pavarotti began his career in Modena as a member of the opera chorus. After making his debut at the Teatro Municipale in Reggio Emilia, he rapidly assumed leading roles with all the major Italian opera houses, receiving public and critical acclaim. Today Pavarotti enjoys an international reputation, singing regularly at such world-famous opera centers as the Metropolitan Opera, Covent Garden, La Scala, the Vienna State Opera, and the Hamburg State Opera. His many recordings include *La Bohème*, *Turandot*, *Un ballo in maschera*, *Macbeth*, and *Rigoletto*. He comes to San Francisco after making his Paris debut in September as Rodolfo in *La Bohème*. His future plans include a *La Bohème* for the Connecticut Opera, and *Lucia di Lammermoor* at the Chicago Lyric Opera.



**JEAN PIERRE PONNELLE**, perhaps the most sought-after designer-director in opera today, attended the Sorbonne in Paris, where he studied painting with Leger, and the Free University in Berlin. Ponnelle got his start in the theater by designing the costumes and scenery first for a ballet and later for an opera when he was eighteen. Since then he has produced opera in virtually all the major houses and is a regular at the prestigious Salzburg Festival. Ponnelle designed productions here of *Carmina Burana* and *Die Frau ohne Schatten* before he made his American debut here as a designer-director in 1969 with *La Cenerentola*, which was highly praised. Ponnelle's San Francisco Opera credits also include *Così fan tutte* (1970 and 1973), *Tosca* (1972) and *Rigoletto* (1973). Last winter he made his Metropolitan Opera debut with a new production of *L'Italiana in Algeri*. This year he has staged *Il Barbiere di Siviglia* in Geneva, *Così fan tutte* in Paris, and brilliant new productions of *Pelleas et Melisande* and Henze's first opera, *Boulevard Solitude*, in Munich. Last December Ponnelle opened the La Scala season with Rossini's *L'Italiana in Algeri* in a new and enormously successful production, and he recently opened the 1974 Cologne season with a new *Idomeneo*, marking the beginning of a Mozart cycle at Cologne Opera.



**JOHN PRITCHARD**, one of the many British artists who have appeared with San Francisco Opera, made his debut here in 1972 when he conducted an extremely well-received *Così fan tutte*. He returned last season to lead the Mozart opera once again, as well as *Peter Grimes*. Pritchard 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 he been on the podiums of the world's greatest opera houses, he is widely known as a symphonic 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 in Peking. During March of the current season, Pritchard has conducted *La Traviata* at Covent Garden, as well as a highly praised new *Idomeneo* at Glyndebourne in July and a *Don Giovanni* in Sydney, Australia, in August. Mr. Pritchard returns to San Francisco to conduct Rossini's *La Cenerentola* and Mozart's *Don Giovanni*.



**LOUIS QUILICO**, who

returns for his seventh season with San Francisco Opera to sing Miller in *Luisa Miller*, was born in Montreal of French and Italian descent. His career began to blossom when he met Lina Pizzolongo, a piano teacher and vocal coach who later became his wife. In 1955 he won the Metropolitan Auditions of the Air, which led to an invitation to join New York City Opera, and he made his debut as Germont in *La Traviata* later that year. Quilico has performed with virtually every major opera company and festival in the United States and Europe, including more than thirty leading roles at the Vienna State Opera, Bolshoi Opera, Covent Garden, and Teatro Colon. His extensive repertoire ranges from Stravinsky, Britten and Nabokov works to French, Italian, German, Russian and Spanish classics. He has participated in the world premieres of several works, including Darius Milhaud's *Pacem in Terris* with the Paris Opera (1963). The baritone began the 1973-4 season with performances of Amosnasro in *Aida* at the Cincinnati Summer Opera Festival, and a film of Verdi's *Macbeth* for the Canadian Broadcasting Corporation, in which he sings the title role. He appeared as Coroebus in the new Metropolitan Opera production of Berlioz' *Les Troyens* as well as in *Rigoletto* with the Canadian Opera Company. He has recently performed *La Traviata* at Covent Garden, *Falstaff* with the Canadian Opera Company, *La Forza del Destino* in Hartford, *I Pagliacci* and *Cavalleria Rusticana* in New Orleans, and *Tosca* in Baltimore.

season, *I Due Foscari*; a Verdi *Requiem* in Rome under Pretre; Elsa in *Lohengrin* (Turin); the title role of *Suor Angelica* (La Scala); Mimi in *La Bohème* and *Il Trovatore* (Hamburg); Liu in *Turandot* (Vienna); and Elizabeth in *Don Carlo* (Venice). Prior to her arrival in San Francisco for *Luisa Miller* she appeared for the first time as Mimi in the new production of *La Bohème* at the Paris Opera. A *summa cum laude* graduate of the Venice Conservatory, Miss Ricciarelli first gained attention by winning the Aslico



**KATIA RICCIARELLI**, the

young Rovigo-born Italian soprano, has in the short space of two years made successful debuts in many of the great opera centers of the world: the opening production of the 1972 Chicago Lyric Opera

season, *I Due Foscari*; a Verdi *Requiem* in Rome under Pretre; Elsa in *Lohengrin* (Turin); the title role of *Suor Angelica* (La Scala); Mimi in *La Bohème* and *Il Trovatore* (Hamburg); Liu in *Turandot* (Vienna); and Elizabeth in *Don Carlo* (Venice). Prior to her arrival in San Francisco for *Luisa Miller* she appeared for the first time as Mimi in the new production of *La Bohème* at the Paris Opera. A *summa cum laude* graduate of the Venice Conservatory, Miss Ricciarelli first gained attention by winning the Aslico

Award in Milan and the prestigious Verdi Award for Young Singers in Parma. In addition to her opera engagements, she has appeared on Italian television and has recorded *Suor Angelica* and an album of Verdi duets with Placido Domingo for RCA Victor. In April, 1975, Miss Ricciarelli will make her Metropolitan Opera debut in *La Bohème*.



**BEVERLY SILLS**, American-born and trained,

has become a star of the great opera stages, appearing not only with her home company, the New York City Opera, and other leading U.S. companies, but at such distinguished

houses abroad as London's Covent Garden, Milan's La Scala, the Teatro Colon in Buenos Aires, the Deutsche Oper in West Berlin and the Vienna Staatsoper, among others. Following her now legendary success in the coloratura role of Cleopatra in Handel's *Julius Caesar* with the New York City Opera in 1966, and her extraordinary La Scala debut in Rossini's *L'Assedio di Corinto* in 1969, Miss Sills began to expand her repertoire to more than fifty roles, including such coloratura vehicles as Lucia, Manon and Norma on the one hand, and Marie in *The Daughter of the Regiment*, Elvira in *I Puritani*, and Rosina in *The Barber of Seville* (which she did for the first time last June for the Opera Company of Boston) on the other. Her appearance in the trio of Donizetti operas dealing with the British queens, revived for her by New York City Opera, have created worldwide interest. Active as both recitalist and orchestral soloist in the United States, she made her Paris debut in an orchestral concert in 1971, following her first season at Covent Garden as Lucia. In the summer of that year, she appeared as soloist with the London Symphony, and in December, 1971, appeared with the Israel Philharmonic. Miss Sills performs the role of Marie in Donizetti's *The Daughter of the Regiment* during the 1974 San Francisco Opera season.



**ROGER SOYER**, who

made his San Francisco Opera debut in 1970 as Mephistopheles in *Faust*, sings the title role in the new 1974 San Francisco Opera production of *Don Giovanni*, a role he performed at this summer's

Edinburgh Festival, and with the Israel Opera. The French bass entered the Paris Conservatory in 1958, won the first prize at the Paris Opera in 1963, and was immediately engaged by that company. Other appearances include *Les Mamelles de Tirésias* at the Piccola Scala (1963), *Hippolyte et Aricie* in Paris (1965), *Pelléas et Mélisande* (1967), and *Don Giovanni* (1969) at Aix-en-Provence. During 1973 he appeared with the Paris Opera, performing Titurel in *Parsifal*, and Arkel in the Venice production of *Pelléas et Mélisande*. During this year he has sung with the Paris Opera in *Turandot*, *Parsifal*, *I Vespri Siciliani* and a new production of Massenet's *Don Quichotte*. Among his recording credits are *L'Enfance du Christ* and *Les Troyens*. Mr. Soyer's plans for the 1974-75 season include appearances as Don Giovanni with the Metropolitan Opera and the Israel Opera.



**JOAN SUTHERLAND**,

one of the greatest sopranos in operatic history, returns to San Francisco Opera for the title role in Massenet's *Esclarmonde*, an opera which has not been heard in this country in eighty-one years. She

has been appearing here since 1961, adding to her many triumphs the opening night *Norma* during the 1972 50th Anniversary Season, her first Rosalinda in *Die Fledermaus*, and many other roles. Born in Australia, she went to London in 1952, where she was accepted at Covent Garden. In 1954 she married a fellow-Australian, Richard Bonyng, who encouraged her to sing the florid coloratura roles that have made her world-famous. An appearance in *Lucia di Lammermoor* in 1959 at Covent Garden launched her career as a superstar. In 1960 she made her American debut with the Dallas Opera in *Alcina*, and had a sensational first appearance at La Scala the following year. A highlight of Miss Sutherland's recent activity has been a tour of her native land with her husband, performing in an exciting production of *Le Contes d'Hoffmann*, in which she sings all the soprano heroines. Future plans include *Lucia di Lammermoor* in San Diego after *Esclarmonde*, *Lucrezia Borgia* for the first time in the United States with Houston Grand Opera next year, and two gala concerts in February at Avery Fisher Hall in New York City with Luciano Pavarotti.



**ANNA TOMOWA-SINTOW**,

who makes her American debut this season as Donna Anna in *Don Giovanni*, comes from a musical family and began her piano lessons at the age of six. Continuing

on to the State Conservatory of Music in Sofia after high school, she added vocal studies to her work on the piano. While she was still at the Conservatory, the director of the Leipzig Opera heard her sing, and invited her to continue her studies at the Leipzig Opera Studio. Soon she became Leipzig's leading soprano, appearing in such roles as Abigail in *Nabucco*, Violetta in *La Traviata*, and Donna Anna in *Don Giovanni*. In 1971 she was offered a contract by the Deutsche Oper in East Berlin, and made her debut as the Countess in Theo Adam's production of *Le Nozze di Figaro*. Meanwhile, she had entered the fifth international competition for singers held in Rio de Janeiro, where she won the gold medal after competing with 54 singers from 25 countries. Since that time, Miss Tomowa-Sintow has appeared in many of the major European opera houses and was awarded the title of "Kammersängerin" in 1972 by the Cultural Minister of East Germany. Her future engagements include performances with the Linden Opera in Madrid, at Covent Garden in the summer of 1975, and with the New Philharmonia Orchestra in London.



**HUGUETTE TOURANGEAU**,

the striking Canadian mezzo-soprano, has in the past few years developed a truly remarkable career. Already established in the standard mezzo-soprano repertoire, she has recently turned her attention to mezzo-coloratura, thus joining

a very few select singers. Miss Tourangeau's professional career started in 1964 when she entered the Metropolitan Opera Auditions; by March she was one of five finalists out of 5000 contestants. That summer, she made her stage debut at the Stratford Shakespeare Festival as Cherubino in *The Marriage of Figaro*, conducted by Richard Bonyngue. During the 1965-66 season she toured with the Metropolitan Opera National Company, singing Carmen and other roles in 56 U.S. cities. In 1967, she was featured as Carmen with the New York City Opera, and also as Zerlina in *Don Giovanni*. Her London debut took place in 1968 at the Royal Albert Hall in Meyerbeer's *Les Huguenots* with Joan Sutherland and Richard Bonyngue. Her portrayal of Urbain in that production won unanimous public and critical acclaim. Since that time, she has made debuts in Chicago, Philadelphia, and at the Metropolitan Opera and appeared this summer with Joan Sutherland and Richard Bonyngue in *Les Contes d'Hoffmann* which toured Australia. Before her appearance in San Francisco as Parseis in *Esclarmonde*, and Federica in *Luisa Miller*, Miss Tourangeau adds to her growing list of recording credits an album of Massenet's opera *Therese* with Maestro Bonyngue on the podium.



**GIORGIO TOZZI**, the great American bass who sings the Count of Walter in San Francisco Opera's 1974 *Luisa Miller*, began his singing career on Chicago radio and with small opera companies. Eventually he made his way

to Italy for further voice studies in Milan, and in August 1970 he made his opera debut in the role of Count Rodolfo in Bellini's *La Sonnambula* at the Teatro Nuovo. In December, 1953, he sang on opening night at La Scala in *La Wally* with Renata Tebaldi in the title role. Shortly thereafter he appeared at the Metropolitan Opera, where he has sung virtually every season since his debut there twenty years ago as Alvisé in *La Gioconda*. Tozzi's repertoire encompasses well over one hundred roles of all descriptions. Well known for his work in musical comedy, he is remembered especially for his portrayals of Emile de Beque in *South Pacific* and Don Quichotte in *Man of La Mancha* (which he performed on a national tour). Tozzi's many opera credits include his debut as Hans Sachs in 1969 for the Hamburg State Opera's *Die Meistersinger*, which was so successful that he was asked to repeat the role when the production was filmed the following year. He sang Boris Godunov for NBC Opera over a decade ago, in a production which has received many repeat showings, and has had dozens of other major roles. He appeared in Frankfurt as Hans Sachs in *Die Meistersinger* in October, 1973, and repeated the role for San Antonio Opera this spring. Last year he also sang Fiesco in *Simon Boccanegra* at the Metropolitan Opera, and immediately prior to his arrival in San Francisco his plans include participation in New Orleans Opera Association's production of *Aida*, in which he sings Ramfis.



**CLARAMAE TURNER**, contralto, is a native of Northern California and received her musical education in San Francisco. Miss Turner was in the San Francisco Opera Chorus when Kurt Herbert Adler recognized her outstanding voice and extraordinary dramatic abilities and gave her the first of many solo roles on the San Francisco Opera stage. In 1946 Miss Turner was chosen by Gian Carlo Menotti to create the title role in *The Medium*. Later that year she made her Metropolitan Opera debut as Amneris in *Aida*. The contralto has appeared with major companies in Europe, Canada and Latin America. Among the portrayals for which she is especially well remembered by San Francisco audiences are La Cieca in *La Gioconda* (1948), the Prioress in *Suor Angelica* (1950-52), Hérodias in *Salome* (1951), Azucena in *Il Trovatore* (1952), the title role in *Carmen* (1953), the Prioress in the American premiere of *The Dialogues of the Carmelites* (1957) and Klytemnestra in *Elektra* (1958). During the 1965 season she returned as Madelon in *Andrea Chenier*, Magdalene in *Die Meistersinger*, Ulrica in *Un Ballo in Maschera* (a role she recorded for RCA with Toscanini), and as Genevieve in *Pelléas and Mélisande*.



**NORBERT VESAK**, acclaimed in the Bay Area for his outstanding success as director of Leonard Bernstein's *Mass* for the University of California at Berkeley last spring, returns to San Francisco Opera for his third season as ballet director and resident choreographer. Mr. Vesak is choreographer of the dance sequences in Massenet's *Esclarmonde* and the annual Fol de Rol. His previous credits with San Francisco Opera include *L'Africaine*, *La Favorita*, *Die Fledermaus*, *Rigoletto*, *Tannhäuser* and *Boris Godunov*. Mr. Vesak is currently preparing a Pas de Deux planned for the 1975 Moscow Competitions; *Royal Hunt of the Sun*, a new ballet for the Royal Winnipeg Ballet Company; and *Whispers of Darkness* for the National Ballet of Canada's 1975 European and Russian tour.



**JOHN WALKER** returns to San Francisco this season as Cassio in Verdi's *Otello*. He sang earlier this year with Spring Opera Theater as Ernesto in *Don Pasquale*, a role he performed in the original 1971 Spring Opera Theater production of the Donizetti work. Walker was engaged by San Francisco Opera in 1971 for *Die Meistersinger*, *Eugene Onegin* and *Lulu*. The following year he appeared with Spring Opera Theater again in *The Barber of Seville*. A native of Illinois, the young tenor has performed with the Dallas, Chicago Lyric, Santa Fe, Seattle, Portland and San Diego opera companies and in Europe as well. Recent roles include Count Almaviva in the Canadian Opera Company's *The Barber of Seville* and Ernesto in the Portland Opera Company production of *Don Pasquale*. In the past year Walker has also sung with the Denver

Symphony and with the San Francisco Symphony in a concert version of *The Merry Widow*.



**SANDRA WALKER** made her professional debut with the National Symphony in Washington, D.C., while still a student at the University of North Carolina. After graduation she toured with the National Opera Company, singing the title role of Rossini's *L'Italiana in Algeri*. Continuing her career in New York, she sang in *The Magic Flute* and *The Crucible* with the John Brownlee Opera Theater at the Manhattan School of Music. In September Miss Walker made her New York City Opera debut as Suzuki in *Madama Butterfly*. The mezzo appeared for the first time with San Francisco Opera in the fall of 1972 singing Flosshilde in *Das Rheingold* and *Götterdämmerung* and Schwertleite in *Die Walküre*. Her success brought her to the attention of Maestro Georg Solti, who engaged her for concert performances of *Götterdämmerung* with the Chicago Symphony. Miss Walker is singing Suzuki in the November performances of *Madama Butterfly* during the 1974 San Francisco Opera season.



**DIETER WELLER**, currently leading bass at the Frankfurt Opera, will make his American debut this fall in San Francisco Opera's 1974 production of Verdi's *Luisa Miller*. Mr. Weller was born in Essen, Germany, and began his music studies at an early age. Although he received his degree in business administration, he decided to make music his profession. In 1963 he accepted a three-year contract at the Bremerhaven Opera. While being heard in various operatic roles at the Opera, he expanded his repertory to include the major oratorios, in which he has been heard throughout Europe. In 1968 he accepted his current position as leading bass of the Frankfurt Opera, where he has been seen in many productions, including Mozart's *Così fan tutte*, Verdi's *La Forza del Destino*, and was acclaimed by critics for his portrayal of Beckmesser in the 1973 production of *Die Meistersinger* and, the same year, Klingsohr in *Parsifal*. Mr. Weller's recordings have included the complete *Martha* of von Flotow, and he was featured recently in a European television production of *Der Freischütz*.



**GÖSTA WINBERGH** makes his American debut as Don Ottavio in the new August Everding production of *Don Giovanni*. Following in the footsteps of other great Swedish tenors such as Gedda and Björling, Winbergh is currently a permanent member of the Royal Swedish Opera in Stockholm, where he has sung such roles as Rodolfo in *La Bohème* and Alfredo in *La Traviata*, and last February he appeared as Don Ottavio in a production of *Don Giovanni* conducted by





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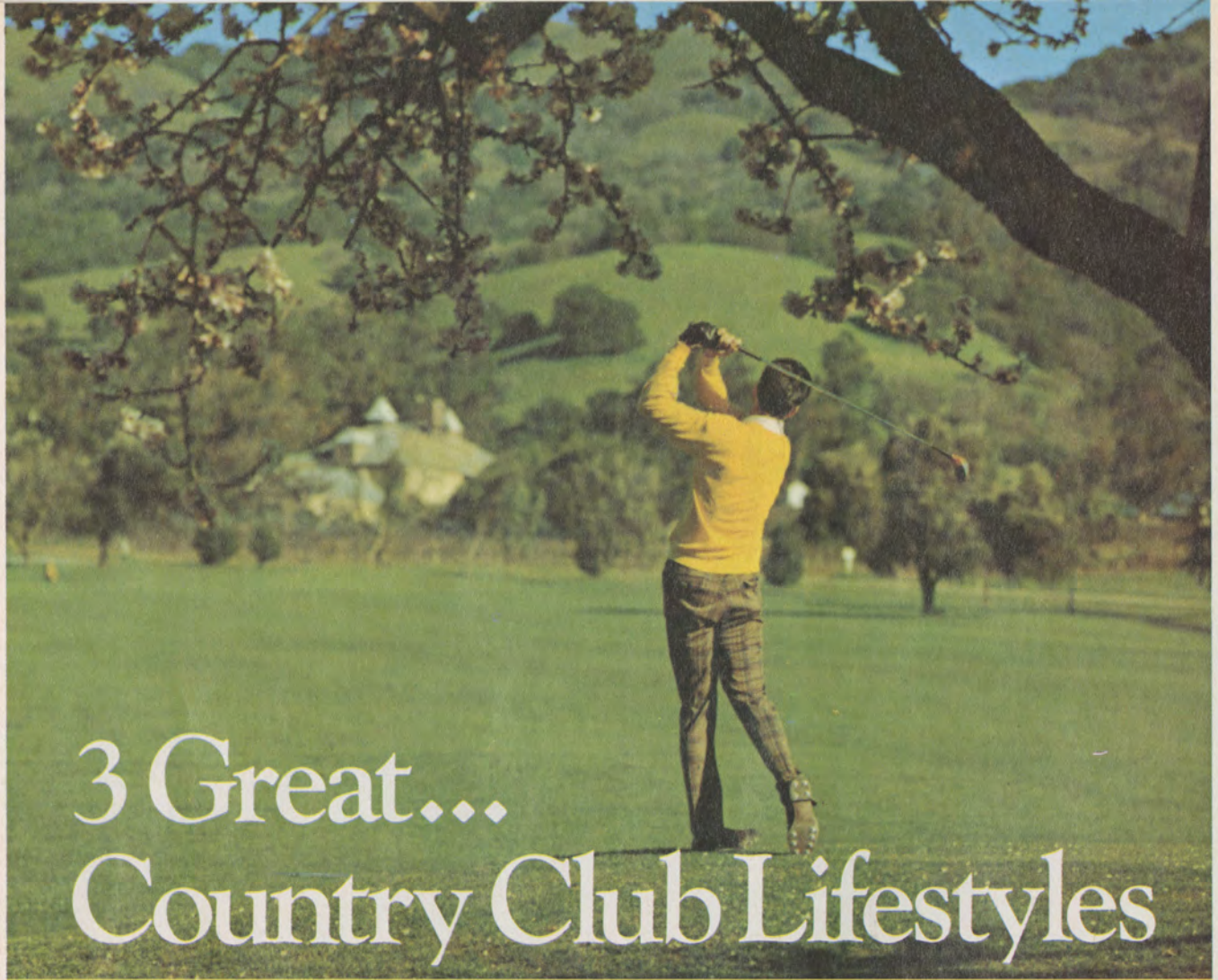
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# THE MARKET SCENE

## Renewal of Stock Market Interest a Matter of Time

by Dino A. Copes, Assistant Vice-President,  
Merrill Lynch, Pierce, Fenner & Smith, Inc.

For the stock market, which has had a steady diet of unfavorable political and economic news for more than eighteen months, the resignation of Richard M. Nixon and the installation of Gerald R. Ford as President of the United States are constructive and potentially pivotal developments. President Ford, in his first address before a Joint Session of Congress, pledged that the new administration would give undivided attention to combatting inflation, the major economic problem that has kept buyers on the sidelines of the stock market.

The new administration will adhere to a tight money policy and budget constraints to combat inflation. In Japan and various European countries, tight monetary policy has already slowed economic growth and, in some cases, has produced actual recessions. The problem of inflation has been seriously aggravated by high petroleum prices and is leading to balance-of-payment deficits for most industrial countries. Thus, foreign governments may be faced with further difficult policy decisions during the coming year.

Government statistics on Gross National Product for the second quarter show that the domestic economy did not bounce back after the Arab oil embargo ended. The second quarter decline in real growth of GNP slowed to a rate of 1.2%; however, compared to a drop of 7% in the first quarter, I expect that the recession will continue through 1974, with GNP, in constant dollars, declining by about 1.5% for the year. The recovery I now see for 1975 is likely to be very modest.

Consumers continue to be burdened by rising prices for necessities and high interest charges. While auto sales showed an increase of 13.5%

prior to the introduction of the higher-priced 1975 models, unit sales of furniture and appliances have weakened. Considering the current problems of the consumer, I see little chance of a significant recovery in sales of big-ticket items for the remainder of the year.

Because mortgage money continues to be scarce, building permits have sunk to an annual rate of just over one million—the lowest level since the middle 1960's—and are unlikely to show renewed strength before spring 1975 at the earliest.

Nevertheless, the expected economic environment affords some positive aspects: pressures on money-market rates and on industrial resources should ease for the remainder of the year and into 1975. Weakness in sales should reduce demand for business loans and allow short-term interest rates to move down from their present lofty heights. Furthermore, inflationary forces should subside as easing demands and additional industrial capacity gradually alleviate many of the shortages that have developed in the past year. Therefore, the rate of inflation in the non-food portion of Consumer Price Index should begin to move lower in the coming months. Food prices, unfortunately, are again a source of concern. Although plantings of corn and soybeans had indicated that harvests would be at record levels this year, the severe drought in the Midwest has appreciably lowered prospective crop yields. Higher costs for feed grains, of course, would put upward pressure on beef and pork prices later this year.

Until evidence of actual crop yields is firmer, estimates of food prices will have to remain tentative.

(continued)

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A distinct possibility that inflation forecasts may need to be revised because of higher feed-grain costs, and the possibility of seeing less than double-digit rates of inflation for the remainder of this year has been reduced accordingly.

Measured by economic conditions in most foreign countries, the problems in the United States appear to be modest. Thus, the dollar is expected to be among the stronger international currencies for the remainder of this year and into 1975.

At the time of this writing, the Stock Market, as measured by the Dow-Jones Industrial averages had fallen to its lowest level in 12 years and the broader based New York Stock Exchange Composite Index has dropped 9.5% below its 1970 lows. As a result of the decline in prices, the price-earnings multiple for the Dow Industrials has dropped to 6.7, the lowest in more than 20 years. Furthermore, hundreds of stocks traded on the NYSE are selling at less than 6 times estimated 1974 results and scores of issues are selling at less than 4 times projected earnings.

Despite what appear to be very depressed prices in the stock market, buying interest has been limited. The lack of interest is widely attributed to the poor performance of the market so far this year and to expectations that corporate earnings inflated by inventory profits this year will decline in a recessionary environment next year. I, however, do not see those as sound arguments for avoiding stocks.

A moderate recession that results in a decline in earnings need not create a negative environment for stock prices. With stock prices apparently discounting a severe recession, I believe that the market is likely to be rising as earnings come down, as has happened many times before. Historically, stock prices rise and price-earnings multiples expand as business slows, monetary policies ease, interest rates come down, and the market anticipates the next upturn.

The market has been in a downturn for most of the year, and no clear change in the trend is yet apparent. High interest rates and infla-

tion fears have led major buyers to remain cautious and to make heavy commitments in short-term, high interest bearing securities. Psychology and supply-demand measures however, are at levels that have accompanied many major bottoms in the past. The cash position of institutions is near or at a record level, the supply of new equities coming to market is comparable to that in 1962 and 1970 when the market made major lows, short selling is rising rapidly, and a record number of investment services are bearish. On the theory that a majority of investors will be most bearish and will have the greatest potential buying power the market is near a bottom, the prevailing psychological environment is more favorable now than it has been since the bear market began.

I believe that a peak in interest rates and some progress in the fight against inflation are still needed to bring sustained buying interest back to the market. With business clearly slowing and the new administration pledged to pursue a more aggressive fight against inflation, prospects for better news have at least improved.

Just as the problem plaguing the economy will take time to solve, the stock market may need time to bottom. In my view, however, current severely depressed prices which seem to have discounted most of the unknown uncertainties, are a persuasive argument for continuing to own common stocks. It is only a matter of time before investment money begins to move in the direction of stocks again. For the investor with adequate defensive reserves, I suggest accumulating quality issues in basic industry and natural resources groups such as the chemicals, papers, aluminum, steel, and some oil-related industries. Although major growth stocks may be subject to further reappraisal of multiples, many are approaching a point at which purchases made on a long-term dollar-cost-averaging basis could prove to be rewarding. (Sept. 26, 1974)

For a review issued bi-monthly, write Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, California 94107.

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# Garden Arts

Bob Goerner

Gardening under lights is about to enter its adolescence and the period promises to be as unpredictable as our teenagers. I haven't been with it since the beginning but in the twelve years I've been growing with various artificial light sources there have been more questions raised than answers found.

There are basically two different uses for the indoor lights. Many gardeners mix the two. You can grow ornamental or flowering plants that will never see the daylight — and some excursions into winter vegetable production — or you can use the lights to start from seed your flowers and vegetables. The demands of a large outdoor garden eventually restricted me to the second use but not before I grew some of the most gorgeous gloxinias from seed my eyes ever beheld. They just sprang up from the fine seed with no hesitancy. Alas, the next time I tried it a few years later, I completely zeroed out. I have been a humbler man since then.

Being basically organic in my approach, and it has been suggested that this was not due to conviction but an innate laziness which led me to rationalizing my unwillingness to spray, I prepared some delicious soil mix with all sorts of goodies in it including hoof and horn meal. Soon the meal attracted assorted small gnats and provided a happy growing ground for what appeared to be a miniature forest of black fungus. Since switching to a soilless mix with inorganic fertilizers the problem ceased. However, for growing on seedlings of flowers or vegetables that will only spend a couple of months in the house this problem does not appear. Just thought I'd mention it and you're now on your own.

In recent years manufacturers have come up with many fluorescent light fixtures for plants. Some also include incandescent lamps which are said to aid the blooming of certain plants, and from George W. Park, Greenwood, S.C. 29647, you may obtain their "Hobby House" which consists of a series of 24 x 48 inch lighted shelves in various price ranges. I have one of these as well as the original setup I made in the do-it-yourself era. In many respects it is the more satisfactory. As a Park catalog will not only describe their units but illustrate them in color I will confine myself to describing the type of unit you can put together yourself.

I think you will find the 48 inch tube the most practical to design for but 24 and 96 inch tubes are also available. My unit consists of five shelves spaced a foot apart with the light socket mounted directly to the underside of the wooden shelf above and the tubes slipped into them before final tightening down to insure a proper fit. Alternately you could buy single or double fixtures complete with ballast. The ballast is not to steady your plants in a rough sea but is the name given to a sort of transformer that enables the tubes to receive a proper type of current to operate. It also is a producer of heat in the process. This could be a liability if many were grouped in a closed area. It could be turned to good account by judicious placement where it would aid in germination or rooting. I did not find it necessary to run a strip of metal down the center of the board to make starting more reliable. Wiring should not be a problem. The ballasts have a simple diagram pasted on them.

The overall dimensions of my five shelf unit are 6 feet 4 inches high and

4 feet 4 inches wide. I'll take up the depth presently. The sides were constructed of spaced 2 x 4's, the shelves of some handy 2 inch shelving left-overs. I would suggest painting the undersides white for greater reflectancy. The bottom shelf was raised high enough to mount all the ballasts underneath and serves as a storage space for bound copies of gardening magazines, being otherwise too close to the floor for easy working with plants. So actually there are four lighted shelves plus some handy storage space on top. This works out comfortably for my six foot height.

Now let's take up the depth of the unit and the advantages of planning a modular structure. The basic module is the 2 1/4 inch Jiffy-Pot, made of peat moss that roots can grow through. They are available most everywhere. If you plan to use a lot of them I would suggest negotiating with your local nursery for a price on a carton of 3000, which is a three year supply for me. The round shape is easier to handle than the square, I find. Six of these fit into a Jiffy seed flat whose size is 7 1/2 x 5 1/2 x 2 1/4 inches. These are obtainable by mail from Park if you can't find them locally. This not only gives you an easy to handle group of six pots, which can take up water through the four holes in the bottom and sides, but also prevents the premature drying out of the individual plants. The next step is to find something to fit the seed flats into. For me that turned out to be aluminum cookie trays, 12 x 15 inches. Just exactly right for four flats which can be watered as a group by pouring from a small spout into the cookie tray. The tray's rim is only a half inch so be sure your shelves are level! The Jiffy-Pots will take up water from their base. Any excess is usually gone by morning while the combination of the seed flats and the pots help maintain humidity.

So now it would appear that the depth of the unit would be either 15 inches for a row of four cookie trays side by side (remember the 12 inch width allows four to fit under a 48 inch tube perfectly) or, if you are able to have it free standing in the middle of an area, you could double the depth and use eight trays. With the 15 inch depth I use two tubes per shelf and this appears to be all that is necessary for the healthy growth of the plants I have tried. The tubes are spaced 8 inches apart. A timer is plugged into the wall outlet, the lighted unit into that and a 16 hour lighted cycle is selected for general use.

(continued)

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With the shelves spaced 12 inches apart the emerging seedlings are going to be a long way from the light source. Some sort of blocks need to be placed under the trays to bring the little ones within two inches of the tubes. As they grow the trays are lowered. Improvise. Scraps of lumber, old egg carton—whatever comes to hand can be pressed into use. Keep them close to the light source for stockier plants. A word should be inserted here that seedlings grown under artificial lights cannot be moved suddenly into the sun. Imagine what would happen to your skin after a winter in the house and then staying all day in the full sun. Would you ever burn! So will the plants. Arrange for a transitional period of a few weeks where they will get about 50% sun.

About the lights themselves. Originally indoor gardeners only had a choice of the commercial cool white or warm white. Many of us found that one of each made a good combination. Later special horticultural fluorescents were developed. Best known are the Gro-Lux tubes in regular or wide-spectrum. Again I've mixed these two. Several other manufacturers have entered the field and recently several new tubes have been introduced with some fanfare. I feel that objective studies on the relative merits of the various designs are badly needed. My own attempts to evaluate them over a period of years have not yielded anything I could pass along. The best I can say is that it didn't seem to make much difference what I used. Hence the above recommendation.

When starting vegetables under lights I will start some in the middle of February, gambling on a mild spring. For insurance another batch is started three weeks later. Some years the gamble works, other years I have the backups coming along. Not always do the earlier ones, even in a good year, produce the best plants. It has much to do with the evenness of growth provided by equable weather.

There are two books currently available on this subject, should you wish to pursue it further. "Gardening Indoors Under Lights" by Frederick H. and Jacqueline L. Kranz was first published in 1957 and the present revision is dated 1971. Much has transpired since then. The other is "Fluorescent Light Gardening" by Elaine C. Cherry and is dated 1965 in my copy. I have no information on an updated version. We need some new volumes incorporating the latest research.

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# A PARAMOUNT METAMORPHOSIS

by ELLEN DIETSCHY

Can a homely, green-colored caterpillar become a beautiful Monarch butterfly in eight months?

Can a dusty, musty movie house become a glittering jewel of an arts center in eight months?

Caterpillars have become butterflies as long as those multi-footed animals have trod the earth.

The first complete and authentic theatre metamorphosis took place last year in Oakland.

The Paramount Theatre, a product of the depression-ridden years of the 1930s, has become an all-arts center for the entire San Francisco Bay Area. Saved from obsolescence, the former movie palace was given a face lift: better yet, a body lift.

The transformation took place within its many lobbies and foyers as well as in its huge 3,000-seat auditorium. Overseeing the project were dedicated artisans.

The Paramount underwent a metamorphosis, but unlike the caterpillar-

turned-butterfly, its beauty today re-creates what it was in 1931 when it first fluttered to life.

The stage which still echos from Al Jolson and his Wonder Bar Review, a delight of Paramount audiences in 1932, now supports the Pointer Sisters, ballet dancers, symphony orchestras and a host of other artists.

But this is not the Paramount's whole success story.

Getting the theatre restored was important. But even more important is having the theatre used.

And used it is.

It has become the San Francisco Bay Area's newest "old" showplace for major events.

Beyond the most optimistic expectations of a year ago, the former movie palace has entertained thousands in its authentically reproduced seats. Its auditorium has hosted singers, dancers and even Benny Goodman, 1974 style. *(continued)*



The Paramount's stage hosted the "greats" including Al Jolson, Ginger Rogers and Eddie Peabody in the 1930's just as it does today.—Photo by Cathe Centorbe



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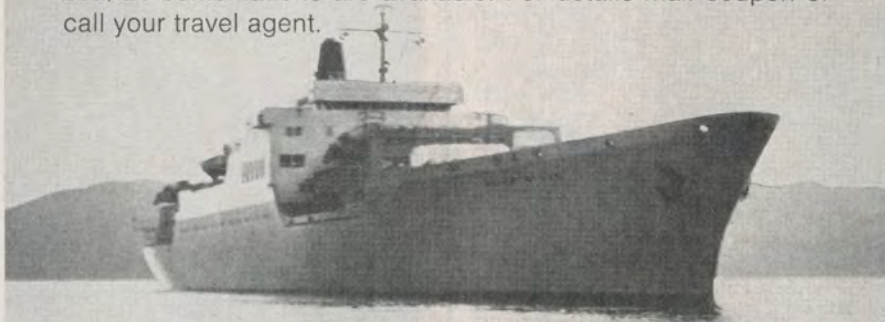
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The Theatre's attendance and total number of performances are substantially greater than projected before the gala reopening in September, 1973.

And all of this in a Theatre that could have been doomed like so many houses across the nation to make way for, at best, a parking lot.

The purchase and restoration have been made possible by local donations.

And you don't have to give lots of money to be considered a donor.

Every person who pays \$1 to make a tour of the Theatre at 11 a.m. on the second and fourth Tuesdays of every month is a Paramount supporter. That money helps repay the bank loan which was taken out to pay the \$1 million price tag on the restoration.

And even the number of people who take tours of the Paramount has increased.

They come for the first time by themselves, then return to introduce out-of-town guests and neighbors to the Theatre's "Art Deco" interiors.

With the opening of the Bay Area Rapid Transit District's transbay tube which linked San Francisco and Oakland in September, many people from the city by the Golden Gate have walked the 96 steps from BART's 19th Street station to the Paramount.

Before each tour is over, it's usual that someone bemoans the fact that San Francisco's 4,500-seat Fox Theatre was sacrificed to the wreckers' ball in 1963.

"That's in the past," a pleasant tour leader says with a smile. "Here in Oakland we learned from the past and didn't let history repeat itself."

Renewed interest in "Art Deco," the artistic style of the late 1920's and early 1930's, occurred coincidentally with the refurbishing of the Paramount.

The Theatre's interior has been featured in prestigious national architectural magazines. Many other publications, from airline magazines to nationally-recognized newspapers, have devoted space to coverage of the metamorphosis of the magnificent Paramount.

When the Oakland Symphony Orchestra Association was looking for a new home for the Orchestra's burgeoning audiences, it got estimates that a brand-new theatre would cost at least \$13 million and take four years to build. It seemed good economics to buy the Paramount for \$1 million and restore it for another million: two million instead of \$13 million for an arts center made good sense.



The Grand Lobby of the Paramount Theatre has hosted receptions, art shows and even a wedding since the former movie palace was authentically restored last year.—Photo by Cathe Centorbe

The Paramount, however, was not the first former movie palace to get a new lease on life.

The first was the St. Louis Theatre, renamed Powell Symphony Hall and reopened as a concert facility in St. Louis in January, 1968. Loew's Ohio Theatre in Columbus was reopened in August, 1969, as the Ohio Theatre, home of the Columbus Association for the Performing Arts. Two months later the Warner Theatre in Youngstown, Ohio, was reborn as Powers Auditorium, home of the Youngstown Symphony Orchestra. The fourth, Loew's Penn Theatre, underwent extensive changes before it was reopened as Heinz Hall for the Performing Arts in Pittsburgh, Pennsylvania, in September, 1971. The 1,760-seat Olympia Theatre in Miami, Florida, was reborn as Cusman Hall a year later.

While these projects all involved renovation of the buildings, the Paramount Theatre's authentic restoration makes that project unique.

Nevertheless, each was accomplished at a cost far less than that of building a new performing arts center.

They have given other cities the impetus to consider making use of an existing theatre rather than burdening their taxpayers with the cost of a new facility.

Unlike the majestic butterfly which lives for but a short time, the Paramount is destined for a long future.

Its ascendance as a major all-arts center is a tribute to the foresight of the Oakland Symphony Orchestra Association and its desire to preserve a glorious reminder of the past for generations to come.



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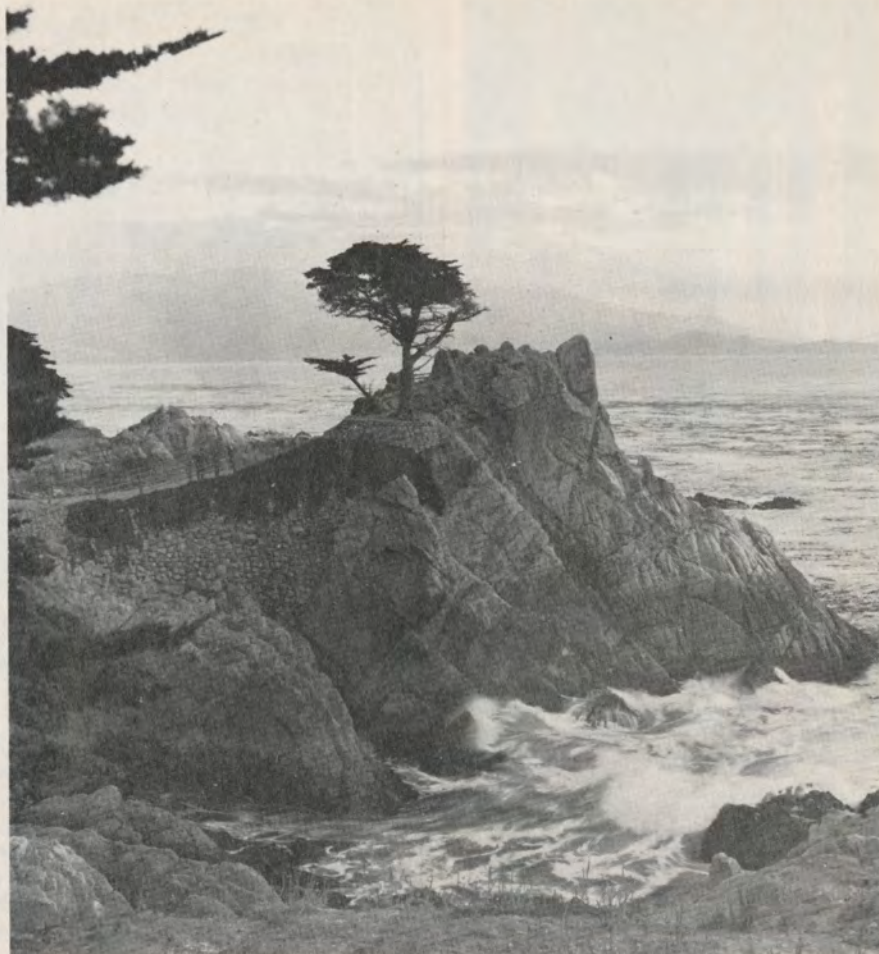
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## Another Look at the Monterey Peninsula by Ernest Beyl

Warning to tourists: Do not repeat the error committed by a famous explorer more than 40 years ago.

In 1543 Captain Juan Cabrillo, sailing his galleon up the western coast of the new-found continent, unknowingly passed up one of the world's most nature-blessed areas, Monterey Peninsula.

Present-day motorists staying on U.S. Highway 101 on the San Francisco-Los Angeles or Los Angeles-San Francisco trip will be committing a similar blunder. By taking a short, scenic detour via State Highway 1 they will make the discovery Cabrillo failed to make.

They will discover a Camelot where temperatures average 67 degrees in summer, 57 in winter; where businessmen of high title go to work in sports clothes, and world-famous celebrities wander along the streets in sandals; where anyone harming a Monarch butterfly may be jailed for six months or have to pay a \$500 fine.

The only problem in finding a place to stay is the matter of selec-

tion: in the area's 166 hotels and motels there are 5,321 guest rooms. There also is an embarrassment of gastronomic riches: among the Peninsula's more than 150 restaurants all the specialties are well represented—seafood, Continental, Oriental, Mexican, French, Italian, Polynesian.

Visitors can absorb the area's history best by following Monterey's "Path of History." Along its three-mile route, marked with red arrows, are forty-five historic buildings which are powerful visual reminders of the events and figures of past centuries: houses once occupied by General Fremont and Robert Louis Stevenson, California's oldest theater and first whaling station, adobe casas restored and furnished to be just as they were in the eighteenth and nineteenth centuries.

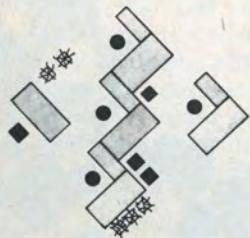
### Fisherman's Wharf

The original Fisherman's Wharf was built in 1846 by slave labor—military deserters, convicts, and Indians who got caught in the white man's net.

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At that time, it was provided not for fishermen but for the many trading vessels which leaned into Monterey Bay when the port was a major station on the Pacific.

Eight years later, the booming whale industry took over the pier; to be followed by the tiny pilchard, or sardine, which made Monterey the canning capital of the world. This led to the founding of a wharf suburb, Cannery Row, later to become famous when John Steinbeck wrote his novel. Sardines did not have a monopoly of the wharf, however; daily catches of salmon, albacore, mackerel, rock cod and squid were deposited there.

The commercial fishing fleet now is based at the municipal wharf and the old pier is given over to visitors with cameras and a taste for history.

Sportsfishing and sightseeing boats are available at the old wharf and there are some Monterey seals in residence for children to see. Along the wood-planked pier and in some of the shops, local artists and artisans create their works under the eyes of strolling kibitzers.

A wharfside adjunct which is open to visitors is the Customs House, California's oldest public building still standing. It was there, in 1846, that Commodore John Sloat and his troops first raised the twenty-eight starred American flag, claiming a vast western territory, now forming all or part of seven states, for the U.S.

#### A Gourmet's Paradise

There's a geographic inevitability that the Peninsula should be a gourmet's and gourmand's paradise. On two sides the ocean and bay constitute a vast larder of seafoods and on another side in Salinas Valley, a bottomless cornucopia overflowing with fruits and vegetables.

Monterey rock cod, bay salmon, a b a l o n e, shrimp, and dabs are brought in from Neptune's pantry daily by fishermen whose families have harvested the local waters for generations. Lettuce, celery, grapes, apples, strawberries, tomatoes and many other vegetables and fruits are trucked in fresh from the field every morning.

Ten thousand acres surrounding Castroville produce eighty-five percent of the nation's artichokes, and the Peninsula's restaurants offer the delicious descendant of the thistle in various forms—boiled or steamed and served with mayonnaise, vinaigrette or hollandaise sauce; stuffed with a savory dressing of bread crumbs and seafood; marinated or french-fried; in salads, and even in cakes and bread.

(continued)



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Another specialty of the area is jack cheese, which originated in Monterey. Its distinctive flavor complements the local wine and, between slices of sourdough bread, makes a superb sandwich. It also is an important ingredient in the Mexican cafes' chili rellenos, enchiladas, tacos and refried beans.

Fisherman's Wharf and Cannery Row have over-the-water restaurants specializing, naturally, in seafood. Many of the fish specialties are prepared according to recipes handed down from the fishing families who first came to live and ply their ancient trade in Monterey.

The satiated sojourner should not depart before he has, at least once, sampled another local delicacy, wild boar. Its flavor makes the taste of pork seem indeed tame, by comparison. Descendants of a herd imported to the area in 1923, the boars roam certain of the Peninsula's seaside forests and are furnished for the groaning board by local hunters.

### Fifty Miles of Golf

Dedicated golfers probably see the Monterey Peninsula as a series of emerald fairways and greens, bounded on two sides by the Pacific Ocean, on another by Monterey Bay and on the fourth by the mansions of good golfers who have died and gone to heaven.

There are seventeen courses on the Peninsula and it would be possible to play more than fifty miles of golf there, without re-playing a single hole. But that total would only apply to someone who always plays straight down the middle, and not even Jack

Nicklaus does that; so, for the duffer, doing the entire tour would probably require at least seventy-five miles of driving, fairway shots, pitching, chipping and putting.

For, despite the scenic glory of the courses, they are no par-adise. On Cypress Point's sixteenth hole, for instance, the drive needed to reach the green must carry 227 yards over an inlet of the ocean; quite a water, and mental, hazard for even a pro.

With so many courses, the only time a three-hour on one of the championship courses is impeded is when there's a tournament on, and these are few, with, of course, the Bing Crosby Pro-Am each January being the most heralded.

Something like 100,000 fans come to see the Crosby Pro-Am tournament each January, their interest sparked by professional participants like Arnold Palmer and Jack Nicklaus and amateurs such as James Garner and Tennessee Ernie Ford.

### Many Special Events

In July the sports spotlight swings to the Clint Eastwood Invitational Celebrity Tennis Tournament; for sports car buffs there are five races during the year; ten horse shows or competitions are offered; and there are seven yacht races. The polo matches are held in April and October, and a two-day rugby tournament takes place in March.

For the culturally-oriented, eleven concerts are given by Monterey and Carmel orchestras in January through May; the Monterey County Painting Competition is held in February, the ten-day Bach Festival occurs each



The Path of History, a red line painted along Monterey streets, leads visitors to such historic sites as the Old Custom House shown here.

July; and for three days in September the Monterey Jazz Festival rocks the county fairgrounds, with an average attendance of more than 30,000.

The Peninsula's two unique events, the Sandcastle Contest and the Butterfly Parade, are both staged in October. Launched twelve years ago by the American Institute of Architects, the Sandcastle Contest now draws upwards of 400 entries and 5,000 spectators each year.

For reasons unknown to man, the Monarch butterfly, from time immemorial, has chosen to spend the winter in a certain stand of pines in Pacific Grove.

One October day, a few advance scouts will arrive from the Canadian Rockies. Within two weeks an orange horde numbering in the millions comes gliding down to settle in its winter home. (The Monarch does not flutter its wings after takeoff, but glides on the wind, effortlessly covering long distances. Able to regulate its speed, it sails along very rapidly in flights of any considerable duration.)

The migrant insects are close neighbors: as many as one thousand cluster together in a three-foot branch. On sunny days they wake to fly about and mate. Their eggs are laid on milkweed plants, a readymade food supply for the black and white caterpillars which soon hatch.

One female may lay as many as three hundred pale green eggs. The metamorphosis from caterpillar to butterfly takes about a month; but even the chrysalises are beautiful, being light green dotted with gold.

Monarchs lead a charmed life. They can withstand fairly severe weather; birds find them distasteful because of their larvae's milkweed diet; and throughout their stay in Pacific Grove they are protected from human molestation by a city ordinance which prescribes a maximum fine of \$500 or up to six months in jail for anyone caught harming them.

The annual return of the butterflies is saluted by the local schoolchildren who, one Saturday in October, stage a Butterfly Parade, dressed as butterflies, conquistadores and Indians.

While all this is going on, visitors may hear a crack-crack-crack nearby and turn to see a sea otter floating on his back near shore and opening a mussel by placing a rock on his chest and banging the mussel against it with his flippers.

So whether you dig Brubeck or Bach, polo or golf, beautiful horses or drunken butterflies, in any month of any year the Monterey Peninsula offers something to fascinate or entertain you.

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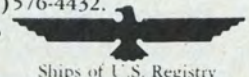
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## Who's Looking Out For The Bay?

by Bill Boyd

In these days of intense concern about ecology and the preservation of natural resources, one area continues to attract increased attention as a vital, life-giving resource for the San Francisco Bay Area.

San Francisco Bay, and its estuarine system, daily affects the lives of more than 5 million people living on its perimeters. Its use as a recreational, industrial and commercial resource makes its environmental health the concern of communities throughout Northern California, as far north as Sonoma County and south to Santa Clara County.

The Bay is part of an overall estuarine system that stretches 85 miles, from the New York Slough near Pittsburg, to Coyote Creek at San Jose. Its one outlet to the ocean is at the Golden Gate, the Bay's halfway point.

Where once the Bay was a body of water covering 680 square miles, filling and diking of marsh and tidelands has reduced its area to 400 square miles. Marsh and tidelands, originally 300 square miles, are now 75.

It is not surprising then that its conservation and use has become a focal point for agencies and organizations, both private and public, who have committed their efforts to monitoring the lifeline of San Francisco Bay.

Regulation of this complex body of water falls under the jurisdiction of several agencies including the Water Resources Control Board, the Bay Conservation and Development Commission, the California Department of Fish and Game, the Army Corps of Engineers, the Environmental Protection Agency and the U.S. Geological Survey.

Private ecological organizations, while not delegated regulatory powers, sponsor some highly productive programs which have the advantage of not being hampered by bureaucratic restrictions. Voluntary manpower and tax-deductible contributions are the lifeblood of these citizen participation groups, whose programs cover both simple and complex subjects.

Among those with action-oriented programs for Bay ecology is the Marine Ecological Institute. MEI's involvement in the Bay includes research and educational programs.

The Institute recently completed Phase I of a long range \$500,000 integrated study of the Bay Estuarine System. Utilizing a staff of biologists, chemists, geologists, ichthyologists, and parasitologists, they began at New York Slough developing standardized sampling methods which can be used over an extended period of time.

Their project, which is designed to discover more indicative means of determining and predicting the health of the Bay, includes identification and counting of specimens, bio-succession and natural substrate study, evaluation of sediment for composition texture and organic content,



A member of the scientific research team from Marine Ecological Institute checks current flows at New York Slough during the first phase of a \$500,000 Integrated Bay Study.

plankton sampling and water quality analysis. Methodology being developed by MEI includes an attempt to establish uniform standards between all agencies so exchange information may be cooperatively correlated into individual studies.

The educational aspect of the MEI program has provided "hands-in-the-water" experience for over 35,000 grade school through college students from 225 Bay Area schools. Students participate aboard the Institute's flagship vessel, the 85-foot Research Vessel "Inland Seas." The curriculum includes all phases of marine biology instruction such as geology, water chemistry and ichthyology.

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The education program is designed to increase the awareness of students through actual experience and initiation to the Bay system. Students learn to appreciate the resource as an integral part of life in the Bay Area.

Marine Ecological Institute was founded by its president, Robert Rutherford, in 1970 when it became apparent that a greater knowledge of potential effects of Bay use was necessary. "MEI does not take a predetermined stand on Bay issues," he emphasizes. "We are opposed to institutional decisions which are based on the currents of popular opinion. Before we applaud or oppose any issue, we want to determine exactly what the long-term effects are." The primary objective of MEI has been a more thorough understanding of the Bay, essential for determining what lies ahead for the future population in this area.

Other private organizations involved in bay ecology include the California Academy of Sciences and the Oceanic Society. Though they are not currently engaged in field research, California Academy of Sciences is in the process of building a comprehensive and definitive benthic invertebrate and intertidal specimen library with emphasis on the Bay. Benthic invertebrates are those organisms residing on the bottom layer of a water system. At present, the Academy has 40-50,000 specimens.

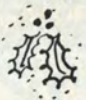
The Bay Conservation and Development Commission is responsible for regulating all filling and dredging of the Bay. It also has jurisdiction over substantial developments within a 100-foot strip inland, and limited jurisdiction over any proposed filling of salt ponds or managed wetlands.

The Army Corps of Engineers maintains authority to deny or request modification of Bay projects for reasons including maintenance of water quality and environmental impact. Dredging and filling projects require permits from both Bay Conservation and Development Commission and the Corps of Engineers.

The California Department of Fish and Game has a primary interest in the effects of discharges on the fish life in the Bay. It works in conjunction with State and Regional Water Quality Control Boards and the Environmental Protection Agency to ensure preservation of fishlife through regulatory processes.

The Environmental Protection Agency is mainly concerned with regulatory and enforcement issues surrounding the Bay. The EPA becomes involved in issues usually at the request of either the State or Federal governments.

(continued)



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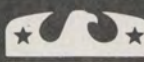
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**BAY VIEW**



*Enthusiasm generated by the educational program of Marine Ecological Institute indicates that future generations will understand and appreciate the assets of San Francisco Bay.*

The U.S. Geological Survey monitors the water chemistry to define the mechanisms of controlling basic circulation of water, including predictions of future patterns.

Of special importance to Bay health is the marsh and tidelands where land and water intermix to support plant and animal life. A resting spot for migrating birds on the Pacific Flyway, these lands may become a source of food and nutrition for man in the future. The San Francisco Bay Conservation and Development Commission has noted that "One type of marsh plant, cord grass, has seven times the energy-generating capacity or food value of an equal acreage of wheat."

Another indication of the Bay's importance is its use by man as a resource for shell deposits to be used for making cement. Other sources require transporting the shells from the southward counties of Santa

Clara, Santa Cruz and San Benito. The difficulty and cost of transporting shells north makes the Bay resource especially valuable.

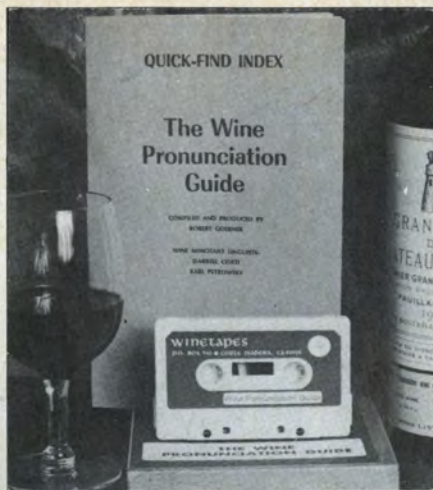
No estimates of the amount of value derived from fish as a food source are available. Maintaining this resource will require sufficient oxygen for the animal life found in the waters, as well as adequate supplies of nourishment, shelter space, proper temperature, salt content and water velocity.

One thing is known. The dependence of the surrounding population upon the Bay will only increase with time. Paralleling this, scientific interest in the health of the Bay increases as man's dependence does the same.

That's why the watchers who watch the Bay are increasing the scope and intensity of their programs. And that's why residents around the Bay are responding with renewed interest to everything that's spelled B-A-Y.



*This shark, after examination by students, will be returned to his home in the Bay.*



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### NEVADA ENTERTAINMENT GUIDE for DECEMBER 1974

#### RENO

**Harrah's Reno (Headliner Room)**—(Reservations toll free 800/648/3773)  
thru Dec. 1—Don Rickles  
Dec. 2-19—Showroom Closed  
Dec. 20-Jan. 5—John Davidson

**John Ascuaga's Nugget (Sparks)**—(Reservations toll free 800/648-1177)  
thru Dec. 26—Showroom Closed  
Dec. 27-31—Red Skelton

#### LAKE TAHOE

**Harrah's Tahoe (South Shore Room)**—(Reservations toll free 800/648-3773)  
thru Dec. 1—Wayne Newton  
Dec. 2-19—Showroom Closed  
Dec. 20-Jan. 5—Smothers Brothers and Florence Henderson

#### LAS VEGAS

**Caesars Palace (Reservations 415/398-5500)**  
thru Dec. 18—to be announced  
Dec. 19-Jan. 2—Paul Anka

**Desert Inn (Reservations toll free 800/634-6906)**  
thru Dec. 2—Juliet Prowse

Dec. 3-26—Showroom Closed  
Dec. 27-Jan. 20—Bobbie Gentry

**Dunes (Reservations 415/397-7133)**  
Current—"Casino de Paris"

**Flamingo Hilton (Reservations 415/771-1200)**

thru Dec. 4—Sandler & Young and Myron Cohen

Dec. 5-18—Dick Clark Show  
Dec. 19-25—Showroom Closed  
Dec. 26-Jan. 1—Tony Bennett

**Frontier (Reservations toll free 800/634-6966)**

thru Dec. 11—Robert Goulet and Foster Brooks

Dec. 12-25—Showroom Closed  
Dec. 26-Jan. 1—Robert Goulet and Foster Brooks

**Las Vegas Hilton (Reservations 415/771-1200)**

thru Dec. 9—Gladys Knight and the Pips  
Opens Dec. 10—to be announced

**MGM Grand (Reservations toll free 800/634-6363)**

thru Dec. 3—Jackson Five  
Dec. 4-10—Dean Martin  
Dec. 11-24—to be announced  
Dec. 25-Jan. 21—Shirley MacLaine

**Riviera (Reservations 415/421-6466)**

thru Dec. 5—Petula Clark  
Dec. 6-12—Liza Minelli  
Dec. 13-Jan. 8—Don Rickles

**Sahara (Reservations toll free 800/634-6666)**

thru Dec. 2—Jim Nabors and Charo  
Dec. 3-14—Buddy Hackett and James Darren

Dec. 15-26—Showroom Closed  
Dec. 27-Jan. 16—Totie Fields

**Sands (Reservations toll free 800/634-6901)**

thru Dec. 1—Rich Little and Jerry Vale  
Dec. 2-17—Wayne Newton and Dave Barry  
Dec. 18-25—to be announced  
Dec. 26-Feb. 11—Wayne Newton and Dave Barry

**Stardust (Reservations toll free 800/634-6988)**

Current—"Lido de Paris"

**Thunderbird (Reservations toll free 800/634-6894)**

thru Dec. 14—Jim Bailey  
Dec. 15-25—Showroom Closed  
Dec. 26-Jan. 1—Leslie Uggams

**Tropicana (Reservations toll free 800/634-6693)**

Current—"Folies Bergere"

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# SUFFER THE LITTLE CHILDREN

by Roberta Joyce

The war in Indochina is still going on, if not a daily eruption of new fighting, certainly the war against the injury to land and life; and sadly, this war, fought by the orphaned, the burned, the disfigured and dismembered will continue far into the future, perhaps seering many generations to come.

America has always after a war offered aid. In the Truman Library in Missouri is a single testament to this, a modest plaque to President Truman from the town of Wiesbaden thanking him for feeding its children after the German defeat. It is only one of many thousand examples of aid. As Alexander Solzhenitsyn has said, "Americans have always been gen-

Bay Area professionals experienced in overseas relief work who have started the International Children's Fund with a founding grant from the Christopher Reynolds Foundation.

"Our work is solely with programs developed and run by local persons. It is more effective this way and the programs cost less. Another unique aspect is that all our public contributions go directly to the support of programs in the field. Administrative funds and fund-raising expenses are all raised separately."

"What we intend to do is search out and support viable, effective programs run by the people of the country and help them in such a way that the aid does not corrupt nor build



International Children's Fund is helping children like these "orphans" by returning them to their families and finding new homes for them in Indochina.—Photo by Barbara Gluck Treaster

erous people and in my small experience this generosity has always been remembered." It is, therefore, to give medical aid to Indochina that the International Children's Fund has been formed.

"The selection of Indochina as an initial focal point is based upon our belief in the continual responsibility of Americans to do what they can as private citizens to relieve the suffering of innocent children who are victims of this war."

"Initially our efforts are being directed towards child relief programs and unlike most private relief agencies, we attempt to offer assistance in all of Indochina."

Tom Miller is one of a group of

dependence on foreign support as much existing aid does in South Vietnam. The Center for Plastic and Reconstructive Surgery in Saigon, which is now self-sufficient and totally run by Vietnamese, serves as a perfect example. The Center treats war injured children free of charge and is the largest institution of its kind in the world."

Other founding directors of the International Children's Fund include San Francisco and Marin County plastic surgeons Mark Gorney and Richard Dakin and the noted New York plastic surgeon Arthur Barsky, the creator of the "Hiroshima Maidens Program" after World War II. Gorney and Dakin were among the



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original Hope ship doctors and Miller came from the West Coast office of the Council on Economic priorities and the United Nations Children's Fund, better known as UNICEF. Prior to the founding of the hospital and the International Children's Fund, Tom Miller also helped train the first group of Peace Corps volunteers having taught in Africa before the founding of the Peace Corps. The combined experience of the directors well suits them to spearhead the Fund's activities.

"An area of special concern to the organization is what to do about Vietnamese orphans, a subject receiving wide publicity in the Western press. While many Americans want to adopt Vietnamese orphans, the organization feels foreign adoption is not necessarily the best alternative. Many of the children in South Vietnamese orphanages have relatives, but relatives unable to care for them. Before the war, the family structure in Indochina was very strong and hopefully, ways can be found to enable local families to take back their children or children without families, instead of sending them abroad."

"In South Korea," as Miller explains, "the Western desire to adopt orphans created a baby market and encouraged the abandonment of children; the same thing is beginning to happen in South Viet-Nam."

"I am hopeful we will be able to find far-sighted persons who will support us in doing what the Vietnamese believe is best for their children and Vietnamese society instead of supporting previously tried and unsuccessful Western solutions."

Other programs the organization supports include the successful locally run health programs and rural co-operatives where children and young adults learn to be self-sufficient and escape the terrible social conditions of the South Vietnamese cities. The International Children's Fund is also sending medical equipment and supplies to support children's programs in North Viet-Nam as well where the Provisional Revolutionary Government has organized spartan but effective systems of medical care. "When it comes to children," Miller says, "political lines should not be drawn."

"We are daily seeking public support for the Fund and have films, slides and speakers for local fund-raising efforts." Interested persons may contact The International Children's Fund at (415) 843-7518 or by writing P.O. Box 4432, Berkeley, California, 94704. All contributions are tax deductible.



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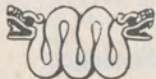
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### Sun., December 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album—"CANDIDE"
- 8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.)—PRELUDE TO ACT 5 AND VALSE FROM "ROI DE LAHORE" (Massenet), SYMPHONY #72 (Haydn) and NOCTURNES (Debussy)
- 8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.)—Sunday Night Opera

### Mon., December 2

- 7:00 PM—KRON/FM—Show Album—"HOUSE OF FLOWERS"
- 8:00 PM—KIBE/AM and KDFC/FM — "LA NEIGE" OVERTURE (Auber), CONCERTO #5 FOR VIOLIN (Vieuxtemps) and SYMPHONY #5 (Sibelius)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

### Tue., December 3

- 7:00 PM—KRON/FM—Show Album — "MY FAIR LADY"
- 8:00 PM—KIBE/AM and KDFC/FM—CANDIDE OVERTURE (Bernstein), THINGS TO COME (SUITE) (Bliss), and SYMPHONY #3 (Brahms)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

### Wed., December 4

- 7:00 PM—KRON/FM—Show Album — "PIP-PIN"
- 8:00 PM—KIBE/AM and KDFC/FM—FIDELIO OVERTURE (Beethoven), SYMPHONY IN G MINOR (Moeran) and ROMANCE FOR HARP (Palero)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

### Thu., December 5

- 7:00 PM—KRON/FM—Show Album — "LOR-ELEI"
- 8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO "OLYMPIA" (Kraus) and SYMPHONY IN F SHARP (Korn-gold)

### Fri., December 6

- 7:00 PM—KRON/FM—Show Album — "CAR-NIVAL"
- 8:00 PM—KIBE/AM and KDFC/FM—AUTUMN (Milhaud), PIANO CONCERTO #3 IN D (Kabelevsky) and SYMPHONY #103 (Haydn)

### Sat., December 7

- 7:00 PM—KRON/FM — Show Album — "FLOWER DRUM SONG"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"THE GIRL OF THE GOLDEN WEST" (Puccini)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

### Sun., December 8

- 7:00 PM—KRON/FM—Show Album — "THE KING AND I"
- 8:00 PM—KIBE/AM and KDFC/FM — "IL PIRATA" OVERTURE (Bellini), BORIS GODUNOV SYMPHONIC SYNTHESIS (Mussorgsky) and SYMPHONY #4 (Honegger)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

### Mon., December 9

- 7:00 PM—KRON/FM—Show Album — "PAGAN LOVE SONG," "ROSE MARIE" and "THE PIRATE"
- 8:00 PM—KIBE/AM and KDFC/FM — "IF I WERE KING" OVERTURE (Adam), "PETER GRIMES" 4 SEA INTERLUDES (Britten) and CONCERTO IN A MINOR FOR VIOLIN (Dvorak)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

### Tue., December 10

- 7:00 PM—KRON/FM — Show Album — "CAMELOT"
- 8:00 PM—KIBE/AM and KDFC/FM — DIE IDEALE (Liszt) and SYMPHONY #29 (Mozart)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

### Wed., December 11

- 7:00 PM—KRON/FM—Show Album — "OKLAHOMA"
- 8:00 PM—KIBE/AM and KDFC/FM — "THE SCHOOL FOR SCANDAL" OVERTURE (Barber), PAS DE QUATRE (Pugni) and VIOLIN IN D MINOR (Strauss)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

### Thu., December 12

- 7:00 PM—KRON/FM—Show Album — "THE GIRL WHO CAME TO SUPPER"
- 8:00 PM—KIBE/AM and KDFC/FM — DANCE OF THE TUMBLERS (Rimsky-Korsakov), 3 PORTRAITS FROM THE ENGLAND OF ELIZABETH (Vaughan Williams) and PIANO CONCERTO IN A MINOR (Schumann)

### Fri., December 13

- 7:00 PM—KRON/FM — Show Album — "RAISIN"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #4 (Mahler)

### Sat., December 14

- 7:00 PM—KRON/FM — Show Album — "THE SOUND OF MUSIC"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "HANSEL UND GRETEL" (Humperdinck) and "AMAHL AND THE NIGHT VISITORS" (Menotti)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

### Sun., December 15

- 7:00 PM—KRON/FM — Show Album — "PORGY AND BESS"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #8 (Shostakovich)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera (continued)



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Granada's design makes generous use of glass for good visibility. It provides spacious front and rear headroom, and a roomy trunk. Inside, contoured seats recline and adjust in more than 100 positions. The instrument panel, with its burl woodtone, is recessed to add to passenger comfort. The cut-pile carpeting is molded for smoothness.

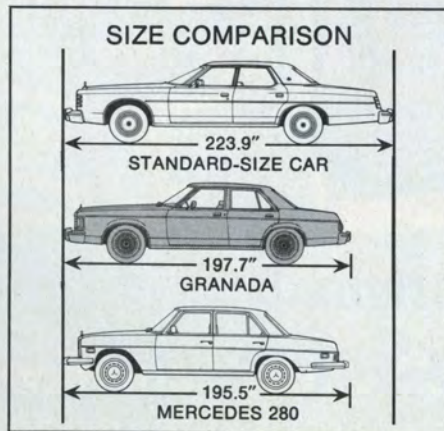
**The economics:** Underneath the Granada's luxuries is an economical car. Its trim design helps reduce needless weight and excessive fuel use. It comes with gas-saving steel-belted radials. And solid-state ignition for less scheduled maintenance than former systems.

In short, Granada is designed to be an efficient car for today's driving. Visit your local Ford Dealer, to see and drive the new Granada for yourself.

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## Mon., December 16

- 7:00 PM—KRON/FM — Show Album — "FIRST IMPRESSIONS"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #2 (Elgar)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

## Tue., December 17

- 7:00 PM—KRON/FM — Show Album — "LITTLE MARY SUNSHINE"
- 8:00 PM—KIBE/AM and KDFC/FM—"ANNA BOLENA" OVERTURE (Donizetti), "DAPHNIS ET CHLOE" SUITE #2 (Ravel) and SYMPHONY #41 (Mozart)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

## Wed., December 18

- 7:00 PM—KRON/FM — Show Album — "SKYSCRAPER"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #6 (Bruckner)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

## Thu., December 19

- 7:00 PM—KRON/FM—Show Album — "DAMN YANKEES"
- 8:00 PM—KIBE/AM and KDFC/FM—"VESPRE SICILIANI" OVERTURE (Verdi), AP-PASSIONATA (Suk) and SYMPHONY #2 (Brahms)

## Fri., December 20

- 7:00 PM—KRON/FM—Show Album — "MAN OF LA MANCHA"
- 8:00 PM—KIBE/AM and KDFC/FM — SERENADE #2 IN A (Brahms) and SYMPHONY #2 FOR STRINGS AND TRUMPET (Honegger)

## Sat., December 21

- 7:00 PM—KRON/FM—Show Album — "KISS ME KATE"
- 8:00 PM—KIBE/AM and KDFC/FM — THE MESSIAH (Handel)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

## Sun., December 22

- 7:00 PM—KRON/FM—Show Album — "CINDERELLA"
- 8:00 PM—KIBE/AM and KDFC/FM—PIANO CONCERTO #1 (Brahms)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

## Mon., December 23

- 7:00 PM—KRON/FM—Show Album — "THE GREAT WALTZ" and "GIGI"
- 8:00 PM—KIBE/AM and KDFC/FM—"MANON LESCAUT" ACT III INTERMEZZO (Puccini), SYMPHONIC METAMORPHOSES ON THEMES BY CARL MARIA VON WEBER (Hindemith) and SYMPHONY #8 (Beethoven)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

(continued)

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### Tue., December 24

- 7:00 PM—KRON/FM — Show Album — "SCROOGE"
- 8:00 PM—KIBE/AM and KDFC/FM — Special Christmas Eve Program — THE CHRISTMAS ORATORIO (Bach)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

### Wed., December 25

- 7:00 PM—KRON/FM — Show Album — "AMAH AND THE NIGHT VISITORS"
- 8:00 PM—KIBE/AM and KDFC/FM — Special Christmas Program
- 8:00 PM—KKHI/AM-FM—Boston Symphony

### Thu., December 26

- 7:00 PM—KRON/FM—Show Album — "OH COWARD!"
- 8:00 PM—KIBE/AM and KDFC/FM—SLAVONIC MARCH (Tchaikovsky) and SYMPHONY #4 (Brahms)

### Fri., December 27

- 7:00 PM—KRON/FM—Show Album — "PAL JOEY"
- 8:00 PM—KIBE/AM and KDFC/FM—BRAZILIAN IMPRESSIONS (Respighi) and SYMPHONY #2 (Tchaikovsky)

### Sat., December 28

- 7:00 PM—KRON/FM—Show Album — "ONCE UPON A MATTRESS"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "I VESPRI SICILIANI" (Verdi)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

### Sun., December 29

- 7:00 PM—KRON/FM—Show Album—"I CAN GET IT FOR YOU WHOLESALÉ"
- 8:00 PM—KIBE/AM and KDFC/FM—LEONORE OVERTURE #3 (Beethoven) and SYMPHONY IN D MINOR (Franck)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

### Mon., December 30

- 7:00 PM—KRON/FM—Show Album — "CALL ME MADAM"
- 8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO #23 (Mozart) and SYMPHONY #2 (Hanson)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

### Tue., December 31

- 7:00 PM—KRON/FM — Show Album — "THE MERRY WIDOW"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #2 (Rimsky-Korsakov) and NOBILISSIMA VISIONE SUITE FOR ORCHESTRA (Hindemith)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9) — Sound Stage

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Monte Carlo Landau



## 1975 MONTE CARLO

We want our neatly sized Monte Carlo to make you feel good about your appearance, your driving, your financial judgment.

So, as in previous Monte Carlos, you will find in the 1975 Monte Carlo genuine good taste and impressive engineering.

You will also find something especially significant: an Efficiency System using no-lead fuel.

### **Chevrolet's new Efficiency System.**

Our new Efficiency System is a series of significant improvements, all working together for the first time.

So the 1975 Monte Carlo *runs leaner*, meaning more economically; *runs cleaner*, meeting new emission standards; *saves you money every mile*.

### **Improved fuel economy.**

With our new Efficiency System, new engine tuning and easy-rolling GM-Specification



radial ply tires, the standard 1975 Monte

# IT RUNS LEANER. IT RUNS CLEANER. IT SAVES YOU MONEY EVERY MILE.

Carlo is designed to deliver improved fuel economy.

### **Surer starting.**

Monte Carlo's High Energy Ignition delivers a spark that's up to 85% hotter than conventional ignition systems deliver.

So on cold or humid mornings, you can walk up to your Monte Carlo with greater confidence.

### **Faster warm-ups.**

Early Fuel Evaporation is designed to reduce stall and chugging when



you first start out.

You can be on your way sooner and more smoothly.

### **Better performance.**

Clearly, our 1975 Monte Carlo is designed to be a better performer than those of recent years.

And with emissions now controlled largely by

catalytic converters, Monte Carlo engines can perform smoothly, responsively, efficiently.

### **Fewer and simpler tune-ups.**

Monte Carlo has no points, no ignition condenser to replace.

And spark plugs should now last up to 22,500 miles or more, instead of 6,000 miles.

In other words, tune-ups as you've known them will be simpler and further apart.

### **More miles between oil changes and chassis lubes.**

Monte Carlo's recommended service intervals are extended beyond last year's. Oil change—every 6 months or 7,500 miles (versus 4 months, 6,000 miles). Chassis lube—same as above. Oil filter change—first 7,500 miles, then every 15,000 miles (versus first 6,000, then every 12,000).

### **All that and cleaner air.**

Monte Carlo's new catalytic converter reduces

exhaust hydrocarbons by almost 50% from 1974 levels and carbon monoxide by 46%.

So we can all breathe a little easier.



### **We'll keep adding to your knowledge.**

While the engineering facts we have now support what we've told you, there'll be more later.

As we get deeper into the model year, we'll be able to report more specific information.

And as we expand our knowledge, we'll be able to expand yours.

### **Good taste, good driving, good judgment.**

The 1975 Monte Carlo satisfies all three. So see it soon at your Chevrolet dealer's.

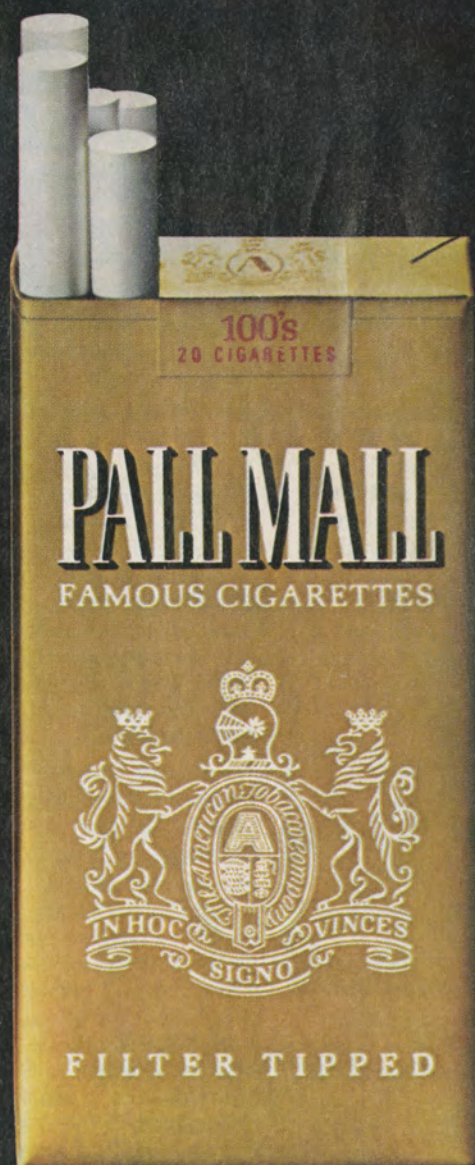
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