

Rigoletto

1947

Sunday, October 26, 1947 2:00 PM

SFO\_PUB\_01\_TOUR\_1947\_12

Publications Collection

San Francisco Opera Archives

Magazine of

# CELEBRITIES



ELEVENTH LOS ANGELES SEASON

*San Francisco*

OPERA

COMPANY

Gaetano Merola, General Director

*Silver Anniversary Year*

SHRINE AUDITORIUM  
OCTOBER 20 TO NOVEMBER 2  
NINETEEN HUNDRED FORTY-SEVEN

# Baldwin



"THE SAN FRANCISCO OPERA COMPANY, celebrating its 25th Anniversary, has honored the Baldwin Piano for the past seven years by choosing Baldwin as its official piano. The Baldwin Piano Company takes great pride in once again renewing its associations with the San Francisco Opera Company. A glance at some of the great musical organizations and concert artists listed here gives ample proof of the distinction which has earned for Baldwin the name of 'TODAY'S GREAT PIANO'."



3273 WILSHIRE BOULEVARD  
LOS ANGELES . . . FAirfax 1218




## Concert Artists and Organizations who use the Baldwin

Arrau, Claudio  
 Battista, Joseph  
 Bauer, Harold  
 Beecham, Sir Thomas  
 Behrend, Jeanne  
 Bernstein, Leonard  
 Biro, Sari  
 Blitzstein, Marc  
 Brereton, Robert  
 Burgin, Richard  
 Chapple, Stanley  
 Cleva, Fausto  
 Copland, Aaron  
 D'Attili, Glauco  
 Echaniz, Jose  
 Eidus, Arnold  
 Ericourt, Daniel  
 Fiedler, Arthur  
 Flagstad, Kirsten  
 Foss, Lukas  
 Francescatti, Zino  
 Francois, Samson  
 Giannini, Dusolina  
 Gieseking, Walter  
 Goldovsky, Boris  
 Goldstand, Robert  
 Goosens, Eugene  
 Hacker, William  
 Huehn, Julius  
 Iturbi, Amparo  
 Iturbi, Jose  
 Johnston, Douglas  
 Johnson, Thor  
 Jones, J. Randolph  
 Kipnis, Alexander  
 Kitain, Robert  
 Koussevitzky, Serge  
 Labunski, Wiktor  
 Lev, Ray  
 Luboshutz & Nemenoff  
 Mannino, Frauco  
 Martini, Nino  
 Milhaud, Darius  
 Moiseiwitsch, Benno  
 Monteux, Pierre  
 Nelson, Monte  
 Pennario, Leonard  
 Piatigorsky, Gregor  
 Pinza, Ezio  
 Podalsky, Leo  
 Pons, Lily  
 Ponselle, Rosa  
 Posselt, Ruth  
 Quartararo, Florence  
 Rosenthal, Manuel  
 Sanroma, Jesus Maria  
 Schmitz, E. Robert  
 Shure, Leonard  
 Spivakovsky, Tossy  
 Stravinsky, Igor  
 Szigeti, Joseph  
 Tapia-Caballero  
 Tansman, Alexander  
 Tetley-Kardos, Richard  
 Thibaud, Jacques  
 Traubel, Helen  
 Weeds, Robert  
 Wittgenstein, Paul

Berkshire Music Center  
 Cincinnati Symphony  
 Orchestra  
 Chicago Opera Company  
 Boston Symphony  
 Orchestra  
 New Friends of Music,  
 New York  
 San Francisco  
 Opera Association  
 Cincinnati Summer  
 Opera Association

# Brilliant Opera Repertoire



Trade-marks "Columbia," "Masterworks" and  Reg. U. S. Pat. Off.

**The Metropolitan Opera  
Association records  
complete operas  
exclusively for ...**

## HUMPERDINCK:

### Hansel and Gretel

Complete. A Metropolitan Opera Association Production. Sung in English. With **Risë Stevens, Nadine Conner, Thelma Votipka, John Brownlee, Claramae Turner, Lillian Raymond, and Max Rudolf** conducting the Chorus and Orchestra of the Metropolitan Opera Association.  
Columbia Masterworks Set MOP-26  
(Two volumes)

## VERDI:

**La Traviata** Complete. First complete post-war opera recording. Soloists, chorus and orchestra of the Opera House, Rome, conducted by **Vincenzo Bellezza**  
Columbia Masterworks Set MOP-25  
(Two volumes)

**Lily Pons** with orchestra conducted by **Pietro Cimara**  
**Two Famous Coloratura Arias**  
Columbia Masterworks Set MM-561

**Ezio Pinza with Bruno Walter** conducting the Metropolitan Opera Orchestra  
**Mozart Operatic Arias**  
Columbia Masterworks Set MM-643

**Helen Traubel** with **Charles O'Connell** conducting orchestra  
**Italian Operatic Arias**  
Columbia Masterworks Set MM-675

**Jennie Tourel** with **Pietro Cimara** conducting the Metropolitan Opera Orchestra  
**Jennie Tourel in Rossini Arias**  
Columbia Masterworks Set MM-691

**Torsten Ralf with Fritz Busch** conducting the Metropolitan Opera Orchestra  
**Wagnerian Excerpts**  
Columbia Masterworks Set MM-634

**Bidú Sayão** with the Metropolitan Opera Orchestra conducted by **Fausto Cleva**  
**Celebrated Operatic Arias** (Mozart, Bellini, Puccini, Massenet, Gounod)  
Columbia Masterworks Set MM-612

**Raoul Jobin** with **Wilfred Pelletier** conducting the Metropolitan Opera Orchestra  
**Romantic Arias** (From French operas)  
Columbia Masterworks Set MM-696



# Columbia Records

MASTERWORKS

# THE *Capehart*

Often imitated, never equalled, The Capehart remains today --  
as ever -- supreme interpreter of the world's great music.



## THE CHIPPENDALE --

The Capehart Chippendale, an authentic representation of the master craftsmanship of Thomas Chippendale. Superb cabinetry, complemented by Capehart's unsurpassed tonal quality and the world famous turn-over record changer.

# THE Panamuse by Capehart

Designed and built in the Capehart tradition, the Panamuse is, in every respect, a fitting companion to the master instrument.



## THE MODERN

Styled simplicity, smoothly expressed in bisque or cordovan mahogany, distinguishes the Panamuse Modern, a superb phonograph-radio, adaptable to any decorating motif.

See these fine instruments  
at your Capehart Dealer

**BIRKEL-RICHARDSON CO.**  
730 W. Seventh St., Los Angeles  
420 E. Main St., Alhambra

**CRAWFORD'S**  
of Beverly Hills  
9416 Santa Monica Blvd.

**THE MUSIC SHOP, Westwood**  
927 Westwood Blvd., Los Angeles

**DENELS MUSIC SHOP**  
6634 Hollywood Blvd.,  
Hollywood

**MAY COMPANY**  
Downtown and Wilshire,  
Los Angeles

*Smart  
on the  
distaff side*

Ever adventure with wallpaper in your own bedroom; express yourself completely—and no back-talk, Mr. Man?

Slip down to our Studio. Revel through new pattern after new pattern—dreamy colorings or outspoken combinations, sedate simplicity or flowery feminine frivolities. Be practical or be otherwise; what you want, we have.

Come, browse and compare to your heart's content.



## WALLPAPER *Studios*

W. P. FULLER & CO - LOS ANGELES  
104 W. Olympic Blvd. • 1026 N. Highland Ave.

PASADENA, 54 W. Colorado Street  
GLENDALE, 413 N. Brand Boulevard  
POMONA, 329 W. Second Street  
SAN BERNARDINO, 475 Fourth Street

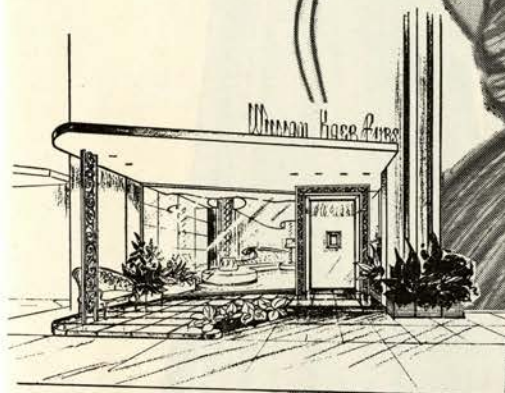


*W. P. Fuller & Co. Studios offer the finest and newest wallpapers from America's outstanding designers.*

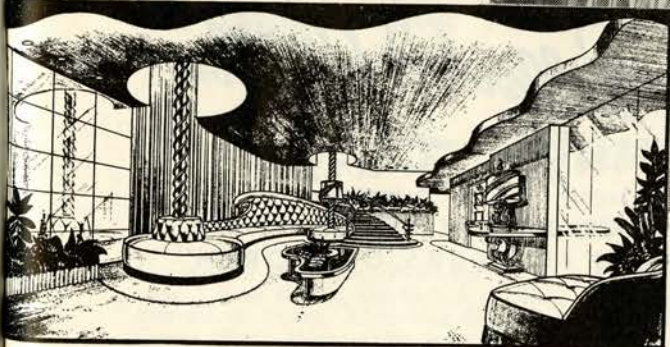
*Trained wallpaper decorators help suit your taste and decorating plan; show papers in roll lengths. You select—in comfort, at leisure, with desirable privacy.*

WILLIAM BAER  
*Furs*

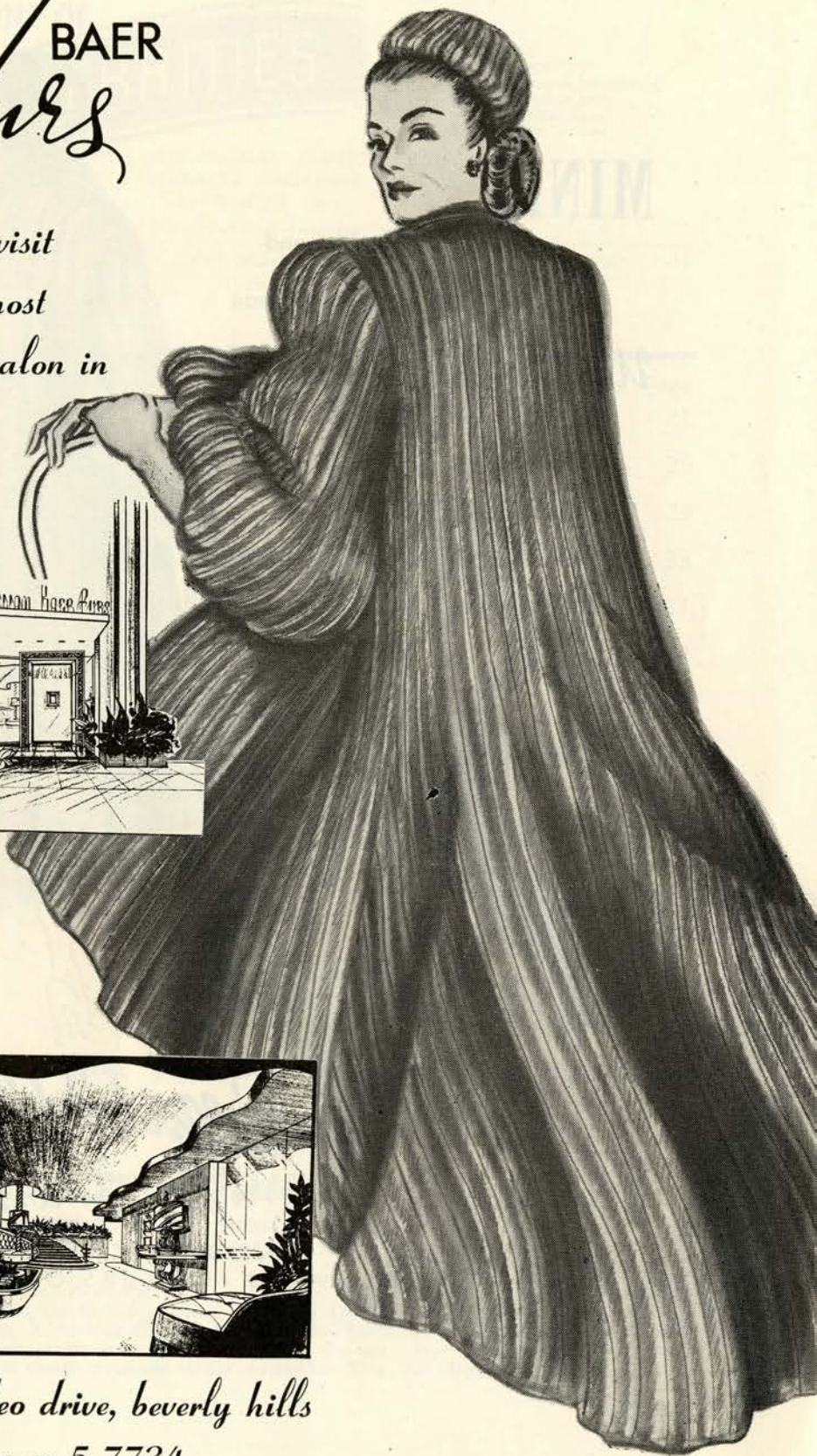
*invites you to visit  
the new and most  
beautiful fur salon in  
beverly hills*



Originals  
by  
William Baer



*342 north rodeo drive, beverly hills  
phone cr 5-7734*





# MINK . . .

For individuality and  
pride of possession,  
choose a custom made

*Willard George Original*



*Willard H. George*  
LTD.

**FURS**

3630 WILSHIRE BLVD., AT HARVARD

"WE SEARCH THE EARTH FOR FURS OF WORTH"

MAGAZINE OF

# CELEBRITIES

LOS ANGELES' OLDEST  
THEATRE MAGAZINE  
ESTABLISHED 1903

*Official Publication for the San Francisco Opera*

Produced by  
california theatre publications  
415 Auditorium Bldg.  
427 West 5th Street  
Los Angeles 13, Calif.

VOL. XLIV

OCTOBER-NOVEMBER, 1947

NOS. 1-13

## CONTENTS

		Page
Mon., Oct. 20	LA GIOCONDA	21
Tues., Oct. 21	LUCIA DI LAMMERMOOR	25
Wed., Oct. 22	MARRIAGE OF FIGARO	29
Thurs., Oct. 23	GOTTERDAMMERUNG	33
Fri., Oct. 24	L'AMORE DEI TRE RE	37
Sat., Oct. 25	AIDA	39
Sun., Oct. 26	RIGOLETTO	43
Mon., Oct. 27	MADAMA BUTTERFLY	57
Tues., Oct. 28	LOUISE	58
Wed., Oct. 29	LA BOHEME	61
Fri., Oct. 31	OTELLO	63
Sat., Nov. 1	DON GIOVANNI	67
Sun., Nov. 2	TRISTAN UND ISOLDE	73

### FIRE NOTICE

Look around now, choose the nearest exit to your seat, and in case of disturbance of any kind, to avoid the dangers of panic, WALK (do not run) to that exit.

## *Pasadena Civic Auditorium*

ELMER WILSON Presents

# Faust

THURSDAY NIGHT

OCTOBER 30

EZIO PINZA, CLAUDIA PINZA, JOBIN, GLAZ, SINGER  
WILFRED PELLETIER, CONDUCTOR

*Magazine of Celebrities, Published by L. E. Behymer, Produced by california theatre publications, J. Paul Huston, Director; Fred Stern, Associate; Fairy C. Berst, Secretary to Mr. Huston; Beatrice de Troost, Advertising Representative; Staff Writers, C. Sharpless Hickman, Pauline Graves, Marie Mode; Front cover design, Alice Van Norman. Address all communications to: california theatre publications, 412 Auditorium Bldg., Los Angeles 13, Calif.*

**GENERAL  ELECTRIC**  
**MUSAPHONIC CONSOLE MODEL**  
**RADIO-PHONOGRAPH WITH FINE NATURAL COLOR TONE**



*An instrument worthy of  
the world's greatest music!*



*Exclusively at Barker Bros.  
in Southern California*

**STOCKTON...** beautiful Sheraton style model in genuine mahogany. Roll-out phonograph...storage for approximately 130 records.

**ST. MARTIN'S...** Chippendale piece in swirl-grain mahogany. Doors open to control panel and phonograph.

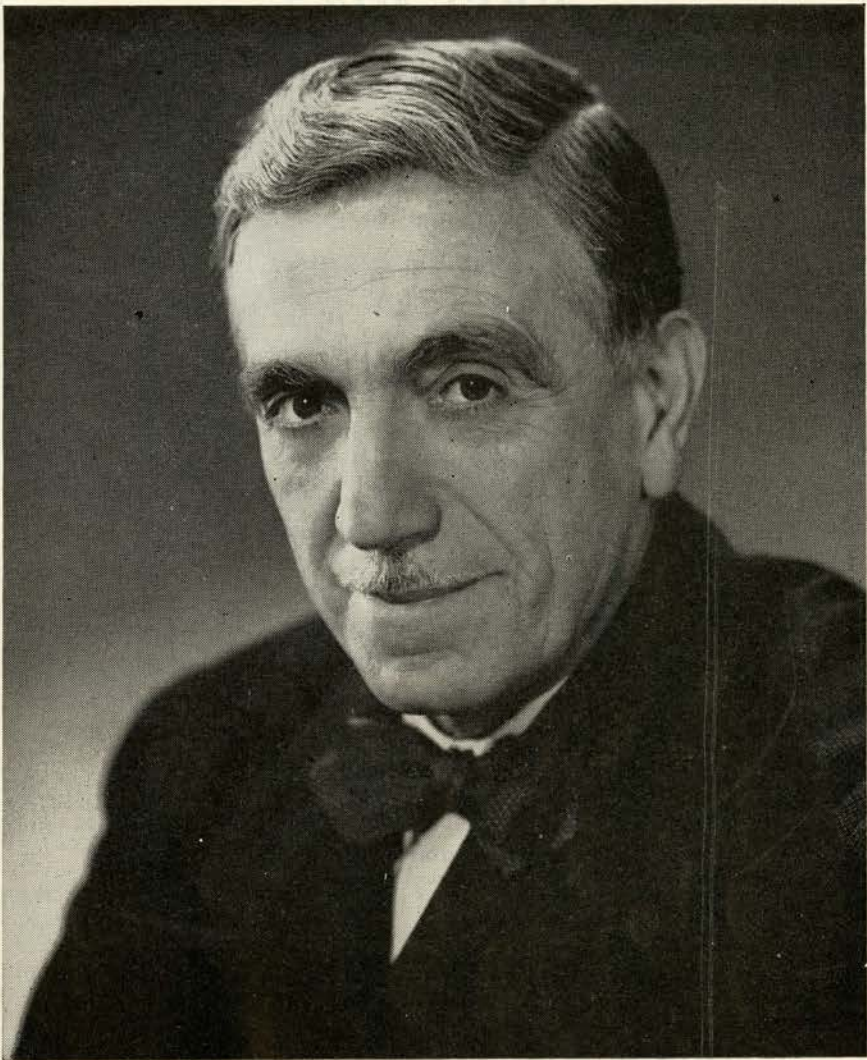


*Also available at Barker Bros. Hollywood and Long Beach stores*

**BARKER BROS.**

SEVENTH STREET, FLOWER AND FIGUEROA, LOS ANGELES

*Auguri e felicitazioni al grande  
Maestro Gaetano Merola nel suo venticinquesimo anniversario.*



G A E T A N O M E R O L A  
G E N E R A L  
D I R E C T O R  
S A N F R A N C I S C O O P E R A C O M P A N Y

## 1923-1947

*With this season the San Francisco Opera Association celebrates its twenty-fifth anniversary of the San Francisco Opera Company. It is a most propitious season marking, as it does, a quarter century of progress that has carried the fame of the company throughout the music world.*

*Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.*

*No other city, with the single exception of New York, can cite such an unbroken record in grand opera. And yet, the San Francisco Opera Company no longer belongs to this city alone, but to the entire Pacific Coast. Annually, a number of these cities look forward to being host to the company. All of this, we feel, is a tribute not alone to the artistry and good management of the company, but to the people of San Francisco whose support has made this accomplishment possible.*

*The San Francisco Opera Association is grateful for this support and the untiring efforts and genius of Gaetano Merola, General Director of the company since its inception.*

*Kenneth Monteagle*

*President*

# SAN FRANCISCO OPERA ASSOCIATION



## OFFICERS

KENNETH MONTEAGLE  
PRESIDENT

MRS. STANLEY POWELL  
VICE-PRESIDENT

ARTHUR MERRILL BROWN, JR.  
VICE-PRESIDENT

CHARLES R. BLYTH  
VICE-PRESIDENT

GEORGE T. CAMERON  
VICE-PRESIDENT

PAUL POSZ  
SECRETARY

## BOARD OF DIRECTORS

GEORGE WASHINGTON BAKER, JR.  
CHARLES R. BLYTH  
ARTHUR MERRILL BROWN, JR.  
GEORGE T. CAMERON  
WILLIAM W. CROCKER  
MOTIMER FLEISHACKER

ROBERT WATT MILLER  
KENNETH MONTEAGLE  
JOHN FRANCIS NEYLAN  
MRS. STANLEY POWELL  
MRS. HENRY POTTER RUSSELL  
NION R. TUCKER

## EXECUTIVE STAFF

PAUL POSZ  
MANAGER

CURRENT SWINT, PUBLICITY DIRECTOR

ARTHUR FRAHM-MICHAEL D. RICH  
TICKETS SALES

PHYLLIS AMATI  
SEASON TICKETS

EVELYN CROCKETT-CLADE VON BESSER  
OFFICE SECRETARIES

# SAN FRANCISCO OPERA COMPANY

GAETANO MEROLA  
GENERAL DIRECTOR

PAUL POSZ  
MANAGER

ARMANDO AGNINI  
STAGE AND TECHNICAL DIRECTOR

ETIENNE BARONE  
STAGE MANAGER

WILLIAM WYMETAL  
STAGE DIRECTOR

KURT HERBERT ADLER  
CHORUS DIRECTOR

WILLIAM CHRISTENSEN  
BALLET MASTER

JESSIE BOEKEN  
SECRETARY

+

## CONDUCTORS AND ASSISTANTS

GAETANO MEROLA	PAUL BREISACH	WILLIAM STEINBERG	WILFRED PELLETIER
PIETRO CIMARA	ITALO MONTEMEZZI	KURT HERBERT ADLER	DICK MARZOLLO
KARL KRITZ	WALTER TAUSSIG	LLAUCO CURIEL	ANTONIO DELL'OREFICE
WILLIAM WOLSKI			JULIUS HAUG
CONCERT MASTER			PERSONNEL MANAGER

## ARTISTS

LICIA ALBANESE SOPRANO	LOIS HARTZELL SOPRANO	BETA POPPER SOPRANO
EVARISTO ALIBERTINI BASS	COLIN HARVEY BARITONE	FLORENCE QUARTARARO SOPRANO
LORENZO ALVARY BASS	ELMA HEITMAN SOPRANO	REGINA RESNIK SOPRANO
SALVATORE BACCALONI BASS	ESTHER V. HESSLING CONTRALTO	STELLA ROMAN SOPRANO
EILEEN BALDWIN CONTRALTO	RAOUL JOBIN TENOR	BIDU SAYAO SOPRANO
KURT BAUM TENOR	DOROTHY KIRSTEN SOPRANO	ALLEN SCHMIDLING TENOR
NORMAN BENSON BARITONE	CHARLES KULLMAN TENOR	MARTIAL SINGER BARITONE
DORA BISH SOPRANO	KATHLEEN LAWLOR SOPRANO	MARY JANE SPRY SOPRANO
EILEEN BROWNE SOPRANO	ERICH LAWRENCE TENOR	SET SVANHOLM TENOR
BEVERLY CAMPBELL SOPRANO	VIRGILIO LAZZARI BASS	GEORGE TALLONE TENOR
GEORGE CEHANOVSKY BARITONE	DESIRE LIGETI BASS	BLANCHE THEBOM CONTRALTO
LESLIE CHABAY TENOR	MAX LORENZINI BARITONE	LAWRENCE TIBBETT BARITONE
NADINE CONNER SOPRANO	PATRICK McVEY BARITONE	HELEN TRAUBEL SOPRANO
ELEANOR CORYELL SOPRANO	BENJAMIN MARTIN BARITONE	MARY JEAN TURNBULL SOPRANO
GEORGE CZAPLICKI BARITONE	NICOLA MOSCONA BASS	CLARAMAE TURNER CONTRALTO
GALLIANO DANELUZ TENOR	ROBIN NELSON BASS	GIUSEPPE VALDENGO BARITONE
FLOYD DAVIS TENOR	KAYTON NESBITT TENOR	FRANCESCO VALENTINO BARITONE
ALESSIO DE PAOLIS TENOR	WALTER OLITZKI BARITONE	EDWIN VANNUCCI BASS
HERTA GLAZ CONTRALTO	JAN PEERCE TENOR	THELMA VOTIPKA SOPRANO
MARY JANE GRAY SOPRANO	DELPHIA PHILLIPS SOPRANO	LEONARD WARREN BARITONE
PAUL GUENTER BASS	CLAUDIA PINZA SOPRANO	ROBERT WEED BARITONE
THORA HARPER SOPRANO	EZIO PINZA BASS	MARTINA ZUBIRI SOPRANO
MARGARET HARSHAW CONTRALTO	LILY PONS SOPRANO	

# C H O R A L      E N S E M B L E

MISSES		MESSRS.	
EILEEN BALDWIN	ESTHER V. HESSLING	EVARISTO ALIBERTINI	ERICH LAWRENCE
DORA BISH	ORHELLA HUGHES	ANTHONY ALONZO	MAX LORENZINI
KATHERINE BRAVOS	SYBIL LOUISE KNAPP	GEORGE ARGYRES	GIULIO MANCINI
JOANNE BREHM	ELAINE KOYKER	JAMES ATTARIAN	BENJAMIN A. MARTIN
EILEEN BROWNE	KATHLEEN LAWLOR	NORMAN BENSON	PATRICK MCVEY
BIANCA BRUNI	MARY LENIHAN	LOUIS BRAUNSTEIN	CARLO MENNUCCI
LELIA GAMBI	DOROTHY MCINTYRE	WILLIS BURROUGHS	ALEXANDER M. MURRAY
BEVERLY CAMPBELL	RIA PALMER	CECK COOPER	ROBIN NELSON
HELEN F. CASEY	DELPHIA PHILLIPS	GALLIANO DANELUZ	ANATOLE K. PICHUGIN
ELEANOR CORYELL	CHARLOTTE LOUISE	FLOYD DAVIS	WILLIAM A. ROONEY
JANET DODD	WINIFRED H. SCHAMP	AMERIGO DEL GRANDE	ATTILIO C. ROSSI
ELOISE FARRELL	VERA SOLAX	PHILIP DOAN	PAUL SCHAGEN
MARY JANE GRAY	MARY JANE SPRY	FREDERICK D. FRASER	ALLEN SCHMIDLING
THORA HARPER	VIVIAN C. STEWART	JOHN GETAS	STANLEY SMITH
ELMA HEITMAN	MARY JEAN TURNBULL	JOSEPH GIAMMANCO	ANDREW M. SNEDDON
	MARTINA ZUBIRI	PAUL GUENTER	SALVATORE TRIPOLI
		COLIN HARVEY	ALBERTO VANNUCCI
		EDSON B. HOEL	EDWIN J. VANNUCCI
		GEORGE D. JENSEN	FRED WAHLIN
		EUALL LABHARD	HERMAN WISEMAN

DORA DITANO, ACCOMPANIST

## BALLET

RUBY ASQUITH, PRIMA BALLERINA  
WILLAM CHRISTENSEN, CHOREOGRAPHER, BALLET MASTER

### SOLOISTS

MISSES	MISSES
ROSALIE PROSCH	WANA WILLIAMS
LOIS TREADWELL	SALLIE WHALEN
JOAN VICKERS	

### PRINCIPAL DANCERS

MISSES	MESSRS.
BONNIE BELL	RICHARD BURGESS
VELERIE BOOTH	JAMES CURTIS
BETTY CUNEO	WILLIAM HAY
AUDREY GREENLY	JOSE MANERO
PATRICIA JOHNSTON	MARCUS NELSON
JUDITH NATHANSON	

### CORPS DE BALLET

MISSES	MISSES	MISSES	MISSES
SALLY BAILEY	NANCY JOHNSON	MARIANNE PETERSON	DELORES RICHARDSON
JOAN BENNETT	ARLAND LE CRONE	VALLA RAMEY	JANET SASSOON
JANE BOWEN	MARGRET LLOYDS	MARCIANNE RAUB	SHARON SHORE
JOAN EDGERTON			SYLVIA WILLIAMS

### PRODUCTION

EUGENE B. DUNKEL	EARL SIMMONS	ALVJN GENTSCHEL
FRITZ KRAENKE	MASTER MECHANIC	MASTER ELECTRICIAN
SCENIC ARTISTS	PAUL PINELL	JOHN T. HEAVEY
	MASTER CARPENTER	MASTER OF PROPERTIES

### FOR WAR MEMORIAL OPERA HOUSE

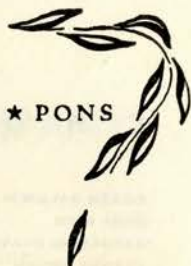
R. G. WAKEMAN	EDWARD J. ZETTEL	WALLACE FLETTER
MASTER CARPENTER	MASTER ELECTRICIAN	MASTER OF PROPERTIES

### COSTUMES AND WIGS BY GOLDSTEIN & CO.

ALEXANDER AGNINI	INEZ DODSON	SUE MCGOWAN	EVERETT MASON
WARDROBE MASTER	WARDROBE MISTRESS	HAIRDRESSER	MAKEUP ARTIST



ARTISTS OF   
*San Francisco*  
 OPERA COMPANY 



- ★ ALBANESE
- ★ PERCE
- ★ QUARTARARO
- ★ KULLMAN



- ★ SAYAO
- ★ JOBIN
- ★ TRAUBEL
- ★ EZIO PINZA



- ★ GLAZ
- ★ TIBBETT
- ★ SINGHER
- ★ VALENTINO



- ★ ROMAN
- ★ WARREN
- ★ KIRSTEN
- ★ BAUM



- ★ THEBOM
- ★ SVANHOLM
- ★ CONNOR
- ★ BACCALONI



ARTISTS OF  
*San Francisco*  
 OPERA COMPANY



★ NESBITT  
 ★ TALLONE



★ VANNUCCI  
 ★ PHILLIPS  
 ★ HARVEY  
 ★ BALDWIN



★ CORYELL  
 ★ BENSON  
 ★ BROWNE  
 ★ LORENZINI



★ McVEY  
 ★ HESSLING  
 ★ DANELUZ  
 ★ GRAY



★ CAMPBELL  
 ★ DAVIS  
 ★ TURNBULL  
 ★ LAWRENCE



★ NELSON  
 ★ SPRY  
 ★ MARTIN  
 ★ HARPER



★ ALIBERTINI  
 ★ SCHMIDLING  
 ★ BISH  
 ★ GUENTER

ARTISTS OF   
*San Francisco*  
 OPERA COMPANY 



★ PINZA



★ DE PAOLIS  
 ★ VOTIPKA  
 ★ ALVARY  
 ★ RESNIK



★ WEEDE  
 ★ HARSHAW  
 ★ MOSCONA  
 ★ CEHANOVSKY



★ HARTZELL  
 ★ TURNER  
 ★ VALDENGO  
 ★ CZAPLICKI



★ ZUBIRI  
 ★ LIGETI  
 ★ CHABAY  
 ★ LAZZARI



★ POPPER  
 ★ OLITZKI  
 ★ HEITMAN  
 ★ LAWLOR





STEINBERG

BREISACH

# Music and Stage Direction San Francisco Opera Company



PELLETIER

CIMARA

MONTEMEZZI

MARZOLLO

AGNINI

WYMETAL



ADLER

TAUSSIG

KRITZ

CURIEL

DELL'OREFICE

CHRISTENSEN

## HOW TO PRONOUNCE THEIR NAMES

LICIA ALBANESE

*Lee'-chee-ah Ahl-bah-nay'-zay*

LORENZO ALVARY

*Lorenzo Ahl-vah'ry*

ARMANDO AGNINI

*Ar-mahn'-dow Ah-nee'nee*

SALVATORE BACCALONI

*Sahl-vah-tow'ray Bach-ah-low'-nee*

ETIENNE BARONE

*Et-yehn Bah-row'-nay*

GEORGE CEHANOVSKY

*George Chay-han-off'skee*

LESLIE CHABAY

*Leslie Chah-buy'*

GLAUCO CURIEL

*Glauco Cure-yell'*

GEORGE CZAPLICKI

*George Chop-lick'-ski*

ANTONIO DELL'OREFICE

*Antonio Dell-or-reff'-ee-chay*

ALESSIO DE PAOLIS

*Ah-less'-see-oh Deh Pah'-oh-leece*

HERTA GLAZ

*Hair-tah Glahz*

RAOUL JOBIN

*Rah-ool Zhoh-ban'*

DESIRE LIGETI

*Dee-suh-ree' Lig'-eti*

GAETANO MEROLA

*Gah-yay-tahn'-oh Mare'-oh-lah*

NICOLA MOSCONA

*Nee'-ko-lah Maws-ko'-nah*

ITALO MONTEMEZZI

*Ee-tah'-lo Mon-tee-met'-zee*

WILFRED PELLETIER

*Wilfred Pell-eh-tee'ay*

CLAUDIA PINZA

*Cloud'-ee-yah Peen'-zah*

EZIO PINZA

*Et'-see-oh Peen'-zah*

LILY PONS

*Lee-Lee Pawnce*

FLORENCE QUARTARARO

*Florence Quar-tah-rah'-row*

STELLA ROMAN

*Stay-lah Row-mahn'*

BIDU SAYAO

*Bee'-do Sa-yah'-oh*

GIUSEPPE VALDENGO

*Jus-zep'-peh Val-den'-go*

SET SVANHOLM

*Seht Svan'holm*

FRANCESCO VALENTINO

*Francesco Vah-lenn-teen'-oh*

# A TRIBUTE

**O**PERA, at best, is a hazardous business undertaking. Its cultural contribution to the well-being of the community is unquestioned. It brings to the people a type of entertainment which epitomizes the highest achievements in the realm of musical art.

Yet, at the same time, the tremendous expense saddles a burden upon the public-spirited citizens who promote opera as to discourage the most resolute. Only an iron adherence to principle . . . a deep-seated desire to give the public the best in music . . . drives an opera impresario onward, when all else offers nothing but discouragement and disillusionment.

Many disappointments have characterized the San Francisco Opera Company in the past. In Los Angeles the difficulties have been many. But these obstacles were not allowed to keep the best in opera from being brought to the citizens of the third largest metropolitan area in the country.

This season, the San Francisco Opera Company marks its 11th year in Los Angeles. It commemorates the 25th year of its existence.

The Board of Supervisors of Los Angeles County is justly proud to extend a warm handclasp of greeting to this great aggregation of musicians from its sister community to the north. It is indeed happy to congratulate the organization upon its silver anniversary. It hopes it will continue to prosper and give the public the finest in operatic music.

## Board of Supervisors, Los Angeles County

RAYMOND V. DARBY, *Chairman*  
Fourth District

William A. Smith, *Supervisor*  
First District

John Anson Ford, *Supervisor*  
Third District

Leonard J. Roach, *Supervisor*  
Second District

Roger W. Jessup, *Supervisor*  
Fifth District

ELEVENTH LOS ANGELES SEASON  
SAN FRANCISCO OPERA COMPANY

***Congratulations on Silver Jubilee!***

Tonight's opening not only marks the Eleventh Annual Season of the San Francisco Opera Company in Los Angeles, but the celebration of a quarter of a century of operatic progress and service by that company to the Pacific Coast.

Founded by a small group of men and women who had faith in the musical heritage and appreciation of San Francisco, the record of the company has more than justified the soundness of that belief. And for the eleven consecutive years of that twenty-five, Los Angeles has been proud to be in close association with our sister city, and to have helped further its operatic progress and share the enjoyable performances.

Maestro Gaetano Merola, General Director of this remarkable organization, was well known to the musical public of Los Angeles before he selected the Northern metropolis as the locale of his untiring efforts on behalf of a first-class opera company on the West Coast.

During the past thirty years he has joined in presenting grand opera in the Hollywood Bowl, the Philharmonic, the Olympic and the Shrine Auditoriums. In these efforts he has used Southern California singers, Chorus and Orchestra on many occasions, giving many young artists their first opportunity. I am happy to have been associated as co-producer and manager in the majority of these productions.

The San Francisco Opera Company, however, no longer belongs only to San Francisco and Los Angeles but to the entire Pacific Coast since the Northwest as well as Central California cities each season play host to it.

Tonight this magnificent audience of the Southland, in all its panoply of beautiful gowns, jewels and flowers, headed by our Governor and the Mayor, is here to welcome the San Francisco Opera Company and witness performances unsurpassed in the music world of today.

We direct our appreciation and gratitude to our Guarantors who have so enthusiastically united in making the Los Angeles season an unqualified success; and to the vision, musicianship and executive ability of Founder-Director Gaetano Merola, to the officers of the Board of Directors, and the efficient leadership of Manager Paul Posz.

We extend our congratulations on his successful Silver Jubilee to Maestro Merola, and wish him many more years of effort and enjoyment in the field of his genius, conducting and producing grand opera.

Los Angeles is again happy to play host to our friends from the North and the splendid singers, conductors, chorus, ballet, orchestra and stage craftsmen.

To our General Committee and Women's Committee, the Motion Picture and Club Committee, and their efficient chairmen, to the press and their staffs in all departments, our gratitude and thanks for their devotion and assistance.

To the Opera Guild of Southern California, the Opera Guilds of Riverside and Laguna Beach, and their officers and members, our thanks for their interest and co-operation.

It has been a great satisfaction and pleasure to plan and work with all of these various groups, whose unflinching support has eased my own tasks and assured the success of the annual opera season.

**L. E. BEHYMER,**

Southern California Representative.



PERFECT ADDITION

To a contemporary setting...  
Perfect selection for wise shoppers  
thinking in terms of early Christmas  
gift-buying. Smartly styled  
wedge-shaped coffee table  
in natural or ebony finish.

Priced at \$59.50

INTERIORS • FURNITURE • DRAPERIES

6253 WILSHIRE BOULEVARD  
LOS ANGELES, CALIFORNIA

OPEN EVERY THURSDAY UNTIL 9.30 P. M.

**Modern  
House**

MONDAY NIGHT, OCTOBER 20, at 8:00

# La Gioconda

Opera in four acts. Music by Amilcare Ponchielli. Text by Arrigo Boito.

## THE CAST

La Gioconda, a ballad singer.....STELLA ROMAN  
La Cieca, her blind mother.....MARGARET HARSHAW  
Alvise, a leader of the Inquisition.....NICOLA MOSCONA  
Laura Adorno, his wife.....\*BLANCHE THEBOM  
Enzo Grimaldo, a Genoese noble.....KURT BAUM  
Barnaba, a spy of the Inquisition.....LEONARD WARREN  
Zuane, a boatman.....\*PATRICK McVEY  
A Cantor.....\*NORMAN BENSON  
Isepo, a public letter-writer.....GEORGE TALLONE  
A Pilot.....ROBIN NELSON  
A Monk.....DESIRE LIGETI  
Two Voices.....EVARISTO ALIBERTINI, GEORGE TALLONE

*\*Los Angeles debut*

*Serators, Sailors, Shipwrights, Ladies, Gentlemen, Masquers, Citizens.*

Corps de Ballet

Choreography by William Christensen

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
\* DICK MARZOLLO

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventh Century; Venice

Act I: Courtyard of Ducal Palace

Act II: Lagoon near City—Night

Act III: Scene 1: Room in Palace of Alvise

Scene 2: Great Hall in the Ca D'Or

Act IV: A Ruined Palace on an Island near Venice

Settings designed by Armando Agnini and Eugene B. Dunkel.

Painted by Dunkel and constructed in the Studios of the  
San Francisco Opera Association.

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



*the twilight hour...*



COCKTAIL TABLE  
with circular legs  
extended showing  
vanishing bar

OPEN WED. & FRI. TO 9 P.M.

**house of fantasy**

FURNITURE FOR TOMORROW  
1707 Sunset Blvd., Los Angeles • Fl. 2197  
IN THE SILVERLAKE SECTION

## The Story of "La Gioconda"

**ACT I**—It is in the court of the ducal palace, "The Lion's Mouth," that letters for the Inquisition are received. Men and maidens in holiday attire, gathered for a regatta, sing while Barnaba looks on. He is infatuated with Gioconda who now arrives leading La Cieca, her blind mother. Gioconda is seeking Enzo whom she loves. She is stopped by Barnaba who declares his love. Infuriated she hurries away. Barnaba plans a dire revenge. He tells Zuane, defeated in the regatta, that La Cieca has thrown a spell of ill-luck over him. Zuane and his friends attack the old woman but she is saved by the arrival of Enzo. Alvisè also arrives with Laura, who is loved by Enzo. Alvisè orders the release of La Cieca who in gratitude, gives Laura her rosary. Barnaba, noting the meanful glances between Enzo and Laura, tells Enzo that Laura is planning to visit his ship that night. Enzo hurries off to receive her. Barnaba dictates an anonymous letter to Alvisè informing him of the coming meeting between Enzo and Laura. Gioconda overhears and is heart broken at the faithlessness of Enzo.

**ACT II**—Barnaba, disguised as a fisherman, sings to the sailors and leaves after sending for police galleys. Enzo arrives and is royally greeted by the sailors. Laura reaches the ship and the lovers passionately embrace. Enzo goes below deck to make ready for their departure at dawn. Gioconda unexpectedly appears and denounces Laura. Each declares her love for Enzo. Gioconda attempts to stab Laura. Alvisè is seen approaching in a boat and Laura, in despair, holds aloft her rosary in prayer. Gioconda recognizes the rosary as her mother's and generously aids Laura to escape. Enzo comes on deck and is greeted by the vengeful Gioconda. Trapped by Alvisè and Barnaba he sets fire to his ship.

*(Continued on Next Page)*

A new idea in nail enamel... *naylon*



A new bottle...a new applicator...a new enamel. 60¢\*



Matching lipstick \$1\*

A new idea in lipstick... *naylon* by La Cross

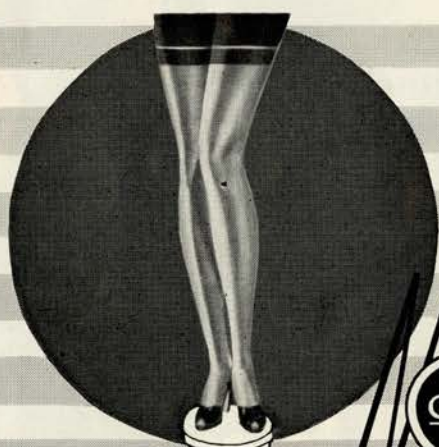
SCHNEFFEL BROS. CORPORATION, 430 FIFTH AVE., NEW YORK 20, N. Y. NAYLON TRADE MARK REG. U. S. PAT. OFF.

PAT. PEND. D-126,741 \*PRICES PLUS FED. TAX

## The Story of "La Gioconda" (Continued)

**ACT III**—Scene 1—Alvise decides that the unfaithful Laura shall die. He orders her to drink poison. Gioconda, remembering how Laura befriended her mother, substitutes a narcotic for the poison. Laura drinks and goes into a deep sleep. Scene 2: For the entertainment of his guests Alvise has provided a grand masque ball. He greets the arriving guests and announces the ballet "Dance of the Hours." At the conclusion of the dance Barnaba rushes in dragging La Cieca whom he accuses of performing her magic rites. But she vows that she was but praying for the soul of the dead. Barnaba whispers to Enzo that Laura is dead. Enzo unmasks and denounces Alvise. The murderous husband draws aside a curtain showing the presumably dead Laura. Enzo attempts to kill Alvise and Barnaba is placed over him as a guard. Gioconda then promises herself to Barnaba if he arrange for the release of Enzo.

**ACT IV**—Gioconda is alone with the unconscious Laura. She persuades the men who have brought them to the island to search for her mother. Suicide seems her only recourse. Enzo, released from prison, arrives. Laura revives and Gioconda aids them to escape. Gioconda is about to swallow poison when Barnaba appears to claim his reward. She seems to yield but instead stabs herself with the dagger she carries. But Barnaba still has his revenge—he cries into Gioconda's ears that he has murdered her mother.



ON A P E D E S T A L

GOTHAM HOSIERY COMPANY, INC., 200 MADISON AVENUE, NEW YORK 16, N. Y.

ALSO MANUFACTURED BY GOTHAM HOSIERY COMPANY OF CANADA, LIMITED

TUESDAY NIGHT, OCTOBER 21, at 8:00

# Lucia Di Lammermoor

Opera in three acts. Music by Gaetano Donizetti.

Text by Salvatore Cammerano, after Sir Walter Scott's novel,  
"The Bride of Lammermoor."

Lord Henry Ashton, of Lammermoor . . . . . FRANCESCO VALENTINO  
Lucy (Lucia), his sister . . . . . LILY PONS  
Edgar, Master of Ravenswood . . . . . JAN PEERCE  
Lord Arthur Bucklaw . . . . . \*LESLIE CHABAY  
Raymond, chaplain of Lammermoor . . . . . LORENZO ALVARY  
Alice, companion to Lucy . . . . . THELMA VOTIPKA  
Norman, follower of Lord Ashton . . . . . GEORGE TALLONE

*\*Los Angeles debut*

*Knights and Ladies, Pages, Soldiers and Domestic of Lammermoor.*

Corps de Ballet

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Scotland at the close of the Sixteenth Century

Act I: Gardens of the Castle of Lammermoor  
Act II: Scene 1: Ante-Room to Hall of the Castle  
          Scene 2: Great Hall of the Castle  
Act III: Scene 1: Same as Act II, Scene 2  
          Scene 2: Tombs at Ravenswood

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*  
*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



YOUR GAS COMPANY'S

*Evening  
Concert*

EVERY NIGHT EXCEPT SUNDAY

**KFAC** 1330 ON YOUR DIAL

8 to 10 P. M.

**"Opera Night" is Saturday Night—the year round!**

Hear these superb 2-Hour Evening Concerts  
of the world's finest recorded music . . .

Broadcast nightly to Southern California's  
largest classical music audience . . .

**1330**

ON YOUR DIAL

OVER **KFAC** THE MUSIC STATION

## The Story of "Lucia Di Lammermoor"

**NOTE:** A stranger, who it later develops is Sir Edgar of Ravenswood, has been seen lurking about the grounds of Lammermoor. This disquiets Sir Henry Ashton who, through treachery, has recently acquired the Ravenswood estates. In dire straits because of his part in a rebellion against King William I, Sir Henry is eager that his sister, Lucy, marry the wealthy Lord Arthur Bucklaw, into whose power he has fallen through debt.

**ACT I**—As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom Lucy has been secretly meeting. Lucy and Alice come into the gardens. Lucy recites the gruesome legend of a Ravenswood who had killed his sweetheart in the gardens and vows that an apparition of the woman has warned her against Edgar. Edgar enters and tells Lucy that it is their farewell meeting as he has been ordered to France. He begs her permission to offer a truce to Sir Henry and claim her hand in marriage. But Lucy, knowing it to be futile, dissuades him. They part promising eternal fidelity.

**ACT II**—Sir Henry tries to force Lucy into the marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. Believing her lover to be untrue, Lucy now consents to the marriage. (Scene 2) A great concourse of people has assembled to witness the wedding. Lucy is pale and haggard. She signs the marriage contract with trembling hand. At the moment, Edgar bursts into the room. Sir Henry faces him with drawn sword coldly demanding the reason for his interference and shows him the marriage contract. Edgar turns to Lucy for confirmation. She slowly nods her head in assent. Seizing the contract and tearing it to bits, Edgar fiercely upbraids Lucy and denounces the entire house of Ashton. In the ensuing quarrel a duel is arranged for the following morning.

**ACT III**—The bride and groom have retired to their rooms but the merrymaking continues despite the interposition of Edgar. Suddenly the laughter ceases. Raymond, entering, tells the guests that Lucy has gone mad and now stands in the bridal chamber with a bloody sword over the corpse of her husband. Scarcely have the words been uttered than Lucy, a strange and unnatural light in her eyes, appears among them. Then comes the famous "Mad Scene." At its conclusion Lucy falls back in a swoon.

**ACT IV**—Edgar awaits Sir Henry for the duel. A train of mourners arriving tell him of the tragedy of the night before. A bell tolls the death of Lucy. And Edgar of Ravenswood, drawing a dagger from his belt, speeds forth his soul to join her in eternity.



*To My Superb Teacher and Friend,  
Maestro Cimini, Gratefully,*

*Florence Quartararo 4/11/45*

## FLORENCE QUARTARARO

**Y**OUNG California soprano, who enjoyed tremendous success in her two seasons with the Metropolitan Opera Co., is continuing in her brilliant career. During the Summer of 1947 she sang several programs over the air.

On July 27th she was soloist at the Hollywood Bowl, and on July 29th at the Redlands Bowl. In addition she gave concerts in Marin County, California, San Bernardino, San Jose, Sacramento and Minneapolis, Minn.

With the San Francisco opera this season she sang "Marguerita" in Faust—"Donna Elvira" in Don Giovanni, and the "Countess" in Marriage of Figaro.

Miss Quartararo appears in Los Angeles on the 22nd of October, singing at the Shrine Auditorium the part of "Countess" in Marriage of Figaro. After which she will return to the Metropolitan opera for her third season.

Miss Quartararo studied daily with Maestro Cimini for a year from Autumn 1944 to Autumn 1945, and every summer thereafter.

*To this young and talented artist my best wishes for continuous success.*

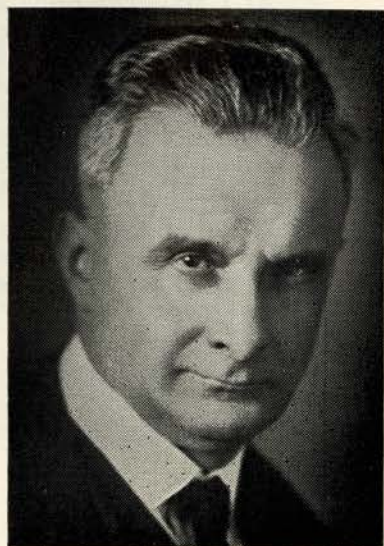
## MAESTRO PIETRO CIMINI,

*Distinguished Orchestra Leader and Vocal Coach.*

Has maintained his studio in Los Angeles for the past twenty-two years, bringing to the younger generation his world-wide experience in operatic and dramatic art.

Recently Maestro Cimini has moved to his new and more modern studio at

912 Crenshaw Blvd., Los Angeles 6 WH. 8020



WEDNESDAY NIGHT, OCTOBER 22, at 8:00

# Marriage of Figaro

Opera in four acts. Music by Wolfgang Amadeus Mozart.

Text by Lorenzo da Ponte. Founded on the trilogy by Beaumarchais.

## THE CAST

Figaro, the Barber, valet of the Count. . . . . EZIO PINZA  
Count Almaviva, a Spanish noble. . . . . \*MARTIAL SINGHER  
Countess Almaviva, his wife. . . . . \*\*FLORENCE QUARTARARO  
Susana, maid of the Countess. . . . . BIDU SAYAO  
Cherubino, page of the Countess. . . . . HERTA GLAZ  
Marcellina, servant to Bartolo. . . . . CLARMAE TURNER  
Barberina, Basilio's cousin. . . . . MARTINI ZUBIRI  
Doctor Bartolo, rejected lover of Susanna. SALVATORE BACCALONI  
Antonio, a gardener. . . . . DESIRE LIGETI  
Don Basilio, a busy-body. . . . . ALESSIO DE PAOLIS  
Don Curzio, a judge. . . . . LESLIE CHABAY  
Peasant girls. . . . . DELPHIA PHILLIPS, \*MARY JANE GRAY

\*\*Los Angeles Opera debut  
\*Los Angeles debut

*Peasants, Officers of the Court, Valets, Bravos.*

Corps de Ballet

# # #

**STAGE DIRECTOR**  
WILLIAM WYMETAL

**CONDUCTOR**  
WILLIAM STEINBERG

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventeenth Century; near Seville

(The action is a direct continuation of "The Barber of Seville")

Act I: Unused Room in the Chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne Room in the Chateau

Act IV: Garden of the Chateau

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



The Season's  
Notable  
Gems and Jewelry  
... at Howes



B. D. HOWES *and* SON  
JEWELERS

LOS ANGELES — WILSHIRE at WESTMORELAND, opposite BULLOCK'S WILSHIRE  
PASADENA — 624 EAST COLORADO STREET and HUNTINGTON HOTEL

## The Story of "Marriage of Figaro"

**ACT I**—Figaro, in preparation for his approaching marriage to Susanna, makes ready the room assigned them by Count Almaviva. But his gay spirits are dampened when Susanna tells him the Count is casting desirous eyes upon her. Marcellina, with whom Figaro had previously entered into a marriage contract, enters with Dr. Bartolo and demands that he live up to the agreement. Susanna overhears. They depart as Cherubino, deeply in love with Countess Almaviva, enters and tells of his infatuation. He hides when a knock announces the Count who relates his suspicions of Cherubino. He, too, is interrupted by a knock and also hides. It is Basilio. Cherubino is exile to the army.

**ACT II**—Susanna has confessed to the countess the unwelcome attentions of the Count. Figaro enters and they plot to make the Count jealous by telling him the Countess is to meet a lover in the garden that evening. The plan is to send Marcellina to impersonate the Countess, and Cherubino, in feminine attire, to meet the Count in place of Susanna. Cherubino is dressed to represent Susanna and hidden in a closet as the Count enters. Hearing a noise, the Count demands the closet door open. On their refusal he goes for an implement to force entry. Cherubino slips out and Susanna takes his place. The Count returns, opens the door, discovers Susanna and apologizes. Marcellina, entering, demands that the Count compel Figaro to marry her.

**ACT III**—The Count threatens Susanna that he will force Figaro to marry Marcellina unless she accepts his attentions. Susanna pretends to encourage him and agrees to meet him that evening. Both believe their ends gained and separate as Figaro enters. Susanna exults to Figaro that their marriage is victorious as they depart. The Count overhears. Figaro returns with Marcellina, a lawyer and Dr. Bartolo. They demand that he marry Marcellina or pay heavy damages. But it develops, through a birth-mark on his arm, that Figaro is really Marcellina's long-lost son. Mother and son embrace as Susanna enters. The embrace is satisfactorily explained. Susanna tells the Countess of the impending success of their scheme. The Countess dictates a letter making a tryst with the Count. (Scene 2): The marriage is performed. Susanna contrives to slip a note to the Count. Cherubino is discovered in his girl's attire and sentenced to marry Barbarina.

**ACT IV**—Figaro conceals himself when Susanna, in the guise of the Countess, and the Countess, disguised as Susanna, enter. The Countess also hides. Susanna awaiting the coming of the Count, sings an impassioned love song to fire the jealousy of the hidden Figaro. Cherubino, entering, sees Susanna, thinks she is the Countess and tries to kiss her. The Count comes upon the scene and makes ardent love to the supposed Susanna. The real Susanna reveals herself to Figaro who embraces her. The Count demands explanations and all ends in happiness.



MR. JOHN BROWNLEE, DISTINGUISHED OPERA AND CONCERT ARTIST

*For Men of Distinction...* **LORD CALVERT**

Lord Calvert is a truly distinguished whiskey...so *rare*, so *smooth*, so *mellow*...that it is intended expressly for those who appreciate the finest. Specify Lord Calvert this evening and discover the most genuinely pleasing drink you ever enjoyed. Tonight...speak the name Lord Calvert!

*A Custom Blended Whiskey, 86.8 Proof, 65% Grain Neutral Spirits. Calvert Distillers Corp., N.Y.C.*

THURSDAY NIGHT, OCTOBER 23, at 7:30

# Gotterdammerung

Opera in three acts. Music and text by Richard Wagner.

## THE CAST

Siegfried . . . . .	SET SVANHOLM
Brunnhilde . . . . .	HELEN TRAUBEL
Gunther . . . . .	GEORGE CZAPLICKI
Alberich . . . . .	WALTER OLITZKI
Hagen . . . . .	LORENZO ALVARY
Gutrune . . . . .	*REGINA RESNIK
Waltraute . . . . .	MARGARET HARSHAW
Woglinde . . . . .	*LOIS HARTZELL
Wellgunde . . . . .	*BETA POPPER
Flosshilde . . . . .	HERTA GLAZ
First Norn . . . . .	HERTA GLAZ
Second Norn . . . . .	CLARAMAE TURNER
Third Norn . . . . .	THELMA VOTIPKA
Three Soldiers . . . . .	PAUL GUENTER, NORMAN BENSON GALLIANO DANELUZ

*\*Los Angeles debut*

*Vassals, Housewives, Attendants.*

# # #

**STAGE DIRECTOR**  
WILLIAM WYMETAL

**CONDUCTOR**  
WILLIAM STEINBERG

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** *Legendary*

Act I: Rock of the Valkyries  
Scene 2: Hall of Gunther's Castle  
Scene 3: Same as Scene 1  
Act II: The Rhine near Gunther's Castle  
Act III: A Wild Valley near the Rhine  
Scene 2: Hall of Gunther's Castle

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



*The Magnavox Provincial*

*the magnificent*  
**Magnavox**  
*radio-phonograph*

A LIFETIME investment in fine music and entertainment for the home designed for casual living . . . the Provincial is one of many Magnavox models combining the charm of traditional furniture with all the wonders of modern radio. To appreciate fully the craftsmanship and tonal reproduction, come in today for a thrilling demonstration.

SHOWN BY

**W & J SLOANE**

9586 WILSHIRE BOULEVARD • BEVERLY HILLS

## The Story of "Götterdämmerung"

**NOTE:** In "Siegfried," third of the Wagner "Ring" operas, the son of Siegmund and Sieglinde, grown to manhood, slays Fafner, regains the ring and finds the sleeping Brunnhilde who abandons herself to the power of his love.

**ACT I**—It is night. The Norns spin the golden thread of the world's destiny. But the curse of Alberich snaps the cord. Their power of prophecy is ended, and they descend into the earth. Dawn reveals Siegfried and Brunhilde emerging from their dwelling. In search of fresh adventure Siegfried, giving Brunhilde the ring mounts her horse, Grane, and rides off to the Rhine.

**ACT II**—Gunther and Gutrune talk with their half-brother, Hagen, conceived by Alberich to regain the ring. Hagen arouses in Gunther a desire for Brunhilde, in Gutrune a desire for Siegfried. A magic potion will gain their end. Hagen welcomes Siegfried, the draught of oblivion is served. Siegfried drinks and his love for Brunhilde forgotten, is enraptured with Gutrune. To gain her, he agrees to help Gunther with Brunhilde and donning the Tarnhelm changes himself into Gunther's form. (Scene 2): Brunhilde dreams of her absent lover when Waltraute brings her a plea from Wotan to cast the fatal ring into the Rhine. She refuses and at the sound of Siegfried's horn rushes to meet him. But it is Gunther in Siegfried's form. Siegfried, in the guise of Gunther, now appears and, his love forgotten, overpowers Brunhilde and wrests the ring from her. She is forced into the grotto and in the night Siegfried follows but virtuously lays his sword between them.

**ACT III**—Hagen is asleep. In his dreams Alberich spurs him to renewed effort to secure the ring. With the dawn Siegfried arrives in his own form. He announces the coming of Gutrune and Brunhilde, and is wedded to Gutrune. On her coming, Brunhilde declares Siegfried to have wed her with the ring. But Siegfried, his mind a blank, denies. Infuriated, Brunhilde convinces Gunther that Siegfried has betrayed him and they plot his death, setting the time for a hunt on the morrow. They join in the wedding march of Siegfried and Gutrune.

**ACT IV**—Siegfried, strayed from the hunt to the banks of the river, comes upon the Rhine Maidens. They beg him to give up the ring. The huntsmen arrive. Plied by Hagen with another magic potion, Siegfried, his memory returning, tells of his life and Gunther hears the truth of his marriage to Brunhilde. The ravens of Wotan fly overhead. Siegfried turns to look and Hagen plunges a spear into his vulnerable back. (Scene 2): Gutrune, awaiting Siegfried's return, swoons at the sight of his dead body. Hagen claims the ring and fatally stabs Gunther who tries to prevent his taking it. Brunhilde commands a funeral pyre to consume Siegfried's body. With Grane, the horse, she follows her hero into death as Valhalla is destroyed and a new world begun.

MAESTRO  
*Gennaro* **CURCI**

*Exclusive*  
**SINGING TEACHER  
AND COACH OF**



*"Maestro Curci—As my one and only teacher of singing, you have gained my confidence as well as my friendship."* —Jerome Hines

# JEROME HINES

*The Sensational New Basso of  
The Metropolitan Opera*

Mr. Hines leaves Los Angeles October 24 for New York, and his second season with the Metropolitan Opera Company. During the summer he has been preparing, with Maestro Curci, several new roles which he will sing during the coming Met. season.



**CURCI STUDIO**  
300 North Citrus Ave.  
Corner Beverly Blvd., Hollywood  
Webster 8789

FRIDAY NIGHT, OCTOBER 24, at 8:00

# L'amore Dei Tre Re

(THE LOVE OF THREE KINGS)

Opera in three acts. Music by Italo Montemezzi.

Text by Sem Benelli.

## THE CAST

Fiora ..... DOROTHY KIRSTEN  
Avito ..... CHARLES KULLMAN  
Manfredo ..... ROBERT WEEDE  
Archibaldo ..... EZIO PINZA  
Flaminio ..... ALESSIO DE PAOLIS  
A Young Boy ..... \*KAYTON NESBIT  
An Old Lady ..... CLARAMAE TURNER  
A Young Girl ..... KATHLEEN LAWLOR  
A Servant ..... \*MARY JEAN TURNBULL  
A Voice ..... EILEEN BALDWIN

*\*Los Angeles debut*

*Inhabitants of Alturas Men, Women, Youths and Old Women.*

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
ITALO MONTEMEZZI

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** In the Middle Ages: Remote castle in Alturas forty years after a barbarian invasion.

Act I: Spacious Hall in the Castle of Manfredo

Act II: Terrace on the High Castle Walls

Act III: Crypt in the Castle Chapel

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Because of copyright the story of the opera cannot be printed.*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



See our 5 in 1  
**TELEVISION**  
**CONSOLE**



by **RCA VICTOR**

*First in Television from Coast to Coast*



**1. TELEVISION**  
with



*Locks set in tune with sending stations. Gives brighter, clearer, steadier pictures. Automatically adjusts itself for varying signal strength as you tune from station to station.*

**2. VICTROLA** world's most famous phonograph. Roll-out automatic record changer plays up to 12 records. Has the "Silent Sapphire" pickup, a permanent jewel-point—no needles to change. Ample storage space for albums.

"Victrola"—T. M. Reg. U. S. Pat. Off.

Plus RCA Victor exclusive Owner Policy which covers all charges for antenna and standard home installation plus a full year's assurance of fine performance!

**3. FM RADIO.** RCA Victor's own advanced Frequency Modulation circuits ensure clear, virtually static-free reception of many programs not heard on regular, standard broadcast.

**4. AM RADIO.** Regular, standard programs are heard at their best. Pushbutton tuning, 4-point tone control. For all broadcast bands you have the rich, clear beauty of the "Golden Throat" tone system.

**5. SHORT WAVE.** Superlative overseas reception with circuits and spread band dial designed for easy, accurate tuning.

*Plus Owner Policy Fee*

**Ask for a demonstration at your RCA Victor dealer**

SATURDAY NIGHT, OCTOBER 25, at 8:00

# Aida

Opera in four acts. Music by Giuseppe Verdi.

Text by Antonio Ghislanzoni.

## THE CAST

Aida, an Ethiopian slave . . . . . STELLA ROMAN  
Amneris, daughter of the Egyptian King . . . MARGARET HARSHAW  
Rhadames, captain of the Egyptian guard . . . . . KURT BAUM  
Amonasro, King of Ethiopia, Aida's father . . . . . ROBERT WEEDE  
Ramfis, High Priest of Isis . . . . . NICOLA MOSCONA  
The King of Egypt . . . . . LORENZO ALVARY  
Messenger . . . . . LESLIE CHABAY  
Priestess . . . . . THELMA VOTIPKA

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials Ethiopian  
Slaves and Prisoners, Egyptians, etc.*

Premier Danseuse: Ruby Asquith

Corps de Ballet

Choreography by Willam Christensen

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PAUL BREISACH

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** In Pharaoh's Time; Memphis and Thebes

Act I: Scene 1: Hall in King's Palace at Memphis  
Scene 2: Temple of Isis

Act II: Scene 1: A Hall in Amneris' Apartment  
Scene 2: The Gate of Thebes

Act III: Shores of Nile, near Temple of Isis

Act IV: Scene 1: Outside the Judgment Hall  
Scene 2: Above—In Temple of Vulcan  
Below—Vault beneath the Temple

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**

# MASON & HAMLIN

*"The world's Finest  
and Costliest Piano"*

as traditional in quality  
and value as the sixty-  
seven year reputation of  
this musical organization.

MASON & HAMLIN GRANDS...from \$1785

MASON & HAMLIN SPINETTS...from \$1135

*Convenient Budget Terms...  
Liberal Trade-in Allowance.*



"The Music House of Los Angeles Since 1880"

## **SOUTHERN CALIFORNIA MUSIC COMPANY**

737 S. Hill Street, Los Angeles  
Phone: VAndike 2221

Tickets on sale here for leading attractions at regular box office prices

## The Story of "Aida"

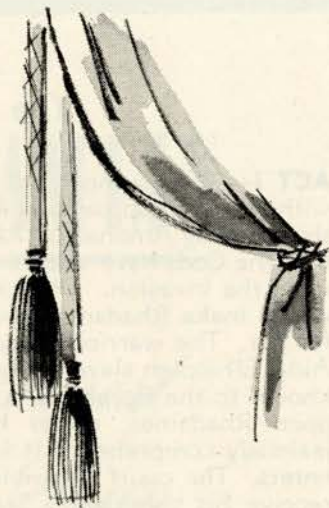
**ACT I**—A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonasro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and unknown to the Egyptians, a daughter of Amonasro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command. Scene 2: In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

**ACT II**—Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obedience to herself on his triumphant return. (Scene 2) Royal welcome is given Rhadames on his return with the conquered Ethiopians. Amonasro, dressed as a plain officer, is recognized by Aida. Signaling her not to betray his rank he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, offered any boon he may wish, requests the freedom of the Ethiopians. His wish is granted but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

**ACT III**—Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve him in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her lover to flee with her. Enraptured, he unwittingly discloses his army's movements, upon which Amonasro comes forth. Amneris, concealed among the palms, has overheard and, enraged, rushes out. Amonasro escapes with Aida.

**ACT IV**—Amneris, regretting the act that gave the man she loved to the priests, sends for Rhadames and offers to save him if he accept and return her love. Rhadames refuses and she calls down the hatred of the Gods upon him. The priests escort Rhadames to the Hall of Justice. Amneris hears the trial as it is conducted behind the scenes and wildly curses the priesthood as sentence is pronounced. (Scene 2) Aida, informed of Rhadames' sentence, has concealed herself in the tomb. When he descends into it and prays that she may never know his fate, Aida comes forth that they may die together.

**M** **MAY** co.  
DOWNTOWN WILSHIRE CRENSHAW



**KNABE**

**OFFICIAL PIANO OF THE METROPOLITAN OPERA**

Think of the most beautiful singing voice that you have ever heard — then listen to the Knabe, and you'll find that its golden tone is comparable only to the beauty of a glorious and expressive singing human voice.



SPINET PIANOS FROM **965.00** up  
GRAND PIANOS FROM **1695.00** up

MAY CO. PIANO SALONS  
Downtown • Wilshire • Crenshaw

SUNDAY MATINEE, OCTOBER 26, at 2:00

# Rigoletto

Opera in four acts. Music by Giuseppe Verdi.

Text by Francesco Maria Piave, founded on Victor Hugo's drama  
"Le Roi s'Amuse."

## THE CAST

Rigoletto, a hunchback, jester to the Duke . . . LAWRENCE TIBBETT  
Gilda, his daughter . . . . . LILY PONS  
Duke of Mantua, a tilted profligate . . . . . JAN PEERCE  
Sparafucile, a hired assassin . . . . . \*VIRGILIO LAZZARI  
Maddalena, his sister . . . . . CLARAMAE TURNER  
Count Monterone . . . . . DESIRE LIGETI  
Count Ceprano . . . . . COLIN HARVEY  
Borsa . . . . . LESLIE CHABAY  
Marullo . . . . . GEORGE CEHANOVSKY  
Countess Ceprano . . . . . ELMA HEITMAN  
Giovanna . . . . . THELMA VOTIPKA  
Page . . . . . KATHLEEN LAWLOR

\*Los Angeles debut

*Courtiers, Pages, Servants*

Corps de Ballet

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Sixteenth Century; Mantua and Vicinity

Act. I: Ballroom in the Duke's Palace

Act. II: A Street Outside Rigoletto's House

Act. III: Hall in the Duke's Palace

Act IV: Ruined Inn in a Lonely Spot—Sparafucile's Home

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



## "Perfection"... the new Windsor!

As fine furniture alone, the magnificent new Magnavox Windsor is outstanding. And in this greatest of Magnavox instruments you will find the highest degree of perfection ever achieved in radio-phonograph performance. Beautiful to see, beautiful to hear, the new Windsor is indeed a lasting investment in years of gracious living. The Windsor Breakfront (illustrated) in mahogany or antiqued Escanaba knotty pine, \$750. Genuine staticless Armstrong FM is included.

*the magnificent*

**Magnavox** *radio-phonograph*

OPEN  
EVENINGS  
'TILL  
MIDNIGHT



SUNSET  
and  
VINE  
HO. 8211

*"The Hollywood Home of The Magnavox"*

## The Story of "Rigoletto"

**ACT I**—The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his confidante, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terrification of the hunchback.

**ACT II**—Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask his aid in abducting the countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes that he has been duped.

**ACT III**—The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "Mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

**ACT IV**—To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the inn-keeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.



# Maestro Gaetano Merola

Brilliant Director-General and Conductor

## A TRIBUTE TO HIS GENIUS

The fine cooperation between San Francisco and Los Angeles in regard to grand opera productions, and especially the San Francisco Opera Company, has shown itself in a high degree during the past twenty-five years.

In the fall of 1925, being unable to secure time for the San Francisco Opera Company at either the Shrine or the Philharmonic Auditoriums, Director Gaetano Merola called on Manager Behymer to secure a place so the Los Angeles public would not be disappointed. The new Olympic Auditorium just finished, was secured and opened as a Grand Opera House, on Tuesday evening, October 6, 1925, presenting Massenet's "Manon" sung in French with Rosina Torri as Manon, Tito Schipa as Chevalier des Grieux, and Marcel Journet as Count des Grieux.

It was a gala-Gaetano Merola-conducted opera season, the repertoire including "Tosca" with Claudio Muzio; "Samson and Delilah" with Marguerite D'Alvarez; "The Barber of Seville" with Elvira de Hidalgo, Tito Schipa, Riccardo Stracciari, Marcel Journet, Trevisan, our own Elinor Marlo, and Oliviero.

Also an unequalled cast of "Madame Butterfly" with Rosina Torri; "Aida," "The Love of Three Kings" and "The Romance of the Infanta" the season proved a social, artistic and financial success, permitting the San Francisco Opera Company to keep all their commitments to artists, chorus orchestra, and ballet personnel.

In 1926, the State Federation of Music Clubs, desiring to honor Charles Wakefield Cadman and his new opera "Shanewis," requested Gaetano Merola and Manager Behymer to produce this opera under the Federation's sponsorship in the Hollywood Bowl. On June 24 and 28, a double bill directed by Merola was given, consisting

of the opera "Shanewis" with Princess Tsianina Redfeather in the character role, followed by the spectacular Theodore Kosloff production of the ballet "Scheherazade."

In 1933 New York enjoyed a new opera, book by Eugene O'Neill, music by Louis Gruenberg in one act and six episodes entitled "Emperor Jones" sung in English, with Lawrence Tibbett as the "Emperor." Chicago requested a performance immediately and the Company journeyed to that city and presented it.

Maestro Merola and Manager Behymer felt that San Francisco and Los Angeles should hear this opera also, and induced Lawrence Tibbett to come West at once; a company was assembled and rehearsals began. An unusual feature was the All-Negro Chorus, first of its kind ever used in grand opera productions. On Friday and Monday evenings October 13 and 16, 1933, "Emperor Jones" was presented at the Shrine Auditorium, with Tibbett as Emperor Brutus Jones, supported by Raymond Marlowe, Albert Conley, Elinor Marlo, and Jack West. Wilfred Pelletier conducted.

"Emperor Jones" not being a full-length opera, was preceded by Leoncavallo's "I Pagliacci" with the late Grace Moore as Nedda, Richard Bonelli as Tonio, Tandy MacKenzie as Canio; Pietro Cimini conducted. Both performances played to capacity houses and turned them away.

1934 was another interesting opera season, when the San Francisco Company opened in Smetana's happy opera, "The Bartered Bride" with Elisabeth Rethberg as Marie; Mario Chamblee as Hans; Marek Windheim as Wenzel; Eva Gruninger as Agnes, and the late Alfred Hertz, at the conductor's desk.

In this same season, a double bill  
(Continued on Page 77)

ELEVENTH LOS ANGELES SEASON

SAN FRANCISCO OPERA COMPANY

**HONORARY GUARANTORS**

MANCHESTER BODDY  
BULLOCKS, INC.  
PIERRE DE VRAHNOS  
RICHARD HAMMOND  
A. ATWATER KENT  
FAY AND SOL LESSER  
TOM MAY

PENNY-OWSLEY MUSIC COMPANY  
J. W. ROBINSON COMPANY  
SAFEWAY STORES, Inc.  
ROBERT L. SMITH  
BERTRAM VICTOR STURDIVANT  
FRANK VITALE  
MR. & MRS. L. E. BEHYMER

★

**LOS ANGELES BOARD OF SUPERVISORS**

WILLIAM A. SMITH, CHAIRMAN

RAYMOND V. DARBY  
JOHN ANSON FORD

ROGER W. JESSUP  
LEONARD J. ROACH

★

**GUARANTORS**

THE BALDWIN PIANO COMPANY  
BARKER BROS.  
WALTER J. BRAUNSCHWEIGER  
LEE BELDEN  
MR. & MRS. ARTHUR BERGH  
BROADWAY DEPT. STORE, Inc.  
DR. CHARLES B. COGGIN

THE RALPH B. LLOYD FOUNDATION  
I. MAGNIN & COMPANY  
JAMES FRANCIS McHUGH  
MR. & MRS. VICTOR MONTGOMERY  
H. S. MUDD  
DR. & MRS. J. EDWARD NEVILLE  
KENNETH T. NORRIS

MR. & MRS. HERNANDO COURTRIGHT  
GEORGE V. DENNY, JR.  
DESMOND'S, Inc.  
EUGENE J. FRIEDMAN  
MME. YEATMAN GRIFFITH  
J. J. HAGGARTY STORES, Inc.  
R. E. HAVENSTRITE  
MR. & MRS. PAUL H. HELMS  
EARLE M. JORGENSEN  
MORRIS M. LANDAU  
MR. & MRS. JOS. L. LEVY  
JULES LINDENBAUM

MR. WALTER & DR. ELAINE OSBORNE  
NEIL PETREE  
BEN PLATT  
DR. WILLIAM F. QUINN  
JAMES J. REARDON  
SAKS FIFTH AVENUE  
E. F. SCATTERGOOD  
MYER SIEGEL & COMPANY  
THE TIMES-MIRROR COMPANY  
OLIN WELLBORN III  
ALFRED WRIGHT

ELEVENTH LOS ANGELES SEASON

SAN FRANCISCO OPERA COMPANY

HONORARY CHAIRMEN

GOVERNOR EARL WARREN

MAYOR FLETCHER BOWRON

GENERAL COMMITTEE

MR. A. J. GOCK, CHAIRMAN


EARLE C. ANTHONY  
DR. GUSTAVE ARLT  
DR. FRANK F. BARHAM  
HARRY J. BAUER  
C. S. BEESEMEYER  
ROBERT J. BERNARD  
MANCHESTER BODDY  
WALTER BRAUNSCHEWIGER  
JAMES H. BREASTED, JR.  
WALTER J. BRUNMARK  
JOHN B. T. CAMPBELL  
LOUIS J. CANEPA  
ARCHBISHOP JOHN J. CANTWELL  
R. A. CARRINGTON, JR.  
NORMAN CHANDLER  
DR. ARTHUR G. COONS  
EDWARD H. CURRIER  
RAYMOND DARBY  
PIERRE DE VRAHNOS  
LEROY M. EDWARDS  
LEONARD K. FIRESTONE  
JOHN ANSON FORD  
DOUGLAS H. FREEMAN  
Y. FRANK FREEMAN  
BERNARD GIANNINI  
BYRON C. HANNA  
GEORGE B. HANSON  
AUBREY HARWOOD  
R. E. HAVENSTRITE  
PAUL H. HELMS  
HUGH HOOKS  
JULIUS JACOBY  
WILLIAM M. JEFFERS  
ROGER JESSUP  
DR. HUGH TOLAND JONES  
WILLARD W. KEITH  
A. ATWATER KENT  
VIERLING KERSEY  
JESSE LASKY  
SOL LESSER  
EDWIN LESTER  
CHARLES J. LICK  
HAROLD LINK  
RALPH B. LLOYD  
RABBI EDGAR F. MAGNIN

HARRY MAIZLISCH  
TOM MAY  
LOUIS B. MAYER  
B. O. MILLER  
VICTOR MONTGOMERY  
HARVEY S. MUDD  
GURNEY E. NEWLIN  
K. T. NORRIS  
GEORGE J. O'BRIEN  
OTTO K. OLESEN  
JOHN O'MELVENY  
JAMES R. PAGE  
JUDGE HARLAN PALMER  
NEIL PETREE  
PETER RATHVON  
WILLIAM RICHARDSON  
LEONARD J. ROACH  
W. S. ROSECRANS  
BERT ROVERE  
WILLIAM B. RYAN  
E. F. SCATTERGOOD  
JOSEPH SCOTT  
JAMES E. SHELTON  
ROBERT L. SMITH  
WILLIAM A. SMITH  
DR. ROBERT GORDON SPROUL  
BERTRAM V. STURDIVANT  
CHARLES S. THOMAS  
DONALD W. THORNBURGH  
C. E. TOBERMAN  
OSCAR A. TRIPPET  
DR. ROGER W. TRUESDAIL  
EDWARD R. VALENTINE  
THEODORE VAN DE KAMP  
DR. RUFUS B. VON KLEINSMID  
FRANK VITALE  
G. M. WALLACE  
J. K. WALLACE  
ALFRED WALLENSTEIN  
DR. KARL WECKER  
OLIN WELLBORN III  
STEWART K. WIDDESS  
ELMER WILSON  
P. G. WINNETT



# El Encanto

SANTA BARBARA'S "ENCHANTED" HOTEL

- 
- Here is exemplified the "ART OF GRACIOUS LIVING"—Famous for over 20 years as California's loveliest and most pleasing place in which to relax and enjoy life.
  - Operated on American plan with a cuisine of peculiar excellence.  
A limited number of rooms in Main Hotel and 20 Villas with rooms, single or in suite.
  - A delightful spot to spend a week-end or a longer holiday.
  - Reasonable Tariffs.

Under personal supervision of  
**Harry E. Thompson**  
Proprietor

# Encores

the outstanding part  
of the music you  
on RCA Victor Records



## AMERICAN MUSIC COMPANY

426 South Broadway MI-1871

SINCE 1903

"Individual Service"

## Birkel-Richardson Co.

*The House of Music*

730 West 7th Street

Vandike 1241

Los Angeles

"Los Angeles' Oldest and  
Most Complete Record Dept."

## BARKER BROS.

Seventh Street, Flower and Figueroa  
Los Angeles • Michigan 335

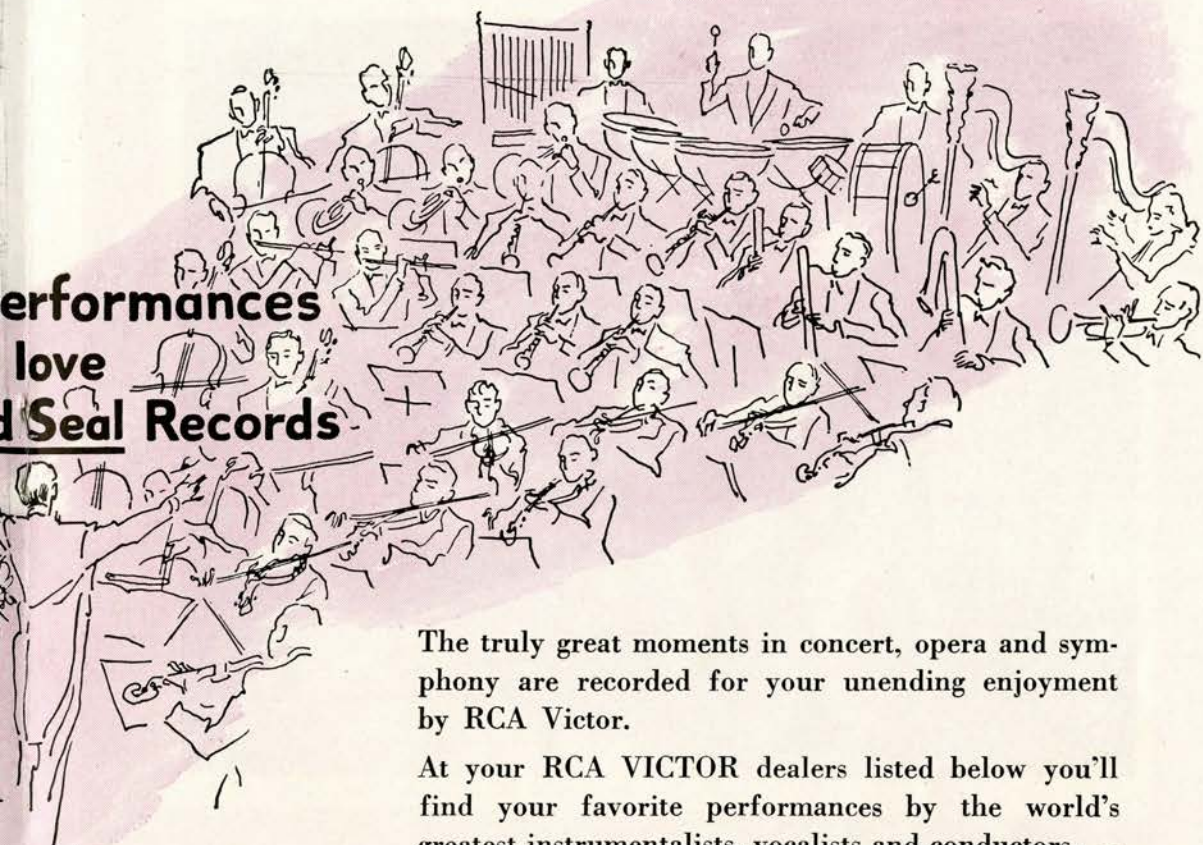
Hollywood Store

6834 Hollywood Boulevard

Long Beach Store

Broadway at Locust  
Phone Ne. 5-175

**performances  
love  
Seal Records**



The truly great moments in concert, opera and symphony are recorded for your unending enjoyment by RCA Victor.

At your RCA VICTOR dealers listed below you'll find your favorite performances by the world's greatest instrumentalists, vocalists and conductors . . . a wealth of superb interpretations, flawlessly reproduced. Make your selections soon, and hear the music you want . . . when you want it!

and remember

*"There is no finer gift than RCA Victor Records  
. . . . . the gift that keeps on giving."*

**THE WORLD'S GREATEST ARTISTS ARE NATURALLY YOURS ON**

**RCA VICTOR RECORDS**  

**THE MUSIC SHOP  
Westwood**

927 Westwood Blvd., Los Angeles  
ARizona 3-0000

*"Acknowledged the Finest Stock  
of Records in Westwood"*

**G. SCHIRMER MUSIC  
"The Music Corner"**

At 7th and Hope

Record Branches:  
5372 Wilshire Blvd.  
130 Pine Ave., Long Beach

**CRAWFORD'S  
of BEVERLY HILLS**

9416 Santa Monica Blvd.  
Beverly Hills

BRadshaw 2-3231  
CRestview 1-8124



## MASON & HAMLIN SPINET

World's finest and most costly piano, now available for immediate delivery. The Mason & Hamlin is only one of many famous pianos now here for your musical enjoyment. Visit our salon... see the West's largest selection of fine, high-quality instruments.

CHICKERING • CONOVER • JESSE FRENCH  
CABLE • HARDMAN • MINIPIANO • STECK

Convenient Budget Terms... Liberal Trade-in Allowance... Investigate our piano rental plan

## BARKER BROS.

715 SOUTH FLOWER STREET

ALSO AVAILABLE IN OUR HOLLYWOOD AND LONG BEACH STORES

ELEVENTH LOS ANGELES SEASON

SAN FRANCISCO OPERA COMPANY  
WOMEN'S COMMITTEE

MRS. LEILAND ATHERTON IRISH  
CHAIRMAN

MRS. CECIL FRANKEL      MRS. HOYT H. MITCHEL      MRS. HARVEY S. MUDD  
Co-CHAIRMEN

MRS. EUGENE AHERN  
MRS. ALEXANDER ADAMS  
MRS. EDW. ARNOLD

MRS. HANCOCK BANNING  
MRS. ARTHUR BERGH  
MRS. MILO BEKINS  
MRS. ELMER BELT  
MRS. FLETCHER BOWRON  
MRS. THOMAS J. BRANT

MRS. ASA V. CALL  
MRS. EARL CARPENTER  
MRS. NORMAN CHANDLER  
MADAME PIETRO CIMINI  
MRS. VICTOR FORD COLLINS  
IDA MAYER CUMMINGS  
LUCY MASON CLARK

MRS. ROSE DENKER  
MRS. EDWARD L. DOHENY  
MRS. THOMAS A. J. DOCKWEILER  
MRS. ERNEST DUQUE  
MRS. HENRY DUQUE

FLORENCE LAWRENCE ELDRIDGE

MRS. ALICE TANNER GAIRDNER  
MRS. EDMUND GALE  
MRS. A. H. GIANNINI  
MADAME YEATMAN GRIFFITH

MRS. RALPH HAMLIN  
MRS. NORMAN B. HERMAN  
MRS. JEAN HERSHOLT  
MRS. DANA HOGAN  
EDITH WAKEMAN-HUGHES

MRS. RANDOLPH INGERSOLL

MRS. IDA KOVERMAN  
MRS. DAVID KROLL

MRS. JOSEPH L. LEVY  
MRS. CHARLES J. LICK

MRS. SVEN LOKRANTZ  
MRS. GEORGE H. LOTTEAU

MRS. FRANKLIN GRAY MCINTOSH  
MRS. EUGENE O. McLAUGHLIN  
DORIS KENYON MLYNARSKI  
MRS. ITALO MONTEMEZZI  
MRS. VICTOR MONTGOMERY  
MRS. DOUGLAS MUELLER  
MRS. FORREST MURRAY  
MRS. ELVON MUSICK

MRS. JAMES RATHWELL PAGE  
MRS. STERLING CLARK PARR  
MRS. FRANK H. POWELL

MRS. JOHN REDFIELD  
MRS. VICTOR ROSSETTI

MRS. J. M. SCHNEIDER  
MRS. RICHARD JEWETT SCHWEPPE  
MRS. FRANK ROGER SEAVER  
DEAN PEARLE AIKIN-SMITH  
MRS. BLACKSTONE SMITH  
MRS. LON V. SMITH  
MRS. J. LANGFORD STACK  
MRS. JOHN M. STAHL  
MRS. HARRY TIPTON STECK  
GRACE S. STOERMER  
MRS. WALTER PERRY STORY  
MRS. CHARLES STRUB

MRS. SYDNEY TEMPLE  
MRS. JOHN TREANOR  
MRS. C. E. TOBERMAN  
MRS. WALTER K. TULLER  
MRS. ROY McLEAN VAN WART  
MRS. HOWARD VERBECK  
MRS. ALFRED WALLENSTEIN  
MRS. MADA SOUDEN WALSH  
MISS MARGUERITE WINSTON  
MISS KATHERINE YARNELL  
MRS. PHILIP ZOBELEIN



MOTION PICTURE COMMITTEE  
JOAN CRAWFORD, CHAIRMAN

LIONEL BARRYMORE  
CURTIS BERNHARDT  
BETTE DAVIS  
GREER GARSON  
PAUL HENREID  
VAN JOHNSON

DOROTHY LAMOUR  
WALTER PIDGEON  
JANE POWELL  
MR. AND MRS. GENE RAYMOND  
MR. AND MRS. EDW. G. ROBINSON  
LANA TURNER



ELEVENTH LOS ANGELES SEASON  
**SAN FRANCISCO OPERA COMPANY**  
 CLUB COMMITTEE

- AROUND THE WORLD CLUB**  
 MRS. JOHN M. HISS, PRESIDENT
- BEVERLY HILLS WOMEN'S CLUB**  
 MRS. A. A. CRAWFORD, PRESIDENT
- BREAKFAST BRIDGE CLUB**  
 MRS. SHIRLEY HALL, PRESIDENT  
 MRS. HAROLD LINK, BOARD CHAIRMAN
- CALIFORNIA FEDERATION OF MUSIC CLUBS**  
 MRS. JAMES CASTER, PRESIDENT
- CALIFORNIA FEDERATION OF WOMEN'S CLUBS**  
 MRS. JOSEPH C. WENGER, PRESIDENT
- CATHOLIC WOMEN'S CLUB**  
 MRS. LEO M. ROSECRANS, PRESIDENT
- COMMUNITY SING OF HOLLYWOOD**  
 MRS. FRIEDA PEYCKE, PROGRAM CHAIRMAN
- COUNTY FEDERATION OF WOMEN'S CLUBS**  
 MRS. FRANK M. WARD, PRESIDENT
- CALIFORNIA BUSINESS AND PROFESSIONAL WOMEN'S CLUBS —LOS ANGELES DISTRICT**  
 MRS. IVY A. GRACE, PRESIDENT
- COUNCIL OF JEWISH WOMEN**  
 MRS. HAROLD BLUMENTHAL, PRESIDENT
- DOMINANT CLUB**  
 MRS. GEORGE WILLIAMS MEHRA, PRESIDENT
- EASTER SUNRISE SERVICE**  
 MRS. GEORGE H. CHAPMAN, PRESIDENT
- EBELL CLUB**  
 MRS. CHARLES W. PARTRIDGE, PRESIDENT  
 MRS. R. GORDON BOYD, CHAIRMAN OF MUSIC
- EUTERPRE OPERA READING CLUB**  
 MRS. HERBERT ANDERSON, JR., PRESIDENT
- FRIDAY MORNING CLUB**  
 MRS. DON WOODS, PRESIDENT  
 MRS. LOUIS H. JACKSON, CHAIRMAN OF MUSIC
- HADASSAH**  
 MRS. PHYLLIS ZIFFREN, PRESIDENT
- HOLLYWOOD CHAMBER OPERA COMPANY**  
 MRS. HUGH BARBIZON BOSWELL, PRESIDENT
- HOLLYWOOD OPERA READING CLUB**  
 MRS. AMOS OTIS EVANS, VICE PRESIDENT  
 MRS. ALBERT P. KECK, CHAIRMAN  
 SENIOR STUDY  
 MRS. ASHLEY MANNING, PRESIDENT  
 JUNIORS
- JUNIOR LEAGUE OF LOS ANGELES**  
 MRS. BYRON H. FARWELL, PRESIDENT
- LOS ANGELES CHAMBER OF COMMERCE WOMEN'S DIVISION**  
 MRS. VALLEY M. KNUDSEN, PRESIDENT
- LOS ANGELES CONSERVATORY OF MUSIC AND ARTS**  
 IRENE CARTER OATES, PRESIDENT
- LOS ANGELES LIBRARY**  
 GLADYS CALDWELL, MUSIC DEPARTMENT
- LA FIESTA DE AMISTAD**  
 ARTIE MASON CARTER
- LOS FELIZ WOMEN'S CLUB**  
 MRS. LINNE C. LARSON, PRESIDENT
- MACDOWELL CLUB OF ALLIED ARTS**  
 MRS. RALPH EMERSON FILCHER, PRESIDENT
- MATINEE MUSICAL CLUB**  
 MRS. LOUISE GLAUM HARRIS, PRESIDENT
- NATIONAL FLOWER GUILD OF LOS ANGELES**  
 MRS. PAUL WILLIAM LAWRENCE, PRESIDENT
- NEIGHBORHOOD MUSIC SCHOOL**  
 ELINOR MARLO, VICE-PRESIDENT
- PLEIADES CLUB**  
 MRS. RALPH W. HARRISON, PRESIDENT
- PHI BETA-PI IOTA LOS ANGELES ALUMNAE CHAPTER**  
 ELORA SORNSEN, PRESIDENT
- RIVERSIDE OPERA GUILD**  
 MISS ISABELLA HUTCHINGS, PRESIDENT  
 MARCELLA CRAFT, CHAIRMAN
- SANS SOUCI BREAKFAST CLUB**  
 MRS. MABEL STONER CLARK, PRESIDENT
- SCHUBERT CLUB**  
 MRS. JOHN W. HARTUNG, PRESIDENT
- SIGMA ALPHA IOTA**  
**SIGMA XI**  
 DOROTHY STERETT, PRESIDENT
- SIGMA TAU**  
 VIRGINIA FRANCES, PRESIDENT
- TABLEAU**  
 MRS. AKELEY PARK QUIRK
- TOWN & GOWN**  
 MRS. JOHN WESLEY HARRIS, PRESIDENT  
 MRS. WILLIAM DELLAMORE, BOARD
- WESTWOOD HILLS WOMEN'S CLUB**  
 MRS. THEODORE J. SCOTT, PRESIDENT
- WOMEN'S DIVISION HOLLYWOOD CHAMBER OF COMMERCE**  
 GLADYS LITTELL, JR., PAST PRESIDENT  
 MRS. JOHN B. KINGSLEY, VICE-PRESIDENT
- WOMEN PAINTERS OF THE WEST**  
 MRS. NELL WARNER, PRESIDENT
- WOMEN'S ATHLETIC CLUB**  
 EDNA COVERT PLUMMER, PRESIDENT
- WOMEN'S BREAKFAST CLUB**  
 MRS. JOHN ARTHUR THOMPSON, PRESIDENT
- WOMEN'S CLUB OF HOLLYWOOD**  
 MRS. CARL BUSH, PRESIDENT
- WOMEN'S COMMITTEE, PHILHARMONIC ORCHESTRA**  
 MRS. WALTER HARRISON BOYD, VICE-PRESIDENT
- PHILHARMONIC ORCHESTRA JUNIORS**  
 MRS. JACKSON BAKER, PRESIDENT
- PHILHARMONIC ORCHESTRA CAMPAIGN**  
 MRS. LEE BALINGER, CHAIRMAN
- WOMEN'S UNIVERSITY CLUB**  
 MRS. EARL T. DUTTON, PRESIDENT
- WOMEN'S LYRIC CLUB**  
 MRS. WILLIAM DYKES ALLAN, PRESIDENT

# FAUSTO MAGNANI



conducting his

**Symphony Orchestra  
of 90 Musicians**

in two

**GALA CONCERTS**

*February 8 and*

*March 7, 1948*

**Ebell Theatre**

**Los Angeles**

CONCERT DIRECTION: MARTIN MUSIC MANAGEMENT

Coulter's

5600 WILSHIRE BOULEVARD

Beautiful Handbag



Newest pouch in rich  
suede... black, brown,  
gray, Kelly, red.

Perfect for important  
appointments, luncheons,  
dinners, theatres. \$95

MONDAY NIGHT, OCTOBER 27, at 8:00

# Madama Butterfly

Opera in three acts. Music by Giacomo Puccini.

Text by Giacosa and Illica. Founded on the book of John L. Long  
and on the drama of David Belasco.

## THE CAST

Madama Butterfly (Cho-Cho San) . . . . . LICIA ALBANESE  
Pinkerton, Lieutenant in the U.S. Navy . . . . . CHARLES KULLMAN  
Suzuki, Cho-Cho San's servant . . . . . HERTA GLAZ  
Sharpless, U.S. Consul at Nagasaki . . . . . \*GUISEPPE VALDENGO  
Goro, a marriage broker . . . . . ALESSIO DE PAOLIS  
The Bonze, Cho-Cho San's Uncle . . . . . LORENZO ALVARY  
Prince Yamadori . . . . . GEORGE CEHANOVSKY  
Kate Pinkerton . . . . . THELMA VOTIPKA  
The Imperial Commissioner . . . . . WALTER OLITZKI  
The Official Registrar . . . . . COLIN HARVEY  
Trouble . . . . . MICHELE TRACY

*\*Los Angeles Debut*

*Cho-Cho San's Relatives and Friends, Servants.*

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** About 1900; Nagasaki, Japan

Act I: Exterior of Pinkerton's House

Act II: Interior of Butterfly's Home

Act III: Same as Act II

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Because of copyright the story of the opera cannot be printed*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**

TUESDAY NIGHT, OCTOBER 28, at 8:00

# Louise

A Musical Romance in four acts. Text and Music by Gustave Charpentier.  
*First performance by the San Francisco Opera Company*

## THE CAST

Louise .....	DOROTHY KIRSTEN
Her Mother .....	CLARAMAE TURNER
Her Father .....	EZIO PINZA
Julien, a poet .....	RAOUL JOBIN
Irma .....	LOIS HARTZELL
Camille .....	MARY JANE GRAY
Gertrude .....	BETA POPPER
Apprentice .....	MATINA ZUBIRI
Apprentice .....	*ELEANOR CORYELL
Blanche .....	DELPHIA PHILLIPS
Suzanne .....	KATHLEEN LAWLOR
Forewoman .....	ELMA HEITMAN
Marguerite .....	*BEVERLY CAMPBELL
Madeleine .....	*THORA HARPER
Street Sweeper .....	MARY JEAN TURNBULL
Newspaper Girl .....	ESTHER V. HESSLING
Young Rag Picker .....	EILEEN BALDWIN
Milk Woman .....	*EILEEN BROWNE
Coal Picker .....	*MARY JANE SPRY
Street Arab .....	MARTINA ZUBIRI
Birdfood Vendor .....	*DORA BISH
Artichoke Vendor .....	THELMA VOTIPKA
Watercress Vendor } .....	BETA POPPER
Chair Mender } .....	
Noctambulist } .....	ALESSIO DE PAOLIS
King of the Fools } .....	
Rag Picker .....	VIRGILIO LAZZARI
Junk Man .....	DESIRE LIGETI
Song Writer .....	GEORGE CEHANOVSKY

**THE CAST (Continued)**

First Philosopher.....WALTER OLITZKI  
Second Philosopher.....BENJAMIN MARTIN  
Painter .....\*FLOYD DAVIS  
Sculptor ..... PATRICK McVEY  
Poet ..... ERICH LAWRENCE  
Student .....ALLEN SCHMIDLING  
First Policeman.....COLIN HARVEY  
Second Policeman.....MAX LORENZINI  
Old Clothes Man.....GEORGE TALLONE  
Carrot Vendor.....KAYTON NESBITT  
Rag Vendor.....GEORGE CEHANOVSKY  
Green Pea Vendor.....GALLIANO DANELUZ

**ACT III**

The Dancer.....JUDITH NATHANSON

*\*Los Angeles debut*

*Girls at the Dressmaking Establishment, Street Peddlers, Citizens.*

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PAUL BREISACH

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** About 1900; Paris

Act I: Home of Louise in Tenement

Act II: Scene 1: Street in Montmartre District

Scene 2: A Dressmaking Shop

Act III: Cottage and Terrace atop Montmartre

Act IV: Same as Act I

Settings by Eugene B. Dunkel and Armando Agnini. Painted by  
Dunkel and constructed in the Studios of the San Francisco Opera Association.

*The Baldwin is the Official Piano of San Francisco Opera Company*  
*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



A. de Seguro

# Maestro A. DE SEGUROLA

after 25 years of a brilliant career as Grand Opera singer in the principal opera companies of Europe and the Americas (Paris — London — Salzburg — Munich — Rome — Milan — Naples — Madrid — Barcelona — Lisbon — Rio de Janeiro — Buenos Aires — Santiago of Chili — Mexico — Havana, etc.) and 12 consecutive seasons with the Metropolitan Opera Co. of New York in the memorable days of

## CARUSO, FARRAR, BORI, and MAESTRO TOSCANINI

is now teaching in Hollywood: Voice Production—Bel Canto—  
—Interpretation—Acting—Opera and Concert Repertoire—  
Microphone Technique to beginners or professionals

### *Memorandum.*

Maestro de Seguro brings to the attention of young singers and students of singing his three articles entitled *Famous Singers I Have Known* that are appearing in the September, October and November issues of *The Etude*, the authoritative music magazine.

Maestro de Seguro announces also the forthcoming publication of his *Book of Memories* now nearing completion, based on his vast and rich experience as Man of the World, Traveler and Singer.

**NADINE CONNOR**, star member of the Metropolitan Opera of New York and of the current San Francisco Opera Season was a student of Maestro de Seguro's.

**NORWOOD SMITH**, baritone student of the Maestro's, after his brilliant success in the leading role of Ravenal for the Dallas, Texas presentation of "Show Boat" last June has been re-engaged for a tour of the United States with the same production.

**LIGIA ARMIGO**, lyric soprano student of the Maestro's, won last Spring the Grand Prize of \$2,000 in the Atwater Kent Auditions after competing with more than six-hundred women singers.

Maestro de Seguro announces with satisfaction having secured the association of **Madame Nestor Eristoff** to personally conduct classes in Russian, German and French, specializing in the application of those languages to the singing of concert and operatic repertory.

*Booklets on request*

1545 N. Laurel Ave., Hollywood 46 Calif.

GLadstone 9988

WEDNESDAY NIGHT, OCTOBER 29, at 8:00

# La Boheme

Opera in four acts. Music by Giacomo Puccini.

Text by Giacosa and Illica.

## THE CAST

Mimi, an embroideress.....BIDU SAYAO  
Musetta, a grisette.....LOIS HARTZELL  
Rudolph, a poet..... }  
Marcel, painter..... } The Four } .....JAN PEERCE  
Schaunard, musician.. } Bohemians } ..... GIUSEPPE VALDENG0  
Colline, philosopher.. } ..... GEORGE CEHANOVSKY  
..... NICOLA MOSCONA  
Benoit, an importunate landlord }  
Alcindoro, state councilor and } .....SALVATORE BACCALONI  
admirer of Musetta }  
Customhouse Sergeant.....MAX LORENZINI  
Customhouse Guard.....EDWIN VANNUCCI  
Parpignol .....GEORGE TALLONE  
A Boy .....ESTHER V. HESSLING

*Students, Work-Girls, Grisettes, Shopkeepers, Vendors, Waiters, Soldiers, etc.*

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
GAETANO MEROLA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** About 1830; Paris

Act I: Garret of the Bohemians  
Act II: Terrace of the Cafe Momus  
Act III: A City Gate of Paris  
Act IV: Same as Act I

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Because of copyright the story of the opera cannot be printed.*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**





'91 YEARS YOUNG'

**Harris  
&  
Frank**

AND

**brooks**

'25 YEARS OLD'

**'Botany' 500 suits . . . topcoats**

BRAND

T A I L O R E D   B Y   D A R O F F

EVERYBODY KNOWS THIS  
FAMOUS CLOTHING NAME

**\$55**

16 CONVENIENT LOCATIONS IN CALIFORNIA: 644 South Broadway • 637 South Hill Street  
Hollywood at Vine • Wilshire at Cochran in the Miracle Mile • And Other Principal Cities



**CIMINO-REINBURG  
VOCAL STUDIO**

8118 SUNSET BOULEVARD

Hillside 2758

**MARIO CIMINO**

Operatic Tenor and Coach

**ON THE AIR**

**Every Sunday 12:30 Noon Over**

**KOWL—1580 on your dial.**

**Musical revue of  
Operatic, Classical and Modern Music.**



**ANNABELLE REINBURG**

Artist—Voice Specialist

FRIDAY NIGHT, OCTOBER 31, at 8:00

# Otello

Lyric drama in four acts. Music by Giuseppe Verdi. Text by Arrigo Boito.

## THE CAST

Otello, the Moor.....SET SVANHOLM  
Desdemona, his wife.....LICIA ALBANESE  
Iago, his ensign.....LAWRENCE TIBBETT  
Cassio, his lieutenant.....ALESSIO DE PAOLIS  
Emilia, wife of Iago.....THELMA VOTIPKA  
Roderigo, a Venetian gentleman.....LESLIE CHABAY  
Lodovico, an ambassador.....VIRGILIO LAZZARI  
Montanó, predecessor of Otello in government  
of Cyprus.....GEORGE CEHANOVSKY  
Herald.....ROBIN NELSON

*Soldiers, Sailors, Venetians, Cypriots, Children, an Innkeeper*

# # #

### STAGE DIRECTOR

ARMANDO AGNINI

### CONDUCTOR

WILLIAM STEINBERG

### CHORUS DIRECTOR

KURT HERBERT ADLER

# # #

**TIME AND PLACE:** End of Fifteenth Century; a Seaport in Cyprus

Act I: Outside the Castle

Act II: A Hall on the Ground Floor of the Castle

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**



**STREAMLINER**  
**"CITY OF**  
**LOS ANGELES"**

**DAILY - EVERY DAY**

Only 39¼ hours to Chicago

Extra Fine • Extra Fast • Extra Fare

Enjoy the richly furnished club and lounge cars—standard Pullman accommodations—delightful dining car meals and exceptional service. Reserved seats for coach passengers.

**EASTBOUND**

Lv. Los Angeles daily 5:00 P. M.;  
 arrive Chicago 10:45 A. M. (c.s.t.)

**WESTBOUND**

Lv. Chicago daily 7:15 P. M. (c.s.t.);  
 arrive Los Angeles 9:00 A. M.

**OTHER POPULAR DAILY UNION PACIFIC TRAINS EAST:**

**"UTAHN"—"CITY of ST. LOUIS"**  
**"LOS ANGELES LIMITED"**  
**"PONY EXPRESS"**

**UNION PACIFIC TICKET OFFICES —**

Los Angeles: 434 West 6th St., and  
 Union Station—Phone TRinity 9211

Hollywood: 6702 Hollywood Boulevard — Phone Hillside 0221

East Los Angeles: Atlantic and Telegraph Rd.—Phone ANgelus 6509

and in Alhambra, Huntington Park, Glendale, Pasadena, Riverside, Long Beach, San Diego, San Pedro, Santa Ana and Santa Monica.

*Be Specific - say*

**UNION PACIFIC**



*Anne Alt*  
 COMPTON, CALIFORNIA

*the Famous . . .*



**PIANO • VOICE • BALLET • DRAMA**

**VOICE COACHING**  
 BY

**Mme. Antoinette Consoli**  
 OF THE CHICAGO OPERA COMPANY

DR. NINO ALBANESE  
 V. J. CRISAFULLI      LARRY REED  
 MICHAEL BRIGANTE      MELA SHEPARD

*Metropolitan Academy*

6th and New Hampshire      FAirfax 7845  
 Nr. Wilshire-Vermont

## The Story of "Otello"

**ACT I**—Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that is now Otello's and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

**ACT II**—Iago, in furtherance of his plan to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take oath to punish the guilty.

**ACT III**—Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Otello in his new honor, but are silenced by Iago.

**ACT IV**—As she retires the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.

TWENTY-NINTH

# LOS ANGELES PHILHARMONIC ORCHESTRA

1947-48

SEASON



CHARLES MÜNCH  
Guest Conductor  
JANUARY 22-23



ALFRED WALLENSTEIN  
Music Director  
and Conductor



IGOR STRAVINSKY  
Guest Conductor  
MARCH 18-19

## PHILHARMONIC AUDITORIUM

### SOLOISTS

LESTER DONAHUE, pianist  
FREDERICK MORITZ, bassoonist  
ZINO FRANCESCATTI, violinist  
ROSE BAMPTON, soprano  
MAX LICHTEGG, tenor  
LEON FLEISHER, pianist  
ALEXANDER BRAILOWSKY, pianist  
GUY and LOIS MAIER, duo-pianists  
SASCHA JACOBSEN, violinist  
CLAUDIO ARRAU, pianist  
ROBERT MARSTELLER, trombonist  
ARTUR SCHNABEL, pianist  
WILLIAM KAPPELL, pianist  
ANNA TURKEL, soprano  
ROBERT WEEDE, baritone  
YEHUDI MENUHIN, violinist  
ROBERT LA MARCHINA, cellist

### 17 Thurs. Eves. . . 16 Fri. Afternoons\*\*

Nov. 13-14 Opening pair  
Nov. 20-21 Lester Donahue; Frederick Moritz  
Nov. 27-28 Zino Francescatti\*  
Dec. 11-12 Rose Bampton—Max Lichtegg  
Dec. 18-19 Leon Fleisher\*  
Jan. 8-9 Alexander Brailowsky  
Jan. 22-23 Charles Münch, Guest Conductor  
Jan. 29-30 Guy and Lois Maier and Chorus\*  
Feb. 5-6 Sascha Jacobsen  
Feb. 12-13 Claudio Arrau; Robert Marsteller  
Feb. 26-27 Artur Schnabel\*  
Mar. 11-12 William Kapell  
Mar. 18-19 Igor Stravinsky, Guest Conductor  
Mar. 25 Brahms Requiem—Shrine Auditorium\*  
Anna Turkel—Robert Weede—Chorus  
Apr. 1-2 Yehudi Menuhin  
Apr. 8-9 Robert La Marchina  
Apr. 22-23 Final pair

\*Brahms Cycle

\*\*Friday afternoon subscribers will receive tickets for the March 25 Thursday evening concert

Hear these world-renowned artists in interpretations of the world's greatest music, including a complete cycle of compositions by Johannes Brahms.

### SEASON TICKETS ON SALE NOW

Southern California Symphony Association  
Room 422, 427 West Fifth Street, Los Angeles 13—MI. 8464  
Also Southern California Music Company, 737 So. Hill St.—Tucker 1144  
and All Mutual Agencies

SATURDAY NIGHT, NOVEMBER 1, at 8:00

# Don Giovanni

Opera in two acts with ten scenes. Music by Wolfgang Amedeus Mozart.

Text by Lorenzo da Ponte.

## THE CAST

Don Giovanni, a licentious young nobleman.....EZIO PINZA  
Don Pedro, the Commandant.....DESIRE LIGETI  
Donna Anna, his daughter.....REGINA RESNIK  
Don Ottavio, her fiancé.....CHARLES KULLMAN  
Leporello, servant of Don Giovanni.....SALVATORE BACCALONI  
Donna Elvira, jilted by Don Giovanni.....\*CLAUDIA PINZA  
Masetto, a peasant.....LORENZO ALVARY  
Zerlina, his betrothed.....NADINE CONNER

*\*Los Angeles debut*

*Peasants, Musicians, Dancers, Demons*

Corps de Ballet

# # #

### STAGE DIRECTOR

WILLIAM WYMETAL

### CONDUCTOR

PAUL BREISACH

### CHORUS DIRECTOR

KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventeenth Century; Seville

Act I: Scene 1: Courtyard of Palace of the Commandant

Scene 2: Street in Suburban Seville

Scene 3: In Don Giovanni's Palace

Scene 4: Outside Don Giovanni's Palace

Scene 5: Ballroom in Don Giovanni's Palace

Act II: Scene 1: Same as Scene 2, Act I

Scene 2: A Dark Hallway

Scene 3: A Cemetery

Scene 4: Room in Donna Anna's Palace

Scene 5: In Don Giovanni's Palace

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**

# Newest of the Santa Fe Fleet



## The Grand Canyon

### daily to Chicago

Now—only 48 hours to Chicago on The Grand Canyon eastbound. Daily service on this non-extra fare, Diesel-powered train. Roomettes, bedrooms, compartments, drawing-rooms, berths. Or travel in one of the comfortable chair cars. Beautiful lounge car, Courier-Nurse Service, famous Fred Harvey meals. Pullmans direct to the South Rim of the Grand Canyon should you choose to stop over.

#### DAILY EASTBOUND SCHEDULE:

Lv. Los Angeles	1:30 P.M.
Ar. Grand Canyon	7:00 A.M.
Ar. Kansas City	7:05 A.M.
Ar. Chicago	3:30 P.M.

*C. C. Thompson, Passenger Traffic  
Manager, Los Angeles 14, Calif.*

## couples love



Learning Languages Together

**SPANISH  
FRENCH  
ITALIAN  
GERMAN  
RUSSIAN**

Or Any Spoken Language  
Small Classes  
Private Lessons  
Open 9 A.M. to 9 P.M.

Native instructors specially trained in  
our simple direct conversational method

## *pacific* schools of languages

Language Centers of Southern California

JOS. S. CANNIZZARO, *Director*  
Former Director: Boston Berlitz School  
APPROVED FOR VETERANS

6367 Wilshire Blvd., Los Angeles  
WEBster 3-3045  
3913 Ohio Street, San Diego  
Woodcrest 4609

## Welcome Stranger

Jewish People Find Out What's Doing  
by Regularly Reading the

### B'nai B'rith Messenger

ESTABLISHED 1888      FOUNDED 1887      MEMBER TRUTH

The B'NAI B'RITH MESSENGER features all important Jewish News, local, national and international. Local social and organizational events featured every issue.

*Printed entirely in English  
Delivered weekly by mail*

Subscribe today . . \$3 per year or  
\$5 for 2 years

Mail this ad, with your remittance, to  
739 So. Hope Street, Los Angeles 14,  
or phone TRinity 2203

## The Story of "Don Giovanni"

**ACT I**—It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna which he has surreptitiously entered. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna does not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Commandant, coming in answer to her cries, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna, who has gone for help returns with Don Ottavio. He joins her in a solemn oath to avenge the death of her father.

**SCENE 2:** On the approach of a carriage, Don Giovanni scents another amorous adventure. With Leporello he hides, lustfully awaiting its occupant. Dismayed to find her to be Donna Elvira, a former sweetheart whom he has discarded, he flees her upbraiding, leaving Leporello to explain. This the servant proceeds to do, reciting his master's thousand and one affairs with women. The nonplussed Donna Elvira swears she will have rich justice for her torn heart. The wedding party of Masetto and Zerlina enter. Don Giovanni comes upon them. Fascinated by the beauty of the bride, the libertine invites the entire company to his palace for refreshments. Threatening Masetto when he protests, Don Giovanni detains Zerlina as Leporello conducts the peasants to the palace. Don Giovanni's love-making to the bride is interrupted by the entrance of Donna Elvira, who has overheard. She denounces him and leads Zerlina away. Donna Anna and Don Ottavio arrive to seek the aid of Don Giovanni, of all persons, in finding the murderer of the Commandant, which the Don readily promises. The returning Donna Elvira, thinking she sees in Donna Anna another victim to the lust of Don Giovanni, exposes him. But he declares her to be demented and follows her away. As they depart, Donna Anna tells Don Ottavio that, by his voice, she thinks she recognizes in Don Giovanni the assassin under whose sword her father has fallen.

**SCENE 3:** Despite impending complications. Don Giovanni, returning with Leporello, sings merrily of wine and women.

**SCENE 4:** Masetto chides Zerlina for her flirtation with Don Giovanni. They hastily hide on the approach of the Don followed by a crowd of peasants gaily dressed for the ball. Perceiving Zerlina, Don Giovanni attempts to force her toward a pavillion. But, confronted by Masetto, he gallantly escorts her into the palace instead. Donna Elvira, Donna Anna and Don Ottavio, wearing masks and dominoes enter. Leporello, from a balcony invites them to the ball.

**SCENE 5:** During the dance Don Giovanni leads Zerlina to the door of a side chamber and forces her to enter. Masetto, breaking loose from Leporello, spreads the alarm. At Zerlina's cry for help, Anna, Elvira and Ottavio rush to the rescue, breaking in the door. Don Giovanni, with drawn sword, escapes from the palace with Leporello.

*(Continued on Next Page)*





**AUTHORITATIVE  
TRAINING  
FOR SINGERS**

Among her students, past or present, are many young stars of the screen, musical comedy and radio, and members of the Chicago Opera Co., the Vienna Opera and Covent Garden.

MME.

*Belle Forbes Cutter*

BY APPOINTMENT

**GLadstone 8375**

**7526 FOUNTAIN AVE.**



**HOLLYWOOD**

# MISSION INN

—RIVERSIDE, CALIFORNIA—



**FOR YOUR PERFECT RELAXATION**

**An Outstanding Hotel  
Serving the traveler since 1876**

**Famous for Food, History, Hospitality  
and a Favorite for Weddings**

*"The Inn of the Bells"*

**Where Carrie Jacobs Bond wrote  
"The End of a Perfect Day"**

**Rates—reasonably low of course—but I.Q.  
rating high for Art and Historical Interest**

**Write for Folder "D"**

## The Story of "Don Giovanni" (Continued)

**ACT 11**—Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira comes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Now Don Giovanni sings beneath the window of Zerlina. His song is interrupted by Masetto, entering with villagers who have come on the hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto, bleeding, is found by Zerlina who assures him of her love and quietly leads him from the scene.

**SCENE 2:** Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her, he takes the wrong door and to his confusion encounters the entering Donna Anna and Don Ottavio with their attendants. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they attempt to escape by the same door, but run into Masetto and Zerlina and a group of armed peasants. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello discloses his real identity and declares himself to be the dupe of Don Giovanni. All noisily claim to right to chastise Leporello but he makes off as they argue. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

**SCENE 3:** It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello, arriving by different ways, unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Mystified, they try to locate the sepulchral voice. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He then commands Leporello to read the inscription. The trembling servant finds many excuses but hesitantly approaches the statue, bowing and scraping. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

**SCENE 4:** Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

**SCENE 5:** Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away but immediately returns with a terrified shriek and escapes by another door. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. The lights go out. Don Giovanni re-enters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman, his life of lust come to an end, is carried by demons to his eternal punishment.

**(FINALE)** "Such his end—who doeth ill to like account the wicked ever did come—ever will."



# PIERRE'S

*The House of Crepes Suzette*

FOR ATMOSPHERE, FOOD AND INSPIRATION

**CHARCOAL BROILED  
FILET MIGNON DINNER \$2.50**

CREPE SUZETTES \$.75

FOR RESERVATIONS CALL SY 3-0712

**2295 HUNTINGTON DRIVE SAN MARINO**

# LOS ANGELES CONSERVATORY

*of Music and Arts*

• GARRY A. WHITE, Director •

**FACULTY OF MORE THAN 100 OUTSTANDING ARTISTS**

— INCLUDING —

## PIANO

Banyay, Irene  
Barton, Mary Jane (HARP)  
Douglas, Ernest (ORGAN)  
Galla-Rini, Anthony (Accordian)  
Oates, Irene Carter  
Pavaroff, Edward  
Pepper, Eleanor  
Portney, Mildred  
Voorhies, Earl  
Wagner, Oscar  
Williams, Mary Louise  
Zuniga, Julia

## STRING INSTRUMENTS

Brodetsky, Julian  
Davidson, Julian  
Fischer, Nouni  
Gottlieb, Victor

Helmholz, Waldemar  
Jacobsen, Sascha  
Mills, Chesley  
Scheer, Leo  
Seidel, Herman  
Seidel, Toscha  
Siegel, Ray  
Vandenburg, William

## VOICE

Anderson, Chris  
Clemens, Hans  
Dresdner, Richard  
Goldman, Maurice  
Gontzoff, Feodor  
Holtzman, Florence  
Patton, John  
Radamsky, Sergei  
Robert, Hans  
Rubanoff, Jay  
Weer, Robert

## WIND INSTRUMENTS

Christlieb, Donald  
Culley, Willard  
Fox, Fred  
Hester, Robert  
Kanter, Ben  
Issenhuth, Dale  
Marineau, Albert  
Massie, Victor  
Memoli, Phil  
Ruderman, Martin  
Stamp, James

## THEORY & COMPOSITION

Albersheim, Gerard  
Castelnuovo-Tedesco, Mario  
Krenek, Ernst  
LaViolette, Wesley  
Ruger, Morris

715 SOUTH PARK VIEW ST.

EX-1158

MARY BRAN Presents

# RHYTHMS OF SPAIN

**Wilshire-Ebell Theatre**

4401 W. 8th STREET WY. 7095

Authentic Spanish Rhythms from all parts  
of Spain! Lavishly presented with exotic  
color, rapturous music and exciting motion!

**Federico Rey, Lolita Gomez,  
Tina Ramirez, Carlos Montoya,  
Pablo Miquel**

Tickets: \$1.20, 1.80, 2.40, 3.00, 3.60  
(incl. tax). On Sale: Box Office, 4401 W.  
8th St. (WY-7095), So. Calif. Music Co.,  
737 S. Hill (TU-1144) and all Mutual  
Agencies.

— EVENINGS, 8:30—THURS., FRI., SAT., NOV. 6, 7, 8 —

SUNDAY MATINEE, NOVEMBER 2, at 1:30

# Tristan und Isolde

Opera in three acts. Music and Text by Richard Wagner.

## THE CAST

Tristan, a Cornish Knight,  
nephew of King Mark.....SET SVANHOLM  
Isolde, Princess of Ireland.....HELEN TRAUBEL  
Bragane, Isolde's friend and attendant.....HERTA GLAZ  
King Mark of Cornwall.....LORENZO ALVARY  
Kurvenal, Tristan's devoted servant.....GEORGE CZAPLICKI  
Melot, one of King Mark's courtiers.....WALTER OLITZKI  
Shepherd .....LESLIE CHABAY  
Steersman .....DESIRE LIGETI  
A Sailor's Voice.....LESLIE CHABAY

*Sailor Lad, Sailors, Knights, Esquires, Men-at-Arms.*

# # #

**STAGE DIRECTOR**  
WILLIAM WYMETAL

**CONDUCTOR**  
WILLIAM STEINBERG

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** *Legendary*

Act I: *On Board a Vessel Nearing the Cornish Coast*

Act II: *Garden Before Isolde's Castle; Summer Night*

Act III: *Garden of Tristan's Estate in Brittany*

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*

*Librettos for All the Operas on Sale in the Lobby*

**COCKTAIL BAR AT NORTH END OF LOBBY**

# LOS ANGELES-NEW YORK Pullman Service with a Stopover in NEW ORLEANS



via the **SUNSET LIMITED** and the **Washington-Sunset Route** through the Mexican Border country, El Paso, San Antonio, Houston, the bayouland, New Orleans, Montgomery, Atlanta, Washington, Baltimore, Philadelphia, New York.

**S·P** *the friendly Southern Pacific*



*THE New England SHOPS*  
MAPLE FURNITURE

Solid MAPLE COLONIAL  
TESTER BED

Hand-rubbed Collectors  
Finish custom ordered  
in any shade

OPEN FRIDAY EVENINGS

1565 W. Washington at Vermont, RO. 9356 • 11759 Wilshire Blvd., W. Los Angeles, ARiz. 96605

## The Story of "Tristan und Isolde"

**Prologue:** Sent to capture Cornwall to collect tribute, Morold, a chieftain affianced to the Irish princess, Isolde, is slain by Tristan, favorite nephew of King Mark of Cornwall. For his own wounds, Tristan, incognito, seeks the aid of Isolde, famed for her healing. Recognizing him by a notch in his sword as the slayer of her betrothed, Isolde plans to kill Tristan but falls in love with him and stays her hand. But Tristan sees in her only a queenly wife for King Mark. Presently Tristan returns to Ireland to bespeak Isolde for the bride of his uncle. Isolde accepts and they take ship for Cornwall. Tristan has now come to realize his own love for Isolde but bound by honor has carefully remained away from her during the voyage. As the ship nears Cornwall's shores, the drama begins.

**ACT I**—Infuriated at Tristan's apparent indifference and despondent at the thought of her approaching loveless marriage, Isolde tells Brangane the story of her unrequited love for Tristan and, commanding her to prepare a poisonous draught, summons Tristan to her presence. Brangane, sensing disaster, substitutes a love potion for the poison cup. When Tristan comes Isolde reproaches him for the death of Morold. He offers his sword for her revenge but she, feigning forgiveness, proposes they drink a pledge of peace. Together they drain the cup prepared by Brangane and succumbing to its rapturous charm remain oblivious to their surroundings as the vessel reaches shore.

**ACT II**—Isolde, wedded to King Mark, has continued her relations with Tristan. They are suspected by Melot, a knight of the court, who arranges a pretended hunt in the hope of trapping the lovers. As the curtain rises Brangane confesses to Isolde her substitution of the love philtre. Fearing the hunt a ruse, she warns Isolde not to signal for a meeting with Tristan. But Isolde, lost in the intoxication of the love potion, will not heed and waves a beckoning handkerchief. The unexpected return of the hunters interrupts a long and ardent love scene. King Mark bitterly reproaches Tristan and offers him banishment. But Melot, shouting treason, rushes forward, sword in hand. Tristan draws in turn but, seeking only death with honor, drops his guard and receives a mortal wound.

**ACT III**—Tristan lies delirious in his castle where he has been taken by Kurvenal who has sent for Isolde knowing that only she can cure his master's wounds. In a lucid moment Kurvenal tells Tristan of Isolde's expected coming. The pipe of a shepherd, posted to signal the approach of her ship, takes on a joyous note. Kurvenal, crying out that Isolde comes, rushes off. Tristan, overcome by joy, tears at his bandaged wounds and staggering to his feet as Isolde arrives, dies in her arms. King Mark, having learned of the love potion, has followed in forgiveness close behind Isolde. Kurvenal, barring entrance, slays Melot and is killed by the soldiers. King Mark invokes a blessing on the dead as Isolde sings to her dead love the immortal Liebestod.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
**ANGELO'S**

# COPPER ROOM

**COCKTAILS • FINEST FOODS**

**466 NO. BEVERLY DR.  
BEVERLY HILLS**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
• DOWN TOWN LOS ANGELES •  
*Angelo's*  
FINE FOOD AND COCKTAIL LOUNGE  
AT 114 WEST SIXTH STREET  
*Angelo's*  
FOUNTAIN GRILL, 331 WEST SIXTH ST.



TRIBUTES FROM THE GREAT:

### LOTTE LEHMANN

"I am really deeply convinced of your talent and integrity as a teacher and guide for our young artists . . ."

### MARTINELLI


"The fine training that you give to young American singers is a very commendable enterprise . . ."

## G. BARBIERI • VOICE

1728 N. ORANGE DRIVE

GLADSTONE 6861

*Special Arrangement For Veterans*



## LIMOUSINES WITH DRIVERS OR LATE MODEL U-DRIVES ARE NOT EXPENSIVE

Whether it's a limousine for the opera, ballet or concert; that important luncheon or wedding; or a rental car for pleasure or business while you are here depend *first* upon Tanner 24-hour service. See the Tanner representative at your hotel or phone

• LOS ANGELES MUTUAL 3111 •

**TANNER** *Motor Livery*

Offices in Principal Cities  
in Southern California,  
Arizona and Nevada

320 S. BEAUDRY AVE.  
LOS ANGELES 13

THE  
GRAY LINE

The following NCAC and HUOK artists are appearing in Los Angeles with the San Francisco Opera Company this season:

GEORGE CZAPLICKI  
HERTA GLAZ  
RAOUL JOBIN  
JAN PEERCE  
CLAUDIA PINZA

EZIO PINZA  
FLORENCE QUARTARARO  
MARTIAL SINGHER  
BLANCHE THEBOM  
CLARAMAE TURNER

ROBERT WEEDE

## NATIONAL CONCERT AND ARTISTS CORPORATION

ALFRED H. MORTON, *President*  
MARKS LEVINE, *Director, Concert Division*

*Exclusive booking direction for*  
HUOK ATTRACTIONS, INC., HUOK ARTISTS, INC., and HUOK PRODUCTIONS, INC.

*Western Representatives:*  
L. E. Behymer, Auditorium Building, Los Angeles  
Alexander F. Haas, 79 Post Street, San Francisco

### *Maestro Gaetano Merola . . . . . (Continued)*

was presented, "The Secret of Suzanne" with Nelson Eddy as Count Gil and Doris Kenyon as Countess Suzanne, Pietro Cimini conducting, followed by Rimsky-Korsakoff's "Le Coq d'Or" in English, Gaetano Merola conducting. Also given was "Carmen" with Ezio Pinza as Escamillo, Mario Chamlee as Don Jose, and Ninon Valin.

The first grand opera given in the Hollywood Bowl was "Aida" produced by Maestro Merola and Alexander Bevani, Lawrence Tibbett singing the role of Amonasro. In fact, many of the opera productions in the Bowl

were planned and often conducted by the versatile Maestro.

Visiting opera companies coming to Los Angeles found Maestro Merola in the orchestra pit—the San Carlo Opera Company when they and he were young; the Henry W. Savage English Opera Company, the Shubert Light Opera, the California Opera Company presented under the Behymer banner.

Today, even as through the yesteryears, Los Angeles and San Francisco, Merola and Behymer, co-operated in happy comradeship in the furtherance of Grand Opera on the Pacific Coast.

#### STAFF FOR LOS ANGELES SEASON OF SAN FRANCISCO OPERA COMPANY

L. E. BEHYMER, Los Angeles Representative      Rena Askin—Olga J. Rosenthal, Associates  
OFFICE—Pierce Metzger, Auditor; Betty A. Ferrell; Wanda Grazer, Dorothy Huttenback . . .  
PUBLICITY—Hal Wiener, Publicity Director; Frank Heim, Foreign and Suburban Press . . .  
EXPLOITATION—Frank Alexander . . . RADIO—J. Howard Johnson . . . HOUSE MANAGERS  
—Walter Arms, William Severns, Howard Smeltzer . . . LOBBY—Raul Garcia . . . BOX  
OFFICE—John R. Moss, Fred M. Hayman, Enid Malcolm . . . SHRINE AUDITORIUM—  
Service Supt., H. B. Van . . . STAGE—Carpenter, H. C. Hollinger; Electrician, K. Mansfield;  
Prop Man, Cy Beard; Stage Door, Frank A. Freeman, Marshall W. Zeno, M. R. Hilty.





# FINE ARTS CONSERVATORY OF MUSIC

*Finest Instruction in* **PIANO • VOICE • INSTRUMENT**  
ARRANGING and COMPOSING

## FACULTY OF DISTINGUISHED MUSICIANS

Day and Night Courses — Classical and Popular —  
Directed Toward Professional Use in Radio, Stage and Screen  
APPROVED FOR VETERANS

2880 W. 8th St.      DRexel 5443



# IRENE BLADES

**TEACHER OF SUCCESSFUL SINGERS**

STUDIO: HEART OF WILSHIRE DISTRICT  
3475 WEST SIXTH ST.      FEderal 9528

# ★ ★ ★ TURNABOUT

*Theatre* **7<sup>th</sup>**  
YEAR

Only theatre of its kind in the world!

**ELSA LANCHESTER**

GUEST ARTIST

**YALE PUPPETEERS**

FORMAN BROWN      LOTTE GOSLAR      HARRY BURNETT  
DOROTHY NEUMANN • FRANCES OSBORNE

716 N. LA CIENEGA • CR. 6-1005  
NIGHTLY at 9 (Except Monday)



This spacious, modern garage solves your parking problems with courtesy and immediate attention. six entrances and exits prevent damage to your fenders and time-wasting delays.

**FIFTH and GRAND AVENUE      Park Indoors . . . and Protect your Car**

# Fashions

By  
**MARIE MODE**  
 Fashion Editor  
 of The Evening Herald and Express

Portrait gowns of fabulous grandeur re-appear this season and once again are right for after-dark. They personify the mood of the opera, symphony, and theatre.

California women who know, select with care their gowns to be worn on these important occasions. They make their "entrance" on opening night amid a flash of photographers bulbs and may find their smiling faces in the newspaper the next day, or a magazine the next month.

Local stores are filled with exquisite "one of a kind" gowns, chosen for moments of prominence. There are slim dinner gowns, decollete floor length bouffants, and newest of all, ankle-length formals either very bare on top or demurely covered up.

With these lovely gowns you will wear your furs, or perhaps you will prefer a wool evening wrap such as shown by Foxbrownie in her "Night Watch" collocation. This wrap is available in pale, misty shades of Walloon pile with iridescent beads sprinkled over the hood and splashed across the voluminous cape-like folds of the coat itself.

All eyes will turn your way if you are wearing Hattie Carnegie's blue lace portrait evening dress with panniers of black lace for an apron effect on the front. This gown, worn off-the-shoulder, should be a favorite with debutants.

Sophie of Saks Fifth Avenue outdoes herself to make you a vision in illusive gray chiffon shirred horizontally from the off-shoulder decollete to the bottom of the full skirt. Both neckline and hemline are finished with a narrow band of baby white ermine.

Or your prize may be Nettie Rosenstein's hour-glass silhouette dinner dress with a voluminous skirt of rustling brown taffeta, floor-length in back and rising into a petal-shaped skirt in front to reveal a pretty ankle. The bodice is brown lace with V-neckline and long tight sleeves.

If you like a covered-up look, choose Herbert Sondheim's evening jacket of cop-



per wool tweed covered completely with a cobweb of black lace. It is worn over a black crepe sleeveless evening dress with perhaps the final fillip of aigrette or coque feathers in your hair.

Perfect for the very young is Don Loper's "stuffed shirt" dress. It is of black velvet with swirling, ankle-length skirt and push-up sleeves that are finished with white faille French cuffs clasped with pearl cuff links. The cut-out neckline is filled in with a white faille pleated bosom fastened with pearl studs.

Ben Reig designs a group of theatre suits of sheer wool or satiny broadcloth that are ankle length with a blaze of embroidered jewels on filmy blouses under their jackets. His evening dresses of lustrous satin or lace gleam with multi-colored paillettes on their waltz skirts and are worn with little jewelled crowns.

For sheer whimsy, you may choose Eta's "Flora" evening gown inspired by Eliza Doolittle's flower-filled apron in "Pygmalion." It is a slim evening dress with a draped front swag out of which spill a multitude of silk flowers.

Whatever you choose, be sure that "your public" sees you at your most elegant during those magic moments before curtain time at the theatre where everyone goes to look and be looked at.

L. E. BEHYMER *Announces* THE 37TH ANNUAL SEASON

**SAN CARLO** **OPERA** **COMPANY**

**FORTUNE GALLO**  
General Director

- ★ **10 GALA PERFORMANCES**
- ★ **OPENING FRIDAY, FEB. 27, 1948**

REPERTOIRE

LA TRAVIATA .....	Fri. Eve., Feb. 27
AIDA .....	Sat. Mat., Feb. 28
CARMEN .....	Sat. Eve., Feb. 28
MADAMA BUTTERFLY .....	Mon. Eve., March 1
(With Hizi Koyke)	
AIDA .....	Tues. Eve., March 2
CAVALLERIA RUSTICANA and I PAGLIACCI .....	Wed. Eve., March 3
BARBER OF SEVILLE .....	Thurs. Eve., March 4
FAUST .....	Fri. Eve., March 5
MADAMA BUTTERFLY .....	Sat. Mat., March 6
(With Hizi Koyke)	
RIGOLETTO .....	Sat. Eve., March 6

*Philharmonic Auditorium*

# SMART Interiors

By  
PAULINE GRAVES

**Too early to think about Christmas?  
Not a bit, and we've suggestions!**

For the whole family, and we mean everyone, from the two year old to the octogenarian, you just can't do better than to choose a radio-phonograph! The styles fit every type of room, maple for the den to modern or traditional mahogany for the living room, table models for modest budgets up to magnificent console models. And recently, of course, television has been added to make your combination provide everything in home entertainment. For



a wide selection of well known, reputable makes, look around at any of the following stores: **Barker Bros., American Music Co., Birkel-Richardson, The Music Shop, Westwood, G. Schirmer Music, Denels Music Shop, Southern California Music Co., Crawfords, Inc., May Co.**

Another superb gift for the home, especially for you music lovers, is a fine piano, and let me point out that the styling of the spinet offered today is a far cry from the ungainly uprights of yesteryear. A Baldwin spinet's a real decorative addition to your home. 18th Century, Louis XV, or Modern, in mahogany, walnut, limed oak or prima vera . . . just the thing to fill an empty corner and round out your cultural life as well. If you demand rich tonal quality above all else, the **Baldwin Piano Co.** suggest the conventional grand, in mahogany for 18th Century rooms, ebonized finish for modern.

\* \* \*

Aside from Christmas for a moment, your big chance to get new ideas for your home, to see what's the latest in all types of home furnishings, is to visit the downtown stores any time during the rest of this month, for they've joined forces to present the annual Downtown Los Angeles Homes Exposition. Which means to you . . . special window and interior displays, special demonstrations going on all the time. At **Robinsons, Bullock's, Barker Bros., May Co., and the Broadway.**

\* \* \*

We're on the edge of the holiday season, so why not dress up your home for the festivities! We've heard of a beautiful, soft metallic cloth, just the thing to add glamour to your windows. It's non-tarnishable, and the material has a flecked effect, as though sprinkled with star dust, found in new, sub-

dued colors. And **Modern House** has it in plentiful quantities for the first time since the war.

Along the gift line, one for a very special person on your list, how about a velvet comforter? Sounds superlative, doesn't it, and they are! Hand made, backed with satin, filled with 100% virgin lamb wool. You can choose from nine color combinations, and we'll give you hint of what they are like: cocktail red velvet with frost pink satin, grey with rosedust, aqua with white, all eggshell, just to mention a few. **Coulter's** are proud to claim them.

\* \* \*

If you like to give those exquisite decoratives that come from abroad, you can give a cheer and a look, for they're starting to arrive, decoratives from Italy, Rosenthal china, in the best selection we've seen for a long time at **Barker Bros.**

\* \* \*

But for that someone on your list who lives in a Modern home, you'll want decoratives of another type, simple yet strong ceramics, rough textures contrasting with smooth, clear, vivid colors. **House of Fantasy** have ordered some to their own designs, purchased others that seem just exactly right for the sleekness of Modern. So you might take a look before you



make your final choice.

# BEAUTY Suggestions

Now that the windows of smart shops are burgeoning with costumes that look so new and different, we wondered what the Fall news in nylon stockings would be. We asked **Gotham Gold Stripe**, and they told us — "dark colors, darker than you've ever before worn with daytime clothes." Featured shades are Darkling, Praline, Demi Tasse, Spice and Shadow, ranging from deepest coffee brown to taupe. These tones mean new interest below the lowered hemline.

\* \* \*

## La Cross Creates New Formula

The new **Naylon** lipstick is much more than a mere matter of coordinated colors. **La Cross** experimented with it for many, many months, before they were satisfied that they had a formula worthy of the Naylon name. The result is a lipstick consistency that presents a cosmic contribution to the cosmetic world! Naylon lipstick is next thing to nature. It's molten satin for the mouth . . . on sale at Broadway Dept. Store, Bullock's, The May Company, J. W. Robinson, Saks 5th Avenue, (Beverly Hills).

**TENA TAYLOR-RONE**

*Teacher of Voice*

**FRANCES WARREN HAYNES**  
**TEACHER OF VOICE**

Teacher of Alice Lee, Merwyn Dant, William Swan, Fern Sayre

RO-3264

1143 SO. WESTERN AVE.

LOS ANGELES 6, CALIFORNIA

**JOHN A.**  
**PATTON**

*Teacher of Singing*

*Teacher of*

Mona Paulee, Mezzo-soprano, winner of the 1941 Metropolitan Opera Auditions; Josephine Antoine, Coloratura Soprano, Metropolitan Opera; Mona Bradford, Contralto, Chicago Opera.

1526 CASSIL PLACE CL-7523  
(Off Sunset and 3 Blocks East of Highland Ave.)

**MELITA KRIEG, Mus. D.**  
**ARTIST TEACHER OF PIANO - VOICE**

11163 MOORPARK

Est. 17 years in Calif.

SU. 2-2035

10 Minutes from Hollywood

NORTH HOLLYWOOD

"MODERNIZING THE MUSIC LESSON," a new handbook for teachers . . . by Melita Krieg . . . Price \$1.00 postage prepaid . . . Send for autographed copy



**VIRGINIA BYRNE**

Singing taught in all its branches — Production problems definitely eradicated

**COACHING — PERSONALITY — CHARM**

2932 Wilshire Blvd. — Opposite Town House

Studio Phone Exposition 7864

Res. Phone Drexel 6740

**C A R L S I B B E R T**

*Teacher of Stage, Radio and Screen Celebrities*

**STUDIO — 6735 YUCCA STREET — HOLLYWOOD 9533**

*Teaching Tuesdays in California Academy of Music, North Hollywood—SU-18747*



RUDOLPH

**SZEKELY**

MUS.D.

**Baritone . . . Voice Specialist**

Graduate Royal Academy of Music, Budapest  
Victor Recording Artist, Opera and Radio Singer  
Soloist, Symphony Orchestras

*President Los Angeles County Music Teachers' Association*

**2288 Bronson Hill Drive . . . . . HEmpstead 9289**

★ AUDITIONS BY APPOINTMENT ★

## *Behymer Concerts for 1947-1948*

### *Unequaled in the Last Decade*

For sheer musical magic, for appeal to every taste, the galaxy of artists appearing on this season's Behymer concert courses have seldom been equalled.

Whether it is the opera, the ballet, or choral groups; whether it is violinists, pianists, or singers, the months ahead in Philharmonic Auditorium sparkle with a galaxy of musical stars.



Back to thrill us with art song and lieder singing in the great tradition are such stirring artists as **Giuseppe DeLuca**, **Richard Tauber**, **Jennie Tourel**, the new sensational Hungarian tenor **Miklos Gafni**, **Patrice Munsel**, **Nino Martini**, **Nadine Conner** and the incomparable **Marian Anderson** in two recitals.



Th romantic pianism of **Artur Rubinstein**; the Czech sensation, **Rudolph Firkusny**; the duo-piano artistry of **Luboshutz** and **Nemenoff**; and, as special attractions, the unique virtuosity of **Horowitz** and the classical swinging of **Hazel Scott** are the piano "musts" of the season.



Again **Yehudi Menuhin's** magic bow will sound, and the young violinist **Carroll Glenn** will join her husband, pianist **Eugene List**, in joint recital.



Among choruses take your pick of the **Serge Jaroff** or **Gen. Platoff Don Cossack Choruses**—or better yet, hear both!—or **Father Flanagan's Boys' Town Choir**. Another special event in this field is the **Yale Glee Club**.



Dancing runs the gamut from the modernism of **Paul Draper** (with, of course, **Larry Adler**) to the Spanish rhythms of **Rosario and Antonio**, and the ballroom glamour of **Veloz and Yolanda**. There is the classical ballet, too, as exemplified by the inimitable artistry of **Markova** and **Dolin** and their new company, which will give three performances; and the bright, fascinating dancing of the **Ballet Theatre** in 13 performances. Also in the Russian tradition is the special 10 performance stand in November of the **Ballet Russe de Monte Carlo**, fresh from its New York opening triumphs.



Unusual is the "**Night in Old Vienna**" program scheduled for February by a quintet of fine-voiced young singers, and the special event formed by the concert of four young pianists known as the **Four Piano Quartet**. And, in its customary February place there is the visit of the **San Carlo Opera Company**, this year bringing us "**The Barber of Seville**" in addition to its regular repertoire.



Whether you choose the **DeLuxe Selective Course** of 14 out of 24 events; one of the two 10-event series; or one of the short matinee and instrumental courses, the Behymer roster this season is deservedly star studded with music and dance for every pocketbook and every personal interest.

✓

**Goodman  
Wasserman**

EVERYTHING IN FURNITURE  
AND APPLIANCES FOR THE HOME

743 SOUTH FIGUEROA ST.  
LOS ANGELES  
12307 LONG BEACH BLVD.  
LYNWOOD

FOR CELEBRATED FOOD.

**The GOTHAM  
of  
HOLLYWOOD**

FAMOUS FOR ITS FOOD  
OPEN UNTIL 2 A.M.

7050 HOLLYWOOD BLVD. HO 1438  
AT SYCAMORE

GIFTS OF BEAUTY

**FLOWERS FROM 'S  
VONNES**

WYoming 1183  
146 North La Brea Avenue

**IDA SELBY**

CONCERT  
PIANIST  
TEACHER

*Exponent of Josef Lhevinne*

Available for Lecture - Recitals for Clubs  
and Schools

Residence Studio: Phone:  
243 S. Occidental Ftzroy 2831

## Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
Nov. 1

## HAZEL SCOTT

A unique artist, indeed, is Hazel Scott, the celebrated Negro pianist, who plays for the first time on the Behymer concert series Saturday night, November 1st, in Philharmonic Auditorium.

Though one of the most popular swing pianists in the land, Hazel Scott has lately been devoting more and more of her time to concertizing, and to proving that classics and jazz are not incompatible, but in the right hands may form a balanced program of thrilling interest. On her Philharmonic concert Bach and Mendelssohn and Chopin and Liszt will be found contrasted by Miss Scott's own colorful "Caribbean Fete," based on her impressions of the traditional carnival holiday on the three days preceeding Ash Wednesday. But swing fans will doubtless find most of their attention riveted on Miss Scott's closing section of "boogie-woogie" improvisations, and her clever, yet tasteful, swinging of the classics.

A native of Trinidad, Miss Scott came to this country in 1924 at the age of four, later playing the piano in a girls band known as the "American Creolians," led by her mother, Alma Scott. In 1936, at the age of 16, she won an audition over 97 contestants which led to a sustaining program on a major network. She is one of the

(Continued on Page 96)

# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium

NOV. 10

## FATHER FLANAGAN'S BOYS' TOWN CHOIR

The unique faith and cooperative spirit which has made Father Flanagan's Boys' Town an international model among schools for children from broken homes, is reflected by the Boys' Town Choir which lifts its voices in song in Philharmonic Auditorium Monday evening, Nov. 10th.

The 40 boys, ranging in age from 12 to 18, are the pick of more than 100 Boys' Town citizens who are active in choral work at the school under young Father Francis Schmitt — a native Nebraskan whose work since his ordination has been almost entirely devoted to Boys' Town as Father Flanagan's assistant.

Although the Boys' Town Choir has no professional singers, being entirely recruited from the boys of Boys' Town, Father Schmitt has built a choir which has been hailed from coast to coast for its musical excellence. There is nothing "sissy" about singing in the choir; music is a regenerative power which has always been recognized by Father Flanagan as being on a par with education, with athletics, and with the assumption of citizenship's cooperative duties in Boys' Town. A third of the singers are honor students of the school, two of them being Commissioners in the student body government. In the last few years three of the

(Continued on Page 96)

## MILITARY SCHOOL NEAR HOME

Resident and Day

Ages 7-18

SCHOOL . . . . . Grades 2-12; accredited

TRAINING . . . . . Military; all courses

PHYSICAL . . . . . Conditioning; sports

HOBBIES . . . . . Vocational; pleasure

MUSIC . . . . . Band; orchestra; piano

SOCIAL . . . . . Training; culture; dances



Early registration advised

**BLACK-FOXE**

Melrose at Wilcox

HO-2191

Los Angeles 4

For years  folks have gladly paid more  for beverages bearing the

**White Rock** trade mark. 

Now you can  enjoy three fine

White Rock beverages, produced here

to the same high quality standards—

**at popular prices!**

28-OZ. BOTTLE

**15¢**

IN METROPOLITAN  
AREA PLUS DEPOSIT



**White Rock**  
Sparkling Beverages

BOTTLED UNDER AUTHORITY OF WHITE ROCK CORPORATION, NEW YORK, N. Y.  
BY WHITE ROCK BOTTLERS COMPANY OF LOS ANGELES





**Golden State**  
California  
Champagne

*Bohemian Distributing Company*  
2254 EAST 49th STREET • TELEPHONE KIMBALL 1181  
LOS ANGELES 11, CALIFORNIA



*The Scotch*  
with **Character**  
**EIGHT**  
YEARS OLD

BLENDED SCOTCH WHISKY 86.6 PROOF

*Bohemian Distributing Company*  
LOS ANGELES 11

**Coming . . .**



**A  
Behymer  
Attraction**

*Philharmonic  
Auditorium*

**Nov. 14  
Nov. 15**

**MARKOVA & DOLIN**

In the theatre of the ballet their names have assumed the magical lure which in the past was possessed by Pavlova and Mordkin. At last Markova and Dolin have formed their own ballet troupe in America, tailored to the expression of the unique magic of their dual dancing in such great modern classics as Nijinska's "Camille," Jerome Robbins' "Pas de Trois," Hightower's "Henry VIII" and the numerous pas des deux which they execute from the great ballets of the older Russian tradition.

It has been a decade since these two great English stars had their own ballet company in England, and the news that they have formed a new one here is exciting tidings for every ballet lover. Claudia Cassidy, critic of the "Chicago Tribune," capsuled their effort with appropriate words last season, saying, "From the instant of their entrance, you knew they were right. They had that special buoyancy that means a great night of dancing . . ."

Born Lillian Alice Marks and Patrick Healey-Kay, Markova and Dolin were among the first international stars of the ballet to emphatically prove that great technique and ineffable poetry were not the sole possession of Russian and French dancers. Through their partnership they encouraged many other dancers in Eng-

*(Continued on Page 98)*

# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
Nov. 16 (Mat)

JAROFF'S

## DON COSSACK CHORUS

A virtual human organ, composed of 32 magnificent male voices, is the fabulous Original Don Cossack Chorus, which sings in Philharmonic Auditorium Sunday afternoon, November 16th, under the direction of diminutive, dynamic Serge Jaroff.

Probably no chorus in modern times has had the international acclaim and prestige, and the consistent drawing power, of this unique group, formed in 1920 from a company of White Russian soldiers then camped as refugees near Constantinople.

Desperate for food and a means of livelihood, Serge Jaroff's suggestion that some of them band together as a professional singing ensemble seemed a possible solution of the problem of existence which faced them in foreign lands, for song has been as integral a part of the lives of the Cossack tribes of the Don River Valley as has been war and horsemanship.

For many years the group traveled on Nansen passports issued by the League of Nations, but now most of the members are citizens of this country.

To see them—huge, barrel-chested; with amazing voices ranging from highest male soprano to deepest basso

(Continued on Page 96)

Suzanne

## EVERETT

TECHNIQUE OF VOICE

- ★ VOICE BUILDING
- ★ TONE PLACEMENT
- ★ VOICE RECONSTRUCTION

• STUDIO •  
1592 CROSS ROADS OF THE WORLD  
PHONE GL. 9763

## Raymond McFEETERS

- PIANIST
- ACCOMPANIST
- COACH

1825 1/2 No. Argyle, Hollywood  
● GRANite 0205

## MADAME MILDRED HANCOX

Teacher of Mary Hatcher  
Star of "Oklahoma," N.Y. Show,  
and Paramount's "Variety"

### Personal Individual VOICE INSTRUCTION

2932 Wilshire Blvd. Fitzroy 5014  
On Wilshire Blvd. near Western  
Los Angeles, California

## ETHEL TERRY ROWDON

- VOICE
- SPEECH
- PIANO

6694 SUNSET BOULEVARD  
HOLLYWOOD  
HO. 3820

THE  
**OPERA GUILD OF SOUTHERN CALIFORNIA**

WELCOMES

**THE SAN FRANCISCO OPERA COMPANY**  
TO THEIR ELEVENTH SEASON IN LOS ANGELES  
AND CONGRATULATES  
MAESTRO GAETANO MEROLA, GENERAL DIRECTOR  
AND FOUNDER OF THE SAN FRANCISCO OPERA  
COMPANY, ON HIS TWENTY-FIFTH SUCCESSFUL SEASON

*The Opera Guild of Southern California from its inception has welcomed the outstanding performances given by the San Francisco Opera Company in Los Angeles as a cultured asset to the community.*

*The untiring efforts of Maestro Merola and Impresario Lynden E. Behymer to bring to Los Angeles the best in operas is not only appreciated by the Opera Guild but by all the people of Southern California.*

**Officers and Directors**  
**Opera Guild of Southern California**  
3055 Wilshire Blvd.

**OFFICERS**

Mr. William H. Richardson . . . . . President  
Mrs. Edmund Gale . . . . . First Vice-President  
Mr. Durward Howes . . . . . Second Vice-President  
Mrs. Arthur Bergh . . . . . Third Vice-President  
Mrs. Morgan Padelford . . . . . Secretary  
Mr. Van Rensselaer Wilbur . . . . . Treasurer

**DIRECTORS**

Mr. Robert Anstead	Mr. Wm. McKelvy Martin
Mrs. Elmer Belt	Mrs. Harvey S. Mudd
Mr. John Anson Ford	Mrs. Morgan Padelford
Mrs. Arthur Bergh	Mr. William H. Richardson
Mrs. Alice Tanner Gairdner	Mrs. Gurdon W. Wattles
Mr. Edmund Gale	Mr. Van Rensselaer Wilbur
Mr. Durward Howes	Mrs. Phillip Zobelein

William H. Bender—Executive Director

# Coming . . .



**A  
Behymer  
Attraction**

**Philharmonic  
Auditorium**

**Nov. 28 to  
Dec. 6**

## **BALLET RUSSE de MONTE CARLO**

The unequalled glamour of the ballet—a glamour uniquely exciting in its union of drama and music and the pure poetry of the human form in motion—marks the gala 10-day pre-holiday season of the great Ballet Russe de Monte Carlo in Philharmonic Auditorium.

Opening November 28th and continuing through December 6th, Serge Denham's magnificent troupe will again be headed by the incomparable ballerina Alexandra Danilova—a star whose ability in classic, comic and interpretative roles seems to know no limitations.

Supporting Danilova will be Fred-eric Franklin, who is also maitre de ballet of the company. Other magical names in ballet who star with the Ballet Russe de Monte Carlo are Nathalie Krassovska, great classic ballerina; young Leon Danielian—who in a few short seasons has become probably the most talented American male star in

this art form; Ruthanna Boris, whose new ballet "Cirque a Deux" has created a sensation; and Mary Ellen Moylan, a Florida star who rejoins the troupe after a two-year absence.

Ivan Boutnikoff, suave, sure, musical director of the company, will this season be aided by young Paul Strauss, a navy veteran who recently served as Dmitri Mitropoulos' associate conductor at Robin Hood Dell.

The vast and varied repertoire of the Ballet Russe de Monte Carlo ranges from the purely plastic classicism of "Les Sylphides" to the athletic Americanism of Agnes De Mille's "Rodeo." Stravinsky's "Danses Concertantes" and "Comedia Balletica;" Antonia Cobos' delightful new Spanish-style ballet, "Los Madronos"; such perennial favorites as "Scheherazade" and "Swan Lake;" and the gay Massine ballets, "Le Beau Danube" and "Gaité Parisienne" are others in the Ballet Russe repertoire, together with many more, both old and new, to be announced for Los Angeles showings later. Box office sale opens Nov. 10.

### **LOS ANGELES REPERTOIRE**

- Fri., Nov. 28, Ballet Imperial—Madronos (New)—Blue Bird—Gaité Parisienne**  
**Sat. Mat., Nov. 29, The Nutcracker—The Night Shadow—Le Beau Danube**  
**Sat., Nov. 29, Raymonda (3 Acts)—Cirque De Deux (New)—Rodeo**  
**Mon., Dec. 1, Swan Lake—Lola Montez (New)—Pas De Deux Classique—Scheherazade**  
**Tues., Dec. 2, The Nutcracker—Cirque De Deux—Gaité Parisienne**  
**Wed., Dec. 3, American Choreographer's Evening—Lola Montez—Madronos—Cirque De Deux—Rodeo**  
**Thurs., Dec. 4, Swan Lake—The Nutcracker—Scheherazade**  
**Fri., Dec. 5, Danses Concertantes—Madronos—Cirque De Deux—Gaité Parisienne**  
**Sat. Mat., Dec. 6, Concerto Barocco—Pas De Deux Classique—Raymonda**  
**Sat., Dec. 6, Les Sylphides—Lola Montez—Cirque De Deux—Le Beau Danube**

**BEVERLY HILLS**

# CAMERA SHOP

*Everything Photographic*

AT THE SIGN OF THE CAMERA

417 NORTH BEVERLY DRIVE • BEVERLY HILLS CR. 6-4131



***The Riverside Opera Guild***

*and its Regional Associate*

***The Laguna Beach Opera Guild***

*Warmly Felicitates*

***The San Francisco Opera Association***

*and its General Director Gaetano Merola*

*on the occasion of the Twenty-Fifth*

*Anniversary of that glorious institution*

The Riverside Opera Guild, first opera guild in Southern California, and its sister organization, the Laguna Beach Opera Guild, recently established, sincerely recognize and pay tribute to the invaluable, annual, cultural contributions of the San Francisco Opera Association to the entire region of Southern California.

It is with deep gratitude and appreciation that we receive these priceless endowments through the years.

**RIVERSIDE OPERA GUILD**

**Miss Isabella Hutchings  
President**

**Miss Marcella Craft  
Chairman**

**LAGUNA BEACH OPERA GUILD**

**Mrs. Earl N. Ostrom  
President**

**Mrs. F. J. Schwankovsky  
First Vice-President**

**Cedric Hart**

**Director and Co-founder**

**Riverside Opera Guild; Laguna Beach Opera Guild**

# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
DEC. 9th

## VLADIMIR HOROWITZ

Probably no musician before the public today more perfectly fits the term "virtuoso" than does Vladimir Horowitz, whose technical wizardry at the keyboard has led to his repeatedly being called the "Paganini of the piano."

Yet Horowitz' virtuosity does not partake of the superficial definition of that word—one whose technical brilliance is achieved at the cost of warmth and understanding. Rather is he a virtuoso in the full meaning of the word—mastery, complete and balanced, of the instrument which is his means of musical expression. For all his blinding, unbelievable speed, there is always present a feeling of understanding, an aptitude for beautiful phrasing, a tone of exquisite beauty.

Although Horowitz' concert in Philharmonic Auditorium on Tuesday evening, December 9th, is his first in two seasons, there are few who heard him when he was last here (seats had to be placed on the stage at that performance!) who will forget his playing of the Prokofieff Seventh Sonata. One does not forget a Horowitz concert; his every performance lives on in memory as yet another example of a master standard against which all the future pianists one hears are consistently or unconsciously judged.

And Horowitz' habit of limiting  
(Continued on Page 98)

## Marguerite

# BITTER

CONCERT PIANIST  
TEACHER

2823 ELLENDALE PL.  
LOS ANGELES, CALIF.  
REpublic 9743

Member of Faculty U.S.C.  
School of Music

## EDITH KNOX

CONCERT PIANIST  
ARTIST TEACHER

★

"Edith Knox is a magnificent artist"  
—EUGENE GOOSENS

STUDIO: 1547 S. GRAMERCY PL.  
RO. 8245

You'll never be a hermit  
if you serve

# OLD HERMITAGE BRAND

BLENDED BOURBON



"For Generations A Great  
Kentucky Favorite"

93 Proof—65% Grain Neutral Spirits

★ — ★ — ★ —

Bohemian Distributing Co  
LOS ANGELES 11, CALIFORNIA

# BOOKS



are keys

to wisdoms treasure,

Books are gates

to lands of pleasure,

Books are paths

that upward lead;

Books are friends.

Come, - let us read!

—E. Poulsson

*Everything in Books*

PRINTED OR ENGRAVED  
OFFICE OR PERSONAL  
STATIONERY

*Fowler Brothers*

414 W. SIXTH ST., LOS ANGELES

**BOOKS**  
STATIONERY  
ENGRAVING  
& PRINTING

TELEPHONE TRINITY 7846

## NEW BOOKS FOR A NEW SEASON

Summer is over—light literature has been enjoyed. Travel keeps up and new books on this interesting topic continue to be published. Already the shelves of Fowler Brothers Deluxe Book Emporium at 414 West 6th Street, telephone TRinity 7846 are filling with Christmas offerings. The fall is here, the autumn leaves coloring and the evenings growing longer, near time to read and study. The schools are open, Students are reading on special subjects to aid their studies, new projects for community and club activities and with them a turn toward more indoor activities. Fowler Brothers present the new crop of books gathered from the leading publishers of America and Europe.

Novels of note, non-fiction of the highest interest, excellent volumes in all the categories of special literature, books on various phases of modern life, cheerful entertainment, great historical romance, tense lives and plots; the inevitable thrilling mysteries, biographies you should not miss, a galaxy of new art books—most elaborate, fine bindings—childrens' books more varied than ever before, books on America and Pan America. It will pay you to call at Fowler Brothers and browse amid the tomes whether you buy or not—an illuminating treasure trove.

### THE FALL FICTION STARS

#### THE BRIGHT PROMISE

by *Richard Sherman* LITTLE. \$2.75

A woman's story of the twelve years of her marriage; a novel told as a first-person narrative, in a nostalgic vein, reflecting the world-shaking events of recent years as they affected a typical American couple. Literary Guild selection for September.

#### THE TOM-WALKER

by *Mari Sandoz* DIAL. \$3.00

Three men of three generations of the Stone family return from three wars; each is physically handicapped in some way. How each of them meets civilian life again is the theme of a panoramic American novel that begins in the Cincinnati of 1866 and ends in Washington today. By the author of "Old Jules" and "Slogum House."

#### ZOTZ!

by *Walter Karig* BINEHEART. \$2.75

A story based on a shattering idea which may or may not be symbolic. The tale of a shy professor who suddenly acquires the power of the evil eye, a weapon roughly equivalent to the atom bomb, and is torn between benevolence and selfish ambition.

#### THE GARRETSON CHRONICLE

by *Gerald Warner Brace* NORTON. \$3.00

A New England chronicle, late 19th century to the present, centered on an old family bound to the past and one of its members whose modernity is a hard compromise between tradition and change.

**Breakfast Club to Honor  
L. E. Behymer, November 5**



L. E. Behymer, popular Impresario, began his leadership in Los Angeles 61 years ago.

Honoring his 85th birthday, the Los Angeles Breakfast Club has announced a "Behymer Morning," November 5th, to which have been invited many of the stars whom he has presented and Civic leaders who have enjoyed and watched the building of the Saga of Music in the Southwest, as developed by the genial "Bee."

**BOOK CUES (Continued)**

**FOR CHEERFUL ENTERTAINMENT**

**MR. THURTLE'S TROLLEY**  
by *Theodore Pratt* DUELL. \$2.50  
An entertaining fantasy about a miraculous trolley trip cross country. Mr. Thurtle reaches Los Angeles by driving his trolley illegally on various railway lines and stopping in towns to pick up expense money, stealing customers from local transit companies. By the author of "Mr. Winkle Goes to War," etc.

**GIVE LOVE THE AIR**  
by *Faith Baldwin* RINEHEART. \$2.50  
The comic predicament of two radio stars who must be heard on the air waves together as a loving couple, though they had been at the point of separation.

**THE NEIGHBORS**  
by *Virginia Sorenson* REYNAL. \$3.00  
The story of a likable, city-bred family who

settle down on a sheep ranch in a Colorado valley. The main theme is the love stories of the two older children, woven into a conflict with a neighboring family.

**TWIN PINES**  
by *Harvey Smith* SCRIBNER. \$2.75  
A segment of lively, prosperous family life in the suburbs, an amusing description of the Horace W. Osbornes and their two ram-bunctious but good-hearted children.

**FAIR WERE THE DAYS**  
by *Christine Whiting Parmenter* CROWELL. \$2.75  
New England in the '90s is the setting for this wholesome story of home and community life, its focal point a romance that begins unhappily but turns out well for all concerned. By the author of "A Golden Age."

**OUT OF THIS HEMISPHERE**

**MY FATHER'S HOUSE**  
by *Meyer Levin* VIKING. \$2.50  
A story of modern Palestine, and young David's solitary journey in search of his father's home there.

**THE DOCTOR AND THE DRAGON**  
by *Dennis Gray Stoll* DOUBLEDAY. \$2.75  
A pertinent well-told novel of modern India, its life and people seen through the eyes of an Anglo-Indian doctor—both the insensitivity of the British overlords and the beauty of Indian philosophies.

**AMERICA'S *Finest***  
**SOUR MASH**  
*Bourbon*

**YELLOWSTONE**  
BOTTLED IN BOND



Once more you can enjoy Yellowstone—that fine Kentucky Bourbon—made the costly way.

**At Better Bars  
And Liquor Stores**

100 Proof

**BOHEMIAN DISTRIBUTING CO.**  
Los Angeles California



# 1947 MEET THE ARTISTS 1948



MENUHIN  
APR. 29

## The Behymer

### Deluxe Selective Course

Your Choice of 14 out of 24

\$12.50 - 20.00 - 26.00 - 32.00

Plus Tax

(Subject to Change)



GAFNI  
JAN. 13

1. **BOYS' TOWN CHOIR** (FATHER FLANAGAN'S) ..... Nov. 10  
If you have a heart, these talented boys of every creed and color will stir its depths, as well as furnish music for the most critical.
  2. **MARKOVA & DOLIN BALLETT CO.** ..... Nov. 14  
with string orchestra, in Classic and Romantic gems from ballets
  3. **ORIGINAL DON COSSACKS & DANCERS** ..... Sun. Mat., Nov. 16  
Dynamic Jaroff, Director.
  4. **JOHN CHARLES THOMAS** ..... Jan. 4  
America's favorite Baritone. First concert of Trans-Continental tour.
  5. **JENNIE TOUREL** Brought back this season by popular acclaim ..... Jan. 6
  6. **MIKLOS GAFNI** Sensational Hungarian Tenor ..... Jan. 13
  7. **EUGENE LIST and CARROLL GLENN** Joint Recital, Piano and Violin ..... Jan. 20
  8. **PATRICE MUNSEL** ..... Jan. 27  
At last released from the Met to fill a few dates in concert.
  9. **NINO MARTINI** Distinguished Tenor of the Met ..... Feb. 3
  10. **A NIGHT IN OLD VIENNA** ..... Feb. 6  
Five outstanding singers in costumes of Vienna when she was the musical capital of the world. Warner Bass at the piano.
  11. **MARIAN ANDERSON** World's Supreme Contralto ..... Feb. 9
  12. **PLATOFF DON COSSACKS** Thrilling songs and spectacular dancing ..... Feb. 10
  13. **BALLETT THEATRE** ..... Feb. 17
  14. **RUDOLF FIRKUSNY** ..... Sun. Mat., Feb. 29  
A pianist whose whirlwind success makes him a "must."
  15. **SAN CARLO OPERA, "AIDA"** ..... March 2
  16. **SAN CARLO OPERA, "BUTTERFLY," with Koyke** ..... Mat., March 6
  17. **NADINE CONNER** ..... March 16  
Our own California girl, star of the Metropolitan.
  18. **GIUSEPPE DE LUCA**, Supreme Master of his Art. .... March 30  
A voice untarnished by his years of singing.
  19. **ROSARIO & ANTONIO & CO.** Spanish Dancers, Guitarist and Pianist. . April 3
  20. **LUBOSHUTZ & NEMENOFF** Perfection in two-piano playing. . . Mat., April 4
  21. **RICHARD TAUBER** ..... April 6  
No one who was privileged to hear him before World War II has forgotten his heart-reaching voice.
  22. **PAUL DRAPER & LARRY ADLER** Dancer supreme, Harmonica virtuoso. April 10
  23. **ARTUR RUBINSTEIN**, Master Pianist. .... April 27
  24. **MENUHIN** A household word in the violin world ..... April 29
- BEHYMER BOXOFFICE** ..... 5th at Olive ..... MU 1983

# 1947 The Behymer 10 Event Course 1948

(Subject to Change)



TOUREL



BALLET THEATRE



CONNER

## 10 EVENT COURSE

\$8 - 14 - 17.50 - 22.00  
(plus tax)

*Instrumental, Vocal,  
Opera, Dance*

1. Markeva & Dolin Co. . . . . Nov. 14  
or choose  
"Aida" . . . . . Mch. 2
2. Jennie Tourel . . . . . Jan. 6  
or choose  
Firkusny . . . . . Mat., Feb. 29
3. Miklos Gafni . . . . . Jan. 13
4. Joint Recital — Piano & Violin  
Eugene List & Carroll Glenn Jan. 20
5. Patrice Munsel . . . . . Jan. 27  
or choose  
Platoff Cossacks . . . . . Feb. 10
7. Nino Martini . . . . . Feb. 3
7. Ballet . . . . . Feb. 17  
or choose  
Menuhin . . . . . Apr. 29
8. Nadine Conner . . . . . Mch. 16
9. De Luca . . . . . Mch. 30
10. Rosario & Antonio  
Eve. Apr. 3  
or choose  
Luboshutz & Nemenoff  
Mat. Sun., Apr. 4



THOMAS  
JAN. 4



MUNSEL



FIRKUSNY



RUBINSTEIN

## 10 EVENT COURSE

\$8 - 14 - 17.50 - 22.00  
(plus tax)

(Can choose part matinees)  
*Vocal, Opera and Dance*

1. Boys' Town Choir . . . . . Nov. 10  
or choose  
"A Night in Old Vienna" Feb. 6
2. Markova & Dolin Co. . . . . Nov. 14  
or choose  
"Aida" Eve. . . . . Mch. 2  
or "Butterfly" Mat. . . . . Mch. 6
3. Jaroff Don Cossacks, Mat. Nov. 16  
or choose  
Rosario & Antonio . . . . . Apr. 3
4. Jennie Tourel . . . . . Jan. 6  
or choose  
Nadine Conner . . . . . Mch. 16
5. Miklos Gafni . . . . . Jan. 13
6. Munsel . . . . . Jan. 27
7. Martini . . . . . Feb. 3
8. Ballet Theatre . . . . . Feb. 17
9. De Luca . . . . . Mch. 30  
or choose  
Draper & Adler . . . . . Apr. 10
10. Tauber . . . . . Apr. 6

### MATINEE COURSE

Choose 5 Events — \$4-7-9-11  
Plus Tax

- |                          |               |
|--------------------------|---------------|
| 1. Jaroff Cossacks.      | 2. Ballet.    |
| 3. John Charles Thomas.  | Jan. 4        |
| 4. Firkusny.             | 5. Butterfly. |
| 6. Luboshutz & Nemenoff. |               |

### INSTRUMENTAL COURSE

5 Events—\$4, 7, 9, 11, Plus Tax

- |                                 |
|---------------------------------|
| 1. Eugene List & Carroll Glenn. |
| 2. Firkusny.                    |
| 3. Luboshutz & Nemenoff.        |
| 4. Rubinstein.                  |
| 5. Menuhin.                     |

## HAZEL SCOTT (Continued)

few artists for whom a night club was built — Barney Josephson's "Cafe Society Uptown" in New York.

In 1946 more than half a million of her records were sold, while present sales and orders this year point to a sale of more than a million discs in 1947. One of the few negroes whose film contract stipulates she shall portray herself only, and not take servant or comic roles, Miss Scott has most lately been seen in "Rhapsody in Blue."

## DON COSSACK CHORUS —(Continued)

profundo; stretched in rank across the stage and led by Jaroff, big as an atom and as explosive with energy—is a unique sight. And to hear them is an unforgettable experience, whether it is in the thrilling liturgical music of the Russian Orthodox Church, the contrastingly gay and plaintive folk songs of the Don and Volga valleys, or

## BOY'S TOWN CHOIR —(Continued)

choristers have served as Mayors of Boys' Town. Many of them are active in athletics, one having been a Nebraska state school boxing champion in 1946.

Their programs naturally include liturgical and classical works, but folk songs and light opera excerpts, and even a touch of jazz are also sung. The choir's sincerity, its vocal beauty, its thorough training, and above all the lift that it imparts to music, are but several of the reasons for its musical eminence. The income from its concerts substantially aids in the support of America's most unusual experiment in youthful character building.

in the contemporary works which through the years have been added to their repertoire, together with the fascinating, frenzied dances performed by members of the troupe.

*Reliable  
Dealers  
In Fine  
Old Sheffield  
Georgian Silver  
Modern and  
Antique Jewelry*



ESTABLISHED 1902



**H. B. Crouch Co.**

*Modern and Antique Jewelry and Silverware*

3311 WILSHIRE BOULEVARD

Los Angeles, California

DREXEL 2296 AND 2297

# COLUMBIA'S Disc Digest

## HUMPERDINCK: HANSEL & GRETEL (Complete)

(Libretto by Adelheid Wette)  
(Translated into English by  
Constance Bache)

**RISE STEVENS, NADINE CONNER, THELMA VOTIPKA, JOHN BROWNLEE, CLARAMAE TURNER and LILLIAN RAYMONDI with MAX RUDOLF conducting the CHORUS and ORCHESTRA of the METROPOLITAN OPERA ASSOCIATION**

Twelve twelve-inch records

Columbia Records and the Metropolitan Opera Association bring to millions of American music lovers the complete recording of Humperdinck's beloved opera, "Hansel and Gretel," the first in the distinguished series of complete operas to be recorded under the joint auspices of the two organizations. Although complete opera recordings have been made in Europe, this release marks the first time that one has been made in this country. Two full days were required to record the opera and besides the Metropolitan soloists, chorus, and orchestra, a partial crew of the opera's electricians and stage hands assisted in the session.

The album is sung in English by the distinguished artists who appear in the Metropolitan's winter production of "Hansel and Gretel." Clamorous and popular mezzo-so-

prano Rise Stevens sings Hansel, a role which she has made famous at the Metropolitan. Gretel is sung by the vivacious soprano, Nadine Conner. The versatile soprano, Thelma Votipka, sings two widely-varied roles — that of the cruel and greedy Witch and the tender Sandman. Genial, Australian-born John Brownlee is heard as the Father, and Claramae Turner lends her rich-voiced contralto to the role of the Mother. One of the youngest members of the Metropolitan Opera Association, charming Lillian Raymondi, sings the role of the Dew Fairy. Principals as well as the notable Chorus and Orchestra of the Metropolitan Opera Association are under the direction of Max Rudolf.

"Hansel and Gretel" grew from simplest beginnings. The composer's sister, Frau Adelheid Wette, was arranging a children's play for the family circle in the spring of 1891 and asked her brother to write some music for the dance. But as the brother-and-sister team worked together, they saw an opportunity for an opus more extensive than the family entertainment. In May 1891 a full libretto and piano score for the opera were complete, and the entire orchestral score was finished during the following year. Following an enthusiastic response by Richard Strauss, then director of the Weimar Opera House, "Hansel and Gretel" was produced in that city on December 23rd, 1893. Its American premiere followed two years later.

The enchanting music of "Hansel and Gretel," the wonderful counterpoint, the endless flow of melody in this record album reminds the listener often of the sunny music of "Die Meistersinger." But what gives "Hansel and Gretel" its individual and enduring flavor is its childlike simplicity and grace. A magnificent performance by the Metropolitan Opera's superb cast make this historic album a "must" for the music lover.

## SAMOILOFF

BEL CANTO STUDIOS  
AND OPERA ACADEMY

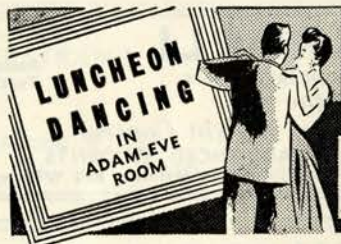
The only place where you can learn the original Samoiloff method from Dr. Samoiloff's Associate Teachers. Complete training for the singer.

Phone or write for free catalog and audition

3150 W. 6th St.

Los Angeles 5

Federal 8294



DINNER \$2.00

Dancing . . . . . 2 Floor Shows  
Famous Waiters Chorus

BERT ROVERE'S

PARIS

Since 1922

COCKTAILS—50c

including tax

ML. 8481

NN

210 EAST MARKET ST. One Block East of City Hall

**MARKOVA & DOLIN**  
 —(Continued)

land and this country to persevere in ballet—dancers who are now themselves stars. Fantastic though it seems, Markova first took up ballet at the age of nine to correct her weak arches; as a child she had originally hoped to study medicine.

In "Giselle," in "Les Sylphides," in many other old and new ballet, the mastery of Markova and Dolin has been unchallenged in our time. Now, with their own, superbly selected, company, Los Angeles will view them with delight in Philharmonic Auditorium, November 14th and 15th.

**HOROWITZ** (Continued)

himself to some 30 concerts a season makes the opportunities to hear him too rare for most of his adulators.

As one spoke in the past of having heard Liszt, or Busoni, so it is likely that we will speak with awe and pride of having heard Horowitz. And like those and other masters, Horowitz is a composer, numbering among his works many sonatas, quartets, songs and short piano works. But despite the encouraging and urging of his friends, including composers like Prokofieff and the late Rachmaninoff, he steadfastly refuses to publish or perform them, saying simply, "I am not satisfied with myself as a composer."

*Marguerite St. John Williams*  
 Teacher of Piano

816 So. Cloverdale, Los Angeles 36

WHitney 2430



**LEONA NEBLETT**

*Concert Violinist—Teacher—Coach*

Res. 801 SO. DUNSMUIR AVE., LOS ANGELES—WYoming 8354

*Trained and endorsed by Louis Persinger and Georges Enesco*  
 (Teachers of Yehudi Menuhin)

**MRS. ABBY De AVIRETT**

Teacher of Piano

267 SOUTH ARDEN BLVD.

LOS ANGELES 4, CALIF.

**CECILIE KROELL**

All Grades  
 Accepted

COLOGNE AND BERLIN CONCERT DEGREE

Associate  
 Teachers

*Exponent of the*

*Breithaupt Piano Technique of Weight Control*

SPECIAL COURSE FOR TEACHERS AND ADVANCED STUDENTS

738 Burnside Ave.

For Information call WEBster 8549

CONCERT  
 ARTIST

**MARY HOBSON CROW**

DRAMATIC  
 CONTRALTO

*CARR - CROW STUDIOS*

642 North La Brea Blvd.

WE: 3-2774

Sound Mirror Recording

CI: 1-8047



**THE CASE  
OF THE  
BUTCHERED  
SOPRANO**  
*A Musical Mystery*

*Reading Time:  
30 seconds*

"Aha," said Phoebe Semiquaver, the musical sleuth, as she looked up from an album fly-leaf. "I heard a shot!"

She jumped up and ran to the door. From down the hotel corridor came the sound of a woman singing basso profundo like an untamed tuba.

Phoebe crept along the hallway. From under a door oozed tell-tale blood. "Axel," she scowled, "the dastards have done in Axel, the record collector." She flung open the door.

There lay Axel, sprawled before a phonograph on which a record was still playing. Phoebe listened with distaste. A crafty look appeared in her eyes and she took a circular bit of paper from her handbag. She lifted the record off the turntable and slipped the paper on the spindle. Then

she removed the needle from the tone-arm and held it up to the light. Quickly she put back the record and needle as 20 house detectives tramped into the room.

"Too late, too late," Phoebe sighed. "I've solved the crime. Listen to this record. Sounds like a female basso, doesn't it? Well, it's Lucia Moochia, the world-famous soprano. Why does a soprano sound like a basso? Because this turntable, gentlemen, should be turning at 78 revolutions per minute. Instead, my stroboscope reveals it is turning at about 40 r.p.m. Now look at this needle. It has been used so long it's shaped like a milk bottle."

She opened up a portable phonograph. "I'll now play the same record on a turntable revolving at the correct speed, and with the new Columbia tailored tip sapphire needle in the tone-arm. Presto, my friends! Moochia again sounds like Moochia and the murder is solved. The culprit is Franklin Farragut, the dead man's roommate.

"But you'll never convict him in court. He couldn't stand his favorite soprano butchered by careless Axel. Franklin shot his roommate in musical self-defense!"

—Reprint from *Columbia's Disc Digest*.



## SIMON SEMENOFF

### SCHOOL OF BALLET

*Offering complete courses to fully equip and train dancers for professional careers*

#### CLASSICAL BALLET

#### CHARACTER

Across from Beach  
204 Santa Monica Blvd.

#### PANTOMIME

#### MAKEUP

Santa Monica 45987  
Santa Monica 41040

LILLIAN  
BACKSTRAND

# WILSON

The University of  
Southern California  
School of Music

## VOICE

Richmond 4111

Parkway 2682

Member National Association of Teachers of Singing

**Genevieve**

# VEKROFF

Voice Building—Correct Foundation

Coaching—Radio—Concert—Screen

ANALYSIS BY APPOINTMENT

Studio: 5300 LA CRESTA COURT (Corner Western)

GL 8057

# news

ABOUT RCA VICTOR RECORDS

## RCA VICTOR REDUCES PRICE OF HERITAGE SERIES RECORDS

Reduction of the retail price of RCA Victor's "Heritage Series" to \$2.50 per record from the prevailing price of \$3.50, was announced today by James W. Murray, Vice-President in Charge of RCA Victor Record Activities. Heritage Series records, originally introduced last December, are Red Seal De Luxe plastic reissues of original masters of the voices of Grand Opera stars of the early part of the century. To date three sets of the series, comprising five records in each set, have been made available. Artist representation includes such names as Enrico Caruso, Louise Homer, Tetravzini, John McCormack, Schumann-Heink, Battistini, Dalmores, Emmy Des-tinn and others.

### October Releases

**ALBUMS BY RUBINSTEIN, SINGLES BY KIRSTEN AND MELTON ON RCA VICTOR'S LIST OF FEATURED RELEASES**

**PUCCINI: Mi Chiamano Mimi (My Name is Mimi)**  
La Boheme: Act I

**PUCCINI: Addio Di Mimi (Mimi's Farewell)**  
La Boheme: Act III

**DOROTHY KIRSTEN, Soprano**  
**RCA VICTOR ORCHESTRA**  
**JEAN PAUL MOREL, Conductor**  
Single 12-inch Red Seal Record

Record No. 11-9694  
List Price, \$1.00

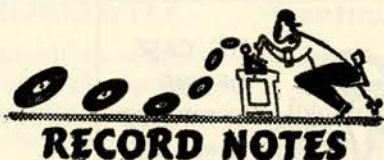
With the release of "Mi Chiamano Mimi" and "Addio di Mimi," from Acts I and III of "La Boheme," Dorothy Kirsten makes her RCA Victor Record debut in grand opera repertoire. The selection of these two arias is especially appropriate, since it was as Mimi in "La Boheme" that the soprano made her Metropolitan Opera debut in December, 1945. She also made her first appearance with the Chicago Opera Company, on November 9th, 1940, in the same opera. Her performance of "My Name Is Mimi" and "Mimi's Farewell" is marked by superb diction, exquisite quality in low and high registers and faultless musicianship.

**FLOW: M 'Appari Tutt' Amor**  
Martha: Act III

**BIZET: La Fleur Que Tu M'Avais Jete**  
(Flower Song)  
Carmen: Act II

**JAMES MELTON, Tenor**  
**RCA VICTOR ORCHESTRA**  
**JEAN PAUL MOREL, Conductor**  
Single 10-inch Red Seal Record  
Record No. 10-1329

Whatever his medium, be it grand opera, operetta, art song, an Irish ballad or the latest Hit Parade song, James Melton has the knack of achieving genuine warmth. Last represented in an album of Irish Songs, released by RCA Victor in March, the popular tenor in this record, sings two all-time favorites from operatic repertoire. They are "M 'Appari Tutt' Amor," from Act III of "Martha," and the "Flower Song," from Act II of "Car-



men." Melton has performed both songs repeatedly in his many radio and concert appearances. Now he preserves them in permanent form in a recording that does full justice to his voice and the music itself. A sympathetic accompaniment is provided by the RCA Victor Orchestra led by Jean Paul Morel.

### SELECTIONS FROM THE MUSIC OF SCHUMANN-BRAHMS-LISZT

**SCHUMANN: Arabesque, Op. 18**  
**SCHUMANN: Traumerei (from Kinderszenen, Op. 15, No. 7)**

**BRAHMS: Wiegenlied, Op. 49, To. 4 (Cradle Song)**  
**SCHUMANN: Widmung, Op. 25, No. 1 (Dedication)**

**SCHUMANN-LISZT: Widmung (Dedication)**  
**BRAHMS: Rhapsody in G Minor, Op. 79, No. 2**  
**BRAHMS: Hungarian Dance No. 4, in F Minor**  
**ARTUR RUBINSTEIN, Pianist**

Three 12-inch Red Seal Records  
Album M-1149

During the past few years Artur Rubinstein's piano playing has been heard in so many Hollywood motion pictures that the distinguished pianist has dubbed himself "The Ghost on the Sound Track." In the soon-to-be-released film, "Song of Love," based on the life of Robert Schumann, Rubinstein plays not only the music of this composer, but also works by Liszt and Brahms, who are also represented in the picture. In "Selections From the Music of Schumann-Brahms-Liszt" the pianist is heard playing seven well-known compositions that are heard in the film. All reflect his consummate technical skill and are typically romantic in flavor and rich in melodic appeal. Supplementing this month's release of a performance of Liszt's "Piano Concerto in E-Flat Major," "Selections From the Music of Schumann-Brahms-Liszt" presents Rubinstein in a recorded recital of music by three great romantic composers.

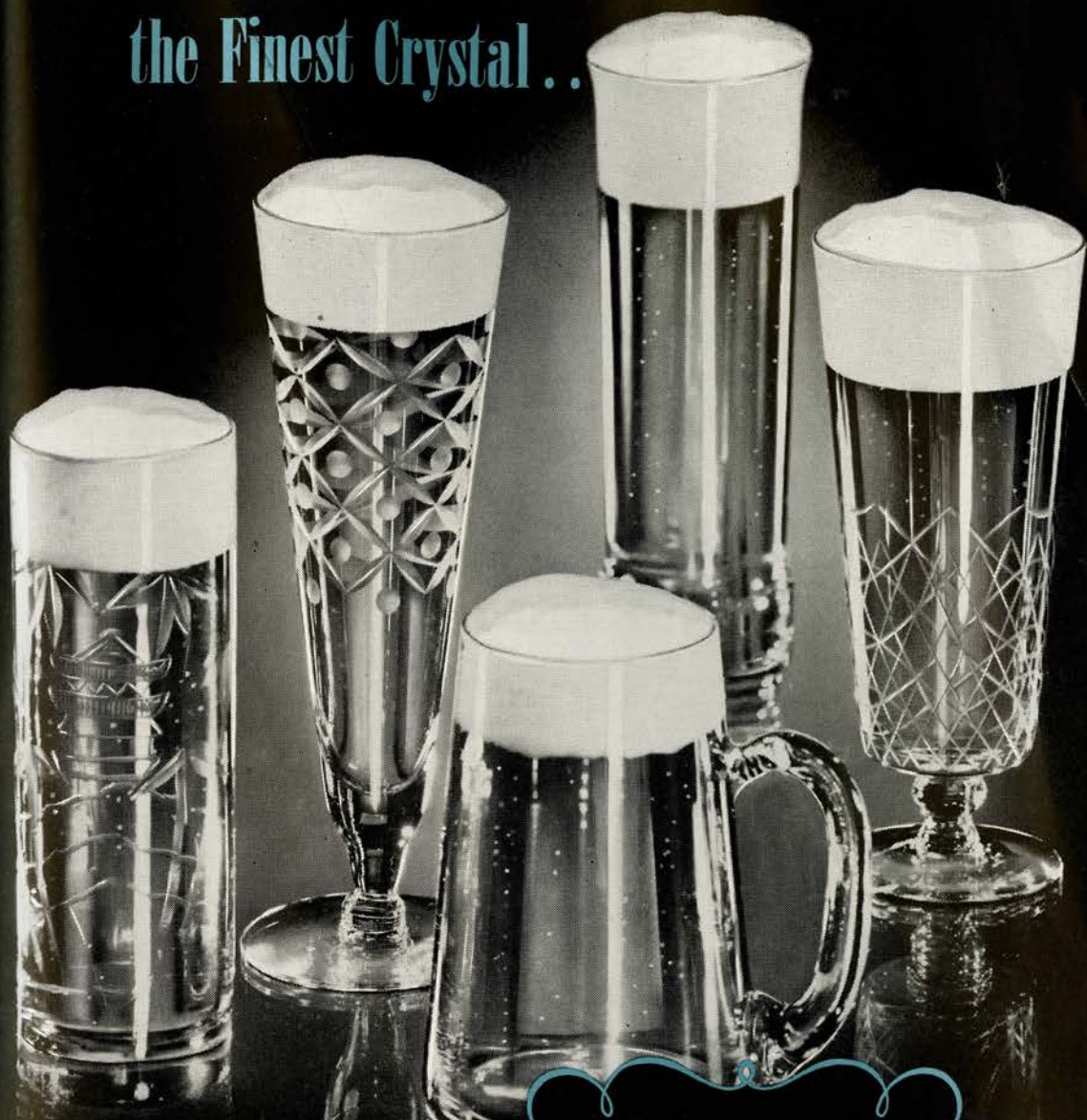
## Rhythms of Spain

### At Ebell Theatre

Federico Rey and Lolita Gomez, exponents of the Spanish dance, head the thrillingly talented, intimate ballet revue, RHYTHMS OF SPAIN, which comes to the Wilshire-Ebell Theatre November 6th, 7th and 8th, under Mary Bran's sponsorship.

Intricate dances from the Basque country of northwestern Spain; fiery Flamenco steps of the Spanish gypsies; and the colorful classic dances of patrician Spain—all have their part in this colorfully costumed attraction, which will be presented to the musical accompaniment of Carlos Montoya's unique guitar playing and the piano artistry of Pablo Miquel. Assisting Federico Rey and Lolita Gomez will be young Tina Ramirez, brilliant newcomer, whose dancing presages a uniquely memorable career.

Worthy of  
the Finest Crystal..



BEER GLASSES  
Courtesy  
S. & G. GUMP CO.

The Finest  
**ACME**  
ever Brewed...



VISIT THE *Penny-Owsley*

*Piano Hall of Fame*



ONLY AT *Penny-Owsley*  
**STEINWAY**

No other store in Los Angeles  
has new Steinway...new Sohmer...  
new Story & Clark pianos.

*Penny-Owsley*

**MUSIC COMPANY**

3330 WILSHIRE BOULEVARD • DRexel 7201

*Open Thursday Evenings*

Exclusive Los Angeles Representatives

STEINWAY • SOHMER • STORY & CLARK PIANOS

SCOTT RADIO-PHONOGRAPHS • LYON & HEALY HARPS • HAMMOND ORGANS