Marguerite Piazza (front cover), soprano star on Max Liebman's TV Show of Shows, made her debut at the Met this season as Rosalinda in Die Fledermaus.

This marked the high point—to date—of a career that began with vocal lessons at age 9 in Marguerite's home town. New Or-



Marguerite Piazza

leans. There she sang in high school, in church and on the air before joining the N. Y. C. Center Opera in 1944. Engagements followed with other opera companies across the country, and in operetta, Broadway shows and many radio programs. Today, Marguerite Piazza's eye-filling beauty and dramatic flair, plus a voice of unusual caliber, bring a new, much-needed quality to big-time opera.

has been a notable success. Injecting his virile, witty personality into the entire Met operation, Bing introduced new, young, good-looking singers (such as Marguerite Piazza, above), gave several operas a completely fresh production through the use of Broadway directors, intelligent lighting, new sets.

American Language for American Public

The most successful Bing innovation has been a revival of Strauss' naughty, tuneful Die Fledermaus with new English lyries. Die Fledermaus will be the prime attraction of the Met's forthcoming U. S. tour, during which its fund-drive directors hope to get the rest of the much-needed \$750,000.

Besides Rudolf Bing, two other men have been

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Laszlo Halasz

In the film, Tales of Hoffmann, Moira Shearer dances as a serpent (above) and as a doll that falls apart (r., with Robert Rounseville).

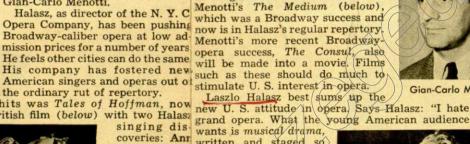
responsible for injecting U. S. opera seville. Another forthcoming operawith new life: Laszlo Halasz and in - English on film is Gian - Carlo Gian-Carlo Menotti.

Halasz, as director of the N. Y. C Opera Company, has been pushing Broadway-caliber opera at low admission prices for a number of years He feels other cities can do the same American singers and operas out o stimulate U. S. interest in opera. the ordinary rut of repertory.

One of his hits was Tales of Hoffman, now made into a British film (below) with two Halasz

singing dis-

coveries: Anr Robert Roun-



written and staged so Ayers and that it would be exciting theater even without the music.

"Every U. S. city can build its own audience for low-price opera as we have done. America has now gained artistic superiority over Europe. Let's keep it!"



In The Medium: Marie Powers, Leo Coleman (above), Anna Maria Alberghetti (l.).

Gian-Carlo Menotti

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