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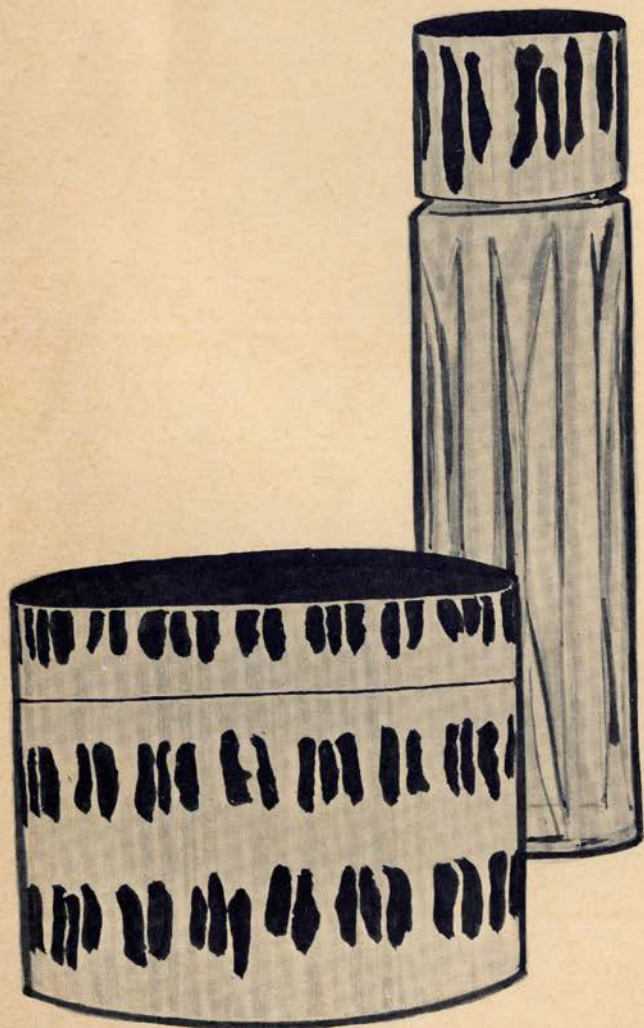
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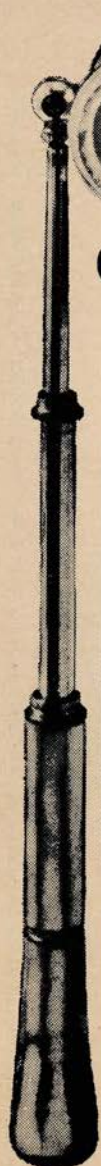
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Officers, Directors
and
Administrative Staff

•

Board of Governors

•

Conductors, Musical Staff,
Production Staff
and

Artists of the Company

•

San Francisco Opera
Chorus, Ballet and Boys' Chorus

•

About the Operas and Artists

•

Cast and Story of Opera

•

Repertoire

•

San Francisco Opera Orchestra

•

Opera Box Holders

•

Guarantor Members

•

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WHY FUND DRIVE IS NEEDED

*(An Interview with Kurt Herbert Adler,
General Director of the San Francisco Opera)*

By Richard Beamish
Fund Drive Committee Representative

Q. The San Francisco Opera is regarded as one of the finest opera companies in the world. Every performance draws large crowds. Yet this year the opera is burdened with a cumulative deficit of \$70,000. Why can't the Company make any money — or at least break even?

A. In this respect, opera is a paradox: to excel artistically, it must suffer financially. This is especially true during periods of inflation.

Q. Haven't ticket prices kept pace with inflation?

A. Not at all. Last season our box office proceeds covered only 84% of all expenses. If ticket prices were commensurate with costs, many opera lovers couldn't afford to attend.

Q. Why is an opera so much more expensive to produce than a ballet, a symphony, a choral program, or a drama?

A. Because opera is *all* of these things — and much more. Integrating so many elements into one harmonious production requires months of planning and of expensive rehearsals.

An opera is like an iceberg. The polished performance — the part the audience sees — is only a very small fraction of the time and effort involved in a production.

Q. Then you would say that it takes a tremendous amount of effort to make an opera appear effortless?

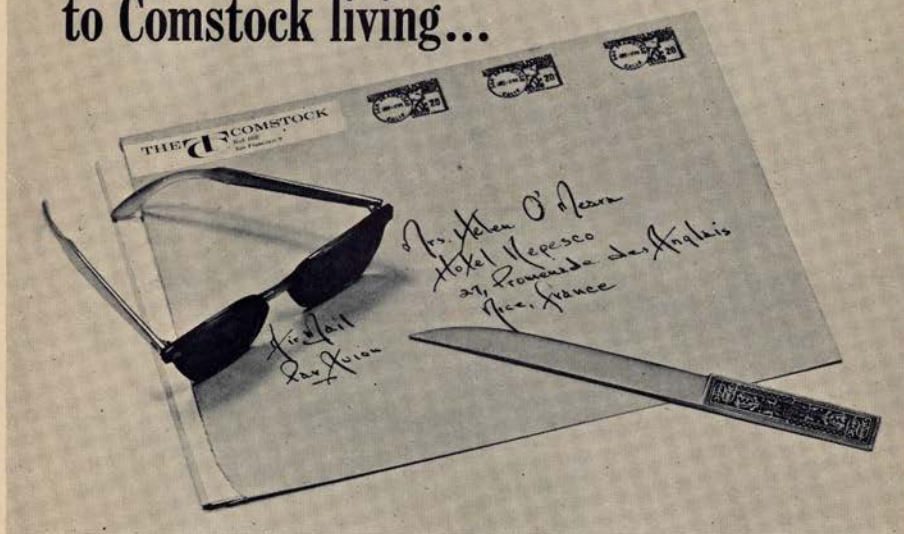
A. I would indeed. Take "Carmen" for example. Our 63 piece orchestra spends more than 800 individual man hours rehearsing this production. The 65 opera choristers devote a total of 2,080 man (and woman) hours brushing up on "Carmen". Each of the 21 members of the opera ballet practices for 9½ hours before joining in the final ensemble rehearsals.

Our 10 soloists must be individually rehearsed before they are blended with the other elements of the production. In addition, each performance requires from 24 to 30 stage hands, a stage director and assistants, make-up and wardrobe experts, electricians, carpenters, supers, ticket sellers, ushers, doormen, and others. And we must not forget the permanent opera staff which works year-round planning, implementing and promoting the season.

Q. Total expenses for last season amounted to \$1,474,803. Would you care to comment on this figure?

A. The business operations of the San Francisco Opera are conducted with all the vision and efficiency of a large, progressive corporation. By economizing carefully, wisely, imaginatively, but never recklessly — for reckless economizing can be as dangerous as reckless spending — we are able to keep production and administration expenses to an absolute minimum.

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We carry on a relentless search for the newest and least expensive construction materials. Last year the stairs and facades in "Carmen" were made from styrofoam, which requires only one-third the preparation time of the previously-used papier mache and chicken wire.

We save thousands of dollars each year by carefully refurbishing old sets so that they may look as good as new.

The stage lighting has been pre-focused in what we call "set circuits", requiring much less labor time than before.

The list of money-saving measures is almost endless. But please remember — while we will continue to economize in every way and in every phase of opera production, we will never compromise our standards. There can be no short cuts in producing great opera.

Q. How much does a new production cost?

A. Anywhere from \$10,000 to \$50,000 for the physical production alone. It is absolutely necessary to the growth and vitality of any opera company to present new productions each year. It is also a practical necessity. Like everything else, old sets wear out and have to be replaced.

Thanks to the generosity of our "angel", the San Francisco Opera Guild, we are able periodically to replace some of our oldest sets or to produce a new opera.

Q. Do you think top-quality opera will ever be self-supporting?

A. I don't believe this should be expected. However, if the demand for good opera continues to grow, and there is every indication that it will, I do believe opera deficits may diminish someday. One of our basic problems now is that we spend months preparing, rehearsing and polishing an opera production which is presented on the average of only three times during an entire season.

As our public increases, so will the number of performances. Through the efficiency of constant repetition, our operating deficit will decrease proportionately.

Q. Then what can ease the situation now?

A. We must continue to look to our friends for support. The goal for the 1960 Fund Drive may seem high, but opera's needs are great. Those who love fine opera, and appreciate the importance of our Company to the San Francisco way-of-life can insure the continued excellence of our opera by sending in their contributions today.

Q. How much should I contribute?

A. Whatever you can. Any amount will be helpful. Your contribution of \$5 will pay for 30 seconds of precious orchestra rehearsal time. Your contribution of \$10 will pay the salaries of 5 supers for one performance. \$50 can pay for about 12 minutes of a chorus rehearsal. A contribution of \$100 will cover most of the make-up expenses for an entire production. \$1,000 will pay the rental for the orchestral music for one performance of an average production, and \$2,000 will cover the cost of costume rentals for approximately 2½ performances.

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Francisco Opera, properties being defined as "anything opposed to the actual set itself. Anything in the way of draperies, furniture, hand props, etc." And if anyone can literally say "I got a million of 'em" without fear of contradiction, that man is Sarris.

Actually he lives in dread of that unforeseeable day when he might have to make an inventory of all the props the opera company owns. At present they take up the entire third floor of a warehouse at 15th and Rhode Island streets, two huge floors backstage at the opera house, and a large indoor chamber appropriately called the spear room, also located backstage. Says Sarris, "you try to remember where everything is."

Which is not to give the impression that things are not done in a business-like manner, however. Sarris has six men working under him doing, and doing very well, work that he estimates it takes between sixteen and twenty men to do at the Metropolitan.

Before the start of each season, the stage directors must sit down and make out a prop list, which is a detailed break-down of each prop required in each scene in each act in each opera to be given during the season. This list is then given to Sarris and his men, who round up the items from their storage places. "What we haven't got," Danny says, "we make. And what we can't make, we buy."

Sometimes he has to do both. In "La Sonnambula" this year, for instance, a number of sausages were required for a picnic scene, so Sarris went out and bought them, figuring to himself that he could use them again the next week in "La Boheme's" second-act cafe scene.

Unfortunately the night of the "Sonnambula" dress rehearsal there were a number of hungry choristers around and the sausages "disappeared." So the next day Sarris had the carpenter shop make him, out of styrofoam, six salamis, six bolognas, and six cheeses. They look just as appetizing from the audience's point-of-view but are not nearly so liable to prove a temptation backstage.

"What's more," says Danny, "they're permanent and will save us money in the long run." And this is an important consideration for, as he points out, "if you didn't care how much things cost, getting props would be easy."

Food on-stage also provides other problems, especially when singers must eat and drink—or pretend to do so. Each star has his own idea of what constitutes an ideal menu and Sarris always makes it a point to have them "order" their meal before-hand. Therefore, on the opening night of the season when Tito Gobbi was dining scrumptiously in the second act of "Tosca" he was actually eating (at his own request) portions of a peeled apple and drinking "wine" made out of half-coca-cola and half-water.

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As far as properties are concerned, the hardest chore of the year was definitely the "Wozzeck." Not only in moving the props during the incredibly fast scene changes, but in obtaining them in the first place. The scene near the pond where Wozzeck drowns created the biggest difficulties. To create the reeds, or marsh-like effect required, 5000 cat-tails were imported from Canada.

It was then necessary to soak them for forty-eight hours in a fire-proofing solution. They then had to be inserted, by hand, into bases so they could both stand-up and be moved easily. Now Sarris is having nightmares anticipating the move to Los Angeles after the season closes here. Not only must the cat-tails be taken out of their bases, they must be re-inserted in a certain order, to create a certain effect!

But there are lighter moments in the life of the prop men also. As long as the illusion isn't spoiled for the audience they delight in playing backstage jokes. Thus in this year's "Der Rosenkavalier," when a character in eighteenth-century Vienna browses through a menu, they're actually reading the bill-of-fare for the St. Francis Hotel's Mural room!

And last year when "La Boheme" was given in Portland Danny couldn't obtain any French newspapers to use for atmosphere in the second act, although he managed to get an Italian one. General Director Adler pointed out to him that this was incorrect, since "La Boheme" is laid in Paris. "Then why," asked Sarris, "is it sung in Italian?"

The San Francisco Boys' Chorus will hold auditions at 10 a.m. on Saturday, October 29 in the Recreation and Art Center at 50 Scott Street.

All Bay Area boys between the ages of 8 and 12, in grades 3 through 7, with good, unchanged voices and recommendations from choir directors, music teachers, or schools, are eligible to try out.

Applicants will be required to sing a folk song, hymn, or simple melody of their choice.

Applications can be obtained by telephoning DE 3-3636 (San Francisco); OX 7-3986 (Peninsula); or LA 4-5326 (East Bay).



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*Latecomers will not be seated while the performance is in progress.
Your cooperation is requested in observing this rule.*

SATURDAY EVENING, OCTOBER 15 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:30)

Così fan Tutte

(In Italian)

Opera in two acts by Wolfgang Amadeus Mozart

Text by Lorenzo da Ponte

Conductor:

KURT HERBERT ADLER

Stage Director:

PAUL HAGER

Stage setting by: GEORGE JENKINS

Fiordiligi.....ELISABETH SCHWARZKOPF
Dorabella, her sister.....KATHERINE HILGENBERG
Despina, maid to Fiordiligi and Dorabella.....MARY COSTA
Ferrando, Dorabella's fiance.....RICHARD LEWIS
Guglielmo, Fiordiligi's fiance.....FRANK GUARRERA
Don Alfonso.....PAUL SCHOEFFLER

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Musical Preparation: OTTO GUTH, HANS GEORG SCHAEFER

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Eighteenth century Naples

Act 1: Scene 1: A sidewalk cafe
Scene 2: A garden of Fiordiligi's and Dorabella's villa
Scene 3: The ladies' boudoir
Scene 4: The garden

Act II: Scene 1: The ladies' boudoir
Scene 2: The garden
Scene 3: The ladies' boudoir
Scene 4: The drawing room of the villa

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THE STORY OF "COSI FAN TUTTE"

ACT I—Don Alfonso, the elderly cynic discussing the constancy of women with Ferrando and Guglielmo, involves them in a wager to test the virtue of their respective fiancées Dorabella and Fiordiligi. Setting the plot in motion, Don Alfonso visits the girls at their seaside garden, telling them the men have been ordered to the front, and soon the young officers enter to bid the girls a sad farewell.

The pert maid Despina cynically advises the lamenting ladies to console themselves with other suitors, and in disgust Dorabella and Fiordiligi depart. This gives Don Alfonso an opportunity to enlist Despina as an ally in his attempt to win the wager, and the two plot to introduce Ferrando and Guglielmo disguised as Albanians to the unsuspecting girls. The ladies, however, are unreceptive to their new suitors and leave in high dudgeon, much to the delight of the men who are now confident of winning the wager.

The grief-stricken sisters alone in their garden are again interrupted by the Albanians, who rejected have apparently taken poison. Moved by such obvious devotion, Dorabella and Fiordiligi relent a bit as Don Alfonso and Despina run for a doctor. Despina returns dressed as a doctor and with a giant magnet restores the two men to health.

ACT II—Despina's urgings persuade the ladies to amuse themselves with the Albanians. The two men with a band of musicians serenade the girls, and Guglielmo encouraged by Despina and Don Alfonso earnestly woos Dorabella and gives her a pendant. Ferrando has less success with Fiordiligi, but upon his departure she confesses that his wooing has moved her. Comparing notes, Guglielmo is reassured, but Ferrando is distressed when he is confronted with his own miniature secured from Dorabella. On their terrace, Dorabella and Fiordiligi admit to having followed Despina's advice, but Fiordiligi full of misgivings insists they must don uniforms and join their fiancés at the front. As she contemplates Guglielmo's sword, Ferrando rushes in threatening to kill himself with it unless she vows her love. Fiordiligi yields as Don Alfonso calms the irate Guglielmo.

Don Alfonso and Despina prepare the hall for a double wedding. The couples are about to have their marriages legalized by a notary (the disguised Despina), when the officers are announced. Panic-stricken the girls push their Albanian lovers into another room, and greet Ferrando and Guglielmo who reappear in uniform. The men reveal their disguise to Dorabella and Fiordiligi and accept their apologies. With everything forgiven, the lovers are re-united and all join in a philosophic finale.

A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.

Repertoire

- Friday Night, September 16, at 8:30** **TOSCA (Puccini)**
 Kirsten, Zampieri, Gobbi, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director
- Saturday Night, September 17, at 7:30** **CARMEN (Bizet)**
 Madeira, Costa, McCann, Hilgenberg, Vickers, Zanasì, Alvary, Romero, Manton, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer BAY, Designer
- Tuesday Night, September 20, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
 Production by PONNELLE-COLANGELO-WEST
- Thursday Night, September 22, at 8:30** **TOSCA (Puccini)**
 Amara, Zampieri, Zanasì, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director
- Friday Night, September 23, at 8:30** **LA FANCIULLA DEL WEST (Puccini)**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caparello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer
- Saturday Night, September 24, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
 Production by PONNELLE-COLANGELO-WEST
- Tuesday Night, September 27, at 8:00** **SIMON BOCCANEGRA (Verdi)**
 Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director
- Thursday Night, September 29, at 8:00** **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Bible, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caparello, Giosso
 VARVISO, Conductor HAGER, Stage Director
- Friday Night, September 30, at 8:00** **AIDA (Verdi)**
 Rysanek, Dalis, Martin, Vickers, Weede, Tozzi, Foldi, Russell
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Saturday Night, October 1, at 8:30** **LA FANCIULLA DEL WEST (Puccini)**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caparello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer
- Tuesday Night, October 4, at 8:30** **WOZZECK (Berg)**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
 Production by BAUER-ECSY—MASON
- Thursday Night, October 6, at 8:00** **SIMON BOCCANEGRA (Verdi)**
 Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director
- Friday Night, October 7, at 8:00** **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Toepper, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caparello, Giosso
 VARVISO, Conductor HAGER, Stage Director
- Saturday Night, October 8, at 8:30** **WOZZECK (Berg)**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
 Production by BAUER-ECSY—MASON
- Tuesday Night, October 11, at 8:30** **LA SONNAMBULA (Bellini)**
 Moffo, Stahlman, Martin, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer
- followed by **VARIATIONS DE BALLET (Glazunoff)**
- Vollmar, Bailey, Drew
 de ROSA, Conductor BALANCHINE-CHRISTENSEN, Choreography
- Thursday Night, October 13, at 8:30** **LA SONNAMBULA (Bellini)**
 Moffo, Stahlman, Martin, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer
- followed by **VARIATIONS DE BALLET (Glazunoff)**
- Vollmar, Bailey, Drew
 de ROSA, Conductor BALANCHINE-CHRISTENSEN, Choreography

- Friday Night, October 14, at 8:30** **LA BOHEME (Puccini)**
 Amara, Costa, Konya, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
VARVISO, Conductor **YANNOPOULOS, Stage Director**
JENKINS, Designer
- Saturday Night, October 15, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler **HAGER, Stage Director**
ADLER, Conductor **JENKINS, Designer**
- Sunday Night, October 16, at 7:30** **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Toepfer, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Parly, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caparello, Giosso
VARVISO, Conductor **HAGER, Stage Director**
- Tuesday Night, October 18, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler **HAGER, Stage Director**
ADLER, Conductor **JENKINS, Designer**
- Thursday Night, October 20, at 8:30** **LA TRAVIATA (Verdi)**
 Costa, Blum, Martin, Zampieri, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
VARVISO, Conductor **HAGER, Stage Director**
G. HAGER, Choreographer
- Friday Night, October 21, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
MOLINARI-PRADELLI, Conductor **YANNOPOULOS, Stage Director**
KERZ, Designer
- Saturday Night, October 22, at 8:30** **LA BOHEME (Puccini)**
 Amara, Costa, Pearce, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
VARVISO, Conductor **YANNOPOULOS, Stage Director**
JENKINS, Designer
- Monday Night, October 24, at 8:00** **AIDA (Verdi)**
 Cavalli, Dalis, Martin, Konya, Zanasi, Anderson, Foldi, Russell
MOLINARI-PRADELLI, Conductor **YANNOPOULOS, Stage Director**
CHRISTENSEN, Choreographer
- Tuesday Night, October 25, at 8:30** **LA TRAVIATA (Verdi)**
 Moffo, Blum, Martin, Pearce, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
VARVISO, Conductor **HAGER, Stage Director**
G. HAGER, Choreographer
- Wednesday Night, October 26, at 8:30** **WOZZECK (Berg)**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
LUDWIG, Conductor **HAGER, Stage Director**
Production by BAUER-ECYS—MASON
- Thursday Night, October 27, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
MOLINARI-PRADELLI, Conductor **YANNOPOULOS, Stage Director**
KERZ, Designer

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- Tuesday Afternoon, October 18, at 2:00** **GIANNI SCHICCHI (Puccini)**
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 Foldi, Harvey, Standard
SCHAEFER, Conductor **YANNOPOULOS, Stage Director**
followed by **CON AMORE (Rossini)**
- Bailey, Drew
 de ROSA, Conductor **CHRISTENSEN, Choreographer**
SOTOMAYOR, Designer
- Tuesday Afternoon, October 25, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
SCHAEFER, Conductor **YANNOPOULOS, Stage Director**
followed by **CON AMORE (Rossini)**
- Bailey, Drew
 de ROSA, Conductor **CHRISTENSEN, Choreographer**
SOTOMAYOR, Designer
- Wednesday Afternoon, October 26, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Poldi, Harvey, Standard
SCHAEFER, Conductor **YANNOPOULOS, Stage Director**
followed by **CON AMORE (Rossini)**
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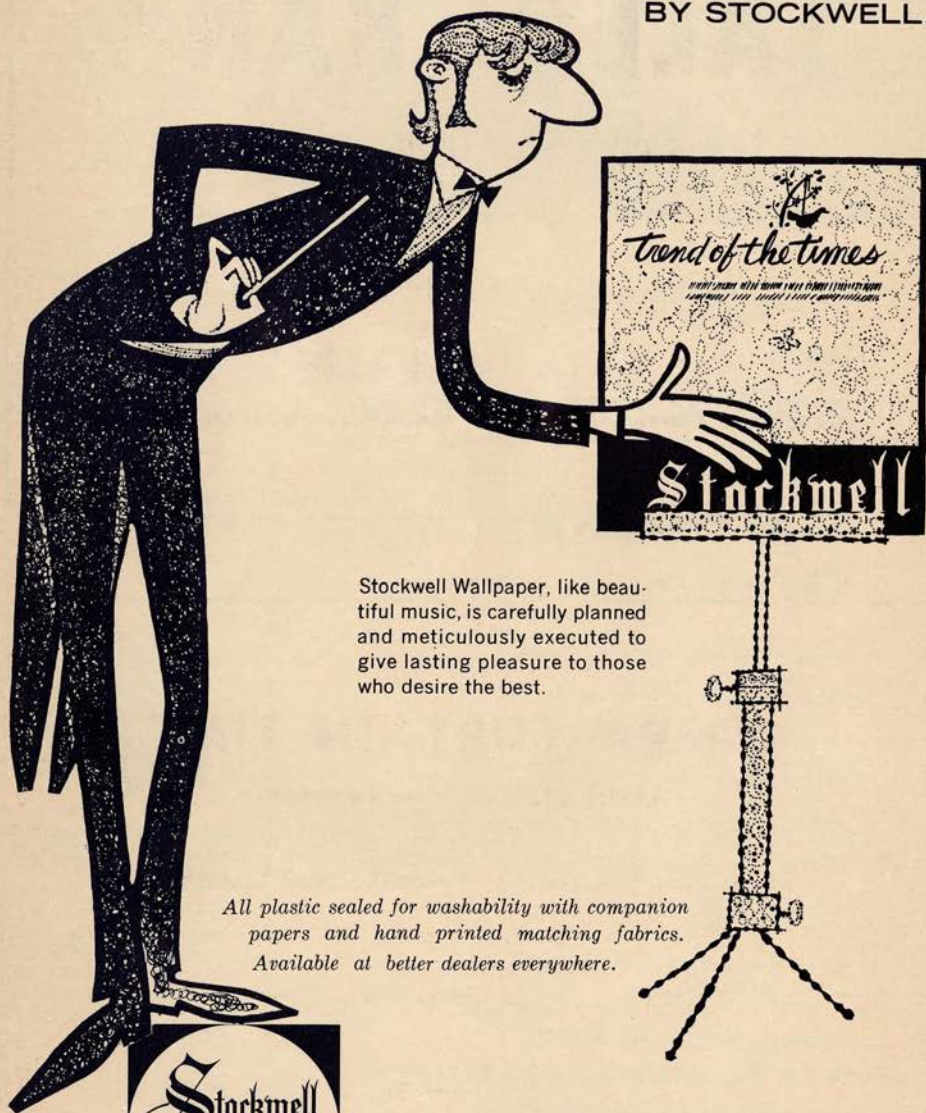
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Principal
JEAN LE ROUX
RAYMOND DUSTE

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To Friends of the San Francisco Opera:

Did you realize that ticket sales for last season covered only 84% of our total expenses? A record income from guarantor assessments and contributions to the Opera Fund Drive failed to make up the difference.

As a result, a cumulative deficit of \$70,000 has been carried over from the past two seasons.

Current estimates show that, despite the strictest economies our standards will permit, production costs will continue to exceed substantially our regular income.

The 1960 Opera Fund Drive must therefore achieve an unprecedented goal of \$150,000 to meet the costs of the current season and avoid the dangers of a cumulative deficit.

Your contribution, whatever the amount, will help to assure your Opera's continued excellence by helping to fill a specific need. A donation of \$5 could pay for 30 seconds of precious orchestra rehearsal time; \$10 could cover the salaries of 5 supers for one performance; \$50 could finance about 12 minutes of a chorus rehearsal; \$100 could pay most of the make-up expenses for an entire production; \$1,000 could pay the rental for all orchestral music in an average production.

I hope we can count on your friendship and financial support at this time of need.

Sincerely,

A handwritten signature in dark ink that reads "Robert Watt Miller". The signature is written in a cursive style with a large, prominent "M" and "W".

Robert Watt Miller
President
San Francisco Opera Association

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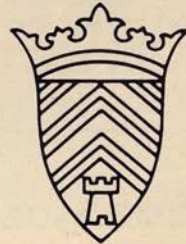
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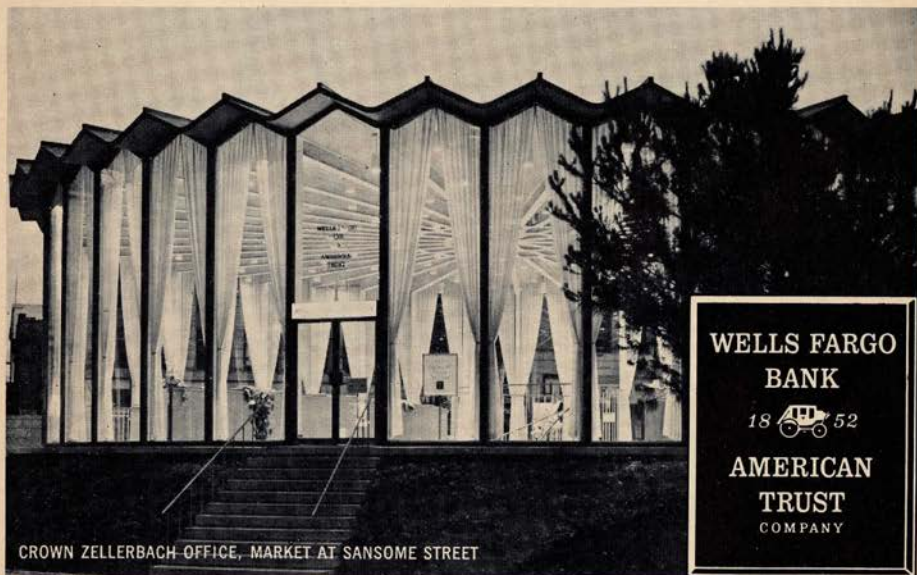
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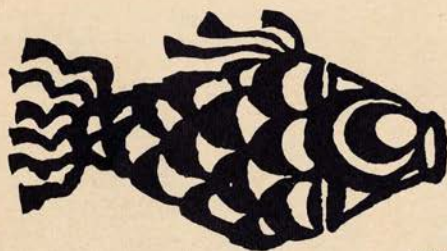
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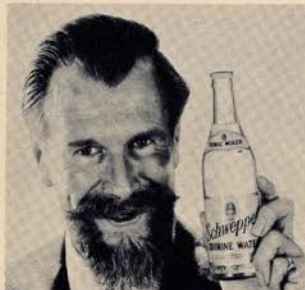
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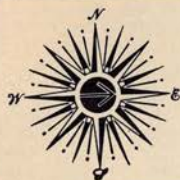


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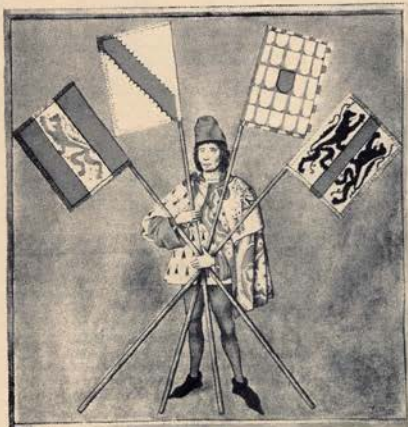
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