

Falstaff

1962

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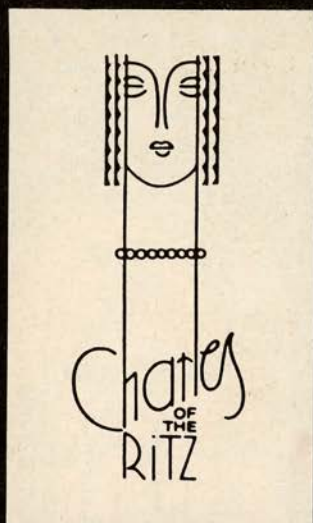


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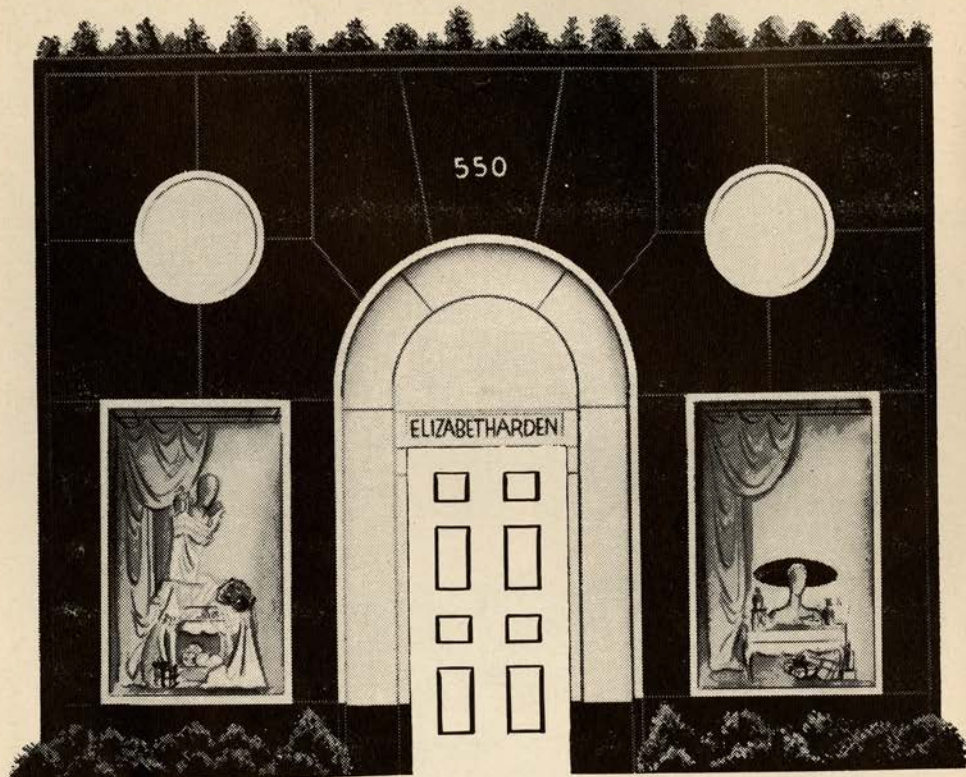


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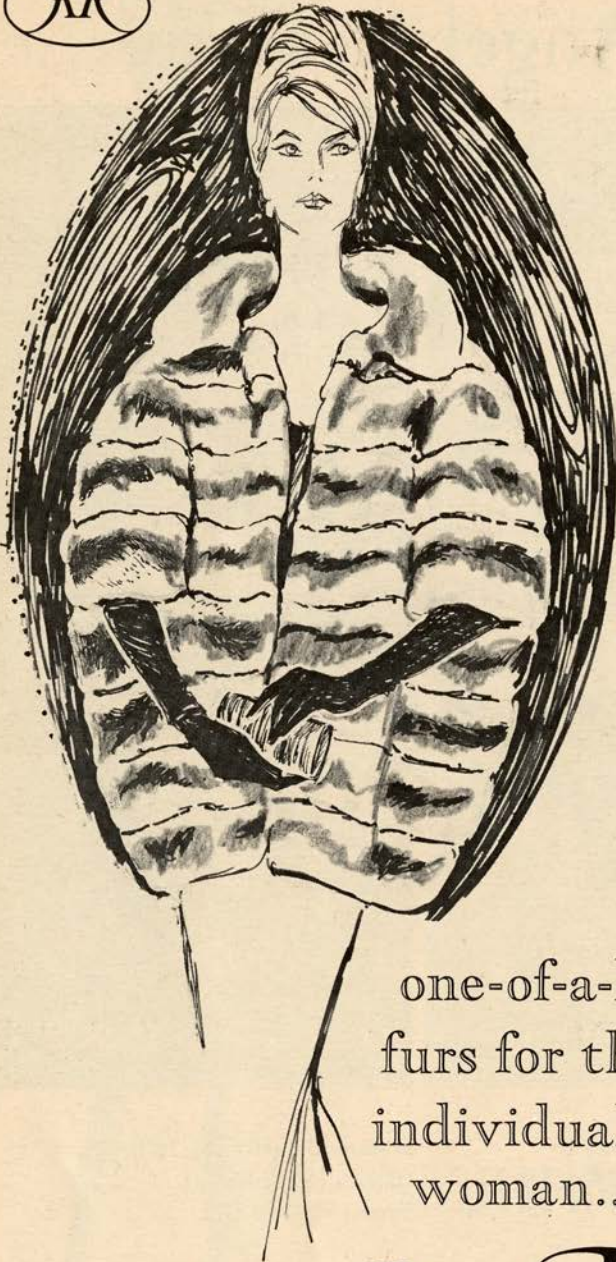
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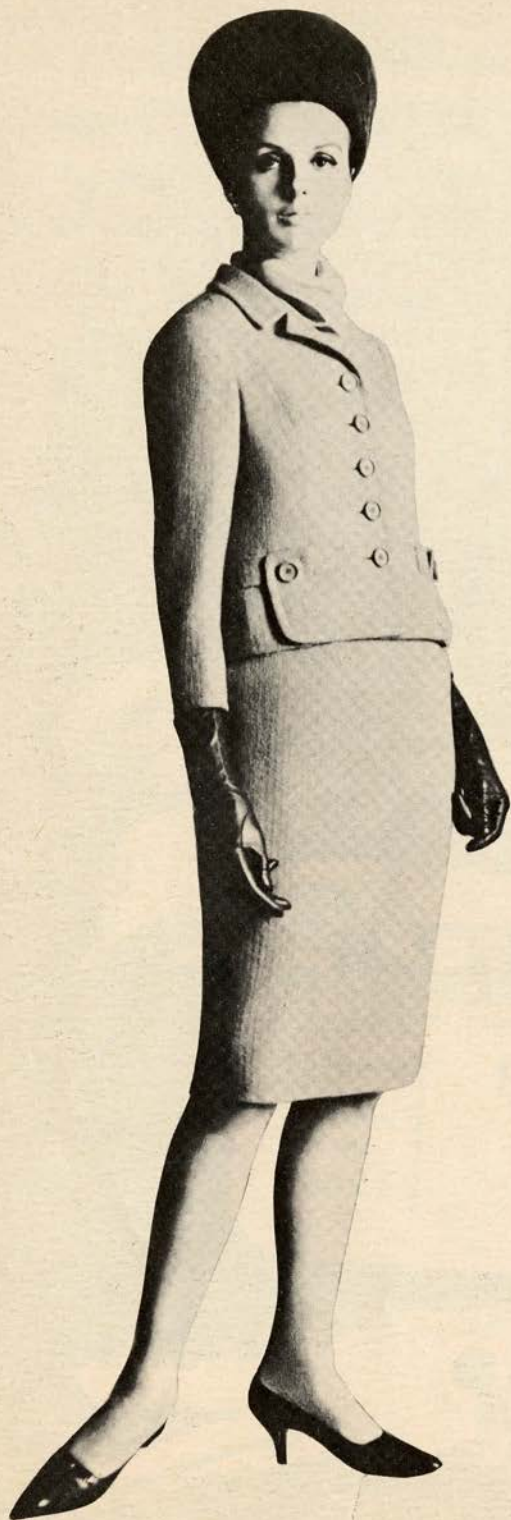
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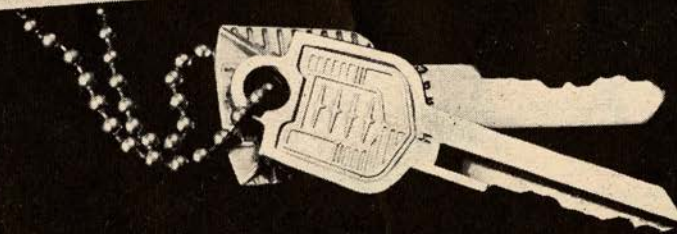
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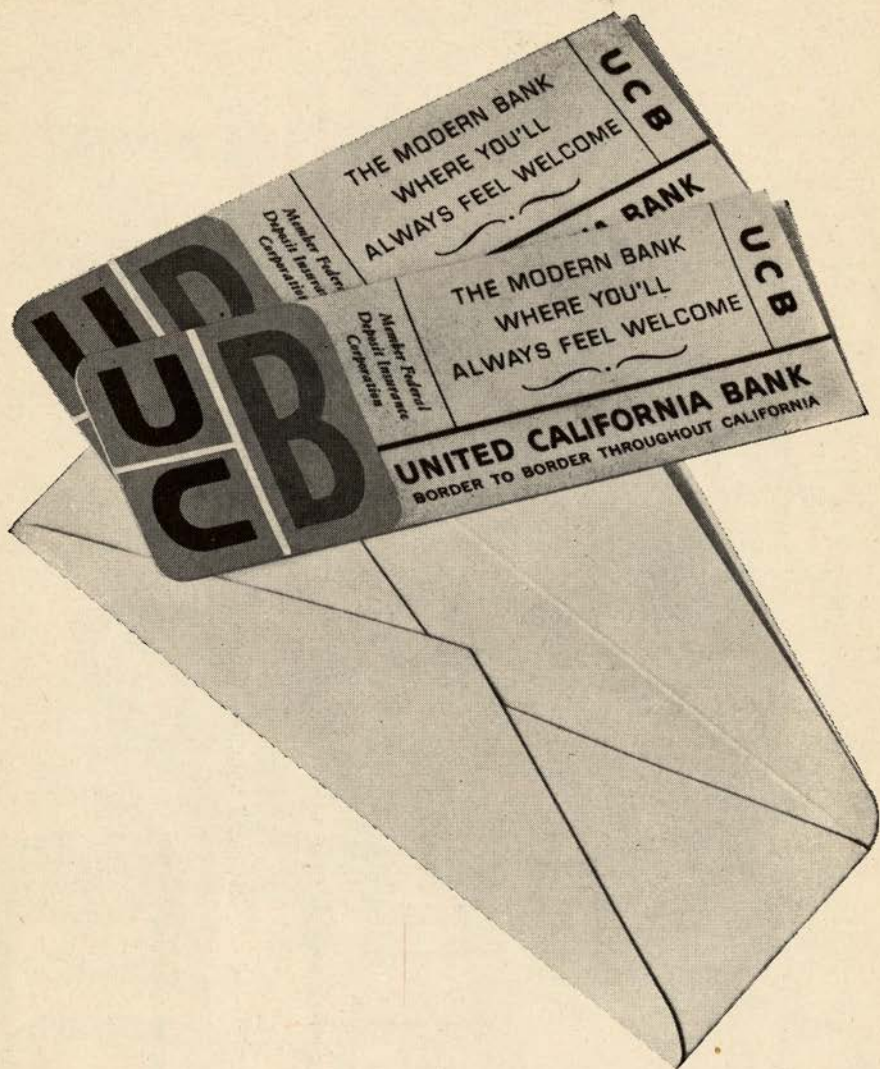
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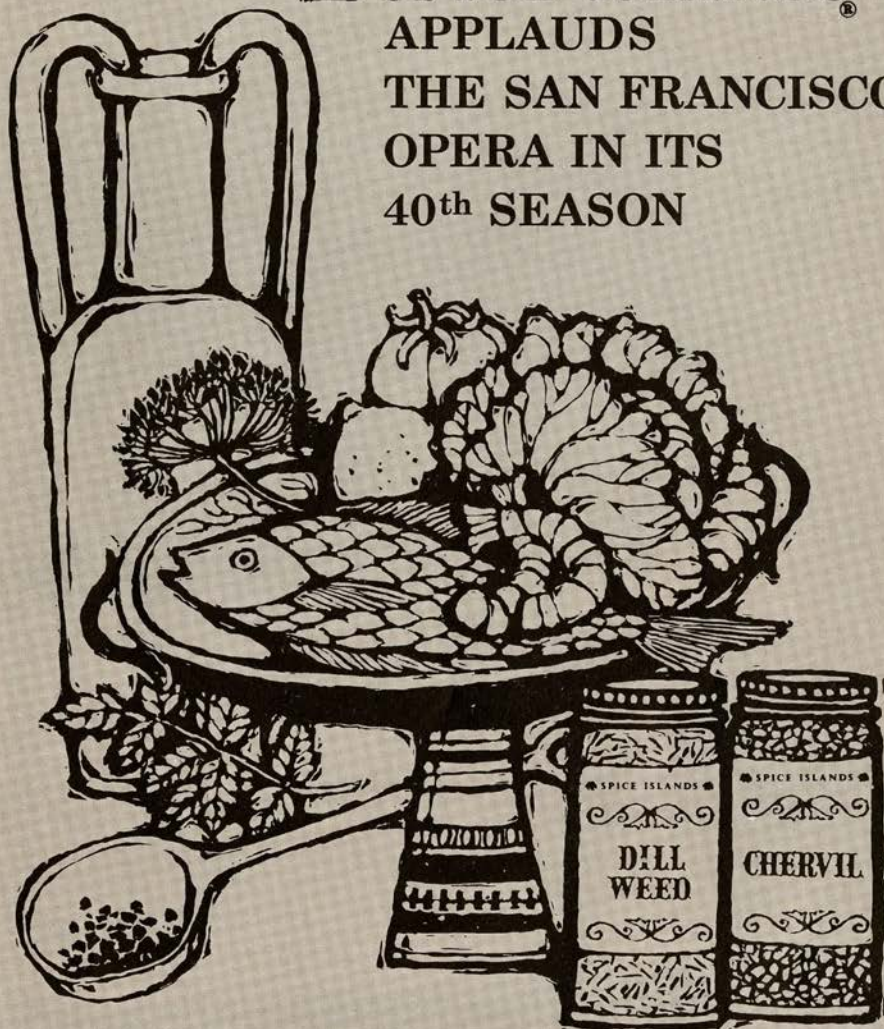


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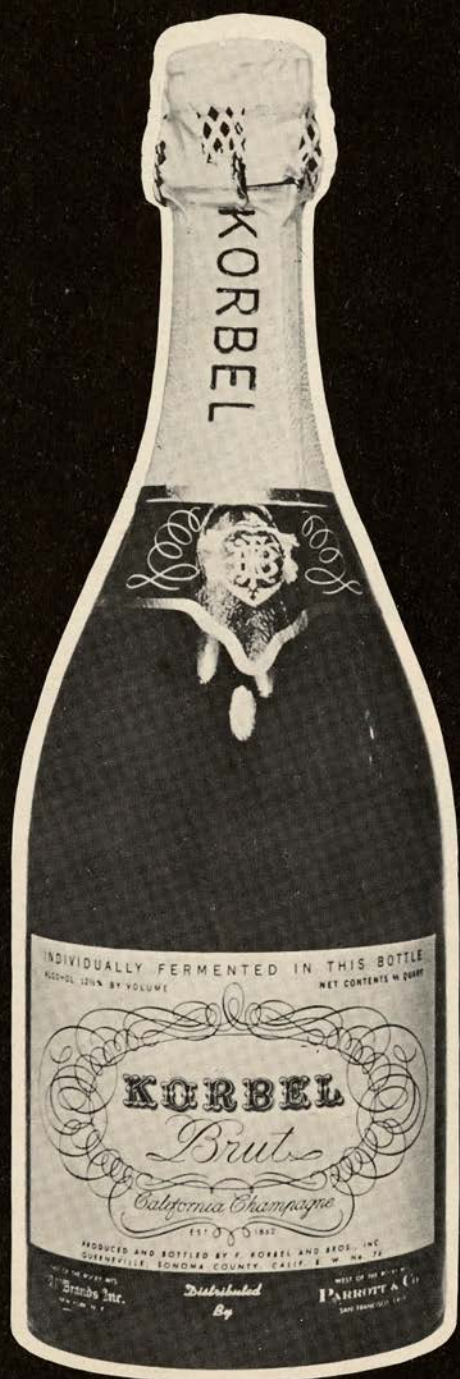




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MARY COSTA

GWEN CURATILO

IRENE DALIS

\* VICTORIA DE LOS ANGELES

MARILYN HORNE

\*\* RAINA KABAIWANSKA†

DOROTHY KIRSTEN

\* MELINA KRİKORIAN

\* WILMA LIPP

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LYA de BARBERIIS  
PHILIPPE ENTREMONT  
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TOSSY SPIVAKOVSKY

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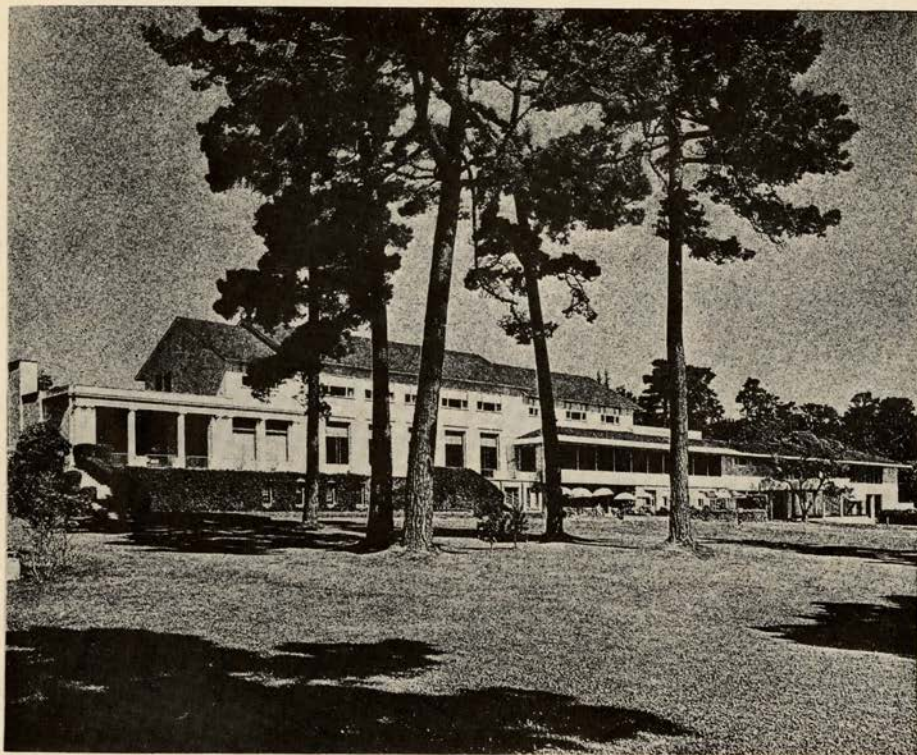
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## DEBUT OF THE WEEK



### VICTORIA DE LOS ANGELES

The Spanish soprano was born in Barcelona, the daughter of a campus caretaker at the university, and as a child she learned to play the guitar and often sang to her own accompaniment for sheer pleasure. Upon finishing her schooling, Miss De Los Angeles made her operatic debut as the Countess in "Le Nozze di Figaro" when she was twenty years old, at the Barcelona Liceo.

In 1947 she won first prize over 120 contestants at the International Singing Contest held in Geneva. Her La Scala debut came in 1950, during which year she also sang at Covent Garden, Edinburgh, Paris, and made her American debut in a recital at Carnegie Hall.

Miss De Los Angeles joined the Metropolitan Opera in 1951 and has in the interval appeared in most of the prominent opera houses in Europe and has also made many recordings. In addition to her San Francisco Opera debut role of Desdemona in this week's "Otello," she will also be heard as Donna Anna in "Don Giovanni" on October 16 and 20 and as Mimi in a special non-subscription performance of "La Boheme" on October 22.

## SAN FRANCISCO OPERA

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*General Director*

HOWARD K. SKINNER  
*Manager*

### TWO EXTRA PERFORMANCES

Monday, October 22, at 8:30 p.m.

### LA BOHEME

De Los Angeles, Horne; Cioni, Tipton, Christopher,  
Macurdy, Baccaloni, Fried, Harvey, Andersen

*Conductor:* Molinari-Pradelli

*Staged by:* Yannopoulos

*Designer:* Jenkins

Wednesday, October 24, at 8:00 p.m.

### I PAGLIACCI

Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain

*followed by*

### CAVALLERIA RUSTICANA

Simionato, Martin, Cole; Sullivan, Tipton

*Conductor:* De Fabritiis

*Staged by:* Capobianco

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able for private  
parties.

*As a new service* this year, the San Francisco Opera Guild, in cooperation with the San Francisco Opera Association, has inaugurated a series of backstage tours for student editors of high school newspapers from the Bay Area. For the third and last of the 1962 tours, opera photographer Carolyn Mason Jones last week followed the young people and recorded some of their discoveries in the photos shown on these pages.



The youngsters are fascinated by Wigmaster Stan Dufford, who in turn paid them the compliment of noting that they asked more intelligent questions of him than adults usually did!



Bass Salvatore Baccaloni explains the very complicated rehearsal schedule which is posted on the call board just inside the stage door of the opera house. Rehearsals are often slated simultaneously on the stage, in the orchestra pit, in various practice rooms, in the gymnasium and auditorium of Nourse Hall, and in the Veterans' Auditorium.



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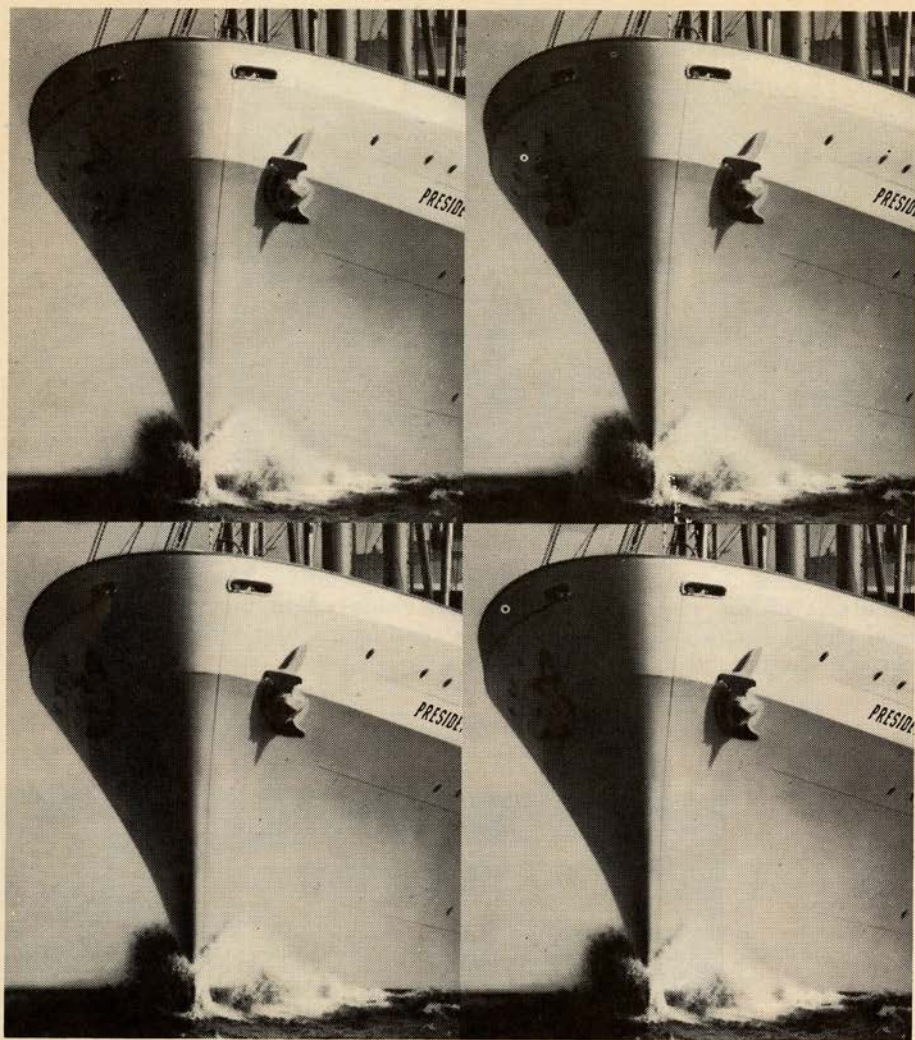


A stop for an indoctrination session from the tour guide. The place is directly on the side of the stage itself and the television set in the background is a special closed circuit used to transmit the conductor's beat from the pit to the backstage chorus and assistant conductors.



Possible high spot of the tour was an actual appearance "on-stage," even though the house was empty. Silence prevailed as the students ruminated on the great singers who had faced audiences here.





## Every ten days a great President Liner leaves on a once-in-a-lifetime trip

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Carpenter Pierre Cayard, involved in scenic construction, explains how an artist's conception of a design must be transferred to actual wood, canvas, plaster of paris, styrofoam, or any of a number of other materials.



A mass interview is conducted in a dressing room. The subject is Janis Martin (black coat next to the mirror) who, although still in her early twenties, is in her third season with the San Francisco Opera. She offered words of advice and told how she got started on her own career.

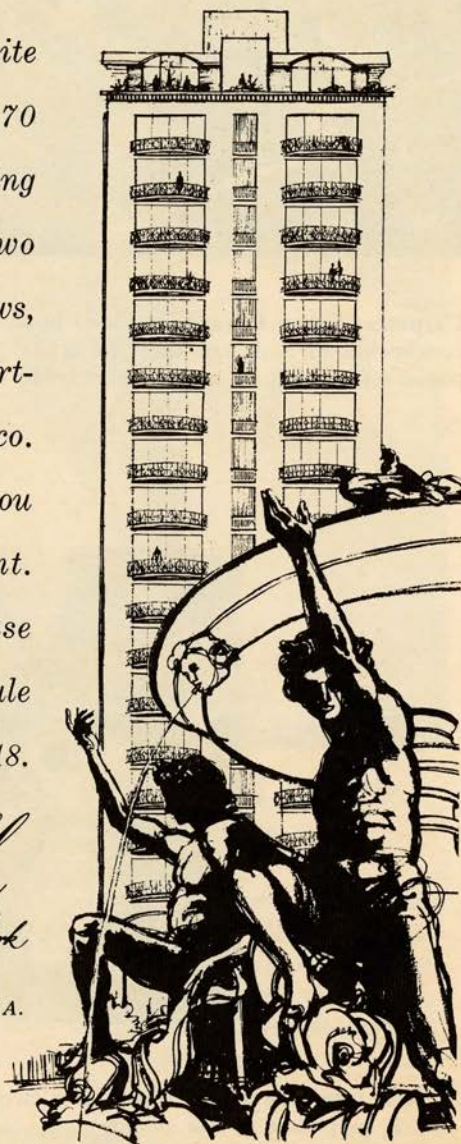


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## *The Nob Hill* *on Huntington Park*

*Architects: John Carl Warnecke & Associates, A.I.A.  
Builders: Haas and Haynie, San Francisco*



Latecomers will not be seated while the performance is in progress.  
PLEASE DO NOT APPLAUD UNTIL THE MUSIC HAS STOPPED  
Your cooperation will be greatly appreciated.

TUESDAY EVENING, OCTOBER 9 at 8:00  
(FINAL CURTAIN APPROXIMATELY 11:30)

*Otello* ✓  
(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Arrigo Boito after the play by William Shakespeare

Conductor:

FRANCESCO MOLINARI-PRADELLI

Staged by:

TITO CAPOBIANCO

Montano, former governor of Cyprus.....RUSSELL CHRISTOPHER  
Cassio, Otello's lieutenant.....GLADE PETERSON  
Iago, Otello's ensign.....TITO GOBBI  
Roderigo, a Venetian gentleman.....RICHARD RIFFEL  
Otello, governor of Cyprus.....JAMES McCracken  
Desdemona, his wife.....\*VICTORIA DE LOS ANGELES  
Emilia, Iago's wife and Desdemona's companion.....JANIS MARTIN  
Lodovico, ambassador of Venice.....JOHN MACURDY  
A herald.....DONALD DRAIN  
\*San Francisco Opera Debut

*People of Cyprus, soldiers and sailors, servants,  
Venetian ladies and gentlemen*

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Choristers  
Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

**TIME AND PLACE:** Late fifteenth century; a seaport in Cyprus  
Act I: An open square outside Otello's castle  
Act II: A hall in the castle  
Act III: The great hall of the castle  
Act IV: Desdemona's bedchamber

MAJOR INTERMISSION AFTER ACT II

The San Francisco Opera Association gratefully acknowledges a gift of the orchestra material for "Otello" from Wilfred Allen Taylor

**Next Regular Subscription Performance**  
**Friday, October 12, "Der Rosenkavalier" (Strauss)**  
**Curtain 8:00 p.m.**

TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.  
KEARNY AND SUTTER STS., EXBROOK 7-0717.



## 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 play 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 the oath to punish the guilty.

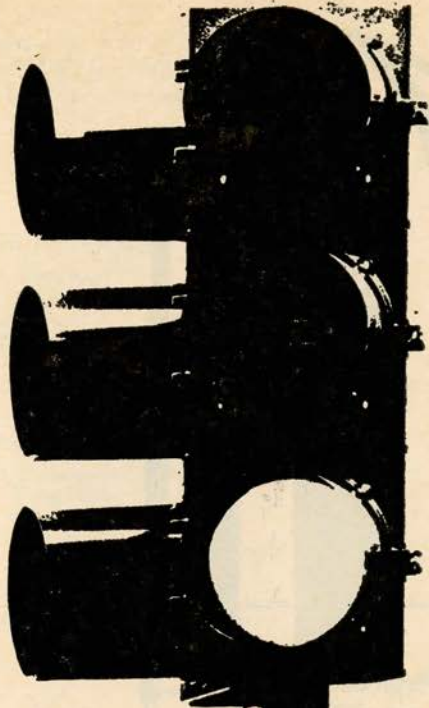
### ACT III

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.

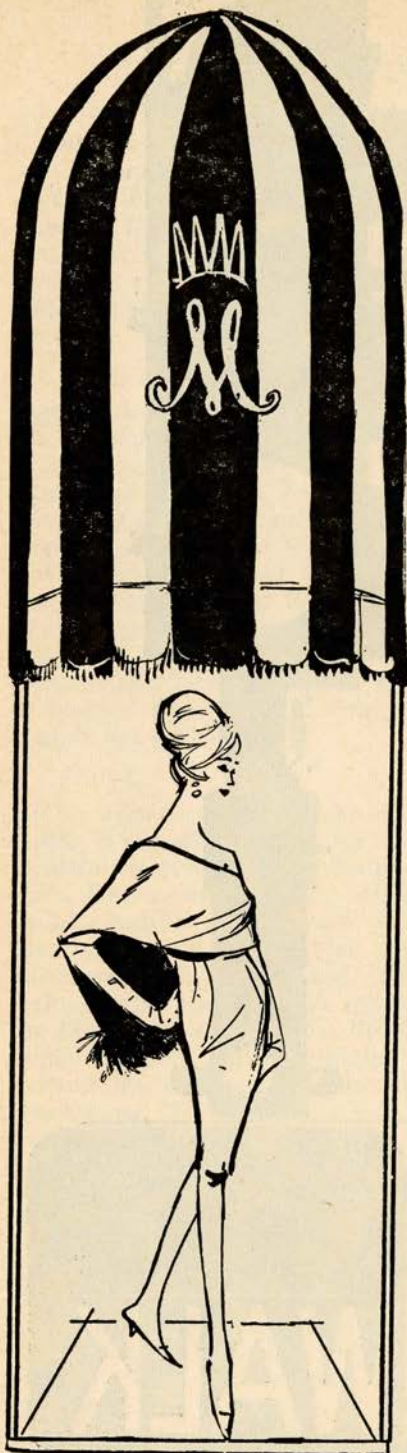
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THURSDAY EVENING, OCTOBER 11 at 8:30  
(FINAL CURTAIN APPROXIMATELY 11:00)

New Production  
Revival

*Falstaff* ✓  
(In Italian)

Opera in three acts by Giuseppe Verdi

Text by Arrigo Boito, based on Shakespeare's "Merry Wives of Windsor"  
and "King Henry IV"

Conductor: JANOS FERENCSEK

Staged by: PAUL HAGER

Designed by ELEMER NAGY

(Multiscreen Scenery Projection System used.)

Dr. Caius.....	.....	HOWARD FRIED
Sir John Falstaff.....	.....	GERAINT EVANS
Bardolfo.....	} Falstaff's henchmen }	..... RAYMOND MANTON
Pistola.....		..... MICHAEL LANGDON
Mistress Meg Page.....	.....	KERSTIN MEYER
Mistress Alice Ford.....	.....	WILMA LIPP
Nanetta, her daughter.....	.....	JOLANDA MENEGUZZER
Dame Quickly.....	.....	GIULIETTA SIMIONATO
Ford.....	.....	THOMAS STEWART
Fenton.....	.....	GLADE PETERSON
An innkeeper.....	.....	COLIN HARVEY
Three pages.....	.....	MICHAEL DEMERS, PAUL GORDON, THOMAS KOHOUT

*Townspeople, servants, masqueraders as sprites and witches*

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: Windsor, England, during the reign of Henry IV.

MAJOR INTERMISSION AFTER ACT II

TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.  
KEARNY AND SUTTER STS., EXBROOK 7-0717.



## THE STORY OF "FALSTAFF"

ACT I—(1) At an inn after a drinking bout in which he manages to fleece Dr. Caius, Falstaff tells his followers, Bardolfo and Pistola of two new conquests he hopes to make—Mrs. Ford and Mrs. Page. He asks his companions to deliver identical love notes to the ladies, and when they refuse he chases them out and sends the messages by a page. (2) Comparing notes, the matrons with Nanetta and Dame Quickly plan revenge on Falstaff. Entering with Ford, Dr. Caius and Fenton, Bardolfo and Pistola disclose Falstaff's amorous project, and the men too plan revenge in which the disguised Ford will lure Falstaff into a trap. They leave while Fenton and Nanetta enjoy a brief love scene, soon interrupted by the returning women.

ACT II—(1) Dame Quickly delivers a note to Falstaff from Alice Ford making an appointment for that afternoon. She leaves as the disguised Ford arrives. Calling himself Brook he asks Falstaff's aid in what he pretends is a hopeless romance with Mrs. Ford. Falstaff agrees to help revealing his afternoon rendezvous with her. This astonishes Ford who now fears she is deceiving him. (2) Warned by Quickly of Falstaff's imminent arrival the women retire leaving Alice to greet him. He immediately begins to make violent love to her, but is interrupted by Dame Quickly who announces that Ford has returned and is searching for his wife's lover. Falstaff is successfully hidden first behind a screen and then in a basket of dirty linen. Ford, certain he has surprised Falstaff behind the screen is dismayed to find only Nanetta and Fenton. Disgusted at his error he continues his search as Mrs. Ford orders the basket containing Falstaff to be dumped into the river.

ACT III—(1) Falstaff accepting a new engagement to meet Mrs. Ford at Windsor Park the next evening is unknowingly involved in another plot—one of which Ford is also aware. Dame Quickly returning with his acceptance overhears Ford promising Nanetta's hand to Dr. Caius. She tells Mrs. Ford who immediately warns the young lovers. (2) Arriving in the wood, Fenton and Nanetta re-avow their love. Now the others arrive disguised as elves and nymphs and secrete themselves awaiting Falstaff. He enters and has a moment alone with Alice before they descend on him and trounce him. All is done in a jestful manner, and Ford now satisfied with this revenge finally agrees to let Nanetta marry Fenton.

*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 14, at 8:30**.....**LA BOHEME (Puccini)**  
 Kirsten, Costa; Cioni, Tipton, Christopher, Tozzi, Baccaloni, Fried, Harvey, Andersen, Kohout  
*Conductor: MOLINARI-PRADELLI* *Staged by: YANNOPOULOS*  
*Designer: JENKINS*
- Saturday Night, September 15, at 8:30**.....**WOZZECK (Berg)**  
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,  
 Budzinski, Gomez  
*Conductor: LUDWIG* *Production: HAGER*  
*Designers: BAUER-ECSY, MASON*
- Tuesday Night, September 18, at 8:00**.....**DON CARLO (Verdi)**  
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel  
*Conductor: MOLINARI-PRADELLI* *Production: YANNOPOULOS*  
*Designer: NOMIKOS*
- Thursday Night, September 20, at 8:00**.....**CARMEN (Bizet)**  
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried  
*Conductor: FERENCSEK* *Production: YANNOPOULOS*  
*Designer: BAY* *Choreographer: CHRISTENSEN*
- Friday Night, September 21, at 8:30**.....**WOZZECK (Berg)**  
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,  
 Budzinski, Gomez  
*Conductor: LUDWIG* *Production: HAGER*  
*Designers: BAUER-ECSY, MASON*
- Saturday Night, September 22, at 8:00**.....**DON CARLO (Verdi)**  
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel  
*Conductor: MOLINARI-PRADELLI* *Production: YANNOPOULOS*  
*Designer: NOMIKOS*
- Tuesday Night, September 25, at 8:00**.....**FAUST (Gounod)**  
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain  
*Conductor: DE FABRITIIS* *Production: CAPOBIANCO*  
*Designers: GALLAGHER, LONGARINI* *Choreographer: CHRISTENSEN*
- Thursday Night, September 27, at 8:00**.....**DER ROSENKAVALIER (Strauss)**  
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,  
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf  
*Conductor: FERENCSEK* *Staged by: HAGER*
- Friday Night, September 28, at 8:00**.....**FAUST (Gounod)**  
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain  
*Conductor: DE FABRITIIS* *Production: CAPOBIANCO*  
*Designers: GALLAGHER, LONGARINI* *Choreographer: CHRISTENSEN*
- Saturday Night, September 29, at 8:30**.....**LA BOHEME (Puccini)**  
 Kirsten, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen, Kohout  
*Conductor: MOLINARI-PRADELLI* *Staged by: YANNOPOULOS*  
*Designer: JENKINS*
- Tuesday Night, October 2, at 8:30**.....**IL TROVATORE (Verdi)**  
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain  
*Conductor: MOLINARI-PRADELLI* *Staged by: YANNOPOULOS*
- Thursday Night, October 4, at 8:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**  
 Meneguzzi, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey  
*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*
- Friday Night, October 5, at 8:00**.....**CARMEN (Bizet)**  
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried  
*Conductor: FERENCSEK* *Production: YANNOPOULOS*  
*Designer: BAY* *Choreographer: CHRISTENSEN*
- Saturday Night, October 6, at 8:30**.....**IL TROVATORE (Verdi)**  
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain  
*Conductor: MOLINARI-PRADELLI* *Staged by: YANNOPOULOS*
- Tuesday Night, October 9, at 8:00**.....**OTELLO (Verdi)**  
 De Los Angeles, Martin; McCracken, Gobbi, Peterson, Macurdy, Riffel, Christopher, Drain  
*Conductor: MOLINARI-PRADELLI* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*
- Thursday Night, October 11, at 8:30**.....**FALSTAFF (Verdi)**  
 Lipp, Meneguzzi, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried  
*Conductor: FERENCSEK* *Staged by: HAGER*  
*Designer: NAGY*
- Friday Night, October 12, at 8:00**.....**DER ROSENKAVALIER (Strauss)**  
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,  
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf  
*Conductor: FERENCSEK* *Staged by: HAGER*



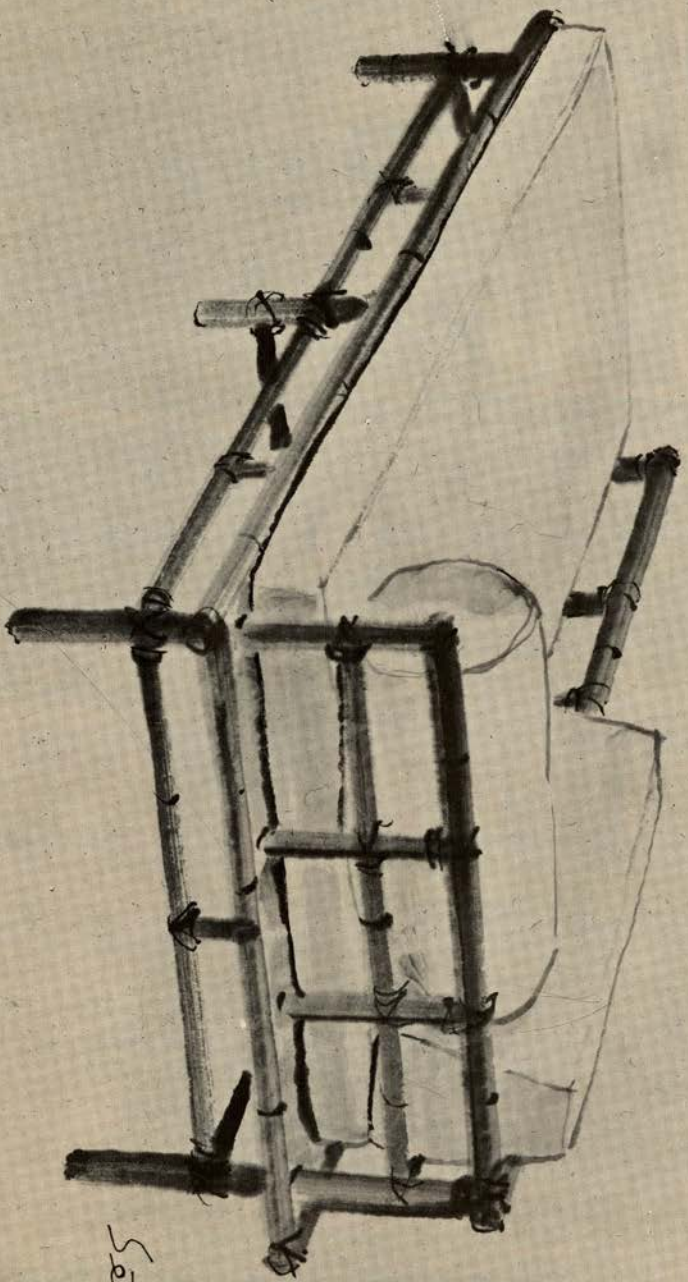
- Saturday Night, October 13, at 8:00**.....**I PAGLIACCI (Leoncavallo)**  
 Horne; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain  
*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**  
*Staged by: CAPOBIANCO*
- Dalis, Martin, Cole; Cioni, Tipton  
*Conductor: DE FABRITIIS*
- Tuesday Night, October 16, at 8:00**.....**DON GIOVANNI (Mozart)**  
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht  
*Conductor: LUDWIG* *Staged by: HAGER*
- (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Thursday Night, October 18, at 8:00**.....**OTELLO (Verdi)**  
 Kabarwanska, Martin; McCracken, Gobbi, Petersen, Macurdy, Riffel, Christopher, Drain  
*Conductor: MOLINARI-PRADELLI* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*
- Friday Night, October 19, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**  
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried  
*Conductor: LUDWIG* *Production: HAGER*  
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- Saturday Night, October 20, at 8:00**.....**DON GIOVANNI (Mozart)**  
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht  
*Conductor: LUDWIG* *Staged by: HAGER*  
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Monday Night, October 22, at 8:30**.....**LA BOHEME (Puccini)**  
 De Los Angeles, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen,  
 Kohout  
*Conductor: MOLINARI-PRADELLI* *Staged by: YANNOPOULOS*  
*Designer: JENKINS*
- Tuesday Night, October 23, at 8:30**.....**FALSTAFF (Verdi)**  
 Lipp, Meneguzzer, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried  
*Conductor: FERENCSEK* *Staged by: HAGER*  
*Designer: NAGY*
- Wednesday Night, October 24, at 8:00**.....**I PAGLIACCI (Leoncavallo)**  
 Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain  
*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**  
*Staged by: CAPOBIANCO*
- Simionato, Martin, Cole; Sullivan, Tipton  
*Conductor: DE FABRITIIS*
- Thursday Night, October 25, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**  
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried  
*Conductor: LUDWIG* *Production: HAGER*  
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- MATINEES FOR YOUNG PEOPLE  
 (Presented by the San Francisco Opera Guild)
- Thursday Afternoon, October 4, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**  
 Horne, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey  
*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*
- Thursday Afternoon, October 18, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**  
 Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey  
*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*
- Monday Afternoon, October 22, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**  
 Meneguzzer, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey  
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*Conductor: DE FABRITIIS* *Staged by: CAPOBIANCO*  
*Choreographer: CHRISTENSEN*

Dates, Casts, and Operas Subject to Change

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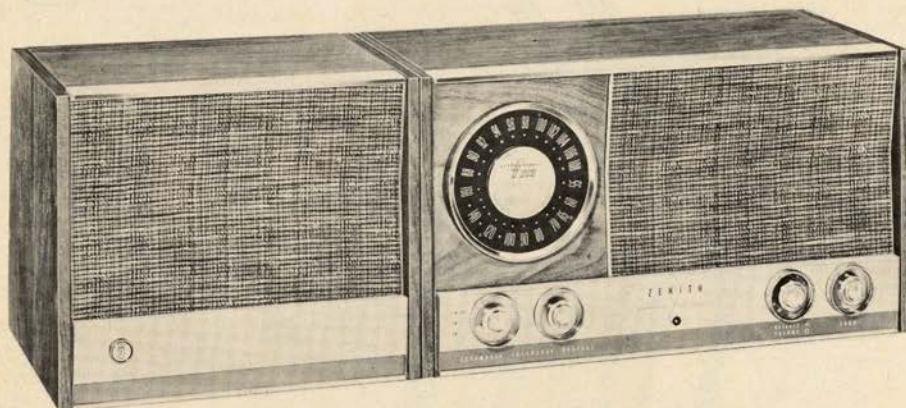


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In one of the chorus dressing rooms in the basement of the opera house, five of the girls are fascinated by some of the hundreds of costumes stored there for use during the season.



As two young reporters take notes, Ivan Van Perre, master of properties, tells of the workings of his department. While he talks, Van Perre continues ironing one of the draperies used in "Der Rosenkavalier," the opera scheduled for that evening.



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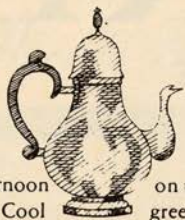
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In *The Chronicle*, HERB CAEN says:

“ . . . The S.F. Opera people have just published a picture book that sells for \$2 and is worth every penny of it. Has a nice behind-the-scenery feel to it, and makes you pleased and proud that we HAVE an opera company to crow about.”

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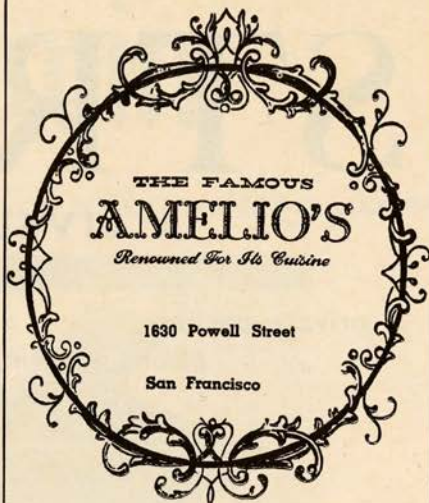




Late afternoon on the East Terrace. Cool green lawns and slender pines dappled with lingering sunshine . . . Glacier Point rising sheer to the Valley's rim. Here, Nature slakes the spiritual thirst . . . and Mrs. Whitman pours tea at five.

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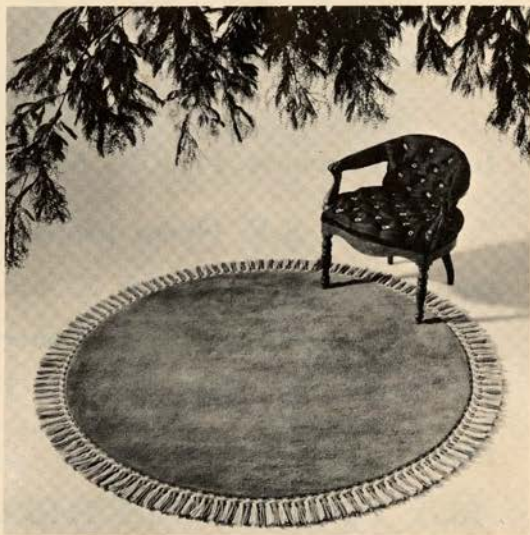
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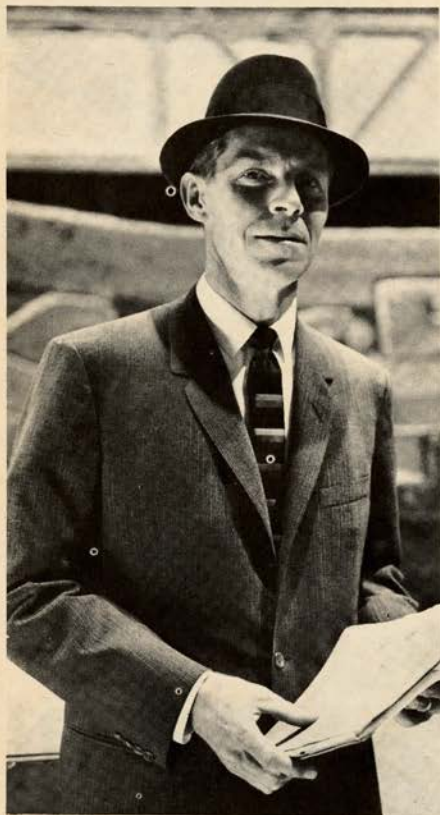
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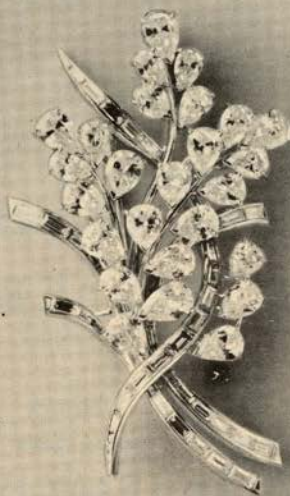
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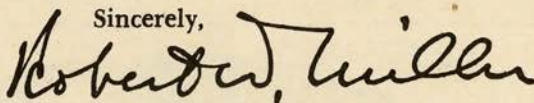
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Conducting the annual San Francisco Opera Fund Drive is like running a race in which we must always better our previous performance. Each year, to keep up with gradually rising costs of operation, the Association must raise more funds from more opera lovers, foundations and businesses. Our goal for 1962 is \$150,000.

Last year the Opera Association raised \$140,000, thanks to the continued generosity of past contributors as well as a gratifying increase in the number of donations over the previous year. To raise the *additional* \$10,000 needed in the current drive, the Association is again expanding and intensifying its solicitation.

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A handwritten signature in dark ink, reading "Robert J. Miller". The signature is written in a cursive style with a large, prominent initial "R".

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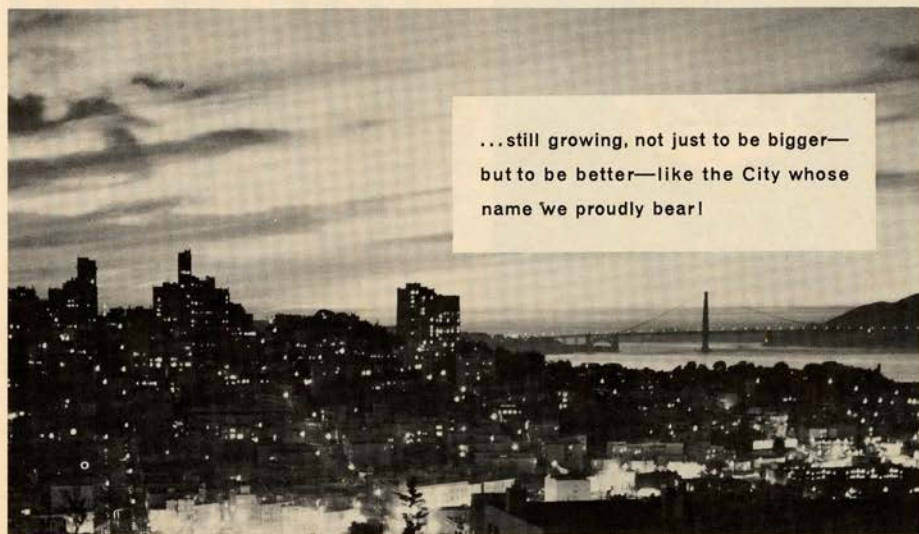
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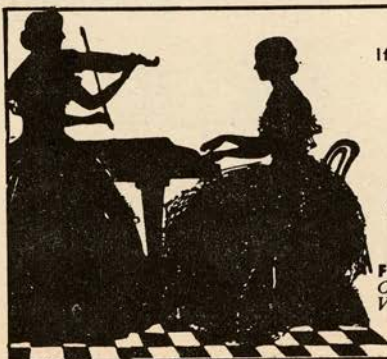
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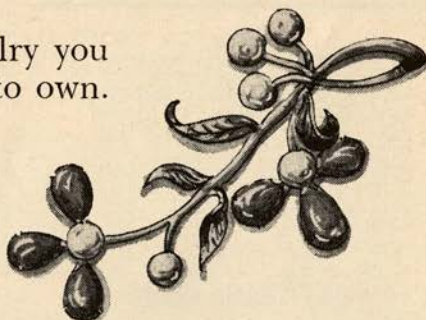
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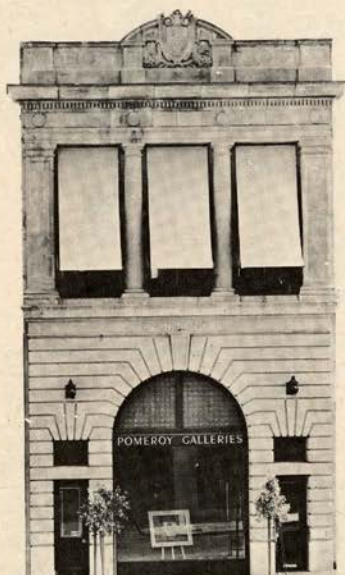
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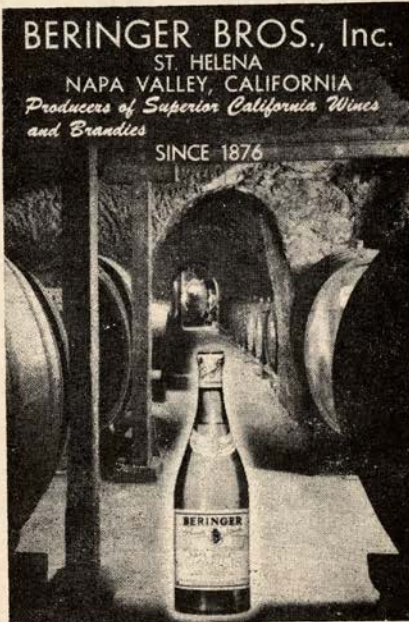
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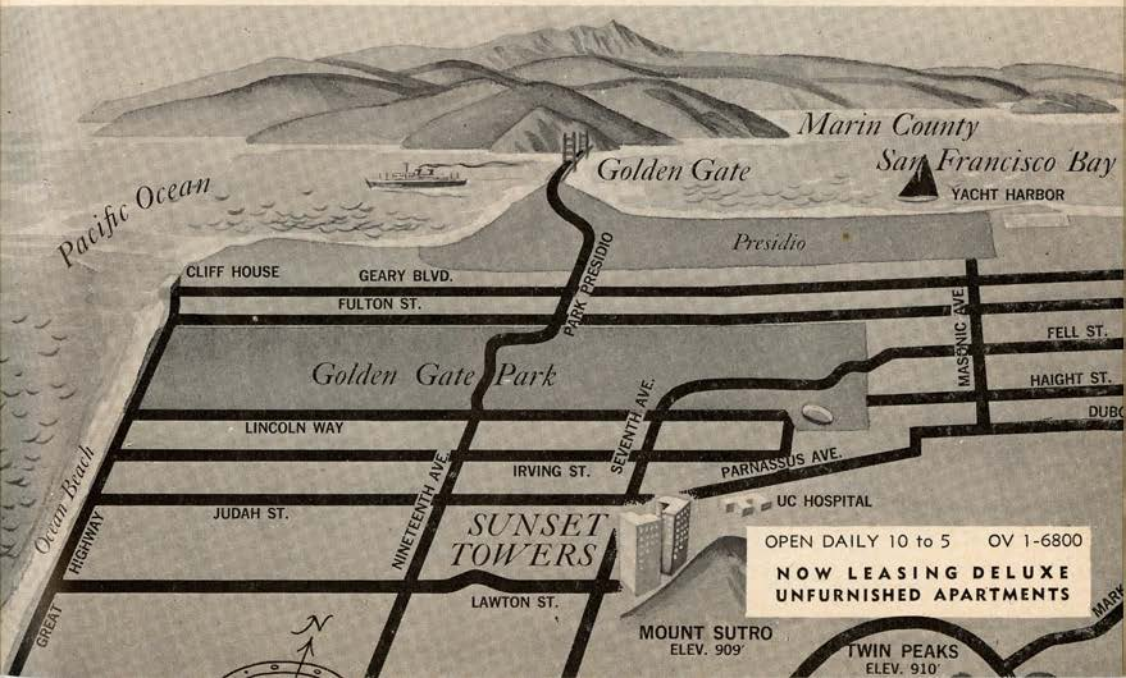
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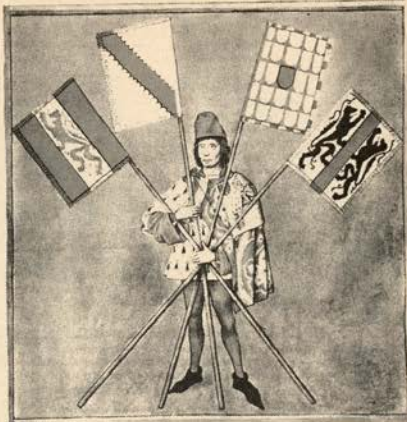
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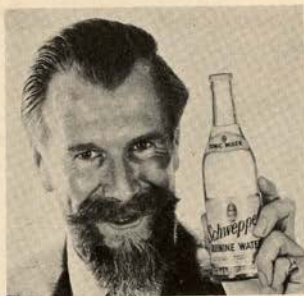
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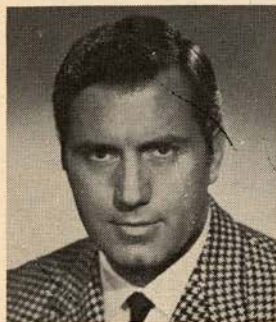
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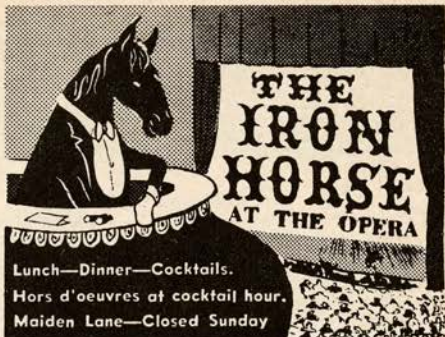




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