

La Traviata

1973

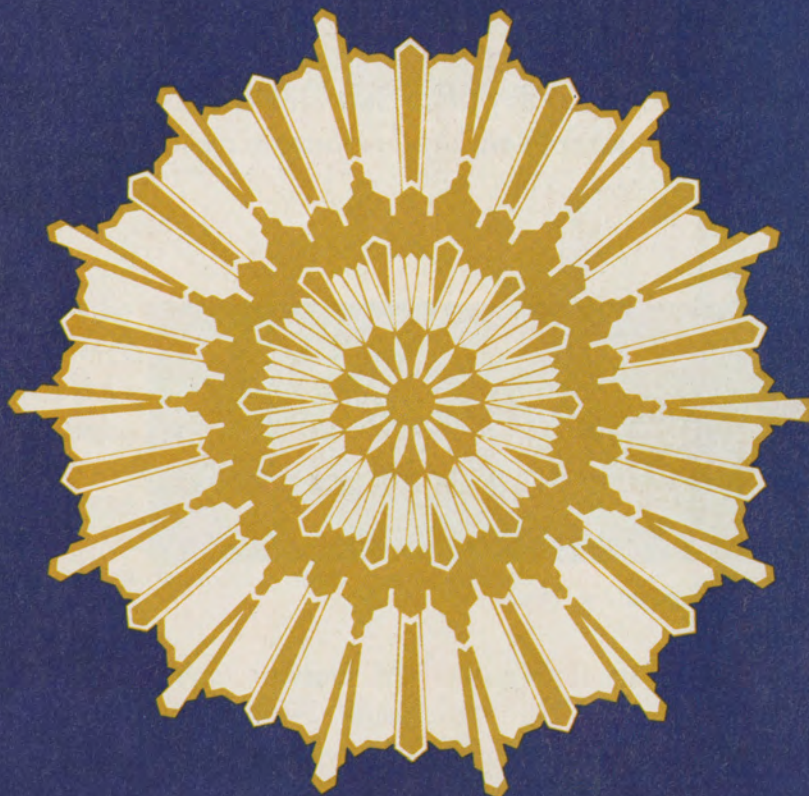
Friday, November 2, 1973 8:00 PM
Wednesday, November 7, 1973 8:00 PM
Saturday, November 10, 1973 8:00 PM
Tuesday, November 20, 1973 8:00 PM
Thursday, November 22, 1973 8:00 PM
Sunday, November 25, 1973 2:00 PM

SFO_PUB_01_SFO_1973_12

Publications Collection

San Francisco Opera Archives

PERFORMING ARTS



SAN FRANCISCO

opera

51st Season

1973

THE STORY OF L'HEURE BLEUE

*Or how a certain time of day led to Guerlain's creation of, perhaps,
the most tenderly beautiful perfume in the world.*



Twilight on the Seine: 1911.

The art of the perfumer, like the art of the musician, is elusive and mysterious.

But even the musician has certain laws of harmony and the eight notes of the scale to rely upon, while the perfumer is faced with an infinite range of fragrances, and only his intuition to guide him.

Common to all great art, however, is that moment, or event, which compels the artist to attempt to preserve it forever. (Who amongst us has led such a shallow existence that he was never moved to say "I wish I could paint that," or at least, "I wish I had a camera with me"?)

A moment such as this is the story of L'Heure Bleue.

A man pauses to reflect on his walk home from work. The year is 1911. It is summer. There is nothing spectacular about the scene. No vivid sunset. No heavenly rays penetrating dark clouds.

To the contrary. The air is dark blue. The

sky has lost the sun but not yet found the stars. And yet it is as if all the elements were conspiring to say something.

Something infinite. Something . . . tender. Something that simply cannot be translated into words.

The following morning M. Guerlain returned to his laboratory and began work. For almost a year he struggled to capture that vibrant hush, the beguiling sweetness of closing flowers, the tender, infinite something that had overwhelmed him.

The result was L'Heure Bleue, a finely balanced perfume composed with the passion of Musk and Rose de Bulgarie, and the naive loveliness of Iris and Heliotrope, subtly blended with fragrances from the far corners of the earth.

What happens when you apply L'Heure Bleue to your pulse points, and its delicate scent starts to permeate the air around you? Ah . . .

That's another story.



*Twilight
on the Seine:
Today.*



The perfect gift for the one who needs everything.

A Union Bank Giftcheck. The gracious way to give money,
dressed up in its beautiful best.

For the girl or boy away on a first job.

The student, home for the holidays.

The bride and groom.

The new parents.

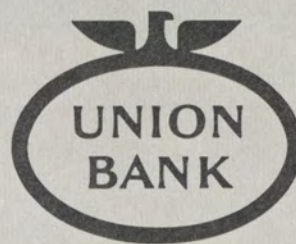
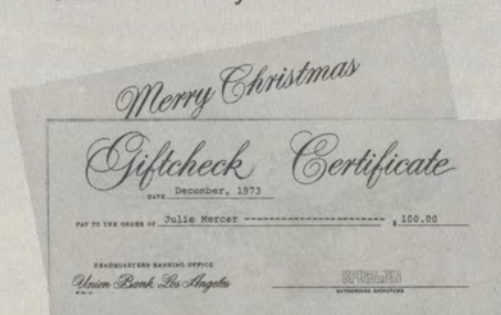
The baby.


Even the one who *has* everything!

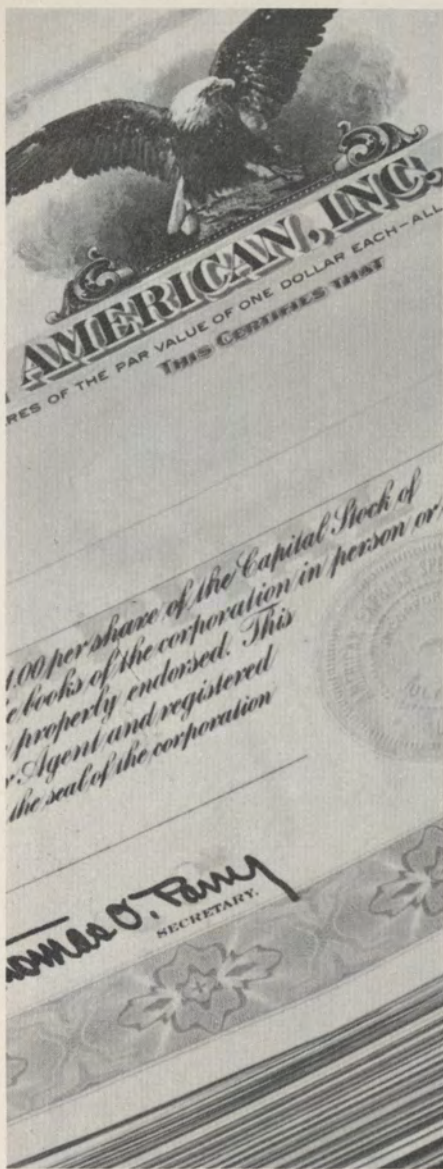
Anyone, anywhere on the way through life will welcome
your thoughtful choice of a Giftcheck. The Union Bank
original, in the gold-embossed envelope that denotes the
occasion—Christmas, Chanukah, any special day.

Already wrapped. Ready to mail or hang on the tree.

Cashable anywhere. Available at Union Bank.



 A Unionamerica Company



**We're holding
over \$2 billion
worth of
securities that
doesn't belong
to us!**

Dean Witter safeguards these securities for clients, collects dividends, provides statements and tax records, clips coupons, extends credit against dividends collected, keeps track of conversion privileges, rights and calls. It's a free service you may be interested in. Talk to an Account Executive at

DEAN WITTER & Co.
INCORPORATED

Member New York Stock Exchange, Inc.
Offices serving investors from
Geneva to Waikiki

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1973/VOL. 7 NO. 11

contents

share the wealth with performing arts	5
performing bacchus <i>by Fred Cherry</i>	6
the future for imported cars	9
when in japan go and see the emperor <i>by Ernest Beyl</i>	10
three hundred thousand opera-lovers are born <i>by Caroline Crawford</i>	15
after the theatre	18
stan delaplane <i>by Roberta Joyce</i>	21
the program	25
nevada entertainment guide	45
the market scene—the personal financial advisor <i>by David Braker</i>	47
garden arts <i>by Bob Goerner</i>	57
monthly advance guide — tv/am/fm radio	60

MICHEL PISANI
publisher

OLGA TRENTO
managing editor

GAIL TEPE
art director

JERRY FRIEDMAN
general manager

T. M. LILIENTHAL
director of advertising

FLORENCE QUARTARARO
director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center and Shubert Theatre—average monthly circulation 250,000. All rights reserved, © 1973 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 651 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160. Printed in San Francisco.



34 words on the Noilly Prat martini by W. Somerset Maugham.



"Noilly Prat is a necessary component of a dry martini. Without it you can make a side car, a gimlet, a white lady, or a gin and bitters, but you cannot make a dry martini."

"Points of View", 1958

Don't stir without Noilly Prat

Last night, the Ambassador was seen at Vivian's place.

And Kim's. And Linda's. And Erika's.



Ambassador. Representing Scotch at its lightest.

BLENDING SCOTCH WHISKY, 86 PROOF. THE JOS. GARNEAU CO., NEW YORK, N.Y. © 1972.

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

THE CHEESE FACTORY — 850 Main St., Pleasanton (846-2577) HOURS: Mon-Thu 9-6; Fri-Sun 9-7.

The factory was founded in 1920 by Dimitris "Jimmy" Voultides, and is still in the family, since it's now run by his nephew George Spilitopoulos, whom the staff addresses as George (obviously!). Approximately 17 different kinds of cheeses are manufactured on the premises, and you can watch the action through large windows during working hours (Mon-Fri). For further enjoyment, there are chairs and tables on the porch, where you sit and picnic on the purchases you've just made. It's a friendly (and aromatic) place, with a most helpful staff—we think everyone in Pleasanton lives up to the town's name! Along with the local cheeses, we discovered a marvelous white cheddar imported, with some difficulty, from Canada, and we came home with a pound each of the cheddar, the local Swiss and an imported Swedish dessert cheese.

ROY'S ANTIQUES—2145 Taraval St., San Francisco (564-8994) Mon-Fri 11-6, except closed Wed.; Sun 1-5 We have fallen in love with this shop and its wares. Perhaps the three Handell table lamps from Victorian times enchanted us the most, the Tiffany and Cranberry lamps were close behind. Wall clocks from England, Germany and France are also very good, and Roy sells them with a one-year guarantee (most unusual for a dealer of miscellaneous antiques). Roy's wife is responsible for the excellent collection of china, glass, crystal and silver. All the prices seem to be most modest—a Share The Wealth friend found an exquisite old White sewing machine, in good working order, for \$35, including the inlaid parquet top!

THE YARN GARDEN — 3061 Sacramento St., San Francisco (921-6134) Tue-Sat 10-6 Charmaine Wong and Pat Anderson state in their brochure: "We have everything for everything—yarns for macrame, weaving, knitting, crochet, needlepoint and spinning and vegetable dyeing. After spending almost an hour browsing through the tiny but packed shop, we agree. The yarns for spinning and natural yarns for dyeing are fascinating, as are bou-

cles from Germany, tapestry wool from Scotland and assorted wools from Wales and Ireland. Pat and Charmaine are interested in teaching us to work within our own creativity; rather than helping a customer pick a pattern, they will help you work out your own design. They can arrange a class for you to learn whatever skill you wish to within the yarncraft field. Both gals are proficient in all skills, and take special order consignments for pillows, rugs, clothing, wall hangings and tapestries. You can order a loom or spinning wheel here, and not for lots of money, either. Classes include those in vegetable dyeing, crochet, basketweaving (taught by a gentleman!), knotless netting, finger weaving and more.

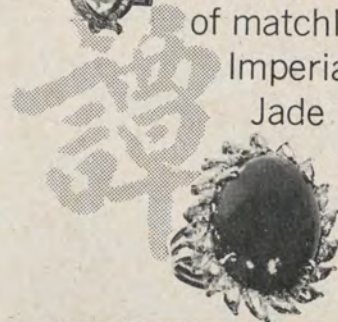
FRENCH WEAVING AND MENDING CO.—57 Golden Gate Ave. (near Market), San Francisco (431-0336) Mon-Fri 9-5

Anna Kowalski (who nevertheless speaks with a solid French accent) has been here for many years, and formerly headed Artistes Stoppeurs in Paris and then in New York. She's a genius with tears in knits and woolens! We haven't conducted a consumer survey in mending, but several cleaners turned us down over a year's period of time when we had a terrible L-shaped rip in an authentic Black Watch kilt from Scotland. In seven days Ms. Kowalski performed her miracle, and the kilt is like new. The cost? A measly \$10 . . . well worth it, since the kilt sold in San Francisco for \$50. If the moths or your neighbors' destructive children (they are never our own, right?) have gotten to some of your precious woolen things, let Ms. K. make her miracle for you.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.



... an
incredibly
beautiful
and rare
JADE
collection
including
many pieces
of matchless
Imperial
Jade



Tom Wing & Sons

at LIVINGSTON'S

maiden lane at grant ave., phone 391-2500

*Arrive refreshed
for the
opening curtain*

Enjoy dining at its finest
in the charming comfort
of San Francisco's romantic
new skyview restaurant,
30 stories above the City.



The Veranda

at the Westbury
Sutter at Powell
Reservations: 398-8900

*Creatively different French
cuisine served nightly.*

the
 REVERED
 temple of
 dining
 ARTS...
 RENDEZVOUS
 of the chinese
 GOURMET



Kan's

GRANT at sacramento

982-2388

FLASH

U.S. Dollar Goldpiece
 with Diamonds...
 from Paul de Vries



Good investment... our
 genuine U.S. one dollar
 goldpiece framed with 11
 brilliant-cut diamonds on a
 handsome gold ring
 mounting. \$625.

982-5571



445 Sutter St. • San Francisco



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

**FOR THE SYMPHONY...
 WINE, BELLS AND A FIDDLE**

Wine and music are one, Emerson said... so it was altogether fitting for the San Francisco Symphony Association to stage its gala benefit dinner-dance in Napa Valley's newest, most colorful winery.

High on a hilltop between Highway 29 and the Silverado Trail, not far south of Calistoga, can be seen the dazzling white stucco structure—quite like an ancient castle—topped by high bell towers, from which there is an encompassing view of the entire valley.

This is the new Sterling Vineyards, where friends of the Symphony joined in a harvest evening of elegant food, outdoor dancing, and some of the best wines made in California.

It all started in 1964, when a business known as Sterling International—a paper company with factories all over the world—decided to buy some land in Napa.

By 1968, the directors and stockholders of the family enterprise had enough vineyards.

Now they needed a winery.

They found exactly the site they wanted, but it belonged to a bachelor fiddler named Charles Rockstroh, member of a pioneer family. As a sprightly youth he played at dances; in his slower old age he retained his addiction to the fiddle... and also to the land Sterling wanted. Only after old Charlie laid his fiddle down and died was Sterling able to buy the property.

The bells have a story, too. One of the directors had been shopping for bells to ring from the towers of the winery, and finally decided he would have to cast them in Holland. Then

**PERFORMING
 BACCHUS**

by FRED CHERRY

suddenly he located some authentic church bells cast in 1740 and saved from a London church burned out during the German blitzkrieg. These same old bronze bells now chime the passing hours at the new Sterling Winery and, at times, peal a simple tune.



Each year at harvesttime, members of *Il Cenacolo*, long-established Italian cultural group, invite all the members of the San Francisco Opera Company for a day in Louis Martini's vineyards on Monte Rosso. For the people of the Opera—it's a day of relaxation. Singing has never been allowed... wine and good fellowship are the rules of the day, as this happy scene shows. Beginning with Louis M. Martini, holding the waterglass (filled with wine, of course) and going clockwise: Mrs. Kurt Herbert Adler, Ragnar Ulfung, Mrs. Bonaldo Gialotti, Consul General of Italy Principe Luigi de Giovanni, Carlo Felice Cillario, Mrs. Luigi de Giovanni, Bonaldo Gialotti, Mrs. Ragnar Ulfung, Maestro Kurt Herbert Adler, Mrs. Nancy Haven, Louis M. Martini.

JUG OF HAPPINESS

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

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

ITALIAN DRINKING SONG

Stornelli are the traditional folk songs of the wine country of Northern Italy. They're sung on any occasion for the sheer joy of singing—usually inspired by one passion or another. The rhythm is fast, with a guitar to keep time. The form never varies—four lines; the first and last rhyme; the middle two are alike.

Here are the words to a *stornello* sent in by one of my readers:

Sour grape!
 You've drunk to much
 You've drunk too much
 You're acting like an ape!

© 1974, Max Factor & Co., Available in Canada




THE NEW WOMAN
DISCOVERS
THE NEW LOOK:

Geminesse Enriched Lip and Nail Colours

Two new beauty investments that pay dividends in more ways than one. Geminesse Enriched Cream Lip Colour, formulated to smooth and moisturize while you slick on radiant shine. For fingertips that match, high gloss Enriched Nail Colour, blessed with resistance to chipping and peeling. In 14 luscious new cremes and frosts that set the pace for fashion. It's the new look for the new woman: you.



Mrs. John Z. DeLorean
Bloomfield Hills


GEMINESSE
MAX FACTOR

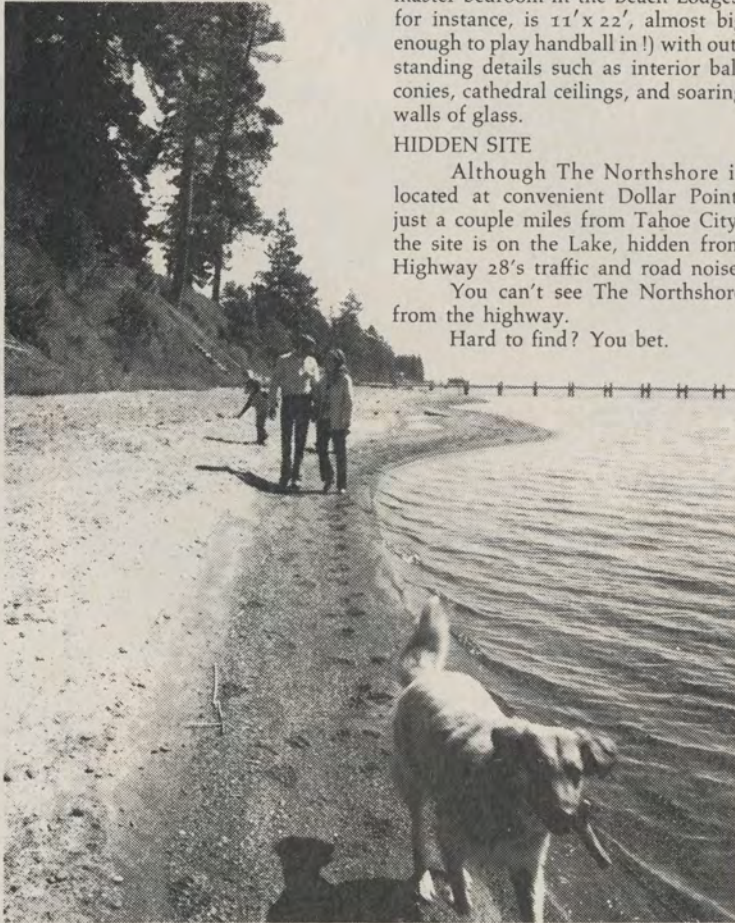
Tahoe lakeshore homes. (Get one while you can.)

There isn't much land still available on the water along the Lake.

And much of what is available is either crowded, noisy, adjacent to the highway, filled land—or all of those.

That's why, when we discovered a breathtaking wilderness site with its own sandy beach, we decided that the superb 20 acre site would not only have an extremely limited number of homes built on it—only 70 homes ever!—but that every possible bit of natural beauty would remain unspoiled.

One of the marvels of this site is that it's far off the highway. Hidden. Off the beaten track. And quiet.



On this site, we built clusters of homes we call The Northshore.

The "we" is Grubb & Ellis Company, one of the largest development companies in the West.

HIDDEN HOMES

A site as elegant as The Northshore deserves elegant homes.

We worked closely with noted architect Ian Mackinlay, of the prize winning firm Mackinlay/Winnacker Associates, to create homes that would meld with their surroundings, using generous expanses of natural woods, yet with a stylish convenience appropriate to your vacation needs.

Interior design of these homes combines spacious floorplans (the master bedroom in the Beach Lodges, for instance, is 11' x 22', almost big enough to play handball in!) with outstanding details such as interior balconies, cathedral ceilings, and soaring walls of glass.

HIDDEN SITE

Although The Northshore is located at convenient Dollar Point, just a couple miles from Tahoe City, the site is on the Lake, hidden from Highway 28's traffic and road noise.

You can't see The Northshore from the highway.

Hard to find? You bet.

TAKE A SAIL

The 20 acres of beachfront land that comprise The Northshore is intended as an ideal vacation spot. In addition to the sandy beach along the shore of Lake Tahoe, you'll have tennis courts and a huge swimming pool.

You'll also have the contentment that comes from living in the midst of your very own wilderness on the Lake.

We think that's very nice.

We think you will too, when you see The Northshore.

GOOD TASTE COSTS

The 70 cluster homes planned for The Northshore will be impressive. And so are the prices.

Beach Lodges, actually on the Lakefront, have 4 bedrooms and are priced from \$95,000 to \$117,000.

Hill Lodges, each of which has a view of the Lake and the trees, are priced from \$59,450 to \$74,150. You have your choice of 3 or 4 bedroom plans.

The Northshore is a planned unit development, providing for full exterior maintenance, unusual privacy and protection.

NOW THAT YOU'RE INTERESTED...

...we'd better give you good directions if you want to visit without enlisting the aid of a forest ranger—chances are you won't be able to find it from the highway.

From Tahoe City, drive toward Nevada on Highway 28 for 2.4 miles. Turn right on Lakewood Drive, toward the Lake. Turn right again on Meadowbrook, for one block, then left on Lassen to The Northshore Information Center.

If, for now, you're just interested in more information, write directly to us at 1939 Harrison Street, Oakland, Calif. 94612. Or you may phone direct or collect to (415) 839-9823 in Oakland, or (916) 583-4292 at The Northshore.

But we'd advise you not to delay. When the 70 homes are sold, that's it. We won't be building any more at The Northshore. Ever.

So come up to quiet. Now.

The Northshore

Tahoe lakeshore homes by Grubb & Ellis Company, Developers and Realtors

THE FUTURE FOR IMPORTED CARS

The pendulum of automobile buying is taking a wide swing this year. Dealers taking part in the San Francisco Import Car Show report that the U.S. car buyer is going from one extreme to the other. The popularity of small engine, low horsepower machines reflects the concern over our real or imaginary energy crisis. An equal demand for exotic, standards of luxury in the motoring world indicates the affluence of our society.

Datsun and Toyota sales continue to grow with Volkswagen, for a while neglected, coming back strong. With fuel prices on the rise and controls futile the consumer demand for that extra gallon is sometimes overcoming his attention to superfluous frills in style and extra power on the highways. Yet, Rolls Royce, Jensen, Maserati and the Citroen M have never been stronger.

Turin stylists are reporting more calls by manufacturers for elegance in prototype design than ever before.

Maserati will introduce a new Bora in California this year. A two passenger Grand Turismo Coupe that boasts a top speed of 170 M.P.H., the Bora will retail for just under \$27,000. The figure is slightly under the top price Rolls will be getting for their custom models . . . a cool \$40,000. Maserati is not dismayed about the heavy price tag, since Rolls Royce cars are at their highest sales peak in

years with models selling as fast as they arrive stateside.

How does one explain the apparent contradiction in requirements? Perhaps the economic needs of the individual best reflect his automotive choice. Last year more than 100,000 spectators walked the foreign car displays at Brooks Hall and Civic Auditorium over Thanksgiving Week and the economic growth of the country was apparent.

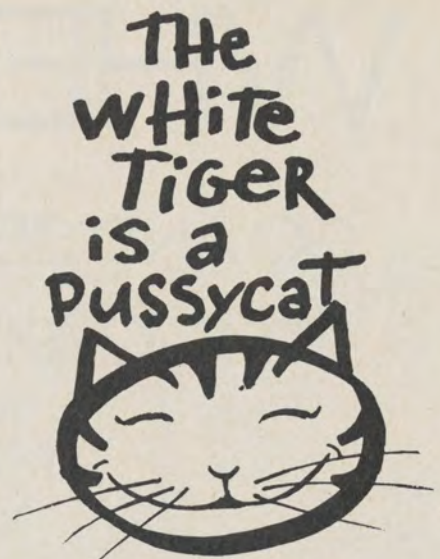
A record in premium price automobile sales was made at the show. Ferrari and Lamborghini sold nearly every model on display. While traffic among the small cars was strong, interest was below previous years.

With recent attention given the fuel shortage, foreign cars are having a bonanza. The overseas automobiles are long in two areas. They are either plush and expensive, or downright cheap to operate and maintain. There are a few middle of the road imports. Although the economy remains strong, the middle and low income groups are concerned about automobile operation, maintenance and the growing possibility of higher fuel costs.

Plush exotics whose production is time consuming and therefore small in number are selling as fast as they are made. Assembly line economy cars are now back in vogue with production having a hard time keeping up with demand.



Pininfarina — Ferrari BB Berlinetta Boxer



Try Tigre Bianco,
the wild TUACA Cocktail
that's so soft
it'll make you purrr.

Tuaca / (too-ah'kuh) n.:

An incredible spirit, popularly known in Italy as "milk brandy," which was created under Lorenzo (Il Magnifico) de Medici (under his reign, that is) . . . made with fresh citrus fruits, fresh milk, infused with other spirits, distilled and blended with aged brandy. 1. Excellence of taste, good life, quality, etc. 2. An exciting, promising evening as in "Mmmmm, Tuaca . . . now and later?" 3. Showing knowledge in fine entertaining. 4. An excellent libazione straight, on the rocks (roccias) or in sundry other combinations. 5. Tuaca'd. A common, friendly morning after statement. Eg. "I must have been Tuaca'd."

Libazioni / (lee-bah-tsee-oh'nee) np.:

A group of magical drinks made with Tuaca . . . guaranteed to stimulate conversation, minds and after theatre rendez-vous. (see Autumeicche)

Autumeicche /

(ow-too-maké'eh) :

How to make . . . instructions for manufacturing various libazioni made with the incomparable Tuaca.

"Attsa Naise" /

(ah'tsuh nahée seh) :

Tuaca's affectionate dictionary of Italian-like expressions and varied recipes to tantalize tastes, tempt tete-a-tetes and precipitate parties. Joosta forra you . . . free forra nothings. Joosta write:



84 proof.

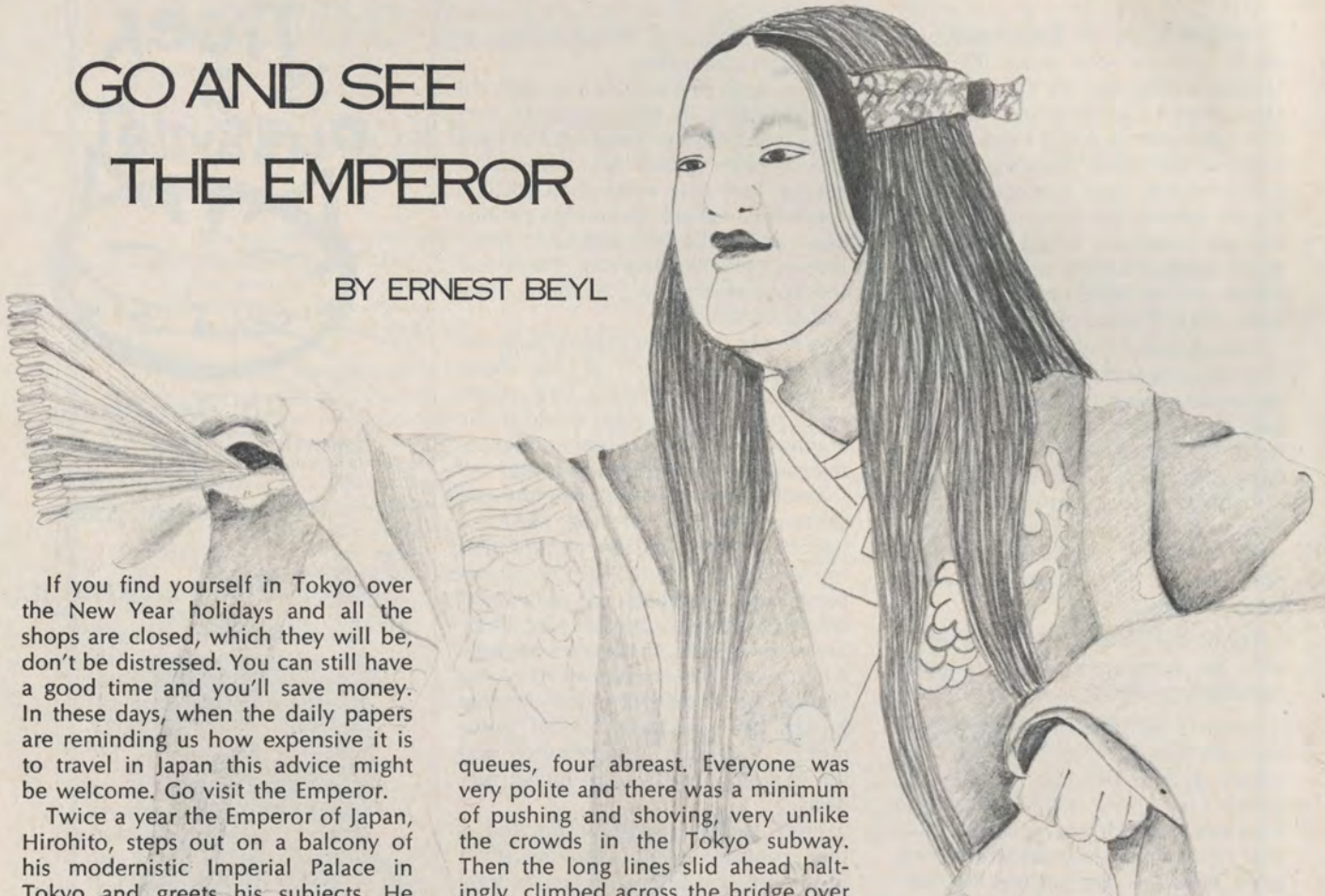
Tuaca

429 Valley Drive, Brisbane, CA 94005

WHEN IN JAPAN

GO AND SEE THE EMPEROR

BY ERNEST BEYL



If you find yourself in Tokyo over the New Year holidays and all the shops are closed, which they will be, don't be distressed. You can still have a good time and you'll save money. In these days, when the daily papers are reminding us how expensive it is to travel in Japan this advice might be welcome. Go visit the Emperor.

Twice a year the Emperor of Japan, Hirohito, steps out on a balcony of his modernistic Imperial Palace in Tokyo and greets his subjects. He does this on his birthday, April 29, and again on January 2, the day after one of Japan's holidays, New Year's Day. The fact that Hirohito shows himself to the Japanese people at all is an extraordinary thing and thousands of Japanese turn out on the two occasions each year to wave to him.

Before World War II, Hirohito was considered a descendant of the sun, a god here on earth, and therefore not to be looked upon by mere mortals. When it was necessary for him to move from place to place in this island country, the Japanese turned away from the street as Hirohito's limousine went by. World War II, General Douglas MacArthur and the institution of democracy changed all that.

Today Hirohito is a man not a god.

On January 2 crowds begin gathering before dawn along the approaches to the Imperial Palace grounds. I remember looking out my window at the Palace Hotel in Tokyo one January 2 at about 6 a.m. and watching police herd the already huge crowd into long, snaking

queues, four abreast. Everyone was very polite and there was a minimum of pushing and shoving, very unlike the crowds in the Tokyo subway. Then the long lines slid ahead haltingly, climbed across the bridge over the Imperial Palace moat and moved into the sacred palace grounds, finally emptying into a huge, graveled parade ground in front of the low structure that is the palace. Japanese plainclothesmen guard the Palace approaches. All is quiet. All is orderly.

By ten o'clock in the morning there are perhaps 10,000 patient persons waiting, most of them clutching either a camera or a small Japanese flag with its red rising sun. The few Westerners in the vast crowd stand out, strangely tall. It is a dress-up day for the Japanese. The crowd is dotted with beautiful Japanese girls, their hair lacquered into elaborate coiffures. With magnificent kimonos wrapped around them, they totter on those wooden, platform sandals that the Japanese call geta. Many Japanese men are also wearing holiday robes and geta. Children dressed in traditional costume, look like small waxed figures.

A few minutes after ten the crowd stirs; surges forward a little. It is difficult to get one's arms up from one's sides to take a peek through a camera view-finder.

Then sliding paper doors behind the bullet-proofed glass balcony are seen to open. A small man steps out on the balcony and pandemonium takes over. The small man is the Emperor. He is dressed formally with striped pants and cutaway coat. He raises his right arm and waves stiffly to the crowd. Shutters click on thousands of cameras and the parade ground is a red froth of wildly waving sun flags.

Hirohito appears eight times during the day, always behind his shield of protective glass, ever since a head factory worker, slung a steel ball in his direction a few years ago. Japanese police estimate that more than 100,000 persons enter the wooded Palace grounds between nine in the morning and about four in the afternoon.

Appearing with the Emperor on the balcony are usually his wife, Empress Nagako, and the couple's two sons and their wives; Crown Prince Akihito and his wife Princess Michiko; and Prince Hitachi and Princess Hanako.

(continued)

"Today's woman can
create sunshine all around her
by the clothes she wears,
the fragrance that is her
own ambiance, her own
atmosphere. I have created
this new parfum just for her."

—Hubert de Givenchy



GIVENCHY III
PARFUM
GIVENCHY-PARIS

GIVENCHY-PARIS
PARFUM
GIVENCHY III

GIVENCHY III
the beautiful environment

*Distinctive
Estate and
Heirloom
Jewelry*

*We specialize
in one of a kind
antiques and
collector's items*

Weisfield's Inc.

*103 Geary St.
San Francisco
421-2486*



Everyone in Japan visits a shrine over the New Year holidays. — Photo by Kimberly Fleming.

Hirohito, who ascended to the throne on Christmas Day in 1926, has ruled longer than any other living head of state. He has also ruled longer than any other Japanese Emperor in the history of the Chrysanthemum Throne which dates back to 660 B.C. Hirohito is 71.

If you are in Japan over the New Year holidays and can't get over to the Imperial Palace to wave to the Emperor, the next best thing is to visit a Shrine. Everybody in Japan visits a shrine over the holidays. It's the thing to do for the Japanese. It's also the thing to do for tourists. Remember the crowds will be huge. But how many times are you going to get to Japan over New Year's?

Postcard Land

Japan is postcard land. A bullet train speeds by with Mt. Fuji as a backdrop. Tokyo is more stylish than

Paris. The women are beautiful and well dressed. Plastic reproductions of food in the windows of restaurants look more real than reality. Also not all Japanese restaurants are expensive. You can save a buck by searching out small establishments. Another way to save money is to ride the Tokyo subway. It's a little tricky finding your way around at first but pick up a free subway map with each line in a special color and all stations clearly marked.

Tokyo Tower

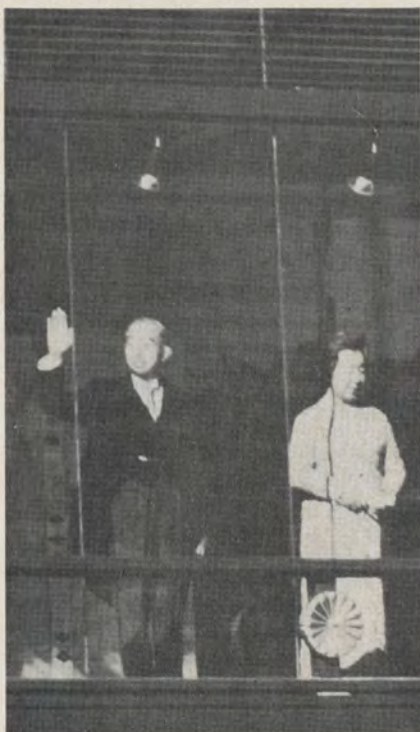
Tokyo Tower dominates the Tokyo skyline. It is a reproduction of the Eiffel Tower in Paris but it is two meters higher.

Sexual Tonic

From a leaflet displayed in a drug store in Tokyo: "Sexual tonic, speedy and excellent effect, invigorating. Use Wacon-M Gold when you feel loss



The Imperial Palace grounds on a wet New Year's morning. — Photo by Kimberly Fleming.



The Emperor waves to his subjects from behind bullet proof glass. — Photo by Kimberly Fleming.

of energy, lack of sexual desire, habitual fatigue, forgettable with headache, tired eyes, high blood pressure, pains in every joint, sleeplessness." Products such as this one are carried by most Japanese drugstores along Tokyo's famous Ginza.

To Stretch the Dollar

Big syndicated travel writer, Stan Delaplaine reported awhile back that he paid \$16 for a snifter of Hennessy Cognac in the sky-view bar of a Tokyo hotel. A word to the wise?

Here are some more do's and don'ts to stretch the dollar in Japan:

Freshly-squeezed orange juice is very expensive. It is not native-grown. Try other juices for breakfast—Japanese Mandarin orange or tomato for example.

If you eat your meals in first class hotel dining rooms you're going to be socked with the high cost items. Large office buildings, department stores and arcades frequently have restaurants that cater to the Japanese working person. Try them. They are much less expensive than the big expense-account places.

In the big cities shop around for small hotels. They are usually a good buy comparatively.

Unless you really must, avoid those big flossy nightclubs. They can hit you with a bill that will astound you.

And remember if you happen to be in Japan over the New Year holidays—go and see the Emperor. You probably won't have the chance to see many more emperors in your lifetime.

86 Proof Blended Scotch Whisky © 1973 Paddington Corp., N.Y.



Pours more pleasure.

Whether the sun shines tomorrow, or it rains...

Whether alone, or in the company of friends...

We offer one very satisfying pleasure you can count on.

J & B rare scotch.

To celebrate or warm the uncertainties of life.



J&B
RARE
SCOTCH
The Pleasure Principle



TWO FOR THE SHOW

Enjoy the best in two worlds. Big name entertainment... eight excellent restaurants... beautiful accommodations... versatile convention facilities... and Harrah's world famous Automobile Collection.

Harrah's
Hotels and Casinos
Reno and Lake Tahoe

24-Hour, 7-day
reservation service:
Toll Free 800-648-3773.

Everything about Seagram's Crown Royal is impressive. We make it that way. First, we select the rarest Canadian whiskies. Then we blend with so much care you can taste it. And it shows.



Even when it's empty, it's impressive.

THREE HUNDRED THOUSAND OPERA-LOVERS ARE BORN

by Caroline Crawford

On the afternoon of November 9, buses full of students stopped in front of the Opera House to unload three thousand young people for a performance of *La Traviata*. The occasion was a special one, because it marked the hundredth student matinee in the history of the San Francisco Opera.

Since 1939, when the student matinee program was launched, the San Francisco Opera Guild has introduced more than three hundred thousand students from Northern California to full-scale opera productions with excellent casts, drawn from the season's repertoire. This is the way it works: The Guild buys the performances from the San Francisco Opera Association and does the rest of the work itself, contacting schools, providing teachers with information about the productions, and arranging for the sale of tickets. The cost of tickets ranges from \$1.50 to \$3.75, and ticket sales account for about 45% of production costs, with the Guild paying the remainder. The program is open to fourth through twelfth grade students from both public and private schools. A good number of matinee tickets are set aside for deprived and handicapped children.

During the fall season four or five performances are offered, and since 1967 there has been an in-school orientation before each performance for the schools that request one. The presentation is given by three opera volunteers, often accompanied by singers from the casts, who go to the school, and discuss everything from opera history and plot to staging techniques, with slides and filmstrips for illustration. There is usually a pianist on each in-school team to teach the students an aria or chorus from the opera, and, often as not, the students have prepared drawings or plays based on the production they are to see. Several schools have presented their own renditions of an entire work, fully costumed. In-school orientations are for all students, not merely those who have tickets for the matinees. There are approximately sixty schools involved with each performance, and the houses are virtually sold out on every occasion. Both individual students and schools are encouraged to become members of the student matinee program, which entitles them to a newsletter that brings opera news from the stage and the media.



The arrival of young opera-goers.

The students are the best measure of the success of the program; they want to come again and again, year after year, and the lament of the Guild office is that there are a limited number of seats for an unlimited demand. Language seems to be no problem. Once the students know the plot, they are well ahead of the action. The heroines are usually cheered, and the villains (the real favorites) always roundly booed. One year *Madama Butterfly* won a standing ovation at the final curtain, most assuredly without any prompting. Another group had been so well prepared that when a scene was cut in *Rigoletto*, they complained afterward. They are eager and honest critics, and General Director Kurt Herbert Adler often receives their review commentaries by mail.

During the season some students from member schools have a backstage tour during which they can ask questions of the production staff and visit the stage and dressing rooms.

In addition to the student matinees, the Guild established the College Opera Association last year in order to promote opera among university students and young adults. Tickets were purchased by the Guild and sold at half-price to members, and special lecture-previews were given by Mr. Adler, Robert Darling, and James Schwabacher. In the spring the Guild and the College Opera Association presented an all-day opera festival in Golden Gate Park, with programs produced by university and college students from the Bay Area.

BEFORE THE OPERA,
DINE AT THAT LITTLE
ITALIAN PLACE JUST
AROUND THE CORNER.

It's Beppino's. It's in the
PSA Hotel San Franciscan
at Civic Center, near the
opera, the symphony, and
the theaters.

It's authentic Italian food.
Here are some sample entrées
from the menu to prove it:

*Roasted Italian Sausage
with Fennel*

*Young Rabbit Coniglio
Con Polenta*

Calamaretti—fried or sautéed

*Veal Piccata
(or a la Parmigiana or
Scaloppini Marsala)*

*Chicken Cacciatore
and many more.*

Chances are you'll want to
eat your way ecstatically
through the Prosciutto with
Melon. On to the Minestrone;
next, perhaps, the Linguini
with Clams, or the Fettucini
al Pesto, right up to the
glorious finale with Spumoni
or even the rapturous
Cannoli Ricotta.

We invite you to compare
the food at Beppino's with the
best North Beach has to offer.
Then compare the prices—
they're on the modest side.
Phone for reservations:
626-8000.

Beppino's
AN ITALIAN STYLE RESTAURANT
IN THE PSA HOTEL SAN FRANCISCAN.
MARKET BETWEEN 8TH AND 9TH.



See the World's Greatest Outdoor Performers...

Eddie Bauer Goose Down parkas, coats, vests, sox, sleeping bags... expedition-proven tents, packs, boots... finest quality fishing and hunting gear... much more! All right here in downtown San Francisco at Eddie Bauer... the greatest outdoor store in the world.

Come in, write or phone for a free
Eddie Bauer catalog

Eddie Bauer

120 Kearny ■ 986-7600
Downtown San Francisco
Open 9:30 a.m.-6:00 p.m. Monday-Saturday
Thursday until 9:00 p.m.

The Opera Guild is made up of a board of forty-nine hard-working members and an auxiliary of young volunteers who do everything from fund-raising to putting together an opera-lovers' cookbook. The more than two thousand members who support the Guild, many of whom also serve as opera volunteers, have special ticket privileges and may attend a number of rehearsals. The Guild is always looking for new and interested members to help in all of its programs. In addition to the education program the Guild holds several very grand fund-raising events each year. Last year it was able to make a very large donation to the Opera Association during its fiftieth season.

This year the Opera Guild is sponsoring two performances of *La Bohème* and three of *La Traviata* for young audiences. They will be coming from as far afield as Ukiah, Monterey, and Sacramento. The Guild is to be praised for providing thousands of young people with their first operatic experience, their not-to-be-forgotten day at the opera.

The San Francisco Opera Guild Office is open during all evening and afternoon performances. For information concerning Guild membership, stop by the office, located just inside the North Carriage Entrance on the ground floor.



The house is always filled for the student matinees.



A backstage tour with Sir Geraint Evans.

If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.



Mr. Poe had a lot of talent. And he might have had a lot of money too, had he been a better manager.

Unfortunately, it often takes most of a man's waking hours just to tend to his livelihood. There just isn't enough time left over to manage the assets he's already acquired.

That's where Security Pacific Bank comes in. Our Trust Department offers something special in the way of money management. It's called a private trust.

Under a private or "living" trust agreement, our experts will (at your direction) assume partial or total responsibility for managing your portfolio. This means that we handle your securities in exact accord with your stated objectives. We take care of all bookkeeping and recordkeeping.

And while we hope this won't be the case, we keep on managing your finances in the event of an incapacitating accident or illness. So you or your family won't have to

worry about money on top of everything else.

Such a trust could also mean a large savings in probate costs and taxes. It could mean more money for your children. And their children.

Why not talk to a Trust Officer at any of the more than 460 branches of Security Pacific Bank. He'll have something special to say about your money management worries. "Nevermore."



SECURITY PACIFIC BANK
SOMETHING SPECIAL

© 1973 SECURITY PACIFIC NATIONAL BANK MEMBER FDIC

High Fashion Jewelry
for the
Sophisticate

TOP QUALITY
MODERATELY PRICED




3.87 ct. diamond approx.
and 1.00 ct. emerald
approx. Value \$4750

MERVYN COHN'S
FARBER BROS.
JEWELRY

"Fine Jewelry in The
Old San Francisco Tradition"

760 Market St. Suite 248. 781-7484

 It's just
what you've
been looking for.

Hyatt on Union Square.
The elegant new hotel
in San Francisco, in the very
center of the city.

Ideally located and
offering superb cuisine
in three fine restaurants:
The Plaza Restaurant,
Napper Tandy's,
and One-Up.



HYATT ON UNION SQUARE
398-1234

AFTER THE THEATRE

FAIRMONT HOTEL
Venetian Room (closed Mondays)



thru Nov. 4
Robert Goulet



Nov. 6-14
Joan Rivers



Nov. 15-25
Cass Elliot



Nov. 27-Dec. 5
Donald O'Connor

dancing to the Ernie Heckscher
Orchestra

Tonga Room

dancing nightly to Paul and his
Hawaiian Aikanes featuring
Armando Suarez



HOTEL ST. FRANCIS
The Penthouse

dancing to George Cerruti and
his Orchestra (Tue thru Sat)
dancing to the Al Simon Trio
(Sun and Mon)

SIR FRANCIS DRAKE
Starlite Roof

dancing nightly to the Richie
Ferraris Trio

SAN FRANCISCO HILTON
Henri's Room at the Top

dancing nightly to the Earl
Heckscher Orchestra

MIYAKO HOTEL

Garden Bar (3 shows nightly—
Tue thru Sat)
thru Nov. 10—Terry Canady
Show with Rudy Perez
Nov. 13-Dec. 8—Poncie Ponce
& The Vic Arno Trio
(Off Nov. 20, 21, 22)

For a pleasant change from the ordinary



San Francisco's International Gourmet Soup Restaurant

After Theatre Desserts & Drinks

Bud's Ice Cream
Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
Espresso, Cappuccino, Wines and Beer
(and, of course, those famous Soups, Salad and Quiche)

**DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES**

Open Until Midnight

Think about eating out. Now feast your eyes on this card.



The next time you feel like dining out, take along your Master Charge® card. It's good in more places than any other charge card. Accepted all over town, all over America.



© 1973 Western States Bankcard Association

THE '74 VEGA GT. EVERYBODY LOVES A WINNER.

In three short years Vega has won more automotive honors than any other American-built economy car, and has become one of the best selling cars made.

So what do we do? We change it.

But not without darn good reasons.

We reshaped the front end with the intention of making Vega tougher, not prettier.

With bigger, tougher bumpers.

And cooling slots in place of a grille.

Instead of grasshopper legs to support the hatch, you now get telescopic hydropneumatic springless counterbalancing arms for easier opening.

On the lighter side, you also get nicer carpeting, and a bigger selection of available fabrics and colors and vinyl roofs and stripes and that sort of thing.

But, more than ever you want economy, of course, and we haven't overlooked that. We've improved the Vega overhead cam engine with modifications in the carburetor linkage, the inlet manifold and so on. And we've even increased the size of the fuel tank so you can go farther between stops.

See your Chevy dealer for a test drive.

See what it's really like.

Vega honors include: *Car & Driver* Readers' Choice, Best Economy Sedan, '71, '72, '73. *Motor Trend*, Car of the Year, '71. Economy Car of the Year, '73 Vega GT. *Motor Service & Service Station Management* mechanic survey, Easiest Subcompact to Service, '72.

**SEE WHAT IT'S LIKE
TO DRIVE A WINNER.**



STAN DELAPLANE

One day he is the international traveler, cruising Mexican waters; jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he's home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

by Roberta Joyce

Recently a famous but unofficial San Francisco landmark was dignified by the addition of a brass plaque to its facade. The landmark is a saloon called the Buena Vista Cafe and the plaque commemorates the site where more than twenty years ago, Stan Delaplane introduced Irish Coffee to the U.S. and, hence, to most of the known world.

Delaplane, top, syndicated travel writer, had gotten a taste for the drink—Irish Whiskey, coffee, sugar, and a float of cream on top—when the old Lockheed Constellation, which was ferrying a bunch of newspapermen to Rome to cover the Holy Year celebrations, blew an engine over the Atlantic and was forced to land for repairs in the middle of the night at Ireland's Shannon Airport.

The first thing Delaplane did after the plane made its shaky landing was head for the bar.

"In those days Shannon Airport wasn't much," he recalls now. "It had a small bar with about eight stools. All the newspaper guys from the Connie shuffled in and ordered up. Some of us had a drink the bartender called Irish Coffee. I liked it," he says—a fact that was to endear him later to the Irish Whiskey Distillers whose product, at that time, had scant sale outside the mother country.

Delaplane, whose columns are read in his home paper, The San Francisco Chronicle and in more than 100 other newspapers in North America and as far away as Manila, later wrote about his layover at Shannon Airport and about Irish Coffee.

Within a week he began to get letters. "What is the recipe for Irish Coffee? Where can I order it?" they asked. The following year he flew to Europe again. This time the airplane stopped at Shannon for refueling and Delaplane headed for the bar to refuel with a bit o' the Irish. "We seemed always to land at Shannon Airport at about five or six in the morning. At that time you felt like a jolt of Irish Whiskey with your coffee," he says.

When he returned to San Francisco again he wrote fleetingly about Irish Coffee. More mail.

One day Delaplane was sitting at the bar in the Buena Vista at Beach and Hyde Streets staring moodily out at a thin line of fog coming in the Golden Gate. He began thinking about Irish Coffee. Maybe it was the weather. Casually enough he showed the late Jack Koepler, owner of the B.V., how to make Irish Coffee.

"We couldn't get the cream to float. Irish cream is a lot thicker than ours. So we whipped it up a little, floated it on top and it tasted pretty good."

In those days the Buena Vista had a small but loyal trade. A few locals and a bunch of newspapermen. It carried a lot of foreign beers. City hall reporters would go there for lunch.

Suddenly people started coming in and asking for Irish Coffee. Koepler began to think of himself as an Irish Coffee crusader.

Back in the 1950's every bar in town had a bottle of Bushmills Irish Whiskey on its rack. It lasted a long time. Bartenders poured it for Irishmen on St. Patrick's Day.

But now, suddenly, Irish Coffee took off. Customers flocked to the Buena Vista and Koepler lined up on the bar as many as twenty heated glasses at a time, and poured out the Irish Whiskey in assembly line style. He formed an Irish Coffee Club and gave out membership cards. Delaplane got card number one.

For the last eighteen years the Buena Vista Cafe has used about three cases of Irish Whiskey per day. That's about twenty-eight drinks to the bottle; times thirty-six bottles. Over a thousand Irish Coffees per day.

Irish Coffee became a national institution. Almost an international institution. Today you can not only drink it in the U.S.—and Ireland, of course—but in some of the busiest bars around the world. It's widespread in Mexico, Europe and Australia. Delaplane, who spends a lot of time traveling and gathering material for his column, saw Irish Coffee table-tented in a bar in Finland and was recently served one in Hong Kong without ordering it when the owner recognized him. *(continued)*



A 400
year old English
tradition that
became the first
name for the
martini.



FROM ENGLAND BY KOBRAND, N.Y. • 94 PROOF • 100% GRAIN NEUTRAL SPIRITS

**When
Gaetano
Merola
conducted
the
San Francisco
Opera's
opening night
performance
of La Bohème
on September
26, 1923,
Roos/Atkins
had been
dressing
Active
Westerners
for 63 years.
We still are!**

Roos, Atkins



TOO SEEK SIR FRANCIS DRAKE'S ROUTE — Stan Delaplane, San Francisco Chronicle columnist and Pulitzer Prize winner (left) will seek an answer later this month to the controversy over where Sir Francis Drake landed on the Pacific Coast in 1579. He will sail coastal waters aboard the British liner "Spirit of London," following old charts and early accounts of the Drake voyage. With him here pouring over coastal charts is the ship's navigation officer, Gordon T. Dickins. Delaplane and Robert H. Power, Drake scholar, will depart Los Angeles for Mexico aboard the P & O liner November 21. It is on the return leg of the cruise that they will attempt to ascertain Drake's route. Delaplane has been interested in the route of the British navigator since 1936 when he wrote the story in The Chronicle of discovery of the now-famous "Plate of Brasse" found that year on the shores of San Francisco Bay. It is the only physical evidence of Drake's presence in California. The columnist is also hoping to locate a sand-packed, hand-blown bottle found on a beach on the Monterey Peninsula in 1934 which could indicate that Sir Francis Drake stopped there during his West Coast voyage. The bottle, which has since disappeared, reportedly contained a roll of lead foil engraved with the names of Drake and his chaplain, the date May 1, 1579 and a notation of latitude 36 degrees, 30 minutes, close to the Monterey Coast Guard station.

The bartender whose concoction has become so widespread, thanks to Delaplane, was an Irishman named Joe Sheridan. Sheridan developed the hot drink in a small bar across the river from Shannon Airport at Foynes. He eventually came to the U.S. and, in fact, to San Francisco where he worked for Jack Koeppler at the Buena Vista for awhile. Later he went to sea as a marine cook and died overseas.

From Sheridan to Delaplane to Koeppler, to the world. The Irish Whiskey distillers were ecstatic. So ecstatic were they, in fact, that several years later when Delaplane was in Dublin he received word from the National Export Board that a group of distillers wanted to take him to lunch.

"They took me over to a fancy old place, with great carved walls and inlaid paneling, got me a bunch of oysters as a starter and then one of them said to me 'Now Mr. Delaplane what would you think if we put out a wee bit of a drink made with Irish Whiskey, soda and a slice of lemon? We'll call it the Leprechaun. Do you think it will sell?'

"I don't know," said Delaplane. "In fact, I really don't know why Irish Coffee sells."

When he told them this he could see the group of distillers drawing back in disbelief. "They were thinking, 'this guy knows how to do it, but he won't tell us his secret.'

"Anyway, they put out the Leprechaun and it dropped dead," Delaplane remembers.

The man who wrote about Irish Coffee, thereby turning it into almost an international institution, qualifies as a sort of renaissance man of American journalism. He is a reporter of more than thirty years experience and Pulitzer Prize distinction. He is the author of the two widely syndicated columns and five books, a recognized expert on the intricacies of foreign travel, and one of the funniest men now writing in the English language.

Stan Delaplane was born in Chicago and educated in Monterey, California. He joined the San Francisco Chronicle after previous newspaper reporting jobs in Los Angeles and Santa Barbara. Originally, he was hired as a "fill-in" assigned to do publicity handouts. He has been at the Chronicle since — discounting wartime service as a Lieutenant Commander in the U.S. Maritime Service.

Delaplane is inclined to pooh-pooh

(continued on p. 43)



San Francisco. You've never seen it like this before.

Few people will ever see the City from this unique and incredible point of view.

Fewer still will be able to claim it as their own.

For this is Pacific Heights Towers. Luxury condominiums. A private world.

It stands alone. At the heart of San Francisco. Conveniently close to virtually everything.

Above, unobstructed space. Unbelievable views. Through floor-to-ceiling walls of glass. From spacious private terraces. Overlooking it all.

At your feet, lovely Lafayette Park. Right across the street.

To the east, the City skyline, a silhouette against the Berkeley hills. So close you can seem to touch it. Yet so far from congestion and noise.

It's all there. The bay. The bridges. The hills of Marin. And always, the glittering lights. Surrounding you at night.

Yes, it's a private world. And a practical one. With all the investment potential and tax advantages that condominium ownership can bring.

There are eight basic floorplans. With variations. One or two bedrooms. One or two baths. \$37,900 to \$92,900. Penthouses from \$125,000.

And there's a Penthouse Club. For the exclusive use of residents and their guests.

A Doorman is on duty to assist you 24 hours a day. Secure three-level parking. Right in the building.

Models open ten to six daily. Call for appointments at other times.

Private valet parking for weekend visitors. Check with the Doorman at other times. City bus 55 stops at the corner.

See Pacific Heights Towers soon. It's an experience no words, no pictures can truly describe.

2200 Sacramento Street, San Francisco, California (415) 563-3404

Pacific Heights Towers. You've never seen condominiums like this before.

LOEWS CORPORATION/J.H. SNYDER COMPANY ENVIRONMENTAL DEVELOPMENT, SAN FRANCISCO, SAN CARLOS, LOS ANGELES, CORONADO, CHICAGO, NEW YORK.



America's Favorite Cigarette Break.

Benson & Hedges 100's.



Menthol or Regular

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar," 1.3 mg. nicotine, av. per cigarette, FTC Report, Feb. '73.

SAN FRANCISCO

opera

51st Season

September 7 - November 25, 1973

War Memorial Opera House

Officers

- R. Gwin Follis
Chairman of the Board
- William H. Orrick, Jr.
President
- Richard K. Miller
Vice President
- James D. Robertson
Treasurer
- Robert C. Harris
Secretary

Board of Directors

- Mrs. Joseph L. Alioto
- Ernest C. Arbuckle
- Philip S. Boone
- Arthur Merrill Brown, Jr.
- John M. Bryan
- Mrs. Harry Camp, Jr.
- Edward W. Carter
- John B. Cella, II
- Mrs. Marquis Childs
- A. W. Clausen
- Richard P. Cooley
- Mrs. Joseph D. Cuneo
- Reid W. Dennis
- Robert DiGiorgio
- Mrs. Dewey Donnell
- Rudolph J. Drews
- Mrs. Lennart G. Erickson
- Wayne H. Fisher
- Mortimer Fleishhacker
- R. Gwin Follis
- Alfred Fromm
- Edward H. Gauer
- Robert Gerdes
- Mrs. Gordon P. Getty
- William W. Godward
- Prentis Cobb Hale
- Richard C. Ham
- Mrs. Richard C. Ham
- Mrs. William H. Hamm
- Mrs. Lawrence W. Harris
- Robert C. Harris
- Marco F. Hellman
- Reuben W. Hills, III
- Jay Holmes
- Herbert Hoover
- Mrs. Thomas Carr Howe
- Fred G. Hudson, M.D.
- Jerome W. Hull
- Jaquelin H. Hume
- Edgar F. Kaiser

- Mrs. Frederick O. Koenig
- Roger D. Lapham, Jr.
- Robert C. Leefeldt
- George S. Livermore
- Mrs. Carl Livingston
- Richard B. Madden
- Cyril Magnin
- Robert A. Magowan
- John N. McBaine
- John Metcalf
- Wilson Meyer
- Otto N. Miller
- Richard K. Miller
- Mrs. Lolita Berns Nichols
- William H. Orrick, Jr.
- Mrs. Louis A. Petri
- David N. Plant
- Mrs. Robert L. Richards
- James D. Robertson
- Arthur Rock
- Mrs. William P. Roth
- Mrs. Madeleine H. Russell
- James H. Schwabacher, Jr.
- Mrs. Louis Sloss
- Emmett G. Solomon
- Mrs. Richard L. Swig
- Henry F. Trione
- Mrs. Nion R. Tucker
- Mrs. John A. Vietor
- Brooks Walker, Jr.
- Mrs. Bradford H. Walker
- Mrs. Richard C. Walker
- Mrs. Edmond C. Ward
- Whitney Warren
- E. Hornsby Wasson
- Mrs. Paul L. Wattis
- Harold L. Zellerbach
- Stephen A. Zellerbach
- Peter M. Zuber

ADMINISTRATION

- Kurt Herbert Adler *
General Director
- Edward Corn **
Manager
- Ruth Allison Felt
Administrative Assistant
- Richard Rodzinski
Artistic Assistant
- Matthew Farruggio
Company Coordinator
- John Priest
Technical Director
- D. M. Azinoff
Comptroller
- Evelyn Crockett Pantages
Executive Assistant
- Marion E. Otsea
Public Relations Director
- Peggy Dunlap
Fund Drive Coordinator
- Margaret K. Norton
Ticket Sales Manager

ADMINISTRATIVE STAFF

- Koraljka Lockhart
Press Representative
- Daniel Meyer
Publicity Assistant
- John Olsen
Accountant
- William Mathews
Box Office Treasurer
- Gerald Fitzgerald
Assistant Box Office Treasurer
- Jane Ayres
- Ed Ballster
- Dorothy Brown
- Helen Burstein
- Olivia Burton
- Betty Crouse
- Sally D. Culley
- Ursula Eggers
- Jeannine Gibson
- Katherine Kreilkamp
- Vikki Standing
Office

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

* Trustee, National Opera Institute
Board Member, O.P.E.R.A. America

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

SAN FRANCISCO

51st Season
Opera
 Company/1973

<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Carlo Felice Cillario, Kazimierz Kord*, Jean Perisson, John Pritchard, Otmar Suitner, Silvio Varviso
<i>Chorus Director</i>	Byron Dean Ryan
<i>Assisted by</i>	Susan Webb
<i>Boys Chorus Director</i>	Edwin Flath*
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paul Connelly*, Bliss Johnston*, Allan Lewis, Terry Lusk, Calvin Simmons, Susan Webb
<i>Stage Directors</i>	Tito Capobianco, Paul-Emile Deiber*, Sir Geraint Evans, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle, Wolfgang Weber*
<i>Assistant Stage Directors</i>	Phebe Berkowitz, Dale Duffy, Brian Gray**, Daniel Helfgot**
<i>Stage Manager</i>	Ralph Clifford*
<i>Assistant Stage Manager</i>	Steven Jordan
<i>Ballet Director and Choreographer</i>	Norbert Vesak
<i>Productions designed by</i>	Toni Businger, George Jenkins, Ming Cho Lee, Donald Oenslager*, Jean-Pierre Ponnelle, Alfred Siercke, Wolfram Skalicki, Oliver Smith, Carl Toms
<i>Costume Designers</i>	Jane Greenwood*, Ann Roth, Martin Schlumpf, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Lilli Rogers
<i>Rehearsal Department</i>	Martha Munro, Eileen Rosenbaum, Donald Gambell*
<i>Super Department</i>	Aldrick Niemi
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi*
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Official Photographers</i>	Carolyn Mason Jones, Ron Scherl

The Knabe is the official piano of the San Francisco Opera

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

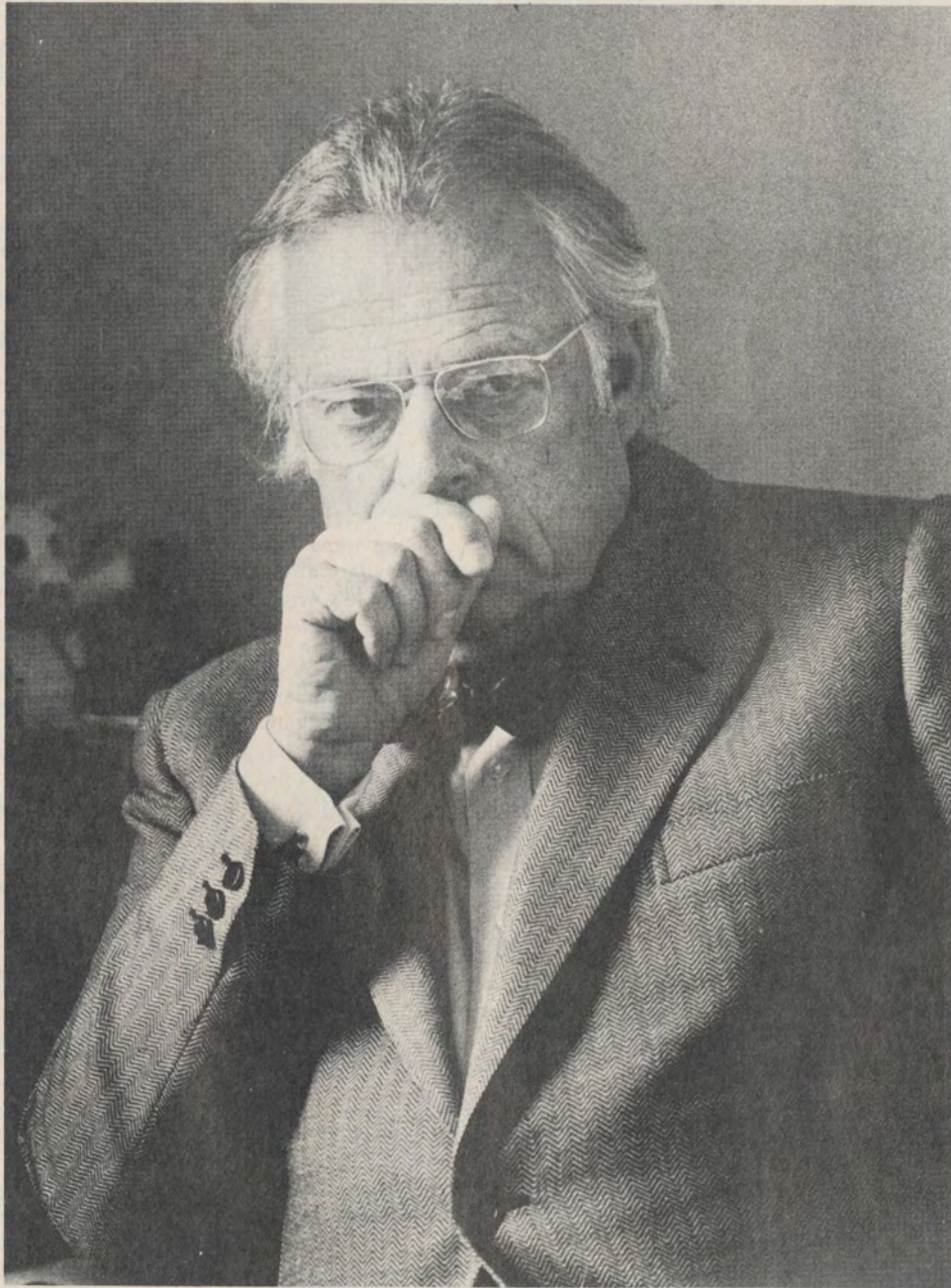
<i>Master Carpenter</i>	Thomas Salyer
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

Gamma Fisher Apprentices of the National Opera Institute:

<i>Technical</i>	Larry Klein
<i>Lighting</i>	Sara Linnie Slocum*
<i>Administrative</i>	Wendy Gibney*

**American debut

*San Francisco Opera debut



KURT HERBERT ADLER
General Director



We remember Maestro Gaetano Merola this fall season, twenty years after his death. And because I had the privilege and joy of working so closely with him for ten years, I should like to share a few personal memories.

I had never met the Maestro before coming here in 1943. He had wired and phoned me in Chicago, wanting me to be here overnight to take over the San Francisco Opera Chorus. Coming by train in those days, you still arrived in Oakland. June 20 was radiant, still and cloudless—a classic San Francisco day. After having touched pavement at the Ferry Building I was taken to Sigmund Stern Grove where the Maestro was conducting the opening concert. We hardly exchanged a word until next day. Upon entering his office, I was immediately impressed by his striking resemblance to my father who had died several years before—perhaps my later loyalty and deep affection started at that moment.

Those ten years were not easy. His sudden inspirations and changes of mind resulted often in last minute planning that made it a demanding task to execute his wishes. But he was a man with irresistible charm and a disarming sense of humor that worked wonders with artists, and with me. Always very kind, he defended me against attacks and criticism—imagine, they occurred already then.

Maestro Merola was greatly interested in young singers, and since he was Italian, this did not exclude pretty young female singers. In memory of his concern for young people, it seemed appropriate to establish the San Francisco Opera Auditions and Merola Opera Program, assisted by many people who shared my respect for him.

He was deeply involved in all musical matters and dedicated to conducting. When missing, he could often be found hiding behind the piano in his study, poring over a new score. I don't think I have ever heard a more stirring and touching LA BOHÈME than under his direction, and that includes Toscanini's. It seems like destiny that he came to his end while conducting his beloved Puccini's "Un bel dì" in Stern Grove.

In 1949 I was made "Assistant to the General Director" and became even more a part of all his activities. Our professional and personal relationship was rich and satisfying, and I learned a great deal about how to do things, and how not to do them. The company that I inherited was entirely the work of Gaetano Merola, the Founder of our Opera, and as long as I am here, I will see that this is never forgotten.

SAN FRANCISCO

opera

51st Season

REPERTOIRE 1973 SEASON

Opening Night

Friday, September 7, 8:00

LA FAVORITA DONIZETTI

New production, made possible by a generous gift from the Gramma Fisher Foundation

Nave, Bybee/Pavarotti, Bruson, Gaiotti, Atherton

Conductor: Cillario

Production: Deiber

Set designer: Lee

Costume designer: Greenwood

Choreographer: Vesak

Saturday, September 8, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Sutherland, Blegen, Tourangeau, Reynal/Van Way, Ulfung, Yarnell, Malas, Sullivan, Slezak, Broyles

Conductor: Bonyng

Stage director: Mansouri

Set designer: Smith

Costume designer: Roth

Choreographer: Vesak

Tuesday, September 11, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Wednesday, September 12, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7

Friday, September 14, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Saturday, September 15, 8:00

RIGOLETTO VERDI

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

Nave, S. Mazziere, Petersen, Gwendolyn Jones/Milnes, Aragall, Grant, Dworchak, Atherton, Nolen, Sullivan, C. Thomas

Conductor: Kord

Production: Ponnelle

Set designer: Ponnelle

Costume designer: Schlumpf

Choreographer: Vesak

Sunday, September 16, 2:00

LA FAVORITA DONIZETTI

Same cast as September 7

Tuesday, September 18, 8:00

RIGOLETTO VERDI

Wednesday, September 19, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Friday, September 21, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except

Killebrew for Nave

Saturday, September 22, 8:00

COSÌ FAN TUTTE MOZART

Production made possible by

Crocker National Bank in 1970

Lear, von Stade, Mandac/

Davies, Stilwell, Evans

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Sunday, September 23, 2:00

RIGOLETTO VERDI

Tuesday, September 25, 8:00

COSÌ FAN TUTTE MOZART

Wednesday, September 26, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except Killebrew for Nave

Friday, September 28, 8:00

RIGOLETTO VERDI

Saturday, September 29, 8:00

LA FAVORITA DONIZETTI

Same cast as September 7 except Killebrew for Nave

Sunday, September 30, 2:00

DIE FLEDERMAUS J. STRAUSS, JR.

Tuesday, October 2, 8:00

DIE FLEDERMAUS J. STRAUSS, JR.

Wednesday, October 3, 8:00

RIGOLETTO VERDI

Friday, October 5, 8:00

COSÌ FAN TUTTE MOZART

Saturday, October 6, 8:00

TANNHÄUSER WAGNER

Rysanek, Napier, Benson/J. Thomas, Stewart, Grant, Neill, Atherton, Dworchak, Booth

Conductor: Suitner

Production: P. Hager

Set designer: W. Skalicki

Costume designer: A. Skalicki

Choreographer: Vesak

Sunday, October 7, 2:00

RIGOLETTO VERDI

Tuesday, October 9, 8:00

TANNHÄUSER WAGNER

Wednesday, October 10, 8:00

COSÌ FAN TUTTE MOZART

Friday, October 12, 8:00

TANNHÄUSER WAGNER

Saturday, October 13, 8:00

BORIS GODUNOV MUSSORGSKY

Lear, Matsumoto, Gwendolyn Jones, Nadler, Cariaga/Talvela, Remedios, Ulfung, Booth, Yarnell, Langdon, Manton, Burgess, Lawrence, Dworchak, Sullivan, C. Thomas, Miller

Conductor: Kord

Stage director: Weber

Projections: W. Skalicki

Choreographer: Vesak

Sunday, October 14, 2:00

COSÌ FAN TUTTE MOZART

Tuesday, October 16, 8:00

BORIS GODUNOV MUSSORGSKY

Wednesday, October 17, 8:00

TANNHÄUSER WAGNER

Friday, October 19, 8:00

BORIS GODUNOV MUSSORGSKY

Saturday, October 20, 8:00

ELEKTRA R. STRAUSS

Steger, Napier, Dalis, Roberts, Benson, De Vol, Petersen, Cariaga, Gwendolyn Jones, Bybee, Mitchell/Stewart, Ulfung, Burgess, C. Thomas, Miller

Conductor: Suitner

Production: P. Hager

Designer: Siercke

Sunday, October 21, 2:00

TANNHÄUSER WAGNER

Tuesday, October 23, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20 except Rysanek for Napier



by two — and only two — of the most extraordinary creative geniuses in the annals of opera: Gaetano Merola, the founder of San Francisco Opera, who died just twenty years ago; and his brilliant successor, general director Kurt Herbert Adler, whose vision has moved San Francisco Opera into the position of preeminence it occupies today.

Preeminence in any field is costly; in opera, simple existence is not only expensive but precarious. In order to minimize the uncertainty and to guarantee the future, the Board of Directors of the San Francisco Opera Association in March decided to embark on a campaign to create an Endowment Fund of \$5,000,000. The drive began with an unrestricted gift from an anonymous donor of \$1,000,000. This gift, combined with the Association's investment fund which amounts to almost one million dollars, enables us to begin the Endowment Fund Campaign with almost 40 per cent of its goal already reached. Under the leadership of Emmett G. Solomon, Chairman of the Board of Crocker National Bank, we have pledged ourselves to raise an additional \$3,000,000 in the next five years. We must succeed, to insure that future generations will have opera in San Francisco and throughout the West. With the success of the Endowment Drive, San Francisco will be the only city in the United States to endow both a major opera company and a major symphony orchestra. The income from the Endowment Fund will help San Francisco Opera to offset the inflation-and-devaluation-fueled rises in costs that threaten our future.

San Francisco Opera exists for only one reason: to produce opera of the highest possible quality, in a variety of modes, and to make its productions available to you, the public. The San Francisco Opera family includes four segments: the International Fall Season, which you are attending tonight, and which is the foundation on which three subsidiary organizations are built; Spring Opera Theater, which presents an imaginative and innovative season each year at the Curran Theater in downtown San Francisco; Western Opera Theater, whose young singers travel for six months each year from Alaska to Arizona, taking opera to communities and students who otherwise never see the art; and the San Francisco Opera Auditions and the Merola Opera Program, both sponsored annually by the Merola Memorial Fund to discover and analyze singers at the beginnings of their careers.

You, the public, have responded to our efforts with gratifying enthusiasm. We terminated our season subscription sales this spring when they reached 80 per cent of capacity, in order to keep tickets available for those of you who wanted to buy seats only for individual performances. And now, at the opening of the season, we are more than 95 per cent sold out for the total of 57 performances in the San Francisco Opera season.

Despite this overwhelming sale, which has regretfully necessitated the return of some ticket orders that could not be filled, San Francisco Opera still operates at a deficit of about \$1,400,000 each season. Even with ticket sales last year at more than 101 per cent of capacity (and we hope to match that figure in 1973), we had to raise that amount of money just to produce the Fall Season, just to stay alive. And we are now additionally asking our friends to help us by giving another \$3,000,000 to the Endowment Fund, in addition to their participation in the annual sustaining drive.

We are especially appreciative of the support of those whose generosity makes possible each season's new productions. This year *LA FAVORITA* and *PETER GRIMES* are gifts of the Gramma Fisher Foundation and its president, William Fisher; the new *RIGOLETTO* is the result of the latest beneficence of the treasurer of the San Francisco Opera Association, James D. Robertson. San Francisco Opera is also deeply grateful for major support from the National Endowment for the Arts, to Mayor Joseph L. Alioto and the City and County of San Francisco, which assist us with a substantial contribution each season and which operate the War Memorial Opera House, the home of San Francisco Opera. Once again, Standard Oil Company of California has made possible the live broadcast of each of the operas in the 1973 repertory, on KKKH and KKKH-FM and this year in quadraphonic sound.

If you are already among the hundreds of other donors and guarantors—individuals, businesses, and foundations—who have made San Francisco Opera's fifty years a glory of which we can all be proud, please accept our thanks. We need your continuing and increasing support. If you have not yet joined our family, we now want to entreat you earnestly to help San Francisco Opera continue its record of achievement by contributing as generously as you can.

A handwritten signature in dark ink, appearing to read "William H. Orrick, Jr." with a stylized flourish at the end.

WILLIAM H. ORRICK, JR.
President, San Francisco Opera Association

opera

51st Season

Artists

Jacquelyn Benson*
Judith Blegen
Ariel Bybee
Marvellee Cariaga*
Irene Dalis
Luana De Vol
Gwendolyn Jones
Gwyneth Jones
Ava June**
Gwendolyn Killebrew*
Evelyn Lear

Lorenzo Alvary
Giacomo Aragall*
James Atherton
Philip Booth
Douglas Broyles*
Renato Bruson*
Gary Burgess*
Jose Carreras*
Ryland Davies
Harry Dworchak*
Geraint Evans
Bonaldo Giaiotti*
Clifford Grant

Evelyn Mandac
Shigemi Matsumoto
Silvana Mazzieri**
Leona Mitchell*
Sheila Nadler
Marita Napier
Maria Luisa Nave*
Izabella Nawe**
Joan Patenaude*
Donna Petersen
Angie Reynal*

William Harness*
Steven Kimbrough*
Michael Langdon
Douglas Lawrence*
Spiro Malas*
Raymond Manton
Gianpiero Mastromei*
Maurizio Mazzieri**
Sherrill Milnes*
John Miller
Norman Mittelmann
William Neill*
Timothy Nolen

Rebecca Roberts*
Leonie Rysanek
Beverly Sills
Ingrid Steger**
Teresa Stratas
Joan Sutherland
Huguette Tourangeau
Josephine Veasey*
Frederica von Stade

Wieslaw Ochman
Luciano Pavarotti
Alberto Remedios**
Walter Slezak*
Thomas Stewart
Richard Stilwell*
Daniel Sullivan
Martti Talvela*
Carl Thomas*
Jess Thomas
Ragnar Ulfung
Nolan Van Way*
Bruce Yarnell

**American opera debut

*San Francisco Opera debut

Chorus

Katherine Acord
Kathy Anderson
Candida Arias
Sonya Badasov
Gloria Bakkila
Doris Baltzo
Josephine Barbano
Norma Bruzzone
Suzanne Compton
Cynthia Cook
Louise Corsale
Kaye DeVries
Beverly Finn
Katherine Hatfield
Lisa Louise Hill
Gloria Holmby
Joan Jaques
Judy Jaquet
Susan Johnson
Tamaki McCracken
Anna McNaughton
Irene Moreci
Ramona Mori
Paula Vi Murphy
Luana Noble
Jean Ostrander
Rose Parker
Cecilia Sanders
Dolores San Miguel
Bonnie Shapiro
Lola Simi
Claudine Spindt
Carol Tevenan

Penelope Theurer
Alma Wells
Mary Wildenstein
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Gennadi Badasov
Theodore Bakkila
Jan Budzinski
Joseph A. Ciampi
David Cherveney
Angelo Colbasso
Harry M. De Lange
Robert De Lany
John Del Carlo
James Eitze
Dale Emde
Stan Gentry
John L. Glenister
Colin Harvey
William W. Hinshaw III
Kenneth Hybloom
Rudy Jungberg
Robert Klang
Conrad Knipfel
Eugene Lawrence
Edward Lovasich
Kenneth Mac Laren
Kenneth Malucelli
Robert McCracken
Thomas McEachern
Henry Metlenko
Victor Metlenko
Thomas Miller
Eugene Naham

Don Neely
Charles Pascoe
Edward Pogan
Albert Rodwell
Robert Romanovsky
Karl Saarni
Lorenz Schultz
John Segale
James Shields
Francis Szymkun
James Tarantino
John Trout
John Walters
Lee Woodriff

Ballet

Christine Bennett
Peggy Davis
Mela Fleming
Carolyn Houser
Judanna Lynn
Juliana Sakowsky
Christine Walton
Katherine Warner
Kahz Zmuda

Dudley Brooks
Richard Browne
Val Caniparoli
Richard Cook
Jeffery Franklin
Alfonso Hidalgo
Daniel Lordon
Antonio Mendes
Virgil Pearson

Wednesday, October 24, 8:00

BORIS GODUNOV MUSSORGSKY

Friday, October 26, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20

Saturday, October 27, 8:00

PETER GRIMES BRITTEN

New production, made possible by the Gramma Fisher Foundation through a joint gift to the Chicago Lyric and San Francisco Opera

June, Petersen, Nadler, Benson, Roberts/J. Thomas, Evans, Langdon, Neill, Nolen, Atherton, Booth, Burgess
Conductor: Pritchard
Production: Evans
Designer: Toms

Sunday, October 28, 2:00

BORIS GODUNOV MUSSORGSKY

Tuesday, October 30, 8:00

PETER GRIMES BRITTEN

Friday, November 2, 8:00

LA TRAVIATA VERDI

Production partially sponsored by the Charles E. Merrill Trust in 1969
Sills, Bybee, Petersen/Ochman, Mastromei, Atherton, Kimbrough, Sullivan, C. Thomas, Burgess, Miller
Conductor: Adler
Stage director: Capobianco
Designer: Businger

Saturday, November 3, 8:00

ELEKTRA R. STRAUSS

Same cast as October 20

Sunday, November 4, 2:00

PETER GRIMES BRITTEN

Wednesday, November 7, 8:00

LA TRAVIATA VERDI

Thursday, November 8, 8:00

DON CARLO VERDI

Scenery from the San Antonio Grand Opera
Gwyneth Jones, Veasey, Benson, Mitchell/Remedios, Mittelmann, Talvela, Langdon, M. Mazzieri, Atherton
Conductor: Varviso
Stage director: P. Hager
Designer: Oenslager

Friday, November 9, 8:00

PETER GRIMES BRITTEN

Saturday, November 10, 8:00

LA TRAVIATA VERDI

Sunday, November 11, 2:00

DON CARLO VERDI

Tuesday, November 13, 8:00

LA BOHÈME PUCCINI

Production made possible by the San Francisco Opera Guild in 1958
Stratas, Bybee/Carreras, Yarnell, Nolen, M. Mazzieri, Alvary, Sullivan, Burgess, C. Thomas, Miller
Conductor: Perisson
Stage director: G. Hager
Designer: Jenkins

Wednesday, November 14, 8:00

DON CARLO VERDI

Friday, November 16, 8:00

LA BOHÈME PUCCINI

Saturday, November 17, 8:00

DON CARLO VERDI

Sunday, November 18, 2:00

LA BOHÈME PUCCINI

Tuesday, November 20, 8:00

LA TRAVIATA VERDI

Wednesday, November 21, 8:00

LA BOHÈME PUCCINI

Special Thanksgiving Night Performance—
Non-subscription

Thursday, November 22, 8:00

LA TRAVIATA VERDI

Friday, November 23, 8:00

DON CARLO VERDI

Saturday, November 24, 8:00

LA BOHÈME PUCCINI

Last performance

Sunday, November 25, 2:00

LA TRAVIATA VERDI

Casts do not change unless otherwise
indicated

OPERA GUILD STUDENT MATINEES

Wednesday, November 7, 1:30

LA TRAVIATA VERDI

Patenaude, Gwendolyn Jones, Petersen/
Neill, Lawrence, Atherton, Kimbrough,
Sullivan, C. Thomas, Burgess, Miller
Conductor: Simmons
Stage director: Capobianco
Rehearsed by: Berkowitz
Designer: Businger

Friday, November 9, 1:30

LA TRAVIATA VERDI

Wednesday, November 14, 1:30

LA BOHÈME PUCCINI

Matsumoto, Benson/Harness, Kimbrough,
Nolen, Booth, Alvary, Sullivan,
Burgess, C. Thomas, Miller
Conductor: Ryan
Stage director: G. Hager
Rehearsed by: Gray
Designer: Jenkins

Friday, November 16, 1:30

LA BOHÈME PUCCINI

Tuesday, November 20, 1:30

LA TRAVIATA VERDI

UNUSED TICKETS

Patrons who are unable to
attend a performance may
make a worthwhile contribu-
tion to the San Francisco
Opera Association by return-
ing their tickets to the Box
Office or telephoning 626-
8345. If tickets are re-sold,
the proceeds will be used to
benefit the San Francisco
Opera and their value will
be tax deductible by the
subscriber.

SAN FRANCISCO

Opera

51st Season

Orchestra

1st Violin

Peter Schaffer
Concertmaster
Zaven Melikian
Assistant
Concertmaster
Ferdinand F. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
John Wittenberg
Lennard Petersen
Ernest Michaelian
Harry Moulin
George Nagata

2nd Violin

Felix Khuner
Principal
Herbert Holtman
Bruce Freifeld
Everett O'Bannon
Robert Galbraith
Gail Schwarzbart
Ellen Smith
Reina Schivo

Viola

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Kenneth Harrison
David Smiley
Jonna Hervig

Cello

Robert Sayre
Principal
Rolf Storseth
Mary Claudio
Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

Bass

Michael Burr
Principal
Charles Siani
Carl Modell
Donald Prell
Philip Karp

Flute

Walter Subke
Principal
Lloyd Gowen
Gary Gray

Piccolo

Lloyd Gowen
Gary Gray

Oboe

James Matheson
Principal
Raymond Duste

English Horn

Raymond Duste

Clarinet

Philip Fath
Principal
Donald Carroll
David Breeden

Bass Clarinet

Donald Carroll

Bassoon

Walter Green
Principal
Jerry Dagg
Robin Elliott

Contrabassoon

Robin Elliott

French Horn

Jeremy Merrill
David Sprung
Co-Principals
James Callahan
John Krueger
Gail Sprung

Trumpet

Donald Reinberg
Principal
Edward Haug
Chris Bogios
Philip Shoptaugh

Trombone

John E. Meredith
Principal
Willard Spencer
John Bischof

Tuba

Floyd Cooley

Timpani

Elayne Jones

Percussion

Lloyd Davis
Peggy Cunningham Lucchesi

Harp

Anne Adams
Marcella De Cray

Personnel Manager

Mitchell Ross

Librarian

Lauré Campbell

TICKET INFORMATION

San Francisco Opera—Symphony Box Offices

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, 626-8345
10 a.m. to 6 p.m. on non-performance weekdays and Saturdays
10 a.m. to performance time on all performance days

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House
will remain open through the first intermission of every performance. Tickets
for the remainder of the season may be purchased at this time.

SAN FRANCISCO

Opera

51st Season

GUILD

Executive Committee

Mrs. Frederick O. Koenig	<i>Chairman</i>
Mrs. F. Herbert Hoover	<i>Vice Chairmen</i>
Mrs. Donald G. Fisher	
Mrs. Robert F. Miller	
Mrs. John A. Traina, Jr.	<i>Secretary</i>
Mrs. Charles M. Quarré	<i>Treasurer</i>
Mrs. Joseph D. Cuneo	<i>Ways and Means</i>
Mrs. Lolita B. Nichols	<i>Liaison</i>

Members-at-large

Mrs. Frank A. Aries
 Mrs. James J. Ludwig
 Mrs. James McClatchy
 Mrs. Paul W. McComish
 Mrs. Arch Monson, Jr.
 Mrs. Elizabeth S. Pfau
 Mrs. Bradford H. Walker
 Mrs. Peter M. Zuber

Opera Guild Student Matinees

LA TRAVIATA (in Italian) Verdi
 Wednesday, November 7, at 1:30
 Friday, November 9, at 1:30
 Tuesday, November 20, at 1:30

LA BOHEME (in Italian) Puccini
 Wednesday, November 14, at 1:30
 Friday, November 16, at 1:30

WAR MEMORIAL OPERA HOUSE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial

Honorable Joseph L. Alioto
 Mayor, City and County of San Francisco

TRUSTEES

Gregory A. Harrison <i>President</i>	Mrs. Joseph D. Cuneo <i>Vice President</i>
Mrs. Joseph L. Alioto	Prentis Cobb Hale
Philip S. Boone	Sam K. Harrison
Fred Campagnoli	Moses Lasky
George T. Davis	Mrs. Madeleine H. Russell
Joseph J. Allen <i>Managing Director</i>	Donald J. Michalske <i>Executive Secretary and Assistant Managing Director</i>

Hot buffet service in lower level one hour prior to curtain time.
 Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.
 Opera glasses are available for rent in the lobby.

PATRONS ATTENTION PLEASE!

Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

Please note that no cameras or tape recorders are permitted in the Opera House.

For lost and found information inquire at check room No. 3 or call 621-6600, 8:00 a.m. to 4:30 p.m.

San Francisco Opera Broadcasts

Friday, September 7
LA FAVORITA

Friday, September 14
DIE FLEDERMAUS

Friday, September 28
RIGOLETTO

Friday, October 5
COSÌ FAN TUTTE

Friday, October 12
TANNHÄUSER

Friday, October 19
BORIS GODUNOV

Friday, October 26
ELEKTRA

Friday, November 2
LA TRAVIATA

Friday, November 9
PETER GRIMES

Friday, November 16
LA BOHÈME

Friday, November 24
DON CARLO

KKHI

AM 1550 FM 95.7

Please check newspaper radio listings for time of broadcast.

OPERA MUSEUM

Open free of charge during all performances in the south foyer, box level. A new exhibit of photographs, costumes, designs and other memorabilia connected with San Francisco Opera.

This year's museum display has been prepared by Mary C. Packard.

TAXI SERVICE

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and inform him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe that this procedure will help to improve post-performance taxi service for our patrons.

A Unique Collector's Item To Honor A Great Opera Company

LONDON *FFRR*
FULL FREQUENCY RANGE RECORDINGS

SAN FRANCISCO OPERA GALA

Flagstad • Bjoerling • Milanov • Warren • Tebaldi • Del Monaco • Sionato • Borkh • Siepi • Rysanek • Nilsson Hotter • Merrill • Price • Vickers • Tozzi • Jurinac • Schoeffler Cioni • McCracken • Gobbi • Sutherland • Resnik • Lorengar Bastianini • Corelli • Burrows • Crespini • Ghiaurov • Pavarotti Jones • Berganza • Donath • Deutekom • Domingo • Evans King • Bergonzi • Solti • Molinari-Pradelli • Leinsdorf Bonyng • Patane • Varviso • Bartoletti



Music from Lohengrin • Un Ballo in Maschera • La Forza del Destino • La Gioconda Aida • The Barber of Seville • Tristan und Isolde • Macbeth • Don Giovanni • Tosca The Flying Dutchman • Die Walküre • Die Meistersinger • Ariadne auf Naxos • Die Frau Ohne Schatten • Rigoletto • Il Trovatore • Otello • La Sonnambula • Carmen Turandot • Fidelio • Andrea Chénier • I Puritani • The Magic Flute • Der Rosenkavalier • Faust • La Boheme • La Cenerentola • L'Elisir d'Amore • Norma

LONDON
RECORDS[®]
The Royal Family of Opera

Sharing the spotlight, very anachronistically, are the characters of Wagner and Verdi... caricatured in stoneware by Loet Vanderveen exclusively for Gump's. *Siegmund*, 18½" tall and *Brünnhilde*, 15," 340. the pair; along with *Alfredo* and *Violetta*, 19½" long, 580. See them with their many friends on the first floor at

GUMP'S



FRIDAY EVENING, NOVEMBER 2, 1973, AT 8:00
WEDNESDAY EVENING, NOVEMBER 7, 1973, AT 8:00
SATURDAY EVENING, NOVEMBER 10, 1973, AT 8:00
TUESDAY EVENING, NOVEMBER 20, 1973, AT 8:00
THURSDAY EVENING, NOVEMBER 22, 1973, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 25, 1973, AT 2:00

La Traviata

(IN ITALIAN)

Conductor
KURT HERBERT ADLER

Stage director
TITO CAPOBIANCO

Designer
TONI BUSINGER

Costumes executed by
GOLDSTEIN & CO.

Chorus director
BYRON DEAN RYAN

Musical preparation
CALVIN SIMMONS

Opera in four acts by
GIUSEPPE VERDI

Libretto by
FRANCESCO MARIA PIAVE

Based on the play "La Dame aux Camélias" by
ALEXANDRE DUMAS FILS

<i>Violetta Valery</i>	BEVERLY SILLS
<i>Flora</i>	ARIEL BYBEE
<i>Marquis d'Obigny</i>	STEVEN KIMBROUGH*
<i>Baron Douphol</i>	DANIEL SULLIVAN
<i>Doctor Grenvil</i>	PHILIP STEELE*
<i>Gastone</i>	JAMES ATHERTON
<i>Alfredo Germont</i>	WIESLAW OCHMAN
<i>Annina</i>	DONNA PETERSEN
<i>Giuseppe</i>	GARY BURGESS
<i>Elder Germont</i>	GIAN PIERO MASTROMEI*
<i>Messenger</i>	JOHN MILLER
<i>Majordomo</i>	ROBERT KLANG

Spanish dancers: ROSA MONTOYA*
NEMESIO PAREDES*

*San Francisco Opera debut

Miss Sills' costumes by GRACE COSTUMES, INC.

TIME AND PLACE: Paris and environs in the mid-nineteenth century

ACT I—Violetta's house

ACT II—A villa near Paris

ACT III—Flora's house

ACT IV—Violetta's house

**The production of "La Traviata" was made possible in part through
a donation from the Charles E. Merrill Trust in 1969**

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

No one will be seated after the house lights have dimmed

THE USE OF CAMERAS AND ANY KIND OF RECORDING EQUIPMENT IS
STRICTLY FORBIDDEN

PERFORMANCE LENGTH APPROXIMATELY THREE HOURS

First performance
Venice, Teatro La Fenice
March 6, 1853

*First San Francisco Opera
performance*
October 4, 1924



Couture

**RUPP
&
TAURECK
INC.**

Quality Knit & Leather



SAN FRANCISCO
208 Grant Ave.

München - Pottmes - Düsseldorf

The Story of "La Traviata"

ACT I

At a party in the salon of Violetta's house in Paris, Alfredo, who has come with friends, is introduced to the hostess whose charm and beauty have enchanted him. As the evening progresses, the guests withdraw into an adjoining room to dance. Violetta, suffering from the early stages of consumption, is seized by a severe coughing spell and remains behind. Alfredo stays with her, expressing first his concern and then his love, which deeply affects Violetta. After the guests have left, she reflects on this new love that has entered her life and is torn by its impact on her.

ACT II

Violetta has forsaken her former life and friends and is living happily with Alfredo in a small country house near Paris. Alfredo is upset when he learns from Annina that Violetta has been selling her jewelry to help pay their expenses and goes to Paris to get some money with which to repay her. Germont, Alfredo's father, arrives to persuade Violetta that she must abandon Alfredo if she truly loves him. Their liaison is not only damaging his son's career but has also jeopardized his daughter's forthcoming marriage. Left alone, Violetta writes a note of farewell to Alfredo, but her lover returns before she has finished. She hides the letter and conceals her true feelings from him. Alfredo tells her that he has heard that his father is coming to visit them, and on the pretext that the two men should be left alone, Violetta leaves. She sends the letter back to Alfredo by messenger. When Germont returns, he finds his son in despair and vainly tries to console him without revealing his part in Violetta's departure.

ACT III

Alfredo returns to Paris in search of Violetta and finds her with her new companion, Baron Douphol, at a ball given by Violetta's friend, Flora. Alfredo, who has been winning heavily at the gambling table, challenges Douphol to a game and adds still further to his winnings. Soon the guests go to supper and Violetta, desperately fearing a duel between the two men, begs Alfredo to leave the party. He bitterly accuses her of faithlessness, which, remembering her promise to Germont, she does not deny. Alfredo calls the guests back and denounces her before them all, throwing his winnings at her feet and proclaiming his debt to her paid in full. Germont, looking for his son, arrives in time to witness this scene. He alone is aware of the tragic background of what has happened but for the sake of his son and daughter, cannot reveal it.

ACT IV

Violetta has been confined to bed by the ravages of consumption and, despite her doctor's reassurances, knows she has only a short time to live. She is cheered by a letter of apology from Germont, who hopes to undo the damage he has done and writes that Alfredo is returning to ask her forgiveness. But Violetta fears it will be too late. Alfredo rushes in and in the joy of reunion, they plan to leave Paris for the country. Her recovery is only temporary however, and as Germont and the doctor arrive, Violetta dies in Alfredo's arms.

LA TRAVIATA on records:

De Los Angeles, Del Monte, Sereni—Rome Opera Orchestra/Serafin
Angel 3623

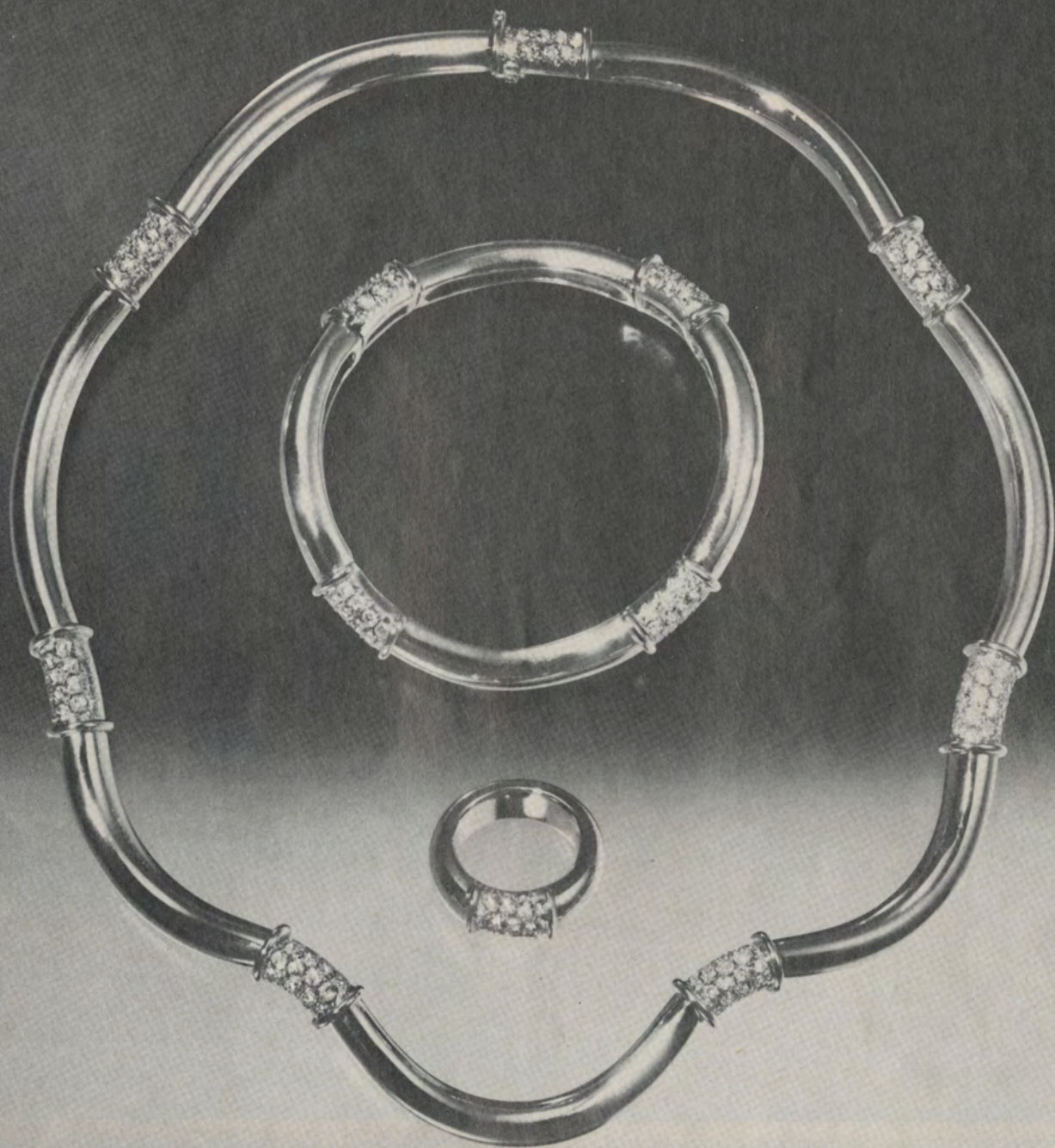
Sills, Gedda, Panerai—Royal Philharmonic Orchestra/Ceccato Angel 3780X

Lorengar, Aragall, Fischer-Dieskau—Berlin Opera Orchestra/Maazel
London 1279

Sutherland, Bergonzi, Merrill—Florence May Festival Orchestra/Pritchard
London 1366

Moffo, Tucker, Merrill—Rome Opera Orchestra/Previtali RCA 6154

Caballé, Bergonzi, Milnes—RCA Italiana Orchestra/Pretre RCA 6180



*Tiffany jewelry of eighteen karat gold
set with bands of diamonds in platinum.
Necklace, \$ 5,900. Bracelet, \$ 3,600. Ring, \$ 760.
By Tiffany designer, Sonia Younis.*

TIFFANY & CO.

SAN FRANCISCO 252 GRANT AVENUE

How Charles Taguchi found love at a Crocker Bank.



This is about a couple who yearned for a child of their own, a little girl in Japan who yearned for parents of her own, and a banker who understood.

Charles Taguchi's relationship with Crocker Bank began when he borrowed the money to go into business for himself; and has continued in a way that is best expressed by Mr. Taguchi himself:

"One time around Christmas when I was so busy I was unable to do my banking paperwork, the Crocker people sent someone over to help me with the details.

"But Crocker Bank did something else. Years ago when we wanted to adopt a daughter from Japan, the Crocker bank manager wrote a letter in my behalf to the Immigration Department.

"That kind of special help is what the Crocker Bank is like to me."



Ready to listen. Ready to help.

LA TRAVIATA: A Web of Intimate Reminiscence

by William Ashbrook

In this production of Verdi's *La Traviata*, staged by Tito Capobianco, Violetta appears during the first prelude and is heard reading from the letter that is familiar from the opera's final scene. "*Teneste la promessa . . . la distida ebbe luogo . . . il barone fu ferito, però migliora . . . Alfredo è in stranio suolo . . .* (You have kept your promise . . . the duel has taken place . . . The baron was wounded, but he is improving . . . Alfredo is in a foreign land . . .) This last line about Alfredo being abroad provides the ill heroine, her mind wandering with fever, the occasion to think back over her meeting with Alfredo and their subsequent ill-fated love. This device provides a framework for the action of the opera and links into the action of the final scene.

Among Verdi's works, *La Traviata* occupies a unique place. It is the only one of Verdi's operas to represent contemporary life, to comment on a contemporary social problem. It seems plausible, therefore, that the plot of *La Traviata* had some special significance for him. And it is possible to see a clear connection, but not a parallel, between the plot of this opera and Verdi's own life.

To find this connection, it is necessary to look a little at the relationship between Verdi and the soprano Giuseppina Strepponi, who became Verdi's second wife in 1859. Strepponi, born in 1815, was two years younger than Verdi, but at the time Verdi's first opera *Oberto* was produced, she was already established as one of the reigning prima donnas of the younger generation. She used her influence to get Verdi's career started, but there was yet no attachment between them. Verdi was happily married, and she found something likable in the bristly young composer and felt he had enough

promise to deserve a chance. Undoubtedly, like many another leading soprano before or since, she nourished the hope that some day Verdi would write a great role for her.

And, indeed, that is what happened. Strepponi sang Abigaille in the premiere of Verdi's first great success, *Nabucco*, in 1842. There is a grim underside to this story. Verdi's wife and two young children had died suddenly a couple of years before, leaving him in such despair that he even contemplated abandoning his career. Strepponi's life had been shadowed by a liaison with an already married tenor by whom she had had two children, and, further, her voice, abused by singing too much, in her efforts to provide for her family and support her children, showed signs of irreversible deterioration. Although Strepponi's singing in *Nabucco* aroused no enthusiasm, she had played a special part in the opera's success, for it was her initial enthusiasm for Verdi's score that had persuaded the management at La Scala to stage the opera.

Following her last, largely discouraging operatic appearances in Italy, Giuseppina Strepponi moved to Paris in the fall of 1846 and set up as a singing teacher. Here, Verdi came to re-arrange his *I Lombardi* for the Paris Opéra, where it was given as *Jérusalem*. Just when they began to live together is difficult to establish, but it is known that in the summer of 1848 they shared a little house outside Paris at Passy and the following winter they were together in Paris. It was in 1849 that the short novel *La dame aux camélias* by Alexandre Dumas fils was published. They were again together in Paris in February 1852, when Dumas' dramatization of his story was acted.

Dumas's play created a considerable *succès de scandale*, as it presented the nearly contemporary story of Alphonsine Plessis, a well-known figure of the *demi-monde*. To heighten the air of scandal, Dumas made no secret of the fact that Alphonsine had briefly been his mistress. These revelations were rendered more acceptable because Alphonsine had died of tuberculosis less than a month after her twenty-third birthday and because young Dumas, 21 at the time of their affair, had genuinely loved Alphonsine, parting from her only because he could not afford to keep her and she was incapable of living with him in modest circumstances. These circumstances were enough to endow such recent events with something almost like aesthetic distance. Nevertheless, lest it be assumed that such a plot aroused no opposition when the play was first produced, we should remember that Dumas' dramatization of his novel had to wait almost three years before permission to perform it was granted.

Undoubtedly, Verdi and his Giuseppina could identify themselves at certain points with Dumas' lovers, Marguerite and Armand. When Verdi and Giuseppina saw the play, they had not been together just in Paris, a milieu that might tolerate a clandestine relationship among artists, but they had also passed some time together at Sant'Agata, the estate outside Busseto that Verdi had acquired in 1845. In provincial Italy, for all their discretion and natural reticence, they had been made keenly aware by snubs of the hypocrisies that underlay the conventional public ethics of that day. They had both smarted from the slights, real and imagined, that a small-town society could deal with unblinking complacency.

*We boast of many beauties
in this unique
city of ours.*

*The grace and burnished color
of the Golden Gate bridge.*

*The fog flowing in,
on its soft white cat feet.*

*Our numerous palaces
of art and culture.*

*But most of all,
we're proud of the magnificent
music and pageantry
brought to us by our own
San Francisco Opera.*

A crown in our jewel of a town.

LIBERTY HOUSE

At **CITY OF PARIS**

I must stress that it is an error to work too hard at finding resemblances between Verdi and Giuseppina and Dumas' characters. Enough to say, in their position and with their artistic sensibilities they could respond to the play's conflict more keenly than some couple who had never been in their position. Verdi was always on the lookout for a moving plot with operatic possibilities and one with something original about it. Surely, it is not an unreasonable speculation to assume that Giuseppina would warmly approve his interest in *La dame aux camélias*.

It is, in any event, a confirmed fact that Verdi told his Parisian publisher, Léon Escudier, to send him a copy of the play as soon as it became available. The copy of the play was slow in arriving, and Verdi was on tenterhooks, having two contracts for new operas for the following winter—one for Rome in December and one for Venice the following March. For Rome he had already pretty well decided upon an opera based on Guitierrez' romantic melodrama, *El trovador*. Verdi was too familiar with the ways of the Italian censors of his day to imagine that the Papal censors of 1852 would accept Dumas' plot without drastic alterations. When by August 1852, he still had not received a copy of Dumas' text, he had started to talk of other subjects with the management of the Teatro La Fenice in Venice, but he did not commit himself definitely as he still hoped he would be able to write the opera he dreamed of. He did not receive a copy of Dumas' play until almost the end of October.

The shortness of available time, as Verdi still had *Trovatore* to complete and rehearse, caused Verdi to take an unusual step. He invited Francesco Maria Piave, his preferred librettist of that period, to come to Sant'Agata so that he could write the libretto under Verdi's eye. This was an unprecedented action for Verdi. He would correspond with his librettists, he would have them for brief visits, but never before or later did he find it imperative to have a whole libretto written under his roof. And particularly at this time, when Verdi and Giuseppina (who were not formally married until 1859) were scarcely anxious to have a house-guest who would stay more than a month, we cannot help but find Piave's visit remarkable. Not only does it suggest that Piave was an old and trusted friend. More, it suggests what particular importance both Verdi and Giuseppina put upon this opera to be derived from Dumas' play.

It ought to be pointed out here that Verdi had already asked Giuseppina to marry him, but it was she who held back, thinking herself unworthy of him. Apparently, she felt that she could not accept his name until she had satisfied her own sense of responsibility toward her children (about whom there is precious little factual evidence). Suffice it to say that Giuseppina's letters reveal everywhere the depth of her devotion to Verdi. They finally saw their way clear to legalizing their relationship on 29 August 1859, when they were married at Collonges in Savoy, with only a sexton and a hack-driver as witnesses. Significantly, in none of their letters do they refer to that event.

But to return to the period of the creation of *La Traviata*. During the time of Piave's visit, Giuseppina was in poor health, while Verdi was engrossed in completing *Trovatore*. Giuseppina did not accompany him to Rome for that premiere, but went with him only to Livorno, from where she could easily check on her son Camillino, who was then being taken care of in Florence. Verdi's trip to Rome was filled with vexations, not least among them, the Tiber in flood, which inundated the theater and caused the first performance of *Trovatore* to be postponed until 19 January 1853. It is clear that his pre-occupations with that opera prevented him from making much progress with *La Traviata*.

The English impresario Benjamin Lumley records in his reminiscences that Verdi told him that he had composed the entire first act of *Traviata* in four days when he was detained at Genoa by a storm. This would have been when he was on his way to Rome for *Trovatore*. Apparently, the most of the rest of the opera was written in late January and early February 1853. It is only natural to assume, though, that Verdi in that short time was writing down music that he had already thought about.

One of Giuseppina's letters of this period gives a delightful picture of Verdi and Giuseppina while he was engaged in composition. The translation is by the late Frank Walker.

. . . And you haven't written anything yet? You see! You haven't got your poor Nuisance in a corner of the room, curled up in an armchair, to say: 'That's beautiful' — 'That's not' — 'Stop' — 'Repeat that' — 'That's original.' Now, without this poor Nuisance, God is punishing you, making you wait and rack your brains . . .

Here, then, is further evidence of Giuseppina's involvement with the *Traviata* project.

She did not accompany him to Venice for the premiere of *Traviata*. The story of the fiasco of the first performance is more familiar than it deserves to be. The critics were not nearly so hard on the performance as was Verdi himself. Undoubtedly, he was disillusioned; the discrepancy between his very personal ideas and their realization upon the stage was more than Verdi could bear. The original Violetta, Fanny Salvini-Donatelli, was one of the better vocalists of that day, but she was physically unsuited to the part. Even more important, nothing in her previous career had equipped her for the dramatic demands of the role. Neither the cast nor the audience was made comfortable by the striking novelty that the opera was performed in contemporary dress. Dramatic immediacy of this sort would take some getting used to.

Verdi himself withdrew his opera, waiting until a propitious time to expose it again to the public. That occasion did not arise until the following year, but again in Venice, where the opera was given with a specially selected cast. To avoid the shock of the preceding year, the precaution was taken to costume the work in the period of Louis XIII. Significantly, never again was Verdi to set a contemporary subject. The universal popularity of *La Traviata* dates from the triumphant production of 1854.

To most people today the moral conflict in *La Traviata* seems dated indeed. Our attitudes toward irregular relationships, even toward the stage itself, have come a long way since the 1850's. What keeps bringing us to see *La Traviata* is not Dumas' plot, but Verdi's music. And surely one of the main reasons why this opera can move us so deeply is that Verdi himself had been so profoundly stirred by it. The memory of Giuseppina curled in her armchair, passing judgments on Verdi's musical ideas, remains with us, reminding us what a web of intimate reminiscence *La Traviata* would weave for them.

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



Our furs are
attending every San Francisco Opera
performance this season, just as they
have for the past 51 years.



Schneider Bros.
Furs.

251 post street

George Michael Oltman

SPECIAL EVENTS

Opera Previews

Presented by the Junior League
of San Francisco, Inc.

Public invited free of charge

September 5

LA FAVORITA—Fairmont Hotel
Grand Ballroom, 11 a.m.

Speaker: Robert P. Commanday

September 28

TANNHÄUSER—

Miyako Hotel, 11 a.m.

Speaker: Stephanie von Buchau

October 9

BORIS GODUNOV—

Palace of Fine Arts, 11 a.m.

Speaker: Alfred Frankenstein

October 19

ELEKTRA—

Masonic Auditorium, 12 noon

Speaker: Michael Barclay

October 26

PETER GRIMES—

Curran Theatre, 11 a.m.

Speaker: Dr. Jan Popper

Presented by Opera ACTION

South Peninsula Chapter, Palo Alto
Palo Alto Community Cultural Center
1313 Newell Road. 7:30 p.m.

Admission \$2.00

September 9—LA FAVORITA

Speaker: Dr. Jan Popper

September 16—COSÌ FAN TUTTE

Speaker: Dr. Jan Popper

September 23—TANNHÄUSER

Speaker: Michael Barclay

September 30—BORIS GODUNOV

Speaker: Michael Barclay

October 7—PETER GRIMES

Speaker: Dr. Jan Popper

Presented by Opera ACTION
Marin County Chapter

Admission \$1.50

September 13

LA FAVORITA—

Del Mar School, Tiburon, 8:30 p.m.

Speaker: Dr. Jan Popper

September 20

COSÌ FAN TUTTE—Sausalito

Women's Club, Sausalito, 2:00 p.m.

Speaker: Dr. Jan Popper

September 27

TANNHÄUSER—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Michael Barclay

October 11

BORIS GODUNOV—Del Mar

School, Tiburon, 8:30 p.m.

Speaker: Alfred Frankenstein

October 25

DON CARLO—Del Mar School,

Tiburon, 8:30 p.m.

Speaker: Robert P. Commanday

Presented by Opera ACTION,
East Bay Chapter

Piedmont Community Center,
Piedmont, 8:00 p.m.

Admission \$2.00

September 13—LA FAVORITA

October 18—PETER GRIMES

November 1—DON CARLO

Speaker: Michael Barclay

Presented by the Jewish

Community Center

3200 California Street, San Francisco,
8:30 p.m.

Admission \$2.00

September 6—LA FAVORITA

September 20—TANNHÄUSER

October 11—BORIS GODUNOV

Speaker: Michael Barclay

Presented by San Jose Opera Guild

Admission \$2.00

September 6

LA FAVORITA—

Renzo's, 1700 W. Campbell Ave.,
Campbell, 8:15 p.m.

Speaker: Dr. Jan Popper

September 21

TANNHÄUSER—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

October 5

BORIS GODUNOV—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

October 19

PETER GRIMES—Rosicrucian

Auditorium, San Jose, 8:00 p.m.

Speaker: Dr. Jan Popper

November 2

DON CARLO—Rosicrucian

Auditorium, San Jose, 10:00 a.m.

Speaker: Stephanie von Buchau

Presented by the University of
California Extension

55 Laguna Street, San Francisco,
7:30 p.m.

Admission \$4.00

September 4—DIE FLEDERMAUS

September 10—RIGOLETTO and
LA TRAVIATA

September 17—COSÌ FAN TUTTE

October 1—TANNHÄUSER

October 8—BORIS GODUNOV

October 15—ELEKTRA

October 22—PETER GRIMES

October 29—LA FAVORITA and
DON CARLO

Speaker: Dr. Jan Popper

Bequests and memorial gifts to the San Francisco Opera Association, for either general or special purposes, are always welcome. Should you or your attorney require any information, please call D. Max Azinoff, Comptroller, San Francisco Opera Association, War Memorial Opera House, San Francisco 94102, telephone (415) 861-4008. The Association's attorneys will be pleased to assist.

Hear The San Francisco Opera's 51st Season. On Angel Records.

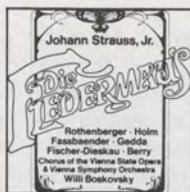
SILLS SINGS VIOLETTA

HER MOST
ACCLAIMED
PORTRAYAL
OF THEM ALL



SCLX-3780; Hits. S-36925

ANGEL OPERA SALE



SBLX-3790



SCL-3718; Hits. S-36730



5sL-3537



SDL-3631; Hits. S-36167



SDL-3620, Hits. S-35685



SDL-3774; Hits. S-36918



SBL-3643; Hits. S-36199



SDL-3633; Hits. S-36169

**GREAT SAVINGS
on these Albums
NOW ONLY**

**\$2.99
per disc**

THESE PERFORMANCES BY THE SEASON'S GREAT STARS:

GERAINT EVANS (Baritone) — Gilbert & Sullivan: *The Mikado* (SBL-3573); Verdi: *La Forza del Destino* (SDL-3765), Hits. (S-36828); Wagner: *Die Meistersinger* (SEL-3776), Hits. (S-36922) & **ELIZABETH HARWOOD** (Soprano) — Delius: *A Village Romeo & Juliet* (SBLX-3784); Handel: *Messiah* (SCL-3705); Mendelssohn: *Elijah*—Hits. (S-36288) **GWYNETH JONES** (Soprano) — Verdi: *Otello* (SCL-3742), Hits. (S-36827); Mendelssohn: *Elijah* (SC-3738) **EVELYN LEAR** (Soprano) — Mussorgsky: *Boris Godounov* (SDL-3633), Hits. (S-36169) & **CHRISTA LUDWIG** (Soprano) — R. Strauss: *Der Rosenkavalier* (SDL-3563), Hits. (S-35645); Mozart: *Così fan tutte* (SDL-3631), Hits. (S-36167); Mozart: *The Magic Flute* (SCL-3651), Hits. (S-36315); Wagner: *Tristan und Isolde* (SEL-3777); Wagner: *Lohengrin* (SEL-3641), Hits. (S-36313); Bellini: *Norma* (SCL-3615), Hits. (S-35666); Mozart: *Fidelio* (SCL-3625), Hits. (S-36168) & **SHERRILL MILNES** (Baritone) — Verdi: *Don Carlo* (SDL-3774); Hits. (S-36918); Verdi: *Giovanna D'Arco* (SCL-3791) & **LUCIANO PAVAROTTI** (Tenor) — Mascagni: *L'Amico Fritz* (SBL-3737); **Great Tenors of Today** (S-36947) & **BEVERLY SILLS** (Soprano) — Verdi: *La Traviata* (SCLX-3780), Hits. (S-36925); **The New Age of Bel Canto** (S-36933); **Opera's Great Love Duets** (S-36935) & **JOAN SUTHERLAND** (Soprano) — Mozart: *Don Giovanni* (SDL-3605), Hits. (S-35642); **Great Sopranos of Our Time** (S-36135); **Hits from Grand Opera** (S-36816) & **JESS THOMAS** (Tenor) — Wagner: *Lohengrin* (SEL-3641), Hits. (S-36313).

CORTE MADERA
22 Corte Madera Shop. Ctr.
924-9891

MOUNTAIN VIEW
1915 El Camino Real
961-9882

SAN JOSE
395 S. Winchester
(408) 296-9636

SAN FRANCISCO
1845 Ocean Ave.
584-9899



THE WHEREHOUSE
Records • Tapes

a division of Integrity Entertainment Corp.

OAKLAND
c/o Eastmont Mall
635-2443

SANTA ROSA
1001 Steele Lane
542-9820

SAN FRANCISCO
1444 Polk Street
474-9519

OAKLAND
3333 Lake Shore Ave.
Open Approx. Oct. 25

SAN LORENZO
17900 Hesperian Blvd.
276-9942

CONCORD
1638 Willow Pass Rd.
686-9835

SAN FRANCISCO
2940 Geary Blvd.
752-9760

SAN MATEO
1934 El Camino Real
341-6505

FUND DRIVE

The generosity of the major contributors to the 1972/73 Fund Drive, listed below, is sincerely appreciated. Space does not allow us to list the many hundreds of persons whose contributions were less than \$500.00. Without their assistance opera as we know it in San Francisco could not continue.

\$5,000 and Over—Business Patrons

Crown Zellerbach Foundation
Foremost-McKesson Foundation, Inc.
Pacific Gas & Electric Company
Retail Dry Goods Association of San Francisco
San Francisco Clearing House Association
Standard Oil Company of California

\$2,500 to \$4,999—Business Patrons

American Potato Company
Bechtel Foundation
Broadway Hale Stores, Inc.
Fireman's Fund American Foundation
International Business Machines Corporation
Kaiser Services
Levi Strauss Foundation
Pacific Lighting Corporation
Pacific Telephone & Telegraph Company
Santa Fe Railway Foundation
Syntex Corporation
Teledyne Charitable Trust Fund
Transamerica Corporation
Tribune Publishing Company

\$1,000 to \$2,499—Business

Benefactors

Blyth Eastman Dillon & Co. Foundation, Inc.
Coldwell Banker & Co.
Del Monte Corporation
Di Giorgio Corporation
Fibreboard Foundation
Great Western Savings and Loan Association
McKinsey & Co., Inc.
Price Waterhouse & Co.
Shell Companies Foundation
Stauffer Chemical Company
Union Oil Company of California
United States Steel Foundation
Utah International, Inc.
Western Electric, Inc.
Wilbur-Ellis Company

\$500 to \$999—Business Donors

The Adolph's Foundation
Bethlehem Steel Corporation
The Clorox Company
Industrial Indemnity Fund
Marsh & McLennan, Inc.
Potlatch Forests, Inc.
United States Leasing International, Inc.
Dean Witter & Co.
World Airways, Inc.
World Air Center, Inc.

\$5,000 and Over—Sustaining Patrons

The Bothin Helping Fund
George McNear Bowles
Mr. & Mrs. Malcolm Cravens
Mrs. Ralph K. Davies
Mrs. Douglas N. Day
Sidney Ehrman
Mr. & Mrs. W. H. Fisher
G. Lauder Greenway
Mrs. L. W. Harris
Mr. & Mrs. Jay Holmes
The William G. Irwin Charity Foundation
Mrs. Em Eccles Jones
Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Daniel E. Koshland
Dr. & Mrs. Richard A. Kunin
Cyril Magnin
The Charles E. Merrill Trust
Mrs. Robert Watt Miller
Robert M. Moore
The David & Lucile Packard Foundation
Mr. & Mrs. Spelman Prentice
James D. Robertson
The Lurline B. Roth Charity Foundation
The L.J. & Mary C. Skaggs Foundation
Robert Strohmeyer
Mr. & Mrs. Edmond C. Ward
Whitney Warren

Mrs. Paul L. Wattis
The Zellerbach Family Fund

\$2,500 to \$4,999—Patrons

Mrs. E. E. Brownell
Miss Edith E. Bundy
Mr. & Mrs. Henry Cartan
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Dewey Donnell
Mrs. George Gallowhur
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. William H. Hamm
William Randolph Hearst Foundation
Mr. & Mrs. Marco F. Hellman
Mr. & Mrs. Proctor Patterson Jones
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. William H. Orrick, Jr.
Arthur Rock
Josephine Stedem Scripps Foundation
Frank Tack
Mrs. Dean Witter
Mrs. J. D. Zellerbach

\$1,000 to \$2,499—Benefactors

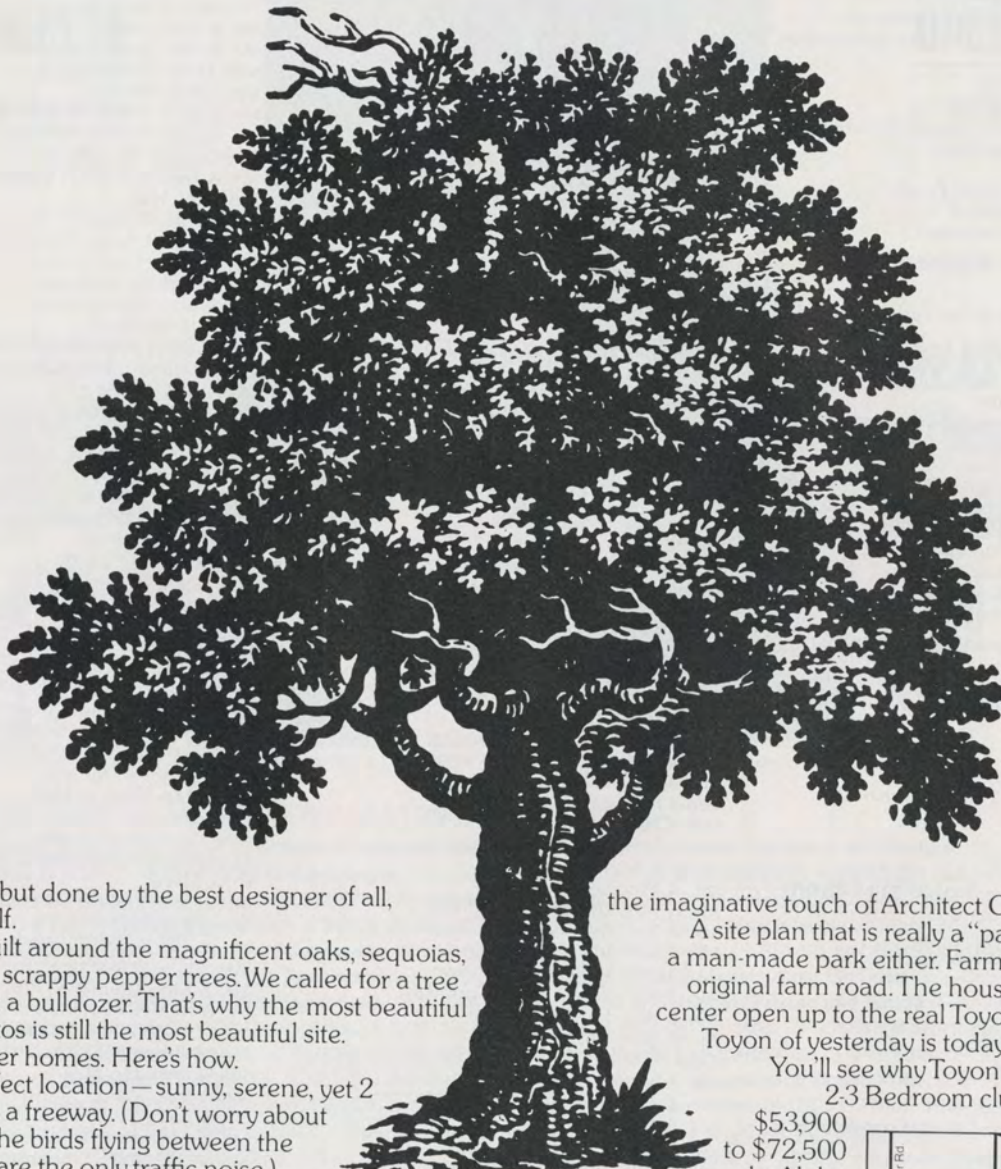
Mr. & Mrs. Adolphus Andrews, Jr.
Dr. & Mrs. Shirley Harold Baron
Mr. & Mrs. K. K. Bechtel
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mr. & Mrs. Joseph Blumenfeld
Mr. & Mrs. John Norton Breeden
Mrs. Ernest R. Bridgewater
Mr. & Mrs. Robert L. Bridges
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Robert S. Colman
Mr. & Mrs. Rudolph W. Driscoll
Dean E. Eggertsen
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Charles Devoe Field
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. Alfred Fromm
Mr. & Mrs. A. Adrian Gruhn
Mr. & Mrs. Walter A. Haas
Mrs. Crescent Porter Hale
Mr. & Mrs. Newton J. Hale
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
William Knox Holt Foundation
Mr. & Mrs. Jack H. How
Mr. & Mrs. Thomas Carr Howe
Joseph J. Hughes
Sam Husbands, Jr.
Mr. & Mrs. George F. Jewett, Jr.
Mr. & Mrs. John R. Kiely
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Frederick O. Koenig
Mrs. Jesse Koshland
Leroy F. Krusi
Mrs. Charles B. Kuhn
Mr. & Mrs. Roger D. Lapham, Jr.
Mary H. Layman, M.D.
Mr. & Mrs. Bert W. Levit
Mr. & Mrs. Edmund W. Littlefield
Mr. & Mrs. Robert A. Magowan
Mr. & Mrs. Victor L. Marcus
The Atholl McBean Foundation
Mr. & Mrs. Ernest O. McCormick
Mr. & Mrs. John R. Metcalf
Mr. & Mrs. Wilson Meyer
Otto N. Miller
Mr. & Mrs. Peter W. Palmer
Mr. & Mrs. Louis A. Petri
Mr. & Mrs. George A. Pope, Jr.
Mrs. Stanley Powell, Sr.
Mr. & Mrs. J. Cornelius Rathborne, III
Mrs. Madeleine H. Russell
Mr. & Mrs. Robert H. Samson
San Jose Opera Guild
Mrs. Robert H. Scanlon
Mrs. Hannes Schroll
James H. Schwabacher, Jr.
Mr. & Mrs. Walter Shorestein
Mr. & Mrs. Robert Stanton
Mr. & Mrs. Alan L. Stein
Mr. & Mrs. Ellis M. Stephens
Mrs. Nion R. Tucker
Mr. & Mrs. Daniel G. Volkmann, Jr.
T. B. Walker Foundation
Mrs. Willis Walker

C. A. Webster Foundation
Mrs. Lyndon C. Whitaker
Brayton Wilbur Foundation
Mr. & Mrs. Harold L. Zellerbach

\$500 to \$999—Donors

Dr. & Mrs. Robert Baer
Mr. & Mrs. Alfred X. Baxter
Mrs. Charles Blyth
Mr. & Mrs. John L. Bradley
Mrs. Starr Bruce
George H. Cabaniss, Jr.
Mr. & Mrs. Robert W. Cahill
California Arts Society
Mrs. William Cameron
Mr. & Mrs. Burlington M. Carlisle
Mr. & Mrs. Selah Chamberlain, Jr.
A. W. Clausen
Mrs. D. Stephen Coney
Mr. & Mrs. Oswald E. Cooper
Miss Marion P. Crocker
Dr. William H. Crocker
Mr. & Mrs. Edward J. Daly
Thomas J. Davis, Jr.
Mr. & Mrs. Robert DiGiorgio
Mr. & Mrs. Bruce Dohrmann
Mrs. Frank Douglas
Mrs. James Durkin
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Andrew E. Feiner
The Gamble Foundation
Mr. & Mrs. Richard E. Guggenheimer
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. Harry Hastings
Mrs. Marshall Haywood, Jr.
Mr. & Mrs. Alfred Heller
Mrs. F. J. Hellman
Mrs. Griffith Henshaw
Harold Hirsh Foundation
Patricia M. Howe
Dr. Fred G. Hudson
Dora D. Ide
Mr. & Mrs. Walter S. Johnson
Mrs. Bruce Kelham
Mr. & Mrs. Theodore A. Kolb
Mr. & Mrs. J. W. Komes
Miss Elsa R. Korb
Lakeside Foundation
Mrs. Roger D. Lapham
Edmund Wattis Littlefield Foundation
Mr. & Mrs. John S. Logan
Sharon Loomis Trust Fund
Mr. & Mrs. Richard B. Madden
Mr. & Mrs. Merl McHenry
Mr. & Mrs. James K. McWilliams
Mr. & Mrs. Edgar N. Meakin
Mr. & Mrs. William Wallace Mein
Mrs. Gregor C. Merrill
Mr. & Mrs. Otto E. Meyer
Paul A. Miller
Mrs. Osmond Molarsky
Mrs. Howard Naffziger
E. M. Nagel
Mr. & Mrs. Richard W. Newell
Bernard A. Osher
Mr. & Mrs. Fred Pavlow
Mrs. Thomas M. Price
Mr. & Mrs. Thomas K. Procter
Dr. & Mrs. Alan J. Rosenberg
Mrs. F. Karl Schoenborn
Mrs. Raymond H. Schubert
Sol M. Shnyder, M.D.
Mr. & Mrs. Roy L. Shurtleff
Dr. & Mrs. William J. Siegel
Mr. & Mrs. Andrew W. Simpson, III
Mr. & Mrs. John L. Simpson
Mrs. Eleanor F. Sloss
Mrs. Louis Sloss
Mrs. Ferdinand C. Smith
Mrs. T. A. Soong
The Louise & Walter H. Sullivan Foundation
Mr. & Mrs. Augustus Taylor, Jr.
Mr. & Mrs. Alfred T. Tomlinson
Mrs. Ebe Cella Turner
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.
Mr. & Mrs. Palmer Wheaton
Mr. & Mrs. Clem Whitaker, Jr.
Mr. & Mrs. Alfred S. Wilsey
J. Perry Yates

Our landscaping took over 200 years.



Slow, but done by the best designer of all, Nature herself.

We built around the magnificent oaks, sequoias, and even the scrappy pepper trees. We called for a tree specialist, not a bulldozer. That's why the most beautiful site in Los Altos is still the most beautiful site. With 60 cluster homes. Here's how.

A perfect location — sunny, serene, yet 2 minutes from a freeway. (Don't worry about the freeway, the birds flying between the pepper trees are the only traffic noise.)

An architecture of wood to match the beauty of the land. A treatment of glass where windows are more than just something to be draped. From closets to clerestories,

the imaginative touch of Architect C. Warren Callister.

A site plan that is really a "park" plan. And not a man-made park either. Farm Road follows the original farm road. The houses and recreation center open up to the real Toyon Farm trees. The Toyon of yesterday is today. Come for a visit.

You'll see why Toyon Farm is a natural. 2-3 Bedroom cluster homes from

\$53,900
to \$72,500
by Alpha
Land Company,
naturally.



TOYON FARM

32 Farm Road, Los Altos, CA 94022 Phone: 965-2900

Western Opera Theater

The educational and touring subsidiary of
San Francisco Opera

1973/1974 SEASON

December - May

Repertory:

Britten	THE TURN OF THE SCREW
Donizetti	THE ELIXIR OF LOVE
Humperdinck	HANSEL AND GRETEL
Krenek	WHAT PRICE CONFIDENCE
Rossini	THE BARBER OF SEVILLE
Verdi	LA TRAVIATA

For further information write to:

Western Opera Theater,
War Memorial Opera House,
San Francisco, Ca. 94102



San Francisco Opera Guild

INVITES YOU TO
CELEBRATE ITS
35th ANNIVERSARY

JOIN NOW FOR 1974

YOUR MEMBERSHIP ASSURES
THE CONTINUED HIGH
QUALITY AND DIVERSITY OF
THE OPERA GUILD
PROGRAMS FOR STUDENTS

For further information
call 863-2524

or drop by the Opera Guild office
during season performances

The office is located
in the North Lobby

The San Francisco Opera Guild
in association with
Rupp & Taureck, Inc.
presents

Fol de Rol

picnic in a park

Thursday, November 15, 1973
Civic Auditorium



- 7:00 p.m. Picnic Supper
Fashions by Rupp & Taureck
- 8:30 p.m. Show Time
- 10:00 - 12:00 Dancing

- Regular Tickets \$20.00 each • Tables seat 8
(picnic supper included)
- Dress Circle \$6.00 each
- Balcony Tickets \$2.00, 3.00 or 4.00 each

An informal evening of entertainment featuring BEVERLY SILLS, MARTTI TALVELA with
JOEL GREY, Master of Ceremonies, and other Stars of the San Francisco Opera.

TICKETS NOW ON SALE AT THE BOX OFFICE, OR CALL 626-8345

SAN FRANCISCO OPERA ACTION

Mrs. Robert L. Richards
Chairman

East Bay

Mrs. Heiko T. DeMan

Marin County

Mrs. Thomas S. Wynn

Napa

Mrs. J. N. Dunn

No. Peninsula

Mrs. Peter Dewes

San Francisco

Mrs. Nicholas Gannam

Sonoma

Mrs. John J. Bonnoitt

So. Peninsula

Mrs. R. V. Anderson

Opera ACTION was created in 1967 to increase awareness of the San Francisco Opera, to stimulate interest in opera in general, and to actively promote ticket sales. Not a fund-raising organization, Opera ACTION works in close cooperation with the Company's publicity department, enabling it to greatly extend its reach and activity. Those interested in actively working on behalf of the San Francisco Opera should call 435-2063.



D
i
s
t
i
n
c
t
i
v
e

D
i
n
i
n
g

714 Montgomery Street
San Francisco
(415) 397-6822

BOX HOLDERS—Regular Subscription Series

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. A. Adrian Gruhn
Mr. & Mrs. Jacob Gould Schurman, III

C

Mr. & Mrs. Richard P. Cooley
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Ernest O. McCormick
Mrs. Paul A. Miller

D

Mr. & Mrs. Robert Cahill
Mrs. Andre de Limur
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Thomas Carr Howe

E

Mrs. James S. Bodrero
Mr. & Mrs. Rudolph J. Drews
Mr. & Mrs. Harry Hastings
Mr. & Mrs. Jaquelin H. Hume
Dr. & Mrs. Richard Kunin

F

Mrs. Robert Watt Miller

G

Mr. & Mrs. Edward M. Hamilton
Mr. Otto N. Miller
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.

H

Mayor & Mrs. Joseph L. Alioto
Mr. & Mrs. John Norton Breeden
Mrs. Felix McGinnis

J

Mr. & Mrs. Frederick L. Carroll
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Marco F. Hellman
Mr. & Mrs. Richard C. Walker

K

Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Edmund W. Littlefield

L

Mrs. G. Grace Benoist
Mr. & Mrs. Henry Cartan
Mrs. Nion Tucker

M

Mr. & Mrs. Mortimer Fleishhacker

N

Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. William H. Orrick, Jr.

O

Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Gordon Getty
Mr. & Mrs. Roger D. Lapham, Jr.
Mr. & Mrs. George A. Pope, Jr.

P

Mr. & Mrs. Reuben W. Hills, III
Mrs. Carlos J. Maas
Mr. & Mrs. Robert Folger Miller
Mr. & Mrs. Walter Newman

Q

Mrs. F. J. Hellman
Mr. & Mrs. Gorham Knowles
Mr. Cyril Magnin
Mr. & Mrs. Robert A. Magowan

R

Mr. & Mrs. A. H. Brawner
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. John S. Logan

S

Mr. & Mrs. Walter A. Haas
Mr. & Mrs. Daniel E. Koshland
Mr. & Mrs. Robert J. Koshland
Mrs. Louis Sloss

T

Mrs. Griffith Henshaw
Mr. & Mrs. William G. Henshaw
Senator & Mrs. William Knowland
Mr. & Mrs. Robert C. Leefeldt

U

Mr. & Mrs. Malcolm Cravens
Mrs. Charles L. Harney
Mrs. Paul L. Wattis

V

Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. William H. Hamm, III
Mr. & Mrs. James J. Ludwig
Mr. & Mrs. John N. Rosekrans

W

Mr. & Mrs. Selah Chamberlain, Jr.
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. Augustus Taylor, Jr.

X

Mr. & Mrs. Louis Petri
Mrs. Ebe Cella Turner

Y

Mr. & Mrs. Harry Camp
Mr. & Mrs. Jay Holmes
Mr. & Mrs. William Wallace Mein

Z

Mr. & Mrs. George Dyer
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Clem Whitaker, Jr.

GUARANTOR MEMBERS

The San Francisco Opera Association gratefully acknowledges the generous and devoted support of its Guarantors, as listed below

Regular Series

Brent M. Abel
Acme Exchange Parts, Inc.
Mrs. C. R. Adams
C. Darwin Ahern
Mrs. Agnes Albert
Col. Janice A. Albert
Mayor & Mrs. Joseph L. Alioto
Mrs. Anthony E. Allegrini
Mr. & Mrs. Ernest O. Anders
Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Laurence L. Andrews
Mrs. Philip H. Angell, Jr.
William L. Anthony
Mrs. Alfred Aram
Mrs. Frank Aries
Mrs. Fay E. Arnold
Val Arnold
Mrs. Henry Arrighi

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Edgar Baker
Andr a Balint
Dr. & Mrs. Shirley Harold Baron
Mr. & Mrs. Irving P. Bartel
Mrs. Gloria Fischel Baruh
Mr. & Mrs. Richard M. Bastoni
Mr. & Mrs. Alfred X. Baxter
Mrs. William Bayless
Bernice W. Behrens
Mr. & Mrs. C. Gordon Bellis
Spencer Solon Beman, III
Mr. & Mrs. Ernest A. Benesch
John Kier Bennett
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mrs. Dikran M. Berberian
Dr. & Mrs. Adolphus A. Berger
Alfred Jacob Berglund
Mrs. H. B. Bertillion
Mrs. Newton Bissinger
Mrs. Paul A. Bissinger
Clement James Blaha
Mr. & Mrs. Fred W. Bloch
Mr. & Mrs. Robert Blum
Mr. & Mrs. Joseph Blumenfeld
Mrs. Walter W. Boardman
Mr. & Mrs. Roger Boas
Mr. & Mrs. James S. Bodrero
Mr. & Mrs. Philip S. Boone
Mr. & Mrs. D. Power Boothe
George McNear Bowles
Mr. & Mrs. Henry M. Bowles
Mr. & Mrs. A. H. Brawner
Mr. & Mrs. John Norton Breeden
Mrs. E. R. Bridgewater
Mrs. John Brooke
John F. Brooke, Jr.
Mrs. & Mrs. Valentine Brookes
Mrs. Ralph Browne
Mr. & Mrs. Walter J. Browne
Mrs. E. E. Brownell
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. John M. Bryan
Hildegard Buckette
Mr. & Mrs. John C. Buckwalter
Mr. & Mrs. Richard I. Buckwalter
Mr. & Mrs. Edgar L. Buttner
Kathleen M. Byczkowski

Mr. & Mrs. Robert Cahill
Honorable John Archibald Calhoun
Mrs. Georgina Hopkins Callan
Mr. & Mrs. William Cameron
Mrs. H. O. Camm
Mr. & Mrs. Harry F. Camp
Mrs. John D. Campbell
Mr. & Mrs. Burlington Carlisle
Paul T. Carpenter
J. C. Carrodus
Mr. & Mrs. Francis Carroll
Mr. & Mrs. Frederick L. Carroll
Mr. & Mrs. Henry Cartan
Margarete Cavelti
Dr. Philip A. Cavelti
John B. Cella, II
Mr. & Mrs. Selah Chamberlain, Jr.
John P. Chase
Mrs. Dunya Chernenko-Lit
Mr. & Mrs. Arnold C. Childhouse
Mr. & Mrs. Marquis Childs
Mr. & Mrs. Frank T. Cisek, Jr.
Leon Wilson Clark, M.D.
Patricia J. Clary
David R. Cloughly
Jack Coffman Cobb
Mr. & Mrs. Ralph L. Coffman
B. A. Coleman
Miss Persis H. Coleman
Mr. & Mrs. G. Fulton Collins, III
Mr. & Mrs. D. Stephen Coney
Mrs. Philip Conley
Miss Mary R. Conlin
Mr. & Mrs. Ransom Cook
Mr. & Mrs. R. P. Cooley
Dr. & Mrs. C. E. Cooper
Mr. & Mrs. O. E. Cooper
Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. Malcolm Cravens
Mrs. Bing Crosby
Mrs. John D. Crowley
Mr. & Mrs. Thomas B. Crowley
Mr. & Mrs. Daniel J. Cullen

Thomas Dahl
Mrs. Genevieve de Dampierre
Scott L. Danielson
Mr. & Mrs. Forrest B. Davidson
D. Douglas Davies
Mrs. Ralph K. Davies
Mr. & Mrs. George W. Davis
W. E. Dawson
Mrs. Douglas Day
Mr. & Mrs. Dudley Deane
Ernest de la Ossa
Richard de Latour
Mrs. Andre de Limur
Mr. & Mrs. Walter Alfred de Martini
Miss Phyllis Carolyn Dennis
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Robert Evan Dettner
Mr. & Mrs. Kenneth Joseph Detwiler
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Dewey Donnell
Ms. Nancy E. Donnell
Estate of Mrs. F. A. Dorn
Jerome C. Draper, Jr.
Rudolph J. Drews
Mr. & Mrs. John L. Dugdale
Mrs. James Durkin
James E. Durkin
Mr. & Mrs. Thomas R. Dwyer
Thomas Muir Dye
Mr. & Mrs. George C. Dyer

Mr. & Mrs. Frederick J. Early
Mr. & Mrs. Marriner Eccles
Mr. & Mrs. Philip S. Ehrlich
Alexis L. Ehrman, Jr.
Mr. & Mrs. Duncan Elliott
Miss Olive English
Wayne L. Erdbrink, M.D.
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Richard Ernst
Mr. & Mrs. Milton H. Esberg, Jr.
Jeremy Ets-Hokin
Mrs. Louis Ets-Hokin
Mrs. J. P. Ettelson
Mr. & Mrs. Lee Ettelson
Donald D. Evans
Mrs. Albert John Evers

Dr. & Mrs. Baldhard G. Falk
Mr. & Mrs. A. Barlow Ferguson
Mr. & Mrs. Bernard Feshbach
Mrs. Peter J. Feykert
Mr. & Mrs. Charles D. Field
Fireman's Fund American Foundation
George Hopper Fitch
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. Robert B. Flint, Jr.
Robert M. Flynn
Mr. & Mrs. Benjamin Follett
Mr. & Mrs. R. Gwin Follis
Dr. & Mrs. John Douglas Forbes
Mr. & Mrs. Angelo G. Fornaciari
Mr. & Mrs. James D. Forward, Jr.
Carl J. Franciscus, Jr.
Mr. & Mrs. H. J. Frankel
Mr. & Mrs. James G. Freeman
Mr. & Mrs. Harold R. Freeman
Dr. & Mrs. M. Wallace Friedman

Mr. & Mrs. Alfred J. Gagnon
Mrs. George Gallowhur
Mr. & Mrs. Nicholas Gannam
Richard B. Garretson
Steven H. Gavin, M.D.
Kathryn Gehrels
Dr. Frank Gerbode
Mr. & Mrs. Stanley B. Gerdes
Mr. & Mrs. Gordon Getty
Mr. & Mrs. James J. Glasser
William W. Godward
Mrs. Maurice L. Goldman, Sr.
Rose Goldstein
Lawrence J. Gonzalez
Mr. & Mrs. Lester Gorsline
Mr. & Mrs. Reeve Gould
Doctor & Mrs. Gerald H. Gray
Robert Clarke Green
Donald M. Gregory, Jr.
Mr. & Mrs. Allen Griffin
Raymond F. Griffin
Mr. & Mrs. Edward Griffith
Marc N. Gropper, M.D.
Dr. & Mrs. Philip Grossi
Mr. A. Adrian Gruhn
Robert Guilder
Mr. & Mrs. Morris Guralnick
Mr. & Mrs. Edward W. Gwinner, Jr.

Mr. & Mrs. Walter A. Haas
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. Marshal Hale
Mr. & Mrs. Newton J. Hale
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. Randolph Hale
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Edward Morse Hamilton
Mr. & Mrs. William Hersey Hamm, III
John C. Harley
Mrs. Charles L. Harney
Marilyn Harper
Dr. & Mrs. David O. Harrington
Lucie King Harris

Mr. & Mrs. Robert Cronley Harris
Mr. & Mrs. Theodore Harris
Gregory A. Harrison
Mrs. I. P. Hartman
Mr. & Mrs. Harry Hastings
Horace Osgood Hayes
Mr. & Mrs. Elwood M. Haynes
Mrs. Easton G. Hecker
Mr. & Mrs. Richard E. Held
Mr. & Mrs. Robert D. Heller
Mrs. F. J. Hellman
Mr. & Mrs. Marco F. Hellman
Bertha D. Hellum
Bernice M. Hemphill
Mrs. Robert B. Henderson
Mrs. Griffith Henshaw
Mrs. Thomas Mayne Reid Herron
Mr. & Mrs. Henry Hill
Austin E. Hills
Mr. & Mrs. Leslie W. Hills
Mr. & Mrs. Reuben W. Hills, III
Mr. & Mrs. Charles S. Hobbs
Mr. & Mrs. Peter M. Holbrook
Leo E. Hollister, M.D.
Jay Holmes
Mr. and Mrs. Douglas Holt
Mrs. William Knox Holt
Mr. & Mrs. Leonard G. Homann
Mrs. James E. Hotle
Mr. & Mrs. Jack H. How
Patricia Howe
Mr. & Mrs. Thomas Carr Howe
Thomas Hsieh, A.I.A., Architect
Mrs. Walter L. Huber
Fred G. Hudson, M.D.
Mrs. Grace E. Hudson
Joseph J. Hughes
Mr. & Mrs. Jaquelin H. Hume
E. N. W. Hunter
Mr. & Mrs. William N. L. Hutchinson, Jr.
Mrs. William N. L. Hutchinson, Sr.
Mr. & Mrs. Marion T. Hvidt
Mr. & Mrs. Bruce W. Hyman

P. Thomas Ibelli

Miss Josephine Jackson
Mrs. Bernard Jaffe
Mr. & Mrs. Rollin Jensen
Mr. & Mrs. J. Roger Jobson
Mr. & Mrs. Franklin Pitcher Johnson, Jr.
Mr. & Mrs. Reverdy Johnson
Mr. & Mrs. Walter S. Johnson
Mr. & Mrs. Allen Hughes Jones
Mrs. Em Eccles Jones
Mr. & Mrs. Robert Metcalf Jones
Mrs. Kenyon Joyce
Helen G. Jullin

Mrs. Samuel Kahn
Mr. & Mrs. Edgar F. Kaiser
Col. Lillian T. Kapel
Mrs. Mattie Z. Keeley
Mrs. Charles Kendrick
Mrs. Gerald D. Kennedy
Mrs. William Kent, Jr.
Stuart Oliver Kepner
Mr. & Mrs. John R. Kiely
Mr. & Mrs. Jerold C. Kindred
Dr. & Mrs. Don King
Mr. & Mrs. Francis R. Kirkham
Mrs. Philip Klein
William F. Knowland
Mr. & Mrs. Gorbam B. Knowles
John C. Koepke
Mr. & Mrs. Harold Koerber
Mr. & Mrs. Theodore A. Kolb
Koracorp Industries Inc.
Elsa Korbel
Mr. & Mrs. Daniel E. Koshland
Mrs. Jesse Koshland
Mr. & Mrs. Robert J. Koshland
LeRoy H. Krusi, Jr.
Mr. & Mrs. LeRoy Krusi
Mr. Jaroslav V. Kubes
Donald D. Kuhlke
Dr. & Mrs. Richard Kunin

Mr. & Mrs. Charles S. LaFollette
Mrs. Linda Noe Laine
Mrs. Peter C. Lambert
Mr. & Mrs. Vernon Norman Lambertsen
Mrs. J. Sherry Lamson
Mr. & Mrs. William Brooke Land
Shirle A. Lange
Mr. & Mrs. Roger D. Lapham, Jr.
Dr. Hal Leader, Jr.
Mr. & Mrs. Kenneth Leitch
Mr. & Mrs. Marc E. Leland
Mrs. John A. Lesoine
Mrs. Estelle F. Levine
Max P. Levine, M.D.
Mr. & Mrs. Arnold I. Levins
Mrs. Patricia W. Lewis
Mr. & Mrs. John G. Lillenthal
Mrs. Philip N. Lillenthal
Mr. & Mrs. Edmund W. Littlefield
George Livermore
Mr. & Mrs. Lawrence Livingston
Mr. & Mrs. John S. Logan
Mrs. Hugh W. Long
Mrs. Gordon Lovegrove
Dr. & Mrs. Herbert R. Ludwig
Mr. & Mrs. James J. Ludwig
Mr. & Mrs. Marcus Lumms
Mr. & Mrs. Carl Lundstrom
Professor Joseph F. Lupino

Mrs. James W. McAlister
 Mrs. Elliott McAllister
 Mr. & Mrs. John Neylan McBaine
 Colonel & Mrs. Paul McConnell
 Mr. & Mrs. Ernest O. McCormick
 Floyd L. McElroy
 Mrs. Garret McEnerney
 Mrs. Felix McGinnis
 Mr. & Mrs. James McKellar
 Roderick A. McManigal
 J. R. McMicking
 Dr. & Mrs. William Marcus
 McMillan
 The Family of Mr. & Mrs. George
 P. McNear
 Mrs. Francis J. McTernan
 Mr. & Mrs. James K. McWilliams
 Mrs. Carlos J. Maas
 Mr. & Mrs. Edmund B. MacDonald
 Graeme K. MacDonald
 Mr. & Mrs. John B. Mackinlay
 Mr. & Mrs. Michael S. Macpherson
 Peter Macris
 Mr. & Mrs. John H. Madonne
 Cyril I. Magnin
 Mr. & Mrs. Robert A. Magowan
 Mr. & Mrs. S. E. Mahy
 Mrs. J. W. Mailliard, Jr.
 George M. Malti
 Hyman Mandel
 Mr. & Mrs. Victor L. Marcus
 Mr. & Mrs. George Magar Mardikian
 Dr. J. Peter Mark
 Mr. & Mrs. Paul S. Marrin
 Mr. & Mrs. Francis N. Marshall
 Mr. & Mrs. Phillip E. Martin
 Roger M. Martin
 Charles E. Mather
 Joe Mathis
 Mrs. A. C. Mattei
 Lucie M. Matzley
 William D. Maus, Jr.
 Mr. & Mrs. Edgar N. Meakin
 Mr. & Mrs. W. W. Mein
 Mr. & Mrs. Fred G. Meis
 Mr. & Mrs. Edwin J. Mejia
 Mr. & Mrs. John F. Merriam
 Robert Messick
 Mr. & Mrs. John R. Metcalf
 Dr. & Mrs. Daniel W. Meub
 Mr. & Mrs. Herbert H. Meyer
 Mr. & Mrs. Wilson Meyer
 Alan S. Michaels
 Aimé Michaud
 Mr. & Mrs. E. Homer Miller
 Otto N. Miller
 Mrs. Paul A. Miller
 Mr. & Mrs. Richard Kendall Miller
 Mr. & Mrs. Robert Folger Miller
 Mrs. Robert Watt Miller
 Mrs. Edward Morgan Mills
 J. F. Minnis, Jr.
 Mr. & Mrs. Arch Monson, Jr.
 Mr. & Mrs. Joseph A. Moore, Jr.
 Lloyd N. Morgan
 Dr. & Mrs. Harold Murphree
 Jane Murray
 Dr. & Mrs. A. C. Musladin
 Mrs. Joseph C. Musto
 E. M. Nagel
 Kelvin Neil
 Dr. & Mrs. Thomas Sloan Nelsen
 Clarence E. Nelson
 Lolita Berns Nichols
 Charles E. Noble
 Dr. & Mrs. Haskell F. Norman
 Florence R. Oaks
 Mrs. Ernest L. Offen
 Mr. & Mrs. Jon Older
 Mrs. William Lee Olds
 Mrs. A. Leslie Oliver
 Mrs. Alfred J. Olmo
 Dr. & Mrs. A. C. Olshen
 Mr. & Mrs. William H. Orrick, Jr.
 Mr. & Mrs. John R. Page
 Mr. & Mrs. Sherrill A. Parsons
 Dr. & Mrs. Frank R. Passantino
 Mr. & Mrs. Donald Patterson
 Mary Wachter Patterson
 Mr. & Mrs. Fred Pavlov
 Peter A. Pender
 Dr. John Peschau
 Mrs. Lester S. Peterson
 Mr. & Mrs. Louis A. Petri
 Jefferson E. Peyser
 Howard Phillips
 Julia Rose Phillips
 William S. Picher
 Louis I. Pigott, Jr.
 Mr. & Mrs. Milton Pilhashy
 Pisani Printing Co.
 Mr. & Mrs. H. D. Pischel
 Louise Plunkett
 Mr. & Mrs. George A. Pope, Jr.
 J. Lemoine Porter
 Christopher Jay Price
 Dr. & Mrs. Rudolph Propach
 Miss Mildred J. Quinby
 Dr. Davis L. Ralston
 Mr. & Mrs. C. A. Ramsden
 Mr. & Mrs. Donald N. Ravitch
 John T. Reardon
 Jackson Davis Reeves
 Robert M. Refvem
 Mr. & Mrs. Robert S. Reis

Mrs. Constance B. Reynolds
 E. Jerome Richards
 Mrs. Robert L. Richards
 James McConville Robbins
 James D. Robertson
 Dr. Patrick Robertson
 Mr. & Mrs. Roy Robinette
 Mr. & Mrs. Charles W. Robinson
 Paul A. Robinson
 Mrs. Henry W. Robinson
 Mr. & Mrs. Peter Rocchia
 Mr. & Mrs. Ralph Joseph Roesling
 Dr. & Mrs. Ernest S. Rogers
 Mr. & Mrs. John G. Rogers
 Mrs. Nathan Rogers, Sr.
 Mr. & Mrs. Ralph Romney
 Mrs. Leon L. Roos
 Dr. & Mrs. Hugh Rose
 Mr. & Mrs. John Rosekrans
 Mr. & Mrs. Bernhard C. Rosen
 Mrs. William P. Roth
 G. Rothman, M.D.
 Dr. & Mrs. Leonard Rubinger
 Madeleine H. Russell
 Dr. & Mrs. H. Harrison Sadler
 Dr. & Mrs. John J. Sampson
 Mr. & Mrs. Bertram Sampson
 Mr. & Mrs. Robert H. Samson
 Mr. & Mrs. Benjamin T. Sanders, Jr.
 Ruth Sanderson
 Mr. & Mrs. Charles R. Sargent
 Saroni Sugar & Rice, Inc.
 Louis Saroni, II
 Dr. William Sawyer
 Mrs. Robert H. Scanlon
 Mrs. Walter Schilling
 Mr. & Mrs. George B. Schirmer
 Judge & Mrs. Robert H. Schnacke
 Sifrid Schonfelder
 Mr. & Mrs. Lawrence A. Schultz
 Mr. & Mrs. John Schumacher
 Mr. & Mrs. Jacob Gould Schurman, III
 Mr. & Mrs. Karl F. Schuster
 Mr. & Mrs. Edward W. Scripps
 Mrs. Martin J. Seid
 Eunice B. J. Senderman
 Mrs. A. Setrakian
 Mrs. Ben Shane
 Mrs. Floyd C. Shank
 Dr. A. Jess Shenson
 Dr. Ben Shenson
 Mrs. Louis Shenson
 Dr. & Mrs. William A. Sheppard
 Dr. & Mrs. Frederic P. Shidler
 Mr. & Mrs. Walter H. Shorestein
 Mr. & Mrs. Roy L. Shurtleff
 Mr. & Mrs. Robert F. Shurtz
 Donn C. Sigerson
 Dr. & Mrs. Jon F. Sigurdson
 Dr. & Mrs. Henry L. Silvani
 Mrs. Henry Simmons
 Mr. & Mrs. Andrew W. Simpson, III
 Mr. & Mrs. John L. Simpson
 Mr. & Mrs. Edgar Sinton
 Mrs. Verne L. Skjonsby
 Mrs. Louis Sloss
 Mrs. Ferdinand Smith
 Mr. & Mrs. Russell G. Smith
 Virginia B. Smith
 Mr. & Mrs. Christian M. Soenksen
 Dr. & Mrs. Joseph C. Solomon
 Mrs. T. A. Soong
 Muriel McKeivitt Sonné
 Mr. & Mrs. Huntley Soyster
 Mr. & Mrs. William G. Spanjian
 Mrs. C. R. St. Aubyn
 Mr. & Mrs. Kenneth M. Stampf
 Lillian & Robert Stanton
 Mr. & Mrs. Alan L. Stein
 Mr. & Mrs. Louis P. Steller
 Dr. & Mrs. Lawrence Daniel Stern
 Mr. & Mrs. Grover C. Stone
 Mr. & Mrs. Norman C. Stone
 James E. Stretch
 Dwight V. Strong
 Mr. & Mrs. Barry Stubbs
 Arthur J. Sullivan
 Mrs. Walter H. Sullivan, Sr.
 Mr. & Mrs. Bert Orrell Summers
 Boris Sutter
 Madge H. Sutton
 Stephen J. Suzman
 Benjamin H. Swig
 Tab Products Co.
 Mr. & Mrs. Forrest Tancer
 Mr. & Mrs. Augustus Taylor, Jr.
 Mr. & Mrs. Milton Willard Terrill
 Enrico Dade Thieriot
 Mr. & Mrs. Francis W. Thorn
 Mr. & Mrs. Neil Thrans
 Charles Alma Tice
 Mr. & Mrs. H. Keith Tiedemann
 Professor Cecil G. Tilton
 Mr. & Mrs. F. J. Thomas Tilton
 Mr. & Mrs. Cyril R. Tobin
 Mr. & Mrs. Joseph Zook Todd
 Mr. & Mrs. Alfred T. Tomlinson
 Miss Carol Tomlinson
 Mr. & Mrs. Gardiner Trowbridge, II
 Mrs. Nion Tucker
 Mrs. Grover Turnbow
 Dr. Dennis Turner
 Mrs. Ebe Cella Turner
 D. M. Underdown
 Dr. & Mrs. John R. Upton
 Mrs. Edmund Valencia

Anton E. van Son
 Mrs. Jerome Vigdor
 Mrs. Paul H. Vincilione
 Mr. & Mrs. Daniel G. Volkman, Jr.
 Mr. & Mrs. Alexander von Haften
 Mr. & Mrs. George Wagner
 Clairellen Waldeck
 Mr. & Mrs. Bradford H. Walker
 Brooks Walker, Jr.
 Mr. & Mrs. Brooks Walker
 Mr. & Mrs. Richard C. Walker
 Mrs. Willis Walker
 Dr. & Mrs. C. Allen Wall
 Mr. & Mrs. Peter Whitmore Wallace
 Mrs. Edward Bennett Wallis
 Arnold Ward
 Whitney Warren
 Mrs. Paul Wattis
 Dr. & Mrs. Malcolm S. M. Watts
 Mr. & Mrs. Edward P. Wells
 Charles F. Weyman
 Mrs. Clem Whitaker
 Mr. & Mrs. Clem Whitaker, Jr.
 Mr. & Mrs. George B. White
 Peter Dwight Whitney
 Mrs. Brayton Wilbur
 Mr. & Mrs. Jonathan J. Wilcox
 Glenn E. Willoughby, M.D.
 Mr. & Mrs. Alfred S. Wilsey
 Mrs. Dean Witter
 Mrs. Jean C. Witter
 Mrs. Casimir Jackson Wood
 Mrs. Theodore Wores
 J. Perry Yates
 Dr. & Mrs. D. A. Youngdahl
 Mr. & Mrs. Harold L. Zellerbach
 Thomas C. Zimmerman
 Mrs. C. F. Zobel
 Mr. & Mrs. Peter M. Zuber
 David Zussman
 Other Series
 Mr. & Mrs. Jerry S. Abbanat
 Dr. & Mrs. Roy A. Abbanat
 Dr. C. R. Adams
 Norman P. Adler
 Mr. & Mrs. Alan W. Agol
 Constance M. Allen
 John M. Alvarez, Jr.
 American Airlines, Inc.
 T. C. Andersen
 David Ray Anderson
 Mr. & Mrs. Ross F. Anderson
 Mr. & Mrs. John E. Anderton
 Mr. & Mrs. L. G. Andrian
 Angell, Adams & Holmes
 Mr. & Mrs. Richard F. Angotti
 Warren W. Ansbaugh
 Mr. & Mrs. Wm. H. Appleton
 Donald S. Appleyard
 Mrs. Alfred Aram
 Mr. & Mrs. Richard J. Archer
 Ross L. Arrington
 Mary Esta Ashton
 Stanley J. August
 Mrs. Kenneth S. Baldwin
 Gwen & Jerald Ball
 Mr. & Mrs. Philip Bancroft, Jr.
 Arthur Winthrop Banda
 Mr. & Mrs. B. J. Barden
 Mr. & Mrs. G. Neal Barnes
 Mr. & Mrs. Harry Barnett
 Dr. & Mrs. X. O. Barrios
 M. Paris Baxter
 Henry Beatty
 Mr. & Mrs. C. J. Bellman, Jr.
 Mr. & Mrs. K. H. Benford
 Stanley M. Benson
 Mrs. Henri Bercut
 Alexander W. & Jane Berger
 Dr. & Mrs. Ronald H. Berman
 Dr. & Mrs. Richard I. Bernstein
 Giulio Bertuccelli
 Dr. & Mrs. James H. Billings
 John W. Bissinger, Jr.
 Rose Blaha
 Dr. & Mrs. H. W. Blankenberg
 Ralph Blomberg
 Mr. & Mrs. Russell S. Bock
 Mr. & Mrs. W. L. Bolei
 Mrs. Robert R. Bowen
 Dr. Albert Bowers
 Frederick F. Boyes, M.D.
 Mr. & Mrs. John L. Bradley
 Mr. & Mrs. W. T. Brantman
 Dr. & Mrs. Henry Brean
 Dr. & Mrs. Paul J. Breslich
 Dr. & Mrs. Mark J. Brockbank
 Leonard & Marie Brooks
 Anita Uhl Brothers, M.D.
 E. C. Brown, M.D.
 Robert E. Brownell
 Mrs. G. Ossman Browning
 Dr. Norman Bru
 Mrs. H. C. Buckheim
 Alfred & Nora-Lee Buckingham
 Mr. & Mrs. Edward R. Bunting
 Mr. & Mrs. John S. Burd
 Mr. & Mrs. Theodore Burgess
 Dr. & Mrs. Frederick R. Burrell
 Mr. & Mrs. F. E. Burrows
 Mr. & Mrs. Sumner Burrows
 George H. Cabaniss, Jr.
 Dr. & Mrs. Sheldon G. Cable

J. Peter Cahill
William R. Campbell
Miss Johanna Canale
Col. Franklin H. Canlett, U.S.A. Ret.
Mary Cantrell
Dr. Arthur Carfagni, Jr.
Mrs. Edna Carson
Mrs. John F. Carson
Richard Burns Carson
Frances Monet Carter
Augustus Castro
Mr. & Mrs. William Cavalier, Jr.
Mrs. Barbara Jean Celestre
Col. & Mrs. W. Charles
Thos. M. Cheek
Mr. & Mrs. Peter R. Chernik
Douglas M. Christensen
J. Robert Christy
Dr. M. Margaret Clark
Mrs. Donald W. Cleary
Mrs. Randolph L. Cleveland
Mrs. Barrett Coates, Jr.
Helaine D. Coe
Mr. & Mrs. Robert S. Colman
Dr. Marcus A. Conant
Consulting Internists Medical
Group, Inc.
Margaret H. Cooper
Mary Cooper
Darrell F. Corti
Mrs. John A. Corzine
Dr. & Mrs. Richard H. Cote
Ernest L. Covington
Thomas J. Cox
Elisabeth L. Crawford
Lyla S. Cromer
Mr. & Mrs. Edward L. Culin
Mrs. Edith Parks Cunningham
Garniss H. Curtis
Dr. & Mrs. Thaddeus Cwalina

Mr. & Mrs. James R. Dalziel
Ardell Daniels
Linda Danielson
Mr. & Mrs. Peter W. Davis
Albert J. Day
Dr. & Mrs. Herbert Dedo
Mr. & Mrs. Heiko T. de Man
Dr. & Mrs. Howard E. Denbo
Dr. & Mrs. William J. Dickerson
Mr. & Mrs. William Diedrich, Jr.
Dr. Harold Q. Dillehunt
Anne Disney
Bruce Dohrmann
Dr. & Mrs. A. M. Dostrow
Dr. & Mrs. Thomas Drake
Donald G. Dresel
William J. Duchek
F. Gordon Dunn, M.D.
Mrs. Cavalier Durney

Norma Marye Edgar
Dr. & Mrs. Albert S. Edgerton
Mrs. Maurice Eliaser, Jr.
Mr. & Mrs. Jon C. Ellis
Mr. & Mrs. Wm. H. Elsner
Morton Ely
Mrs. Robert Ernsberger
Henry Evans

Mr. & Mrs. Thomas K. Fawcett
Mr. & Mrs. Andrew E. Feiner
Mr. Ronald L. Fenolio
Mr. & Mrs. Manfred Finkel
Mr. & Mrs. Donald J. Finney
Mr. & Mrs. Wayne H. Fisher
Mrs. Allan A. Fleischer
Mrs. Meader Fletcher
Terence M. Flynn
Dr. & Mrs. William W. Foote
Mr. & Mrs. William J. Foster
Richard N. Frahm
Robert E. Francis
Richard L. Frank
Mr. & Mrs. C. K. (Poe) Fratt
Gerald J. Frederick
Mr. & Mrs. Kirk Frederick
Allen B. Freitag, M.D.
Norman F. Friedman
Dean E. Friedrich
Mr. & Mrs. Frank H. Fries
Mr. & Mrs. Alfred Fromm

Claude D. Gadbois, D.D.S.
James C. Galbraith
Ralph J. Gambell
Augusto Garcia
S. Judd Gee, II
Mr. & Mrs. David Geller
Dr. Morton R. Gibbons, Jr.
Mr. & Mrs. Clarence J. Gibby
Mr. & Mrs. Charles Gillespie
Polly Gilmore
Mr. & Mrs. Dario Giovacchini
William W. Godward
Helen W. Goodenough
David B. Goodstein
H. Roy Gordon
Richard and Dori Gould
Mr. & Mrs. Greig A. Gowdy
Mrs. William J. Gray
Harold Green
Lloyd Grotheer
Richard E. Guggenheim
Frank G. Guzman

C. Nelson Hackett
Dr. & Mrs. Alvin Hambly
Mrs. Alan Hamersly
Dr. & Mrs. John M. Hamren
Patricia Hanson

Mr. & Mrs. Robert M. Harlick
Dr. & Mrs. William Harness
Mrs. Donna E. Harris
James A. Harris
Dr. & Mrs. Joseph Harvey Harris
Dr. M. Robert Harris
Mr. & Mrs. Bruce H. Hasenkamp
Mr. & Mrs. Ernest E. Haskin
Mr. & Mrs. R. M. Haven
Mrs. Lauffer T. Hayes
Gen. & Mrs. Thomas J. Hayes
Mrs. Marshall Hayward, Jr.
Lawrence R. Heckard
Mr. & Mrs. Archie Hefner
B. C. Henderson
James L. Henderson
C. T. Hendrix
Donald W. Henry
John S. Hensill
Mr. & Mrs. Jack Hertel
Thomas L. Hibdon
Mr. & Mrs. Whalen K. Hickey
Mr. & Mrs. Donald E. Hietter
David I. Hill, M.D.
Mrs. Norman L. Hill
Dr. & Mrs. Robert L. Hill
Mr. & Mrs. W. R. Hilligoss
Roger W. Hoag
Mr. & Mrs. Louis Honig
Dr. & Mrs. Eugene Hopp
Dr. & Mrs. Y. Hosobuchi
L. M. Hotchkiss
Mr. & Mrs. Owen Hotle
Howard, Prim, Rice, Nemerovski,
Canady & Pollak
Mr. & Mrs. John F. Howland
Harry Hrebich
Robert & Marcia R. Hubbell
Dr. & Mrs. Wolfgang Huber
Edwin E. Huddleson, Jr.
Mr. & Mrs. R. L. Humphreys
Dr. T. Wesley Hunter

Dr. Paul J. Isakson
William Isler

Pauline H. Jacoby
Mr. & Mrs. Richard Janopaul
S. Perry Jenkins
Harold I. Johnson
Howard P. Johnson
Mr. & Mrs. J. B. S. Johnson, Jr.
Frank E. Johnston
Mr. & Mrs. Larry R. Jones
Mr. & Mrs. Proctor Jones
Mrs. Lee Bunnin Jordan
Dr. & Mrs. George E. Judd
Eleanor Jue

KKHI Radio

Joan Kacere
Otto Frederick Kanitz
Mr. & Mrs. Richard L. Karrenbrock
Frank Kasper
Mrs. Frances Lee Kaufman
Robert W. Kaufman
Dr. & Mrs. Daniel O. Kayfetz
Oliver Kellogg
Mr. & Mrs. Charles W. Kenady
Constantine Khlentzos
Michael Khlentzos
Theodore Khlentzos
Mr. & Mrs. James H. Kindel, Jr.
P. Cogswell King
Whitfield King
Mr. & Mrs. E. B. Kipfel
Mrs. Valeria E. Kisiday
Mrs. W. P. Kistler
George C. Kiskaddon Marine
Chartering Co., Inc.
Mr. & Mrs. A. E. Knowles
Frederick O. & Inge R. Koenig
Dr. & Mrs. Bernard M. Kramer
Donald R. Kuhn
Mrs. & Mrs. Leo J. Kusber, Jr.

Thomas M. Lacey
Patricia Lane
Miss Nora Lapham
Mrs. Scott Lapham
Mitchell L. Lathrop
Anne C. Lawrence
Norman R. Layne
Dr. & Mrs. David A. Leahy
Dr. & Mrs. Chauncey D. Leake
Jerome Lederman
Doug Lee
Mrs. B. Lenrow
Martin K. Leonard
Kathleen Dale Leslie
Mrs. Mary S. Levine
John C. Lewis
Dr. & Mrs. Douglas A. Liddicoat
Mr. & Mrs. George R. Liddle
Jack H. Lirio
Mr. & Mrs. Carl Livingston
Miss Ellen Logue
W. Robert Lomax, Jr.
Mr. & Mrs. Raymond Longman
Betty J. Longshore
Miss Marian Los Kamp
James P. Lovegren
Mr. & Mrs. Anatole Taras Lubovich
Prof. Frank E. & Mrs. Catherine
Enea Lucido
Dr. & Mrs. I. R. Lunt, Jr.
C. Keith & Portia Lyden

Mr. & Mrs. Turner H. McBaine
William F. McCabe

Dr. & Mrs. K. R. McCormack
Mrs. Paul W. McComish
Mrs. Wm. D. McDonald
Mrs. Davis McEntire
Mr. & Mrs. John A. McGee
Mrs. Malcolm McHenry
Mrs. Merl McHenry
Mr. & Mrs. George V. McKeever, Jr.
Kay McLean
Janet McLeod
Mrs. E. Johnson McRae
Mr. & Mrs. James M. McSharry
Mrs. James Mah
Mr. & Mrs. Raymond K. Main
Mrs. R. Makower
Mr. & Mrs. Bruce A. Mann
Dr. & Mrs. Arnold Manor
Mrs. Eileen Marcher
Marin Medical Group, Inc.
Mr. & Mrs. Robert B. Marquis
James H. M. Marshall
Mr. & Mrs. David Marsten
Scott Martin
Mr. & Mrs. Stephen J. Martin
Mr. & Mrs. Theodore A. Martin
Mr. & Mrs. George C. Martinez
Ivan Marts
Mrs. Fred D. Martz
Mr. & Mrs. Elbridge Page Merrill
Mrs. Gregor C. Merrill
J. Lee Mershon
Mr. & Mrs. Karl Anton Mertz
Dr. Vincent P. Messina
Mr. & Mrs. Otto E. Meyer
Mr. & Mrs. Allan P. Miller
Dr. & Mrs. Fred J. Miller
James E. Mischeaux
Manon C. Mischeaux
Charlotte D. Misfeldt
Mr. & Mrs. Bruce T. Mitchell
K. M. Mogan, M.D.
Mr. & Mrs. Robert Charles
Montano III
Mr. & Mrs. Kenneth Monteague
Georgia M. Moody
Mr. & Mrs. Graham B. Moody, Jr.
Mr. & Mrs. Joseph G. Moore
Norman S. Morrison
Mrs. Walter Morrison
Mrs. George S. Morrow, Jr.
Mrs. A. P. Morse
Carole Motarjemi
Mr. & Mrs. Darrell Mueller
Mary Ellen Mulhall
Paul & Roberta Mundie
Mr. & Mrs. Joe H. Munster, Jr.
Mr. & Mrs. James Murad
Dr. & Mrs. Paul H. Mussen

George S. Nance
Mrs. Anna Belle Neal
Donald E. Nelson
Kirtley Newberry
Dr. James W. Newell
Colonel & Mrs. C. W. Nicolary
A. Eli Nisenfeld
Dr. & Mrs. Charles A. Noble, Jr.
Mr. & Mrs. Thomas E. Nolan
Dr. & Mrs. Paul W. Nordquist
Forbes Norris
Dr. & Mrs. A. Maurice Norton

Edwin J. O'Connell
James L. O'Dea
Dr. Michael D. Okerlund
Oscar E. Olson
Joseph P. O'Neill
Ernst Ophuls
Orrick, Herrington, Rowley &
Sutcliffe
Mr. & Mrs. Peter W. Palmer
Warren Palmtag
Judge & Mrs. George E. Paras
Peter & Isabel Paret
Edwin R. Parks
Dr. Robert J. Parsons
Miss Lee Patterson
Mrs. Wilson D. Patterson
Mr. & Mrs. Joseph Pattison
James A. Paulsen
James D. Pearce, Ph.D.
Patricia C. Pearson
Dr. & Mrs. Donald A. Peck
Mrs. Gabriel C. Peluso
Lyman H. Penning
Roland K. Perkins, M.D.
John D. Petuya
E. David Peugh
Mr. & Mrs. Norman Philbrick
Theodore L. Phillips, M.D.
George A. Platt
John S. Pledger
Paul & Helen Pocher
Mr. & Mrs. William Lent Porter
James Ronald Powell, M.D.
Del Procter
Dr. Betty Psaltis
Mr. & Mrs. Herbert C. Puffer

Mrs. John T. Rafferty
James G. Randall
Dr. & Mrs. Howell Randolph
Dr. Kenneth D. Rashid
Mr. & Mrs. Richard H. Rasmussen
Dr. & Mrs. George T. Raust, Jr.
M. Maureen Reardon
Lawrence L. Regg
W. R. Reinbacher
Paul A. Renne
Judith L. Reynolds

Dr. Benjamin T. Richards
 Mr. & Mrs. A. W. Riesen
 Andrew M. Riolo
 Mr. & Mrs. Loren D. Roberts
 Alan Rockwell
 Dr. & Mrs. Filmore S. Rodich
 Lyle Rohde, Jr.
 Paula Rohde
 Sylvia Rohde
 Mrs. Mahlon H. Roles, Sr.
 Charles Rolle, M.D.
 Mr. & Mrs. Stanley Rosch
 Dr. & Mrs. Alan J. Rosenberg
 Mr. & Mrs. Barr Rosenberg
 Eric E. Rosenberg, M.D.
 Mr. & Mrs. Morris Rosenberg
 Antonio & Rosemary Rossmann
 Dr. & Mrs. Harry L. Roth
 S. H. Rowley
 John E. Ruden
 Mr. & Mrs. Joseph L. Ruegg
 Saxon Rumwell
 Dr. & Mrs. William B. Ryder, Jr.

Mrs. Seymour Sack
 Leonel Saenz, M.D.
 Mrs. Richard Salmon
 Peter A. Salz
 Felipe Reyes Santiago
 Hans Sauerheimer
 Mr. & Mrs. George B. Scheer
 Kurt Schlesinger, M.D.
 Dr. & Mrs. Schmid-Maybach
 Leon H. Schmidt
 Konrad W. Schoebel
 W. H. Scholefield
 Marie R. Schreiber

Mr. & Mrs. Royce Schultz
 Murray A. Schutz
 Dr. & Mrs. Stanton G. Schwartz
 Charles H. Schwerin
 Mrs. Martin Seamster
 Mr. & Mrs. Edwin A. Seipp
 Irmegard Rone Sepulveda
 Porter Sesnon
 Grant A. Settlemier
 Mr. & Mrs. H. Leland Shain
 Miss Janet-Marie Shapeera
 Mr. & Mrs. Marshall A. Shapiro
 Mr. & Mrs. Robert M. Shea
 Dr. & Mrs. Glenn E. Sheline
 Mrs. Robert Sheppardson
 Don N. Sheppard
 Mr. & Mrs. Paul Sherrill
 Dr. Sol M. Shnider
 Ms. Judith Shouse
 Mr. & Mrs. Lawrence L. Shrade
 Dr. & Mrs. William J. Siegel
 Paul C. Silva
 Dr. & Mrs. Charles Silver
 Daniel Silvia
 Marjory C. Simmons
 Mr. & Mrs. Richard L. Slocum
 Mrs. Eleanor F. Sloss
 Mr. & Mrs. Frank H. Sloss
 Mr. & Mrs. Richard L. Sloss
 Chandler S. Smith, M.D.
 Gregory M. Smith
 Philip Arthur Smith
 Richard Neil Snyder
 Margaret Somers
 Dr. & Mrs. Ralph Soto-Hall
 Mrs. Melba J. Sparks
 Mrs. William K. Spence

Mr. & Mrs. Charles M. Spencer
 Mr. & Mrs. Leonard M. Sperry, Jr.
 Dr. & Mrs. Henry H. Stauffer
 Dr. & Mrs. Stuart Steinberg
 Mr. & Mrs. Ellis M. Stephens
 Mr. & Mrs. Waite Stephenson
 Harry C. Stern
 Paul B. Stewart
 Mr. & Mrs. Robert J. Stewart
 Mr. & Mrs. Kneeland E. Stone
 Mrs. Josephine Strett
 Lorenzo Sturkey
 Howard Sturtz, M.D.
 Joyce M. Sturtz
 Mrs. Robert E. Swain
 Alan D. Swenson, M.D.
 Lawrence W. Swienciki
 Syntex Corporation

Daniel J. Tanenberg, M.D.
 Mr. & Mrs. Dieter Tede
 Dr. & Mrs. Charles Z. Terris
 Betty Jean Thomas
 Harrison Thomson
 William R. Thompson
 Tiegel Manufacturing Co.
 Vladimir G. Tischenko
 Mrs. Eleanor Kessing Tonjes
 Miss Florence Tooby
 Tri-West Const. Co., Inc.
 Miss Patricia A. Trogden
 Mrs. James M. Tucker
 Ross N. Tucker
 Thomas Tully

Kathleen Bell Unger, M.D.
 United California Bank

Mr. & Mrs. Melvin C. Ury

P. A. Velasquez
 Miss Editha Vincent
 James J. & Aileen M. Vonk

Mr. & Mrs. Barry M. Wally
 Robert A. Walter
 Mr. & Mrs. Edmond C. Ward
 Philip J. Warman
 Richard B. C. Warren
 Mr. & Mrs. Harwood Warriner
 Mr. & Mrs. Carter S. Wells
 Miley B. Wesson
 Mr. & Mrs. Palmer Wheaton
 Bob D. Wilder
 R. O. Wilkin
 Paul W. Wilkinson
 Iola Williams
 Mr. & Mrs. William H. Williams
 Mr. & Mrs. G. O. Wilson
 Mr. & Mrs. Reider H. Winther
 Dr. & Mrs. Bert L. Wolfsohn
 Miss Susie Wong
 Susan Woodbury
 Mr. & Mrs. Edward M. Wright
 Willard L. Wright

Mr. & Mrs. Raymond C. Yarbrough
 C. N. Yaroshoff
 Mrs. Gatis Yates
 Mr. & Mrs. William P. Yeager, Jr.
 Mr. & Mrs. Daniel J. Yomine

Sam P. Zivkovich
 Mr. & Mrs. Clerin W. Zumwalt
 Robert M. Zumwalt

WHO'S WHO

Alioto presented him with the St. Francis of Assisi Award in recognition of his work with the Opera.



KURT HERBERT ADLER, general director of the San Francisco Opera since 1953, returns to the podium after an absence of eleven seasons to conduct *La Traviata*. Born and educated in Vienna, Mr. Adler became conduc-

tor for the Max Reinhardt theaters there at age twenty, and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volkoper and throughout Germany, Italy, and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff. In his early years with the company, Maestro Adler conducted regularly; he has led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese following the death of Gaetano Merola in 1953 and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf. Maestro Adler has been a frequent guest conductor for the NBC Standard Hour Symphony broadcasts and with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, where he has directed a variety of programs including the first Los Angeles performance of the Sea Interludes from *Peter Grimes*. He also led the first performance of *Così fan tutte* ever given at the Teatro San Carlo of Naples in 1958. In the summer of 1973, Maestro Adler conducted a special public concert in memory of Maestro Merola, featuring Licia Albanese and Luciano Pavarotti. He was given the city of San Francisco's highest honor earlier this year when Mayor Joseph



LORENZO ALVARY, remembered by San Francisco audiences as Baron Ochs in *Der Rosenkavalier*, Leporello in *Don Giovanni*, and Don Alfonso in *Così fan tutte*, returns to San Francisco Opera this season as Benoit in *La Bohème*. First heard here in 1940, Alvary made his debut at the Metropolitan Opera in 1942, and has sung in virtually every major opera house. A frequent concert performer, the distinguished bass has been heard with Arturo Toscanini, Leonard Bernstein, and other prominent conductors, and is a veteran of radio, television, and the recording industry. Alvary was one of the favorite artists of the late Maestro Gaetano Merola, founder of San Francisco Opera.



in Baltimore, Maryland. During this time he began his association with the Baltimore Opera Company, where he started to build a repertory that now includes over thirty roles. Atherton has appeared with numerous American companies, and his Vasek in *The Bartered Bride* with the Opera Company of Boston in 1973 received especially favorable reviews. He has taught voice and directed opera workshops at a number of schools, including the Peabody Conservatory and Dickinson College.

JAMES ATHERTON returns to the San Francisco Opera this year in six roles, among them Don Gasparo in *La Favorita* and Reverend Horace Adams in *Peter Grimes*. Born in Alabama, he studied at the Peabody Conservatory



JACQUELYN BENSON has sung with the American Opera Centre at the Juilliard School of Music in *Fidelio* with Leonard Bernstein. A former member of the Metropolitan Opera Studio and one-time apprentice with the Santa

Fe Opera, she has received grants from the Martha Baird Rockefeller Fund and the Atlanta Fine Arts Foundation to help her pursue a musical career. The soprano, who appeared with the Houston Grand Opera as Juliette in *Romeo et Juliette*, recently sang the title role of Violetta in *La Traviata* for Western Opera Theater. She is heard during her first season with San Francisco Opera in *Tannhäuser*, *Elektra*, *Peter Grimes*, *Don Carlo*, and the student matinee performances of *La Bohème*, in which she has the role of Musetta.



PHILIP BOOTH returns to San Francisco after appearances at the Cincinnati Summer Opera as Ramfis in *Aida* with Martina Arroyo and James King, and Sparafucile in *Rigoletto* with Roberta Peters. He is familiar to Bay Area

operagoers not only through San Francisco Opera; he also sang two seasons with Western Opera Theater, where he was featured in the American premiere of *Le Testament* by Ezra Pound. In addition, he performed in Spring Opera Theater productions of *The Barber of Seville* and *The Passion According to Saint Matthew*. The bass recently made his European debut as Daland in *The Flying Dutchman* at Angers. Booth was heard here during the Golden Anniversary season as Fafner in the Ring cycle, and is on stage at San Francisco Opera this fall in the roles of Reinmar in *Tannhäuser*, Pimen in *Boris Godunov*, and Hobson in *Peter Grimes*.



GARY BURGESS studied at the Curtis Institute of Music, Philadelphia, the Juilliard School of Music, New York, and the Academy of St. Cecilia, Rome. He has sung with many American opera companies, and this year performed with the Metropolitan Opera at the Forum and the Metropolitan Opera Studio. In his first season at the San Francisco Opera, the tenor has roles in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo*, and *La Bohème*.



ARIEL BYBEE, a winner in the 1968 San Francisco Opera Auditions, has been achieving a career in harmony with her initial promise. After participating in the Merola Opera Program, she gave her first major performances with the Utah Civic Opera Company. She has recorded Edgar Varèse's *Nocturnal* with the Utah Symphony, conducted by Maurice Abravanel. On the East Coast, she received outstanding reviews for her portrayal of the title role in *The Coronation of Poppea* with the Tanglewood Musical Theater Project. Miss Bybee's recent successes in the Bay Area include the roles of Miss Jessel and the Governess in *The Turn of the Screw* for Western Opera Theater, and those of Jenny in *The Rise and Fall of the City of Mahagonny* and Carmen in the opera of the same name for Spring Opera Theater. In this, her fourth season with San Francisco Opera, the soprano will be heard in four roles, including that of Musetta in *La Bohème*.



TITO CAPOBIANCO, one of today's most exciting opera directors, returns to San Francisco Opera for his fourth season to stage *La Traviata*. Born in Argentina, Capobianco produced his first opera at the age of 22, and has since directed over 70 operas in Central and South America, Europe, and the United States. His successes include *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux*, *Mefistofele*, *The Tales of Hoffmann*, *Giulio Cesare*, *Don Rodrigo*, *Norma*, *Tosca*, *Manon*, *Le Coq d'Or*, *Bommarzo*, *Lucia di Lammermoor*, *Attila* and *Carmen*, many of which were conceived for the New York City Opera. In 1971 his production of Handel's *Ariodante* opened the John F. Kennedy Center for the Performing Arts, and the next season his *Tales of Hoffmann* will be performed in the new Sydney Opera House. After leaving San Francisco, he will stage the New York City Opera's new production of *I Puritani* for a premiere in Los Angeles. Capobianco first came to San Francisco in 1961, when he directed *Otello*, *Faust*, *Daughter of the Regiment* and the double bill of *Cavalleria Rusticana* and *I Pagliacci*. He returned in 1971 to produce *Manon* and *Maria Stuarda*, and last season he directed *Norma* and *Lucia di Lammermoor*. This season's *La Traviata* represents Capobianco's fifth production of the Verdi opera.



JOSE CARRERAS, the new Catalan tenor, makes his first San Francisco appearance as Rodolfo in *La Bohème*, the role which brought him tremendous success with the New York City Opera. He began singing professionally in Barcelona in 1969, and was "discovered" by Montserrat Caballé shortly thereafter. Aside from performances in Barcelona and with the New York City Opera, the young Spaniard has recently starred in *Maria Stuarda*, *Lucrezia Borgia*, *L'Elisir d'Amore*, *La Bohème*, *Rigoletto* and *La Traviata* in London, Paris, Marseilles, Buenos Aires, Los Angeles and Philadelphia. He has participated in concert performances of *I Lombardi* and *La Pietra del Paragone* in New York, recording the latter for the Vanguard label. Asked to sing *Mefistofele* in Vienna this year by Herbert von Karajan, he will also appear shortly with the Covent Garden, Los Angeles, Edmonton, Houston and Fort Worth opera companies, and perform Verdi's *Requiem* with the Miami Philharmonic. Carreras' fast-rising career has led him to stardom in his very young years.



GERAINT EVANS will display a rare versatility this year when he both directs *Peter Grimes* and appears in it as Captain Balstrode. In his fourteenth season with San Francisco Opera he will also sing the role of Don Alfonso in *Così fan tutte*. Highly successful at achieving a synthesis of vocal and dramatic values, the baritone is internationally famous for a number of roles, among them Leporello in *Don Giovanni*, Papageno in *The Magic Flute*, Dr. Bartolo in *Il Barbiere di Siviglia*, and the title roles in *Falstaff* and *Wozzeck*. Evans has appeared on BBC-TV in a number of acclaimed productions, including *Falstaff*. His recordings are extensive; recent ones are *Le Nozze di Figaro* with Otto Klemperer and *Die Meistersinger* with Herbert von Karajan. He comes to San Francisco this fall after an appearance at the Edinburgh Festival in *Don Giovanni*, directed by Peter Ustinov. In 1969, Evans was knighted for his services to music at the Investiture of Prince Charles as the Prince of Wales.



GHITA HAGER, one of a few women stage directors, returns to San Francisco this season to direct *La Bohème*. Born in Estonia, she began her operatic career at age ten as a dancer with the Berlin and later the Munich Opera companies. By the time she first came to San Francisco 19 years ago, she had turned to choreography, and in 1968 made her San Francisco Opera debut as a stage director in Rossini's *Il Barbiere di Siviglia*. Since then, Mrs. Hager has staged *Ariadne auf Naxos*, *Carmina Burana* and *Le Nozze di Figaro* for the San Francisco Opera, and in 1970 she co-directed *Falstaff* with Sir Geraint Evans. She has been the resident stage director of San Francisco's Western Opera Theater since its inception in 1967,

and has been responsible for several of its new productions, including the 1973 *La Traviata*. Mrs. Hager has recently staged productions for the Portland, Vancouver, and San Diego Opera companies, including the world premiere of Alva Henderson's *Medea* in the latter city in 1972. She has also served as an assistant stage director and choreographer in such major opera centers as Vienna, Milano, Salzburg, Naples, Zürich and Stuttgart.



PAUL HAGER made his American debut with the San Francisco Opera in 1954, as director of *La Bohème*. Since then, his productions have had over 100 performances here, including the American premières of *Troilus and Cressida*, *The Wise Maiden*, *Die Frau ohne Schatten*, *Katerina Ismailova*, *The Makropulos Case*, *The Visitation*, and the American stage premières of *Carmina Burana* and *Medea*. Last season he directed the Ring cycle of San Francisco Opera's Golden Anniversary Season, while this year—his twentieth with the Company—he is staging *Tannhäuser*, *Elektra*, and *Don Carlo*. Hager began his career at Munich during 1951, and shortly thereafter was named assistant to Wieland Wagner for the inaugural postwar Bayreuth Festival. He has produced operas at La Scala, Vienna, Hamburg, Florence, Essen, Naples, Cologne, Nürnberg, Salzburg, Buenos Aires, and at Graz, where his recent innovative *Carmen* was well-received. In February, 1974, he will direct *Die Walküre* at Dortmund.



GWYNETH JONES returns for her second season with the San Francisco Opera to sing the role of Elisabetta in *Don Carlo*. A regular member of the Covent Garden Opera, Vienna Staatsoper and Bayreuth Festival, Miss Jones has also appeared in Hamburg, Munich, Berlin, Milan (La Scala), Rome, Paris, New York (Metropolitan Opera), Buenos Aires, Los Angeles, Chicago, Dallas, Tokyo, Zürich and Geneva. She has made complete recordings of several operas, including *Fidelio*, *Otello*, *Medea*, *Der Rosenkavalier*, *Lohengrin*, *Der fliegende Holländer*, *Parsifal* and *Salome*, and has made television films of *Fidelio* and *Aida*. The young soprano first appeared in San Francisco in 1969 as Leonore (*Fidelio*) and as Aida. Last season marked her debut at the Metropolitan, where she sang Sieglinde in *Die Walküre*. Before coming to San Francisco this fall, she performed in new productions of *Don Giovanni* in London and Hamburg, appeared in Vienna in the famous Leonard Bernstein *Fidelio*, in Munich and Bayreuth, and made her Paris Opera debut with *Il Trovatore*. During the 1974-75 season she will sing the title role in *Salome* at Covent Garden.



AVA JUNE, principal soprano with Sadler's Wells Opera, London, for over a decade, makes her American debut with San Francisco Opera this season as Ellen Orford in *Peter Grimes*. She is closely associated with this

role, for her teacher, Miss Joan Cross, created it in the first production of *Peter Grimes*. Her many roles with Sadler's Wells include Violetta in *La Traviata*, the Countess in *Le Nozze di Figaro*, Cio Cio San in *Madama Butterfly*, Norina in *Don Pasquale*, Sieglinde in *Die Walküre*, Leonora in *Fidelio*, and Judith in *Duke Bluebeard's Castle*. She first sang at Covent Garden in 1958 as the Heavenly Voice in *Don Carlo*. Subsequently, she has appeared there in *Das Rheingold*, *Die Walküre*, *Die Zauberflöte*, and *Fidelio*. This summer Miss June participated in the two complete *Ring* cycles in English produced by Sadler's Wells. She comes to San Francisco after a September performance in Britten's *Gloriana* at the Henry Wood Promenade Concerts in London, with Charles Mackerras conducting.



STEVEN KIMBROUGH makes his San Francisco Opera debut as Marquis d'Obigny in *La Traviata* and as one of the deputies in *Don Carlo*. He will also sing the role of Marcello in the student performances of *La Bohème*. The American

baritone has an impressive background in non-musical fields as well as in operatic and oratorio performances. In 1966 he received a doctorate in Semitic languages from Princeton, and has also taken part in archaeological expeditions in the Near East. He has often sung with the Bonn Opera, and has also appeared recently in Mantua, Geneva, Düsseldorf, Philadelphia, Cincinnati, and with the London Opera Society and New York's Little Orchestra Society.



MICHAEL LANGDON joined the Covent Garden Opera as a member of the chorus in 1948. His first major role, the Grand Inquisitor in the Visconti production of *Don Carlo*, came in 1958. Since then the bass has achieved international acclaim, especially for his portrayal of Baron Ochs in *Der Rosenkavalier*, a role he has sung at major German houses, the Vienna State Opera, the Paris Opéra, the Metropolitan Opera, and San Francisco Opera during his American debut season here in 1962. He celebrated his 100th performance as Baron Ochs in 1971 at Covent Garden under the baton of Josef Krips. Langdon is also noted for the Wagnerian roles of Hagen, Fafner, and Hunding, which he has sung widely. This year at San Francisco Opera he is heard as Varlaam in *Boris Godunov*, The Grand Inquisitor in *Don Carlo*, and Swallow in *Peter Grimes*. He then returns to Covent Garden for a new production of *La Bohème* with Plácido Domingo, to be conducted by Silvio Varviso and directed by John Copley.

38



GIAN PIERO MASTROMEI makes his San Francisco Opera debut this season as the Elder Germont in *La Traviata*. Born near Florence, he moved to Buenos Aires with his family when he was ten, and made his first operatic appearance at the Teatro Colon in 1959. Since then the baritone has been engaged by opera companies in Lisbon, Vienna, Marseilles, Mexico City, Naples, Monte Carlo, Parma, Florence, Milan (La Scala), Verona, Trieste, London (Covent Garden), Rio de Janeiro, Zürich, Philadelphia and Dallas. Earlier this year Mastromei sang the title role in a new production of *Macbeth* which the Vienna State Opera mounted especially for him. During the current season Mastromei will return to the Philadelphia Lyric in *Simon Boccanegra* and he will also sing at La Scala, the Vienna State Opera, Teatro Colon and Covent Garden.

MAURIZIO MAZZIERI makes his American debut with the San Francisco Opera this season as the Friar in *Don Carlo*, and also appears as Colline in *La Bohème*. In 1971 the young Italian bass won first prize in the coveted RAI-TV Verdi Voices Competition, and is currently engaged by RAI Rome to perform one full opera a year for three years. He has sung extensively throughout Italy, and has also appeared in Barcelona, Lucerne, Frankfurt, London and Amsterdam. Before coming to San Francisco, Mazzieri took part in *Boris Godunov* in Venice, *Der Freischütz* in Bologna, *Luisa Miller* in Genova, *Lucia di Lammermoor* in Parma, and *Aida* at the Holland Festival. He is the brother of Silvana Mazzieri, heard here earlier this season as Maddalena in *Rigoletto*.



JOHN MILLER, Peter in Spring Opera Theater's *The Passion According to Saint Matthew*, will have roles in *Boris Godunov*, *Elektra*, *La Traviata*, *Don Carlo*, and *La Bohème* this season. A 1971 San Francisco Opera Auditions Finalist and Merola Opera Program member, he has sung Mahler's Eighth Symphony with the Oakland Symphony, and the Dvorak Requiem with the William Hall Chorale in Los Angeles. For the past year, Miller has been bass soloist at Grace Episcopal Cathedral in San Francisco.



LEONA MITCHELL, already a favorite of audiences here, makes her San Francisco Opera debut this season with roles in *Elektra* and *Don Carlo*. She was a winner in the 1971 San Francisco Opera Auditions Finals, and during the subsequent Merola Opera Program portrayed the title role in *Suor Angelica*, Donna



Anna in *Don Giovanni*, and Mrs. Slammerkin in *The Beggar's Opera*. In February of this year the soprano sang Micaela in Spring Opera Theater's extremely popular version of *Carmen*. Successful in every vocal competition she has entered, Miss Mitchell won the Metropolitan Opera regional auditions, and was the recipient of the second annual Kurt Herbert Adler Award.

NORMAN MITTELMANN returns for his second season with the San Francisco Opera as Rodrigo in *Don Carlo*. The Canadian baritone is remembered for his portrayals here last year as Nelusko in Meyerbeer's *L'Africaine* and Amonaso in *Aida*. Though his operatic career has been relatively short, Mittelmann has made a reputation for himself in Zürich, Hamburg, Buenos Aires, London (Covent Garden), Vienna, Montreal, Florence, Milan (La Scala), Basel, and with the Metropolitan and Chicago Lyric Operas. He has recently appeared in such unusual roles as Mandryka in R. Strauss' *Arabella* at Covent Garden, Shishkov in Janacek's *From the House of the Dead* in Hamburg (performed under the baton of Rafael Kubelik), and in the title role of Einem's *Dantons Tod* in Basel. He just completed a series of performances of *Salome* at New York's Metropolitan Opera.



SHEILA NADLER was a student at The Juilliard School of Maria Callas, who pronounced Miss Nadler one of her most gifted pupils. She makes her second appearance in the Bay Area this year in *Boris Godunov* and *Peter Grimes*, having sung the title role in the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. She has also performed with the Chicago Lyric Opera as Margret in *Wozzeck*, with the Baltimore and Pittsburgh Operas as Ulrica in *Un Ballo in Maschera*, and with the New York City Opera as Jocasta in *Oedipus Rex*. The mezzo appeared as Amneris in a concert version of *Aida* with the Detroit Symphony.



WILLIAM NEILL, winner of the Gropper Memorial Award as a member of the Merola Opera Program in 1967, makes his San Francisco Opera debut as Walther in *Tannhäuser* and Bob Boles in *Peter Grimes*. From 1968 to 1970 he sang with opera companies in Essen and Hagen, Germany. Neill made his American debut in May, 1970, as Tamino in *The Magic Flute* with the Portland, Oregon Opera Association. Since then, he has been heard in many roles, among them Lenny in *Of Mice and Men* at Houston and St. Paul, Jim Mahoney in *Mahagonny* for the Opera Society of Washington, D.C., and Trimalchio in the



world première of *Satyricon* by Bruno Maderna with the Netherlands Opera.



TIMOTHY NOLEN was raised on a ranch in Texas, but he began his vocal career with the New Jersey Opera Theater while completing a master's degree at the Manhattan School of Music in New York. From there he went on

to sing with the San Francisco Opera and its subsidiaries, earning special recognition for his Guglielmo in *Così fan tutte* and Dandini in *La Cenerentola* with Western Opera Theater. Recently, the baritone sang the title role in *The Barber of Seville* with the Minnesota Opera Company, and received outstanding reviews. This season he is appearing in *Rigoletto*, *Peter Grimes*, and *La Bohème* with the San Francisco Opera. Nolen's future plans include participation in *The Picture of Dorian Gray* with the Netherlands Opera in 1974.



WIESŁAW OCHMAN made his San Francisco debut last season as Cavaradossi in *Tosca*. This year, the Polish tenor appears as *La Traviata's* Alfredo. His professional career began in 1965 when he sang the role of Ed-

gardo (*Lucia di Lammermoor*) in Poland. Since then, he has appeared with the opera companies of Hamburg, Berlin, Frankfurt, Moscow, Geneva, Amsterdam, Chicago, and the festivals of Munich and Glyndebourne. Last summer, he scored a great success at the Salzburg Festival in the title role of Mozart's *Idomeneo*. He has also performed with many of Europe's most prominent symphony orchestras. Ochman has just starred in the production of *Don Giovanni*, given by the Hamburg Opera, and is scheduled to sing in Verdi's *I Vespri Siciliani* in early spring at the Paris Opera.



JEAN PERISSON, the renowned French conductor, led the San Francisco Opera in *La Bohème* once before, in 1969. This season marks his eighth straight year here, where he is especially remembered for his conducting of

L'Africaine (1972), Charpentier's *Louise* (1967) and *Les Troyens* in 1966 and 1968. Other works he has directed with the San Francisco Opera since his American debut here in 1966 include *Pelléas et Mélisande*, *Aida*, *Carmen*, *Faust* and *Manon*. Last season, Perisson became Houston Opera's first guest conductor when he led the company in Gounod's *Romeo et Juliette*. His performance received rave reviews, as have his appearances as both orchestral and operatic conductor throughout Europe. He has been musical director of both the Nice Opera and Philharmonic, and from 1965-70 served as the first permanent conductor at the Paris Opera. Primarily associated with the French repertoire, he has

also conducted works by Wagner, Strauss, Janacek, Britten, Henze and Shostakovich. Perisson is currently the musical director of the Ankara Symphony, and has recently scored a great success at the Vienna Volksoper.



DONNA PETERSEN appears in four operas this fall, among them *Peter Grimes*, in which she has the role of Mrs. Sedley. Now in her thirteenth season with the San Francisco Opera, she has also performed extensively with

both Western Opera Theater and Spring Opera Theater. She is a frequent guest soloist with West Coast symphony orchestras, including the San Francisco Symphony and the Los Angeles Philharmonic, and has sung with the San Diego Opera and the Guild Opera of Los Angeles. A native of Portland, Oregon, the mezzo now makes her home in San Francisco.



JOHN PRITCHARD, one of the many British artists who has appeared at the San Francisco Opera, made his debut here in 1970 when he conducted an extremely well-received *Così fan tutte*. He returns this season to lead the Moz-

art opera again, as well as *Peter Grimes*. He began his career as an assistant conductor and chorus master at the Glyndebourne Festival, where he has been musical director since 1969. Not only has Pritchard been on the podiums of all the world's great opera houses; he is also widely known as a symphony conductor. In March, 1973 the London Philharmonic, under the baton of Pritchard, became the first Western symphony orchestra to play in the People's Republic of China, receiving a warm reception at Peking. His long and impressive recording list includes *Lucia di Lammermoor*, *La Traviata*, and *Die Entführung aus dem Serail*.



ALBERTO REMEDIOS was born in Liverpool, where his grandfather, a Spanish seaman, had settled. As a boy he wanted to be a professional soccer player, but later chose opera instead. Now he is a leading tenor with the Sad-

ler's Wells Opera Company, which he joined in 1955. His roles there have included Faust in *The Damnation of Faust*, Don Alvaro in *The Force of Destiny*, Siegmund in *The Valkyrie*, Siegfried in *Siegfried* and *The Twilight of the Gods*, and the title role in *Lohengrin*. He is also a favorite at Covent Garden, where he appeared for the first time in 1965, as Dimitri in *Boris Godunov*. Subsequently, he has been heard there as Erik in *The Flying Dutchman*, Mark in *A Midsummer Marriage*, Florestan in *Fidelio*, and Aeneas in *Les Troyens*. Remedios makes his American debut at San Francisco Opera

this season, singing Dimitri in *Boris Godunov*, and the title role of *Don Carlo* for the first time in his career. Later this year he returns to Europe for *Manon* at the London Coliseum and *Die Walküre* at Strasbourg.



REBECCA ROBERTS, a graduate of the University of Miami, Florida School of Music, and a former member of the Yale University Summer Arts Festival, makes her San Francisco Opera debut in *Elektra* and *Peter Grimes*. In the Miami

area she has been heard as Fiordiligi in *Così fan tutte*, Adele in *Die Fledermaus*, Lauretta in *Gianni Schicchi*, and Violetta in *La Traviata*. A frequent oratorio soloist, she sang in the television performance of *Gloria* by Poulenc. Miss Roberts will join Western Opera Theater during the 1973/74 season.



BEVERLY SILLS returns to San Francisco this season as Violetta in *La Traviata*. The world-famous soprano first sang here in 1953 (in *Mefistofele*, *Don Giovanni*, *Elektra* and *Die Walküre*), came back as a "superstar" in 1971 to

open the season in the title role of *Manon*, and was heard last year as *Lucia*. One of a few American singers to have made her career on this side of the Atlantic, Miss Sills has been affiliated with the New York City Opera since 1955. The turning point of her career was her portrayal of Cleopatra in a New York premiere of Handel's *Giulio Cesare*, which won rave reviews. Since then, New York City Opera has annually mounted a new production for her, the most recent including Donizetti's "Elizabethan Ring" of *Roberto Devereux*, *Maria Stuarda* and *Anna Bolena* (the title role of which she sang in New York this October). During the last few years, Miss Sills has enjoyed international fame, performing to standing-room-only audiences throughout Latin America, Europe, and the United States. Her many honors include the most recent, New York City's Handel Medal, which she received just before coming to San Francisco.



PHILIP STEELE, bass-baritone from New York City, makes his San Francisco Opera debut as Dr. Grenvil in *La Traviata*. A graduate of Juilliard, Steele has performed in many recitals on the east coast, and has had a wide variety of operatic roles with the Kansas City Lyric Opera, the Boston Opera, the Metropolitan Opera Studio, the New York Community Opera, and the Lake George Opera Festival. He has recently completed a three-year contract with the Affiliate Artists Program at Maryville College in Tennessee.



TERESA STRATAS, the Canadian soprano who made her first San Francisco Opera appearance in 1966 in the title role of *Madama Butterfly*, returns this season as Mimi in *La Bohème*. Her professional debut took place

on Toronto radio at age 13 singing Greek folk songs (her family had emigrated from Greece). After several appearances in Canada, she won the Metropolitan Opera National Auditions, and was soon heard singing at the Met, Chicago, La Scala, Covent Garden, Munich, Bolshoi and Leningrad operas. The past two summers have found her performing the role of Susanna in *Le Nozze di Figaro* in the von Karajan/Ponnelle production. During the 1973-74 season she will appear at the Metropolitan in *Otello* and *Don Giovanni* (as Zerlina). Next spring will mark her debut with the Paris Opera in a new production of *Così fan tutte*. Her films include the recently made Lehar "Zarzewitsch" and J. Strauss "Paganini"



CARL THOMAS brings both musical theater and operatic experience to his initial appearance with San Francisco Opera in *Rigoletto*. On Broadway he was last seen in the Stuart Ostrow production of 1776, and previous to that

had been in the revival of *Where's Charley*. He was also featured in the Kenley productions of *Funny Girl*, *South Pacific*, and *Can-Can*. A participant in the New York City Opera staging of *Catulli Carmina*, he recorded *The Pearl Fishers* for WNYC-FM, and has broadcast operatic excerpts from the WNYC-FM Concert Hall.



JOSEPHINE VEASEY, the internationally acclaimed mezzo-soprano makes her debut with the San Francisco Opera this season as Princess Eboli in *Don Carlo*. The British singer frequently appears at Covent Garden, Edinburgh, Munich, Lisbon, and Aix-en-Provence, and has also sung with the La Scala, Berlin, Frankfurt, Metropolitan, and Paris Opera companies. Her repertoire includes oratorios and symphonic music as well as operas, and she has performed with the New York Philharmonic, Chicago Symphony, Boston Symphony, and the Los Angeles Philharmonic. Miss Veasey's recording of Berlioz' *Les Troyens* recently received High Fidelity's award as one of the Best Records of the Year. In 1970 she was made Commander of the Order of the British Empire.

Earlier this year she sang her first Kundry in the Paris Opera's new production of *Parsifal*, and Venus in the new production of *Tannhäuser* which opened the Covent Garden 1973/74 season.



JESS THOMAS last year became the second artist in history to receive the San Francisco Opera Association's Medal for distinguished achievement. He began his career here, winning the San Francisco Opera Auditions in

1957, participating in the subsequent Merola Opera Program, and performing his first role on the stage of the War Memorial Opera House the following season—that of Faninal's major-domo in *Der Rosenkavalier*. Since then, he has become one of the most admired Wagnerian tenors and has been acclaimed as Tristan, Siegfried, Siegmund, Parsifal, Lohengrin, Tannhäuser, and Walther at the major opera houses and festivals of the world. In addition to his appearances with San Francisco Opera in the title roles of *Tannhäuser* and *Peter Grimes* (his first ever), Thomas will be heard soon at the Metropolitan, New York, as Tristan, Parsifal, and Siegfried in *Götterdämmerung*.



BRUCE YARNELL, a sensational success in the recent Spring Opera Theater production of *The Grand Duchess of Gerolstein* as General Boom, will be heard this season with San Francisco Opera in *Die Fledermaus*, *Boris Godunov*, and *La Bohème*. Previously, audiences here have heard him in *Madama Butterfly*, *Aida*, and *The Visit of the Old Lady*. The six-foot-seven baritone has also sung with other leading American companies, such as the Chicago Lyric Opera, Philadelphia Grand Opera, and Houston Opera, in roles ranging from Silvio in *I Pagliacci* to Mr. Redburn in *Billy Budd*. He has appeared numerous times on television as a guest star, and his own series "The Outlaws" has been shown here and abroad. Mr. Yarnell's film credits include *Irma La Douce* and the recently-completed *The Road Hustlers*, while musical theater has seen him sing in many shows, among them *Oklahoma*, *Showboat*, and *South Pacific*.

He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he has sung at La Scala, Milan, Teatro dell'Opera, Rome, Vienna State Opera, Covent Garden, London, the Metropolitan, New York, and the Salzburg Festival under von Karajan. Recently the Finnish bass portrayed Gurnemanz for the first time in a production of *Parsifal* at Covent Garden, and was Hagen in a concert performance of the Third Act of *Götterdämmerung* with the Chicago Symphony Orchestra led by Sir Georg Solti. This season he goes to Berlin and Hamburg, as well as San Francisco, and is scheduled to sing *Khovanshchina* with Nicolai Ghiaurov and Christa Ludwig at the Vienna State Opera in 1975.



DANIEL SULLIVAN is well-known to Bay Area operagoers. He has performed for the last three seasons with Spring Opera Theater, and has completed two years with Western Opera Theater. This season, his third with San

Francisco Opera, he appears in *Die Fledermaus*, *Rigoletto*, *Boris Godunov*, and *La Traviata*. The baritone returns here this fall after a busy summer in which he performed Dr. Bartolo in *The Barber of Seville* with the Central City Opera, the title role in *Gianni Schicchi* for the Aspen Music Festival, and Don Alfonso in *Così fan tutte* for the Bear Valley Music Festival.



SILVIO VARVISO, the well-known Swiss conductor, returns to the San Francisco Opera for his fifth season to lead *Don Carlo*. He made his American debut with this Company in 1959 in *Orfeo ed Euridice*, *Carmina Burana*, and *La Bohème*, and has returned since to conduct *Tosca*, the highly acclaimed *Der Rosenkavalier*, *La Traviata*, *The Marriage of Figaro*, *A Midsummer Night's Dream*, and *Rigoletto*. Varviso served as the musical director of the Royal Opera in Stockholm from 1965-72, and in 1970 was appointed the Royal Court Conductor by the King of Sweden. In 1972 he assumed the musical directorship of Stuttgart's Opera and Staatsorchester, a position he still holds. Varviso has made recent guest appearances at the Vienna State Opera, Covent Garden, Bayreuth, and the Glyndebourne Festival, and has conducted works ranging from Prokofiev's *The Fiery Angel* to Verdi's *Requiem*. His recordings of *Der Rosenkavalier* and *The Barber of Seville* received the Grand Prix du Disque; *Cavalleria Rusticana*—the English Critics' Award.

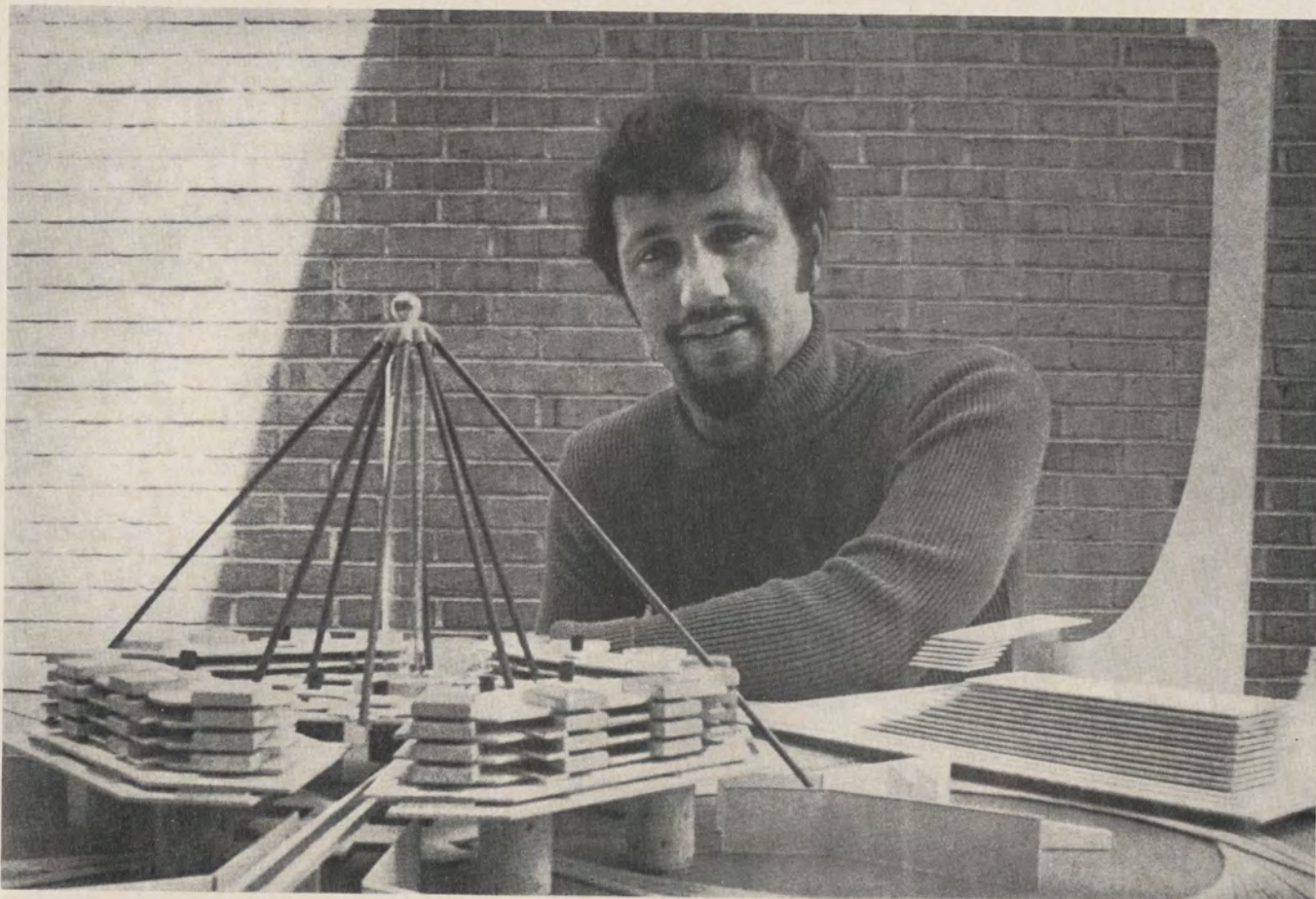
MARTTI TALVELA, an outstanding success in the title role of *Boris Godunov* at Berlin, Munich, and Hamburg, makes his San Francisco Opera debut as the Russian tsar followed by performances as Philip II in *Don Carlo*.



He first came to prominence at Bayreuth in 1962 as Tituel in *Parsifal*. Since then he has sung at La Scala, Milan, Teatro dell'Opera, Rome, Vienna State Opera, Covent Garden, London, the Metropolitan, New York, and the Salzburg Festival under von Karajan. Recently the Finnish bass portrayed Gurnemanz for the first time in a production of *Parsifal* at Covent Garden, and was Hagen in a concert performance of the Third Act of *Götterdämmerung* with the Chicago Symphony Orchestra led by Sir Georg Solti. This season he goes to Berlin and Hamburg, as well as San Francisco, and is scheduled to sing *Khovanshchina* with Nicolai Ghiaurov and Christa Ludwig at the Vienna State Opera in 1975.

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



BLENDING SCOTCH WHISKY • 86.8 PROOF • ©SCHENLEY IMPORTS CO., N. Y., N. Y.

JOHN ALAN STOCK

HOME: Chesapeake, Virginia

AGE: 28

PROFESSION: Architect/Urban Planner

HOBBIES: Animated cinematography, tennis, wine-making.

LAST BOOK READ: "Capitalism, the Unknown Ideal" by Ayn Rand

LAST ACCOMPLISHMENT: Preliminary design for Underwater Housing Development Study for human occupancy.

QUOTE: "The urban planner in the 20th century must lead people from the world of the practical into the realm of dreams and then back again in a way that makes dreams possible."

PROFILE: An individualist. A creative thinker. Optimistic about the future of mankind, yet concerned enough to take a leadership role.

SCOTCH: Dewar's "White Label"



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.

PRODUCE OF FRANCE

BOTTLED IN FRANCE

Triple.....
Orange

Triple.....
Orange

Grand Marnier
Liqueur

PARIS — FRANCE

ALCOHOLIC STRENGTH 80° PROOF — NET CONTENTS 23/32 QUART

A great dinner, cont'd.

his reportorial career as one dominated by interviews with talking dogs, perpetual motion machine inventors and bereaved murderesses. The facts speak otherwise.

In 1941 he won the Pulitzer for his coverage of the abortive attempt by five Northern California and Oregon counties to secede from the Union and form the sovereign state of Jefferson.

He won the National Headliners Award for a series of stories on the matrimonial exploits of streetcar conductor, Francis Van Wie, "The Ding Dong Daddy of the D Car Line," who married fifteen times without shedding a single wife.

He won the Headliners award again in 1959 for "Consistently outstanding feature columns." And in 1962 he won the Pacific Area Travel Association Award for the best newspaper writing on the Pacific area.

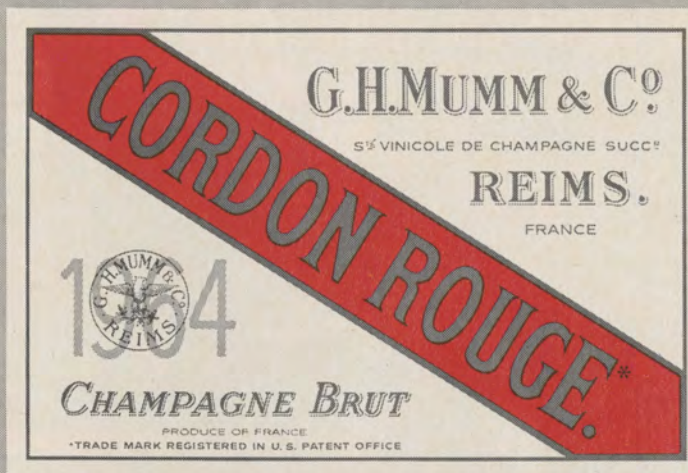
Today Delaplane is widely syndicated and his daily "Postcard" columns reach many millions of readers in both U.S. and foreign newspapers. His Sunday "Around the World With Delaplane" columns — pithy but informative answers to questions on travel — has an even wider circulation.

The daily columns are frequently minor masterpieces of wit and poignancy. He writes them—600 words a day—from his boat channel apartment on Marin County's Shelter Bay just a few miles from San Francisco. He usually begins about eight or nine in the morning, writes slowly and carefully, polishes and, sometimes, repolishes, finishing about noon. "I write fast enough," he told an interviewer once. "It is getting at it that frays a man's nerves like an old shirt collar. Like barbecuing a steak. It is not the time on the fire. It is all those turns in the marinade. The loving touches with the fork and brush."

Writing the column keeps Delaplane out of the country about six to eight months of the year. But he is equally adept with domestic subject matter. Readers identify with him. One day he is the international traveler cruising Mexican waters; jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he's at home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

He's not above laughing at himself. A few months ago he flew to Japan from San Francisco. When he started to change planes in Vancouver for the flight over the great circle route non-stop to Tokyo, he was not allowed to board his flight. He had for-

Today you can still buy
the finest champagne
the world has ever known.



Mumm's the word.
Always will be.

IMPORTED BY BROWNE VINTNERS COMPANY, NEW YORK, N.Y. AND SAN FRANCISCO, CA.

MUSIC QUIZ

QUESTION:

Which is William Congreve's correct quote from his 1697 play, "The Mourning Bride"?

"Music hath charms to soothe the savage breast"

or

"Music hath charms to soothe the savage beast"

ANSWER:

"Music hath charms to soothe the savage breast"

QUESTION:

What is San Francisco's most complete music store representing over 30 leading manufacturers of *all* musical instruments?

Is it Macy's, Sherman Clay, Yamaha Music Center . . . ? This is a leading question because we know you know the answer.

ANSWER:

You're right, it's YAMAHA!



YAMAHA MUSIC CENTER

San Francisco's Most Complete Music Store/157 Geary

Next to City of Paris/392-8375 • Factory-Owned Store

SHEET MUSIC



See the Walled City of San Francisco. A rosy old brick labyrinth of shops, galleries, restaurants, markets and pubs—of bridges, verandas and courtyards—with sweeping views of the Bay and the City, and surprises around every turning. You'll leave with the nagging suspicion that there is still more to see, and there is. There always will be. Come back to

THE CANNERY

San Francisco in miniature. At the foot of Columbus overlooking the Bay.

Regular Cannery Hours: Monday through Saturday 10 A. M. to 6 P. M. Sunday 11 A. M. to 6 P. M.
Exceptions: Upstart Crow & Co., Books. 10 A. M. to Midnight. Dinner and entertainment until later.

gotten to get a Japanese visa. In a taxi he rushed into downtown Vancouver to the Japanese consulate's office, had his passport stamped with the visa and rushed back to the airport to discover he had missed his jet to Tokyo for that day. Back to town for a twenty-four hour wait. He wrote about the incident in his column. "Don't forget to get a visa when you go to Japan" he warns.

Has the Delaplane column changed over the years? Sure, what hasn't? "Today we're dealing with a very sophisticated traveler," he says. "Even a person who has never been overseas before knows a lot about it through travel magazines and the travel pages of newspapers. It used to be I'd come back from Paris and people would be impressed. Today they ask, 'Did they ever clean up that sewer project on the Champs-Elysees?'"

"Around the early 1950's everybody laughed when we did the stories on the bidet and the fresh young tourist who washed his shirts in it. If we did that today, readers wouldn't laugh with you, they'd laugh at you."

Two of Delaplane's five books — "Postcards from Delaplane" (Doubleday) and "The Little World of Stanton Delaplane" (Coward - McCann) — made the New York Times' best-seller lists. He is also author of "Delaplane in Mexico" (Coward-McCann), "And How She Grew," a collection of columns on family life published also by Coward-McCann and "Pacific Pathways" (McGraw Hill).

Delaplane has not only written about the news. He has made it. In 1961 he became an adventurer of Richard Halliburton dimensions when he led a 100-man private airplane safari into Mexico in search of Pancho Villa's long lost head. He failed to find it and is considering another expedition.

And, of course, when Irish Coffee contributed dramatically to the economy of Ireland, newspapers and magazines reported the phenomenon and Delaplane's role in it.

Once, when asked to catalogue the essential equipment of a modern column-writer for the San Francisco Press Club annual, *Scoop*, Delaplane wrote, "A typewriter (I could hardly get along without one); a dog (man's best friend and a columnist's best material); cats and children (cat-lovers keep a newspaper's circulation brisk and healthy); a saloon (columnists are *tres gai*); a British trench coat and a close friendship with the press agent who arranges travel junkets."

NEVADA ENTERTAINMENT GUIDE for DECEMBER 1973

RENO

Harrah's Reno (Headliner Room)—
(Reservations toll free
800/648-3773)

thru Dec. 21—Room Closed
Dec. 22-Jan. 6—To be
announced

Nugget (Sparks)

Dec. 29-31—Lennon Sisters and
Larry Storch

Ponderosa Hotel (dancing and
show)—(Reservations toll free
800/648-3877)

thru Dec. 1—The Sons of the
Pioneers

Dec. 3-31—Johnny Western

LAKE TAHOE

Harrah's Tahoe (South Shore
Room)—(Reservations toll free
800/648-3773)

thru Dec. 21—Room Closed
Dec. 22-Jan. 6—Peggy Fleming

Sahara Tahoe (High Sierra Theatre)
Dec. 21-31—Diana Ross

LAS VEGAS

Caesars Palace

thru Dec. 5—Steve Lawrence &
Eydie Gorme

Dec. 6-19—Room Closed

Dec. 20-Jan. 2—Petula Clark

Desert Inn

thru Dec. 3—Abbe Lane and
Frankie Laine

Dec. 4-10—Bobbie Gentry

Dec. 11-25—Room Closed

Dec. 26-Jan. 14—Bobbie Gentry

Flamingo

thru Dec. 12—Don Ho

Dec. 12-26—Ike & Tina Turner

Dec. 27-Jan. 23—Sandler &

Young and Lonnie Shorr

Frontier

thru Dec. 5—Phil Harris and
Harry James

Dec. 6-19—Robert Goulet and
Norm Crosby

Dec. 20-Jan. 2—Phil Harris and
Harry James

Las Vegas Hilton

thru Dec. 2—Johnny Cash

Dec. 3-20—The Four Tops and
Myron Cohen

Dec. 21-31—To be announced

Riviera

thru Dec. 6—Liza Minelli

Dec. 7-13—Dionne Warwick
and Joel Grey

Dec. 14-Jan. 3—The Fifth
Dimension and Pat Cooper

Sahara

thru Dec. 8—Buddy Hackett

Dec. 9-26—Room Closed

Dec. 27-Jan. 9—Jerry Lewis

Sands

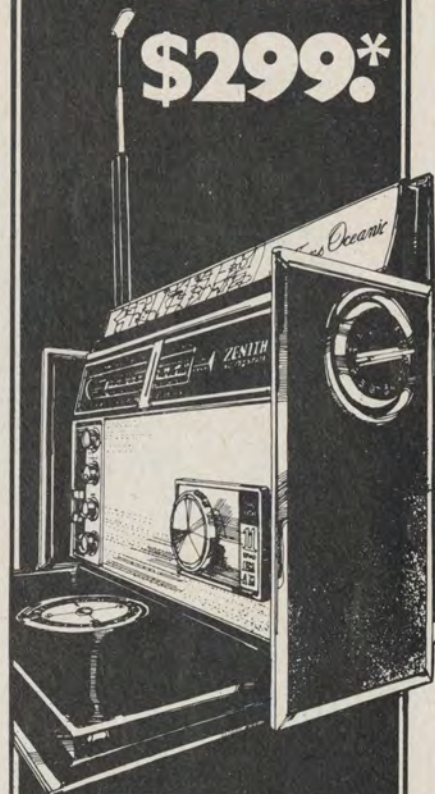
thru Dec. 4—Wayne Newton

Dec. 5-18—Danny Thomas

Dec. 19-25—To be announced

Dec. 26-Feb. 5—Wayne Newton

'Round the world tour. \$299.*



Give your ears a vacation, with the radio that's powered to tune in the world. Eleven-band reception, including FM, AM, long and short wave, marine, and weather bands. Runs on 9 "D" -cell flashlight batteries or plugs into any 115- or 230-volt AC outlet. Includes built-in antennas, earphone and jack, flip-up time-zone map, and log chart listing world station frequencies from Poughkeepsie to Peking. Hear The Trans-Oceanic portable, model D7000Y, at your Zenith dealer's.

*\$299.95 Mfr's suggested retail price.

ZENITH

The quality goes in
before the name goes on.

The most beautiful *Jewels*
are designed and created by



KLAUS MURER

Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO



WHY NOT go european this winter and save

Reduced European Plan rates are available from mid-November through February. Enjoy the beauty of golf at Pebble Beach on brilliant winter days. Plus the luxurious amenities of our Lodge. All at mid-winter savings. Your deluxe room is only \$17.50 per person per night (double occupancy), and green fees are a modest \$10 a round. Indulge yourself this winter. Write us today.

DEL MONTE LODGE

Pebble Beach, Calif. 93953

Represented by John A. Tetley Co. (West) and Robt. F. Warner Co. (East)

*It's not the
most expensive hotel
in San Francisco.
But maybe
it should be.*

*The
Mark Hopkins*

AN INTER-CONTINENTAL HOTEL
Number One Nob Hill, San Francisco

(415) 392-3434

THE MARKET SCENE

A NEW BREED OF SPECIALIST: THE PERSONAL FINANCIAL ADVISOR

by David Braker
*Director of Personal Financial
Planning
Fields, Grant & Co.*

As the process of living becomes more complicated with every passing year, more and more people are finding it necessary to call upon specialists for help with many of their formerly routine functions. One example of the things we have to worry about—even those of us with moderate incomes—is tax problems. The 1969 Tax Reform Act made the individual federal tax laws so complex that many people with moderate holdings now require the services of specialized tax advisors to prepare their annual returns. Attorneys, of course, have been providing certain estate planning services to their clients for a number of years. In the investment field, people are turning more and more to professional investment counselors for advice about increasing the overall returns of their securities portfolios. (In the uncertain markets of the past few years, this has been a tough assignment.) In other specialized areas, such as liability or life insurance or investment in real estate, people typically consult a specialist, since this is their best assurance of getting sound, competent advice.

One nagging question, however, hangs over the whole picture: Who puts it all together? How can an individual know whether his investment program is going to minimize his taxes not only for this year but for future years as well, and still be consistent with his objectives for the eventual distribution of his estate to his heirs? Given the eventual growth of his assets, will his insurance program provide adequate funds, together with his other liquid assets, for his executor to pay the administrative expenses and taxes due on his estate? And should he exercise his stock options now and pay federal preference taxes this year, or wait until next year when he might have higher prefer-

fredericks
FIVE FORTY SUTTER

In our Porcelain Galleries:
Cybis
Royal Worcester
Ispanky, Burgues, and other
European and American artists



Collectors Listings
available
upon request

In our Silver Room:
English antiques
Hand wrought table appointments
Custom jewelry

Telephone: (415) 986-7252

Serving connoisseurs since 1938

*The ultimate experience
in French Greek Cuisine*

LODEON

Luncheon Cocktails Dinner
565 CLAY ST., S.F. 434-2345
Private Party Facilities • Valet Parking



1971 Holiday Magazine Award

THE PLAYERS

After Dinner • Piano-Bar

564 COMMERCIAL

**Jeff Herschelle
et Cie**

creates unusual
custom designed
jewelry



57 New
Montgomery
San Francisco
421-7896

FOR
DISTINCTIVE
DINING



OPEN
EVERY EVENING
EXCEPT SUNDAY

CITY'S FINEST VIEW

FOR
RESERVATIONS
CALL 956-7777

Hotel St. Francis
UNION SQUARE

1973 A GREAT YEAR TO OPEN



With great wine gifts. Sampler gift boxes and cases. Old and rare vintages. Wine Racks, Books and Posters. Free delivery in S.F. Free gift wrapping.

NOVEMBER-DECEMBER HOURS
FOR YOUR HOLIDAY SHOPPING

10 AM-7 PM MON.-SAT.
12-6 SUN. (AS OF NOV. 18)

**2221 FILBERT STREET
SAN FRANCISCO, CA 94123
PHONE (415) 931-2221**

ence income and greater capital gains?

Can you as an individual, absorb all the advice given by your tax advisor, your lawyer, and your insurance man, and then evaluate it and come up with a well-coordinated and coherent program embracing every aspect of your financial life? The question almost answers itself. Few of us possess either the expertise or the time or the inclination to tackle such a job. But the help of a specialist is now available to fill this void.

A New Specialty

A new type of service, known variously as coordinated financial planning, total personal financial planning, financial counseling, or by other similar designations, has emerged during the past few years. Under whatever name, the service is designed to bring order and efficiency into the individual's financial life. The plan is tailored in each case to fit the individual's financial needs and personal objectives and to assist him to accumulate, to preserve, and to distribute his wealth in the most effective way possible. At the outset, a thoroughgoing analysis of the individual's financial problems and objectives is prepared. This provides the basis for hypothesis testing to select the most advantageous alternatives among a number of possible courses. The analysis takes into account the individual's compensation and employee benefits, his securities portfolio, his real estate holdings, tax planning, insurance programs, and estate planning. With this as a background, a program is devised to meet the individual's financial objectives and to solve any existing problems. This study is performed by financial specialists who have a high degree of competence in the broad areas of tax problems, investments, and estate planning. The financial planner will, in addition, coordinate his review with any other advisors the client may have, such as his attorney, his CPA, his tax advisor, or his insurance broker and banker.

The financial planning specialist becomes, in essence, the quarterback of the team that is resolving the client's financial problems and designing a strategy to meet his overall objectives. The planner is performing a function that the client would otherwise be handling for himself; he serves as the client's alter ego. For the person who recognizes his inability to plan and coordinate his affairs

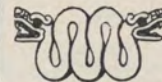


Elegant Dining
San Francisco 397-5969

ONE OF SAN FRANCISCO'S MOST
FASCINATING MARKET PLACES
For the beautiful and unique . . . From Jewelry
and artifacts to Rugs and Handcrafts.



Coptic Crosses



THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO

VOCAL AUDITIONS

now being held

*Regent
Opera
Workshop*

presenting scenes and complete
works January—June 1974

PALACE of FINE ARTS

and other auditoriums

441-2236



Lease it direct from the dealer.


(There are good business-like reasons why)

No leasing company "middle man" to make another profit. Greater selection. Pick out the car you want with the features you want from the largest inventory in northern California. Let the dealer who leased you a car service it for you. He knows it best. Variety of lease plans available from \$168 per month. Choose an "open end," "closed end" or "complete maintenance" lease - whichever is best suited to your personal or corporate needs.

Mr. John Langlois
Lease Manager
European Motors, Ltd.
1740 Van Ness Ave., San Francisco, Ca.

Please send me your free Mercedes-Benz leasing kit with full information on open-end, closed-end and full maintenance leases.

Name _____
Address _____
City _____ Zip _____
Telephone _____

EUROPEAN MOTORS
MERCEDES-BENZ 

Leasing • Selling • Servicing Mercedes-Benz Cars

1740 Van Ness Avenue, San Francisco
673-9109

2915 Broadway, Oakland
832-6030



Carnelian Room

Carnelian Room

Dining elegance in San Francisco

Haute Cuisine, Superb Service,
Magnificent view of the entire Bay Area

Free parking for dinner...Reservations 433-7500

Bank of America World Headquarters
A distinguished restaurant by "Davre's"



Norelco®

88 Portable "Idea Machine"

Best choice for the idea man who's going places. Battery-operated, full-featured dictating machines. Records ideas, notes, memos *anywhere*, on easy-to-mail idea capsule. Leather travel pouch.

CALL — U.S. AUDIO & COPY

San Francisco — 981-7711

East Bay — 655-5051

Peninsula — 732-5353

Sacramento — 444-7856

on his own, for whatever reasons, this new financial planning service, on a completely confidential basis, can produce gratifying rewards.

In the case of the rare individual who is fully capable of planning his own affairs, a professional financial planner can still be of inestimable service for a number of reasons. In the first place, he is completely objective in his review and in his analysis. Secondly, he has special technical competence in tax planning, investment analysis, and estate planning. Also, he has gained extensive experience through working with clients with similar problems. And above all, he devotes full time to following his clients' affairs.

How the Plan Operates

The procedure for financial planning begins when the client is assigned an account advisor who becomes familiar with the client's objectives and his financial problems. The client provides the account advisor with the details of his finances and with copies of important documents such as stock options, employment agreements, wills, trusts, income tax returns, etc. One of the most valuable side benefits of the financial planning service comes from the requirement that the client prepare a complete and detailed record of his financial affairs. This may very well be the first time in his life that he has come face-to-face with all the facts. The account advisor then reviews this material with his client, and together they formulate a series of objectives and also isolate any specific problems. In order to properly set up the constraints of the review, the financial planner prepares the plan only after the financial objectives have been mutually agreed upon.

The typical financial plan usually includes the following features:

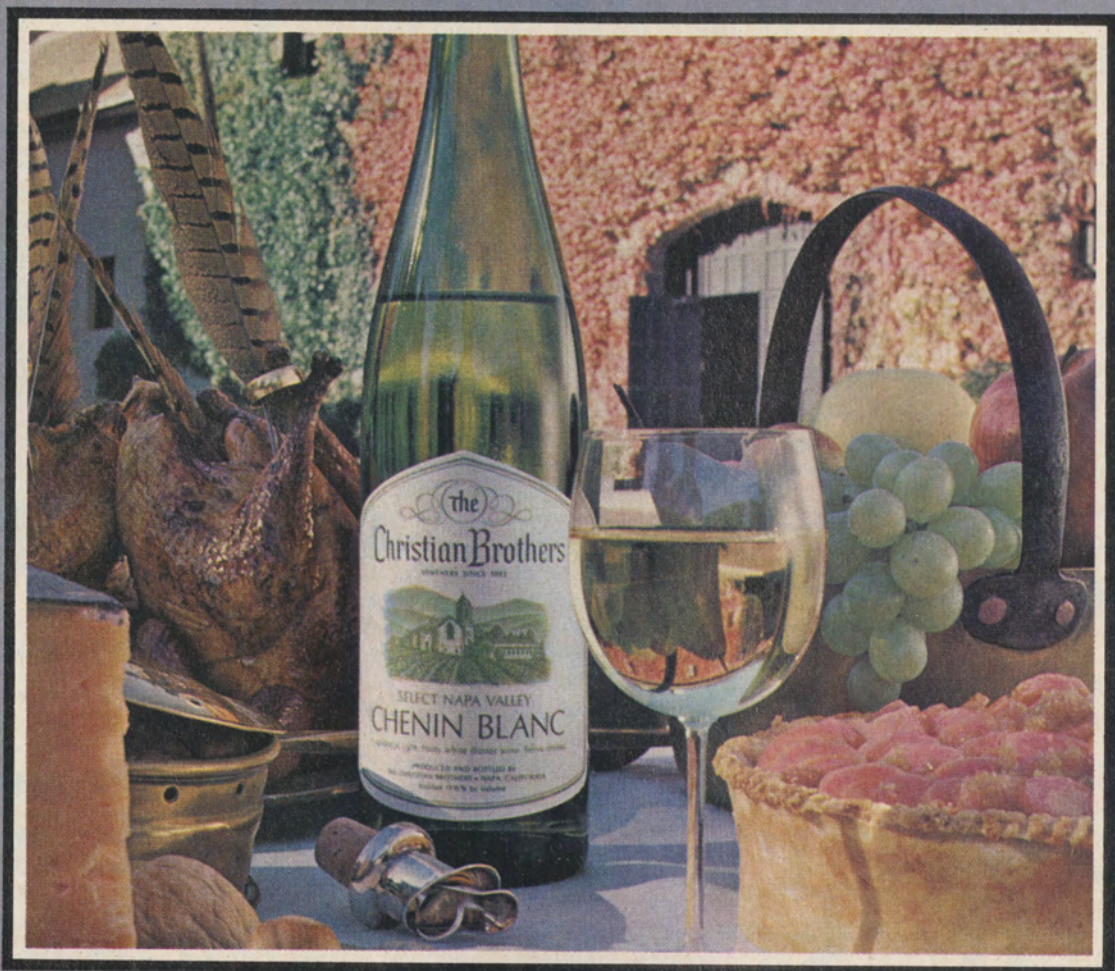
1. a statement and full explanation of the objectives and problem areas of the client;
2. current financial statements that provide a full display of the client's overall financial condition, and an analysis of the probability of the client's reaching his objectives (this usually includes a statement of assets and liabilities, a tax analysis statement, and a cash flow statement in addition to the qualitative analysis);

3. recommendations for changes in structure or composition of the individual's investment portfolio, and an explanation of the reasons for these changes;
4. revisions to the statement of assets and liabilities, tax summary, and cash flow statements to reflect the recommended changes;
5. a review of the use of tax incentive investments and other investments considerations;
6. an analysis of the client's existing plans for the distribution of his estate and the expected settlement costs, plus recommendations for improving the efficiency of the distribution consistent with the client's objectives;
7. a review of the client's life insurance program that takes into account his estate liquidity requirements and the survivors' income requirements;
8. a complete summary of all recommendations and benefits resulting from implementation of the financial plan.

Typically, the plan is reviewed and revised annually, or even more often, as required for changing financial situations or objectives.

Who Needs Coordinated Financial Planning?

From what we have already said, the obvious answer to the question of who should consider coordinated financial planning is anyone who, for whatever reason, chooses not to handle his own affairs. Most frequently this includes busy corporate executives or self-employed professionals who simply cannot devote the time and effort necessary to properly manage their finances and coordinate the efforts of their various advisors. Corporate executives are usually so involved in the management of their company's affairs that often they are only vaguely aware of the full extent of the benefits provided them by the company. In particular, they tend to be uninformed about their deferred benefits and about the funds that will be available to them, or to their families, on their retirement or death. In addition, frequent travel tends to interfere with continuous management of their finances and personal planning.



ur premium white table wines are made and aged here in our old stone winery in the Napa Valley. We chose to build our home here in the midst of this historic wine-growing valley years ago—for each of the rare shy-bearing grapes we use has found a perfect home in the wide range of soils and climates. You'll enjoy our Napa Valley difference when you serve our table wines.

Brother Timothy F.S.C.

CELLARMASTER, THE CHRISTIAN BROTHERS
NAPA VALLEY, CALIFORNIA

Visit The Wine Museum of San Francisco featuring The Christian Brothers' Collection.

Worldwide Distributors: Fromm and Sichel, Inc. San Francisco, California

**A steak deserves
a grander destiny
than just rare,
medium or well-done**

At Benihana, a steak reaches heights undreamed of by ordinary steaks.

In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called hibachi steak.

You say you've never eaten a steak that was anything more than rare, medium or well done?

Drop in.

It's obvious you deserve a grander destiny yourself.

BENIHANA of TOKYO

740 Taylor St. San Francisco
771-8414

Free Valet Parking

Boston, Harrisburg, Fort Lauderdale,
Chicago, Seattle, Portland Ore.,
Los Angeles, Las Vegas, Honolulu,
Tokyo, Toronto, Mexico City.

This state of affairs can often result in total chaos when a particular problem comes to the forefront. How do you meet a large quarterly tax payment, for instance, when there is no cash in the bank and your personal line of credit is over-extended? Or how do you raise the cash needed to exercise an option that will expire in ten months realizing that some of the company stock you currently hold should be sold, but would create large capital gains (and would increase your tax problem)? In addition, as an officer of the company you can't buy and sell stock (or sell and buy) in the same six-month period.

Many corporations have recognized that their executives' personal financial problems can impinge on both their business time and business judgment. Since an executive's financial affairs can be, in their own way, as complicated as those of a large corporation, they often demand large amounts of time and professional attention to keep them running smoothly and effectively. As a result, corporations have discovered that executive financial planning services are a way out of this difficulty. With the corporation paying the financial planning fee as a fringe benefit, the executive achieves financial order and peace of mind without draining his time, his energy, and his concentration from corporate responsibilities. The corporation thus benefits from increased employee loyalty as well as from more efficient management.

Still another group of people who might benefit from personal financial counseling are owners of closely held corporations, including professional corporations. These people have many of the same financial concerns as corporate executives. Their affairs are complicated, however, by the fact that a major portion of their personal assets is tied up in their business. Since their personal finances are so closely tied in with those of the corporation, any significant change in corporate benefits or corporation financial status can have a profound effect on their own affairs. Although this complicates the management of the individual's personal affairs, it is not necessarily a negative factor, since it provides the financial planner with an additional degree of freedom with which to solve financial problems.

Other individuals, aside from corporate executives, businessmen, and professionals, can also benefit from the coordinated financial planning service we have been describing.



interiors • waterbeds • gifts

HORIZONS

929-0584

2124 union street, san francisco

A touch of Elegance . . . at Thanksgiving



For our newsletter write:
Box AA, Sonoma, CA 95476

Canlis'
RESTAURANT

Fairmont Hotel • San Francisco



*Dining elegance
atop Nob Hill*

Superb steak and seafood . . . served
in a cosmopolitan atmosphere.

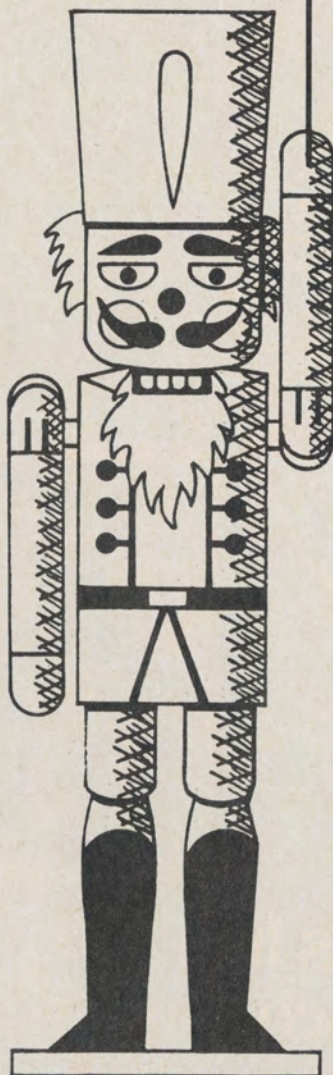
Cocktails 5 pm to 2 am
Dinner 6 pm 'til Midnight
Private Party Rooms Available
Reservations 392-0113

THE SAN FRANCISCO BALLET ASSOCIATION
 Stephen A. Zellerbach, Chairman—Mrs. G. W. Douglas Carver, President
 Arthur M. Blum, General Manager
 Presents

Nutcracker

SAN FRANCISCO BALLET

Lew Christensen's Spectacular Christmas Classic.



19 ENCHANTING PERFORMANCES
December 8 - December 23, 1973
War Memorial Opera House

This San Francisco tradition is regularly sold
 out early, so don't be disappointed.

MAIL YOUR ORDER TODAY!

Mats. at 2:00; Eves. at 8:00; Sat. Dec. 8 (eve. only); Sun. Dec.
 9; Sat. Dec. 15; Sun. Dec. 16; Tues. Dec. 18; Wed. Dec. 19;
 Thurs. Dec. 20; Fri. Dec. 21; Sat. Dec. 22; Sun. Dec. 23.

Prices: \$2.95, 3.95, 4.95, 5.95, 6.95.

Name _____ Phone _____

Address _____ City _____ Zip _____

Please Reserve	Date and Time	No. of Seats	Price	Total
1st Choice				
2nd Choice				

Make checks payable to Symphony Box Office, and mail with
 stamped, self-addressed envelope to: Symphony Box Office,
 141 Kearny St., San Francisco, 94108. Tel. (415) 397-0717.



A taste of what life was like in Old San Francisco

A rare eight-year old brandy that preserves San Francisco's history in a gift crate.

However, because the very nature of the service with its customized features entails the payment of substantial fees, individuals who consider availing themselves of this type of service should be those with relatively involved financial affairs and with adequate means to justify the required outlay. As a general rule they should fit into one or more of the following classifications:

1. They should have a current and future federal tax liability in excess of \$12,000 per year; or
2. they should have an estate in excess of \$250,000; or
3. they should have unrealized capital gains in excess of \$100,000; or
4. they should have severe cash flow problems that may require restructuring of their assets.

It is not our intent to give the impression that an individual who does not qualify for the complete financial planning service is not in need of financial planning. There are different kinds of financial planning. In fact, there are certain planning firms that will do financial planning with no fee at all. They expect, in return, to be given some consideration when certain kinds of assets are recommended for purchase. Insurance agents, for instance, will often perform the service for prospective clients in the hope that a recommendation for additional insurance will result in a sale for them. If such service is performed by a conscientious and experienced planner, it can provide a substantial benefit to the individual who needs financial planning but does not require, or is unable to afford, the sophisticated degree of planning done in the full financial plan we have described here.

Fees for Complete Financial Planning Service

For those who do qualify for coordinated financial planning, a word or two of caution are in order. Since the talent and the time required to do the job are substantial, the cost must be substantial, too. Fees for this service average \$3,000 to \$5,000 for the first year, with annual renewals at half the first-year fee. The services may be paid for either with an outright advisory fee, or by commission dollars generated through purchases of assets such as tax shelters or insur-

ance, or by some combination of the two. Most individuals subscribing to the planning service are interested in an objective evaluation of their status and in unbiased recommendations for future actions. The key requirement here is *objectivity*. An individual must have complete confidence in the financial planning organization where the fee will be paid partly with commission dollars. He must ask himself whether financial advice can be truly objective if the major portion of the fee is generated by sales commissions on a product the financial planning firm is selling.

Here are several additional questions for the prospective client to consider:

1. Does the planning firm have an implementation capability? That is, does its personnel have sufficient experience in working with clients to aid in the successful implementation of your plan?
2. Does the firm have investment experience? Are their recommendations based on direct experience or on an academic or theoretical approach?
3. Will the financial plan really be geared to resolving your specific problems?
4. Will the fee be based on a specific program to be carried out in your own plan, or is it a generalized fee?
5. Does the planning function include continual financial consulting?

If you are convinced, first, that you are a good candidate for personal financial planning, and second, that you have found the right advisor, the time to act is now.

If you are interested in a personal financial planning program, write to Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California, 94107, for additional information.

BUTTERFIELD & BUTTERFIELD

AUCTIONEERS SINCE 1865



1244 Sutter Street • (415) 673-1362
San Francisco, California 94109

474-6478
BEFORE OR
AFTER THE THEATRE...

**LEHR'S GREENHOUSE
AND POTTING SHED**

**DINE IN A GARDEN
IN FULL BLOOM**

Lunches from 175
Dinners from 525

SUNDAY RAMOS FIZZ BRUNCH
\$3.95, FROM 10 A.M.

Continuous Food
Service From 11:30 a.m.
Till Midnite

VALIDATED DINNER
PARKING

Next Door To Hotel
Canterbury

740 SUTTER ST. SAN FRANCISCO

Do you have what it takes to follow Merrill Lynch's 9 rules for commodity speculation?

Few men do.

Eight out of ten speculators end up losing money. But successful speculators can really make it big.

Why do some men succeed where others fail? Merrill Lynch thinks it's because they're able to face up to the risks involved. They have the *intellectual discipline* to follow a detailed trading plan like the 9 rules below:

- 1.** Before you buy or sell a futures contract, do these two things: decide on your profit objective and the maximum loss you're willing to take.
- 2.** Study the market in which you plan to trade. Or, secure the services of a knowledgeable advisor or broker. Never act on "hot tips."
- 3.** Be sure your profit objective is at least two or three times as great as the potential risk you assume.
- 4.** Don't fight the market. If the price trend is going against your opinion, wait for a change before you take a position.
- 5.** Once you're in the market, stick to your objectives. Don't take small profits. Ride out favorable trends until they turn the other way.

6. Don't add to your commitment unless you have a profit on your initial position. Don't add a second time unless you have a profit on the first addition. Generally, additional positions should be added in pyramid fashion.

7. Be prepared to accept numerous small losses. Remember, it's possible to lose a number of minor skirmishes and still win the major battle.

8. Do not risk most of your trading capital on any single trade; generally 5 to 8 percent should be the maximum.

9. If you are an inexperienced trader in commodities, trade only in active markets. Use stop orders to help protect your positions against trend reversals.

Note: The 9 rules above should serve as a starting point when you make your own trading plan. Naturally, every potential speculator has to make his own plan, based on his own market experience and financial resources and the degree of risk he's willing to take.

How to get started.

If you think you have what it takes to make it as a commodity futures speculator, send the coupon for our Futures Information Kit. Free. No obligation.

Futures Information Kit

Name _____ Please print

Address _____

City _____ State _____ Zip _____

Home phone _____ Business phone _____

Merrill Lynch customers: Please give name and office address of Account Executive _____

Mail to: Merrill Lynch, Pierce, Fenner & Smith Inc
Crocker Plaza, Montgomery & Market,
San Francisco, Calif. 94104



Merrill Lynch is bullish on America.

HC



GARDEN ARTS

by Bob Goerner

For some time now I've been hearing stories about the Plant People. About friendly philodendrons named Fred. It wasn't quite clear whether Plant People were people who loved plants or plants who took on characteristics of people. What was evident was the proliferation of establishments selling indoor plants. You might even call it the newest growth industry. Indeed there are rumors of conglomerates eyeing the big profits possible and buying up old nursery firms. More on that later.

Up until now the growing of plants indoors was a near-esoteric hobby. A typical society, the American Gloxinia and Gesneriad Society, had only about 1200 members nationwide at last count. But in the past year there has been an estimated 100% increase in foliage plant sales in this area. Figures are hard to come by and sales tend to be seasonal with this month and next the biggest of the year. My own gardening energies are more than taken up with an over-planted (for time available) outdoor garden, so I turned to several growers and wholesalers for an assessment of the current state of the latest "in" thing. In turn, they suggested a knowledgeable retailer who would be at the crucial point where a plant that has been professionally raised is turned over to a not-always knowledgeable buyer.

So off to Berkeley and The Indoor Gardener, 2988 College Avenue, and a chat with co-owner Bob Zolly, a graduate landscape architect with seven years of university training in the field. His love for and rapport with plants is evident as he talks, his fingers caressing the foliage, his eyes seeking out yet another plant to bring forward and discuss. We moved from the green jungle of the amply stocked shop to the separate greenhouse in back where new arrivals are held for conditioning before sale. Zolly pointed out that wholesale growers provide an optimum environment for rapid growth, the temperature, water and fertilizer adjusted to keep the plant moving at a faster pace than might be provided in your home or mine. So it could be a shock to switch places. Hence a sort of half-way house.

What caused the present boom in foliage plants? It seems to center around young people. Did the awareness of ecology play a part? The need to get close to nature while living in

Have you read these twelve fabulous reviews?

Let us review for you some of the fine shops and stores that honor the American Express Card. Whether you're looking for a scene-stealing outfit or a gift that will be a sure hit, the Card can play a major role in your shopping.

If you don't already have the Card, you can pick up an application wherever you see our shield. Or call, and we'll send you one. In San Francisco, call (415) 771-5556.

Scottish Imports Ltd. 174 Grant Ave. A bit of Scotland in the heart of San Francisco. Scottish hats, embroidered blazer emblems, kilts, and sweaters. Authentic tartan neckties. Bagpipes, recordings, and Highland dress.

Helga Howie. 140 Maiden Lane. Fashion designer Helga Howie's unique specialty shop in the famed Frank Lloyd Wright building.

Gump's. 250 Post St. A San Francisco legend for gifts of good taste from all the world. Fine arts, jewels, sculpture, crystal, unusual contemporary gifts.

Streeter & Quarles. 271 Sutter St. The San Francisco sports store for all your needs. Tennis, skiing, backpacking specialists. Locations in Tiburon, Union St., San Francisco, Reno, and Lake Tahoe.

Macy's. O'Farrell at Stockton. The complete department store on Union Square. Eleven other Bay Area locations.

Shreve and Co. Post St. and Grant Ave. Noted for jewelry and gifts of quality, distinction and prestige.

Tom Wing and Sons. 120 Grant Ave. at Maiden Lane. Gold and jade pieces of fine jewelry are specialties. Craftsmanship unmatched in quality and uniqueness.

Cory Gallery. Two San Francisco locations. Exclusive representatives of many outstanding Western artists. "Fine art at fair prices."

Come Fly A Kite. Ghirardelli Square. An incredible shop specializing solely in the growing art of kites and kite flying. Imports from all over the world, brought to you by master kite-man Dinesh Bahadur.

Roos/Atkins. Twenty-three stores in the Bay Area. Fine men's, women's, and children's apparel. Sportswear for the whole family.

Wilkes Bashford. 336 Sutter St. Headquarters for the fashion-conscious male. Features the famous Ralph Lauren collection. Fine imports from all over Europe for today's look of elegance.

Paul Bedouk. 359 Sutter St. Specializing in fine European imports and custom tailoring for men. Complete selection of accessories for your every need. A truly distinguished boutique for the classic Continental look.



AMERICAN EXPRESS



... for the lady ... for the gentleman ... for the finest hours of your life. A quality timepiece of your choosing in an exquisite gold setting.

Sidney Mobell originals ... there's nothing quite like them anywhere.

sidney mobell

Designer and Creator of Fine Jewelry

141 Post St. - San Francisco 94108

a small apartment? Or just the inner drive to relate to something? It is apparent that the best plants are grown by those most attached to them. They name them. They talk to them. And they get upset when a favorite plant turns sick with an attack of the blahs or the dwindles. Off they go to somebody like Bob Zolly for advice and possible emergency treatment. He says plants are frequently objects of as much concern as a pet animal. With a similar emotional involvement on the owner's part.

And emotion plays its part in the selection of plants. You may be drawn to a plant that is difficult to live with. Sounds like some couples we know. For instance, Zolly says his lady customers show a preference for maiden-hair ferns. He feels duty-bound to point out that its need for humidity is not compatible with modern heated apartments. If she insists, he will suggest placing it on a tray full of wet pebbles and applying frequent misting. Oddly he finds a correlation between the simplicity of a plant's leaf and its hardiness in the home. The big, simple leaves: philodendron, ficus, shefflera and the smaller but simple ivies give little problems. And the aspidistra has such a reputation for getting along on neglect that it was once known as the Cast Iron plant and eventually fell from favor through over-familiarity.

As you get into a more complicated leaf, such as found in most ferns, you have stricter cultural requirements that you must satisfy. In the difficult category you find such choice items as the threadleaf aralia (botanically *dizygotheca elegantissima* which alone should discourage widespread popularity) where even experts may have problems. What kind of problems? All plant requirements center around light, water, the quality of the air and a fertilizing program. One's ability to learn to manipulate these to suit the plant spell out success or failure. If you are new to house plants buy from someone who knows each plant's idiosyncracies and who can steer you to a suitable match for your home and talents.

People are becoming more wise in the way of house plants and Zolly is getting prospective customers who come in with a prepared list of questions to which they already know the answers. The idea is to find out if he does. A good way to select a reliable plantsman. Which brings us to your local supermarket and the bargain prices on foliage plants. And the earlier allusion to big profits in growing

**Serve wine
at its proper
temperature.**

Put

**Beverage
Temp^o**

on outside
of bottle ...
tells temp^o
of inside

At leading
beverage
and dep't.
stores

by
**Robert Parker
Digi-Temp^o™**



Robert Parker Research Inc.
2066 Research Drive
Livermore, Ca. 94550

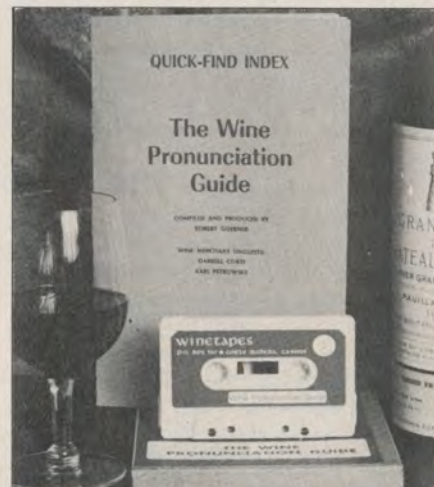
Always
TOP PERFORMANCE



**BAY VIEW
FEDERAL SAVINGS**

AND LOAN ASSOCIATION

Administrative Office
2601 Mission Street
San Francisco 94110



**THE PERFECT GIFT
FOR THE WINE BUFF**

The Wine Pronunciation Guide

All the important chateaux and vineyards of France and Germany clearly pronounced for you by wine merchant linguists. Plus wine names and terms of Italy, Spain, Portugal. Over 1800 authoritative pronunciations on a 80 minute extra-long play tape. Includes 24 page Quick Find Index. Only \$12.50 postpaid plus sales tax. Specify cassette or reel-to-reel.

WINETAPES

P.O. Box 510-B

Corte Madera, CA. 94925.

**PARKING FOR PATRONS OF
CURRAN & GEARY
THEATRES**

You enjoy the theatre.
Let our attendant take
good care of your car.

**SAFE ★ CLOSE
INDOORS ★ REASONABLE**

262 O'Farrell off Mason
in the
Handlery Motor Inn Garage
530 Taylor off Geary
METROPOLITAN PARKING

Hermitage

**HAUTE CUISINE
DINNER AND AFTER
THEATER SUPPER
6 - MIDNIGHT
Valet Parking
Closed Sundays**

118 Jones, cor. Golden Gate
Tel. 673-4377 • 673-4378

ANTIQUES

THE BAY AREA'S LARGEST
SELECTION OF FINE:
18th & 19th CENTURY
ENGLISH & FRENCH COUNTRY
ANTIQUES & REPRODUCTIONS

THE neighborhood

3917 Grand Ave., Oakland/Piedmont
655-1771

them. Basically there are two approaches to the nursery trade. Traditionally there was the family firm taking pride in turning out healthy, well-grown plants. This meant not forcing them, growing them under cool conditions with not too much water or fertilizer. Also using the more expensive clay pots. But more money can be made, and the plants sold to retailers at a lower cost, by warming up the greenhouse which allows more moisture and fertilizer to be taken up by the plant which, in turn, produces faster growth. These are the plants which may suffer shock when brought home to your different environment. These plants appear loose and rangy in contrast to the compactness of cool-grown specimens. Also, in the haste to make the most money, sanitation may be neglected and you may be making a home for mealybugs or aphids. That could be serious if you already have a collection of clean plants.

As in so many other things, when buying house plants it pays to know who you're dealing with. Which presents difficulties if you're just starting. Plunge cautiously, just a few inexpensive plants to learn from. And perhaps a book or two, although there seems to be agreement that the definitive book on house plants is yet to be written. At least for the West. Prices at The Indoor Gardener start at 59c and hit a high of \$250 for what Zolly says is the finest specimen of *ficus benjamina* in Northern California. However the basic price of a plant is perhaps \$1.95 with hanging baskets in the \$3-10 range. These, incidentally, constitute the current trend. Many of these plants have been kept alive through the years by the devotion of hobbyists until the current boom came along to rescue them from oblivion. Such a one is the Rosary Vine (*cecropia woodii*) a slow growing, rather strong hanging plant with string-like stems and widely separated thick heart-shaped leaves, mottled gray and green. A favorite with the ladies.

Getting hooked on house plants may mean doing without some other luxury such as a bottle of wine or a movie, if you're on a limited budget. Zolly's customers come from all income brackets and ethnic backgrounds and they don't feel it's a sacrifice to give up a luxury for what is a necessity to them. It seems more people are relating to plants these days and fortunately the feeling is mutual.

Hello there Fred. Would you like your leaves dusted this morning?

**SAN FRANCISCO
OPERA HOUSE**

for
TABLE RESERVATIONS

Before the Performance
or at Intermission

**FOR COCKTAILS OR
HOT FOODS**

call

864-1958

864-1975

Service by G.F.M.



859 O'Farrell Street, San Francisco
Telephone: 885-0750

THE PERFECT NIGHT SPOT FOR
AFTER-THEATRE RELAXATION FEATURING
ALL FORMS OF GREAT AMERICAN MUSIC

Current Attractions

Nov. 2Cal Tjader Quintet
Nov. 3Azteca
Nov. 23, 24, 29Butch Whacks &
The Glass Packs

**BIG BAND JAZZ
EVERY MONDAY NIGHT
Free Admission**

**MUSIC HALL AVAILABLE
FOR XMAS PARTIES**

**OPEN NIGHTLY 9 PM - 1:30 AM
FOOD AND DRINKS**



Trader Vic's
20 Cosmo Place
San Francisco
776-2232
The original is
now in Watergate
at 9 Anchor Drive
Emeryville
653-3400

TRADER VIC'S



an IRISH coffee
is awaiting you
at the BUENA VISTA

**PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for DECEMBER 1973**

- Sat., December 1**
7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album — "MOST HAPPY FELLA"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.) — SYMPHONY NO. "0" (Bruckner)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Philadelphia Orchestra
8:00 PM—KRE/AM (1400 kh.) — Showtime — "DAMES AT SEA"
- Sun., December 2**
7:00 PM—KRON/FM — Show Album — "BEN BAGLEY'S JEROME KERN REVISITED"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 (Nielsen)
8:00 PM—KKHI/AM-FM—Sunday Night Opera
- Mon., December 3**
7:00 PM—KRON/FM — Show Album — "FIDLER ON THE ROOF"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 35 (Mozart)
8:00 PM—KKHI/AM-FM — Debut
8:00 PM—KQED (Channel 9)—Special of the Week
8:00 PM—KRE/AM — Showtime — "MILK AND HONEY"
- Tue., December 4**
7:00 PM—KRON/FM — Show Album — "70, GIRLS, 70"
8:00 PM—KIBE/AM and KDFC/FM — VIOLIN CONCERTO NO. 3 (Paganini)
8:00 PM—KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM — Showtime — "BYE, BYE, BIRDIE"
- Wed., December 5**
7:00 PM—KRON/FM — Show Album — "FUNNY GIRL"
8:00 PM—KIBE/AM and KDFC/FM — SINFONIA CONCERTANTE IN E-FLAT FOR WINDS (Mozart)
8:00 PM—KKHI/AM-FM — Boston Symphony
8:00 PM—KRE/AM—Showtime — "THE BOY FRIEND"
- Thu., December 6**
7:00 PM—KRON/FM—Show Album—"I DO! I DO!"
8:00 PM—KIBE/AM and KDFC/FM—CHURCH WINDOWS (Respighi) and CONCERTO FOR TWO GUITARS AND ORCHESTRA (Castelnuovo-Tedesco)
8:00 PM—KRE/AM — Showtime — "HELLO, DOLLY"
- Fri., December 7**
7:00 PM—KRON/FM — Show Album—"SONG OF NORWAY"
8:00 PM—KIBE/AM and KDFC/FM—"VIOLIN CONCERTO IN D MINOR (Sibelius)
8:00 PM—KRE/AM—Showtime—"JENNIE"
- Sat., December 8**
7:00 PM—KRON/FM—Show Album — "BRIGADOON" and "HIGH SOCIETY"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Schumann)
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM—Showtime—"FIORELLO"
- Sun., December 9**
7:00 PM — KRON/FM—Show Album—"PLAIN AND FANCY"
8:00 PM — KIBE/AM and KDFC/FM—"SYMPHONY NO. 3 (Mendelssohn) and THREE RUSSIAN FOLK SONGS (Rachmaninov)
8:00 PM—KKHI/AM-FM—Sunday Night Opera
- Mon., December 10**
7:00 PM—KRON/FM — Show Album—"KISS ME KATE"
8:00 PM — KIBE/AM and KDFC/FM — SYMPHONY NO. 4 IN E-MINOR (Brahms)
8:00 PM—KKHI/AM-FM — Debut

audio
arts
goipny

The
FINEST
In
STEREO
SYSTEMS

Quintessence	Citation	Grace
Phase Linear	Ortofon	Saras
Servo Linear	Thorens	Stax
Sennheiser	Pioneer	B&O
Tandberg	Advent	ESS
Infinity	Decca	SAE

1870 FIRST STREET AREA CODE (415)
LIVERMORE 447-7447

We specialize in

OPERA

THEATRE

TOURS

Consult Joe Mathis for
Information and Reservations
MATHIS TRAVEL

422 Market St.,
San Francisco 94111



Tel.: (415) 781-6279

IP
Imperial Palace

919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine




WHEN YOU'RE READY TO GIVE UP THE SHIP

GO FORESTERING

Forestering is enjoying our
premium whisky for all the right reasons.

Taste.

Drinking is one thing. Forestering is
something else.



**FO OLD
FORESTER**

STRAIGHT BOURBON WHISKY



©1973, THE JOS. GARNEAU CO., NEW YORK, N. Y.

In 1777, Washington and Lafayette may well have planned strategies over a glass of Martell.

Autumn was drawing near; so, too, was the battle of Brandywine.

The Commander-in-Chief of the Continental Army would discuss battle tactics with his new Major-General. In turn, the young

Frenchman may have introduced fine cognac from the House of Martell to the man who was to become his lifelong friend.

For since 1715, men of distinction have known that

making fine cognac, to the Martell family, was more an art than a business. It still is.

Martell. Taste history.

☆☆☆—V.S.O.P.—CORDON BLEU.
WORLD'S LARGEST-SELLING COGNACS.

University of California, Berkeley
The Committee for Arts and Lectures
presents

CAAL

Contemporary Music
Orchestra of Paris

Konstantin Simonovitch, Conductor
Zellerbach Auditorium 8 pm.
November 8, Thursday

Los Angeles Chamber Orchestra

Neville Marriner, Music Director and Conductor
Hertz Hall 8 pm.
November 9, Friday

Richard Bunger, piano

Hertz Hall 8 pm.
November 11, Sunday

National Dance Ensemble
of Pakistan

Zellerbach Auditorium 8 pm.
November 13, Tuesday and November 15, Thursday

Oakland Symphony
with André Watts

Zellerbach Auditorium 8 pm.
November 14, Wednesday

Ray de La Torre, guitar

Hertz Hall 8 pm.
November 16, Friday

Tickets are available at the CAL Ticket Office,
101 Zellerbach Hall, University of California,
Berkeley, California (642-2561); all Macy's stores;
and at other major Bay Area agencies.

CUSTOM
stereo
systems

A COMPLETE IN HOME
INSTALLATION SERVICE

3 YR. IN HOME
GUARANTEE

Bruce Beron, Ph.D.
326-9499

SOLVE THE BRA
PROBLEM

Call for Custom
Fitting

EILEEN
531-1553

Will interview
and train you
to become a
professional consultant

8:00 PM—KQED (Channel 9)—Special of the
Week

8:00 PM—KRE/AM — Showtime — "GENTLE-
MEN PREFER BLONDES"

Tue., December 11

7:00 PM—KRON/FM—Show Album — "KIS-
MET"

8:00 PM—KIBE/AM and KDFC/FM — SERE-
NADE NO. 12 IN C-MINOR (Mo-
zart)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "GEORGE
M"

Wed., December 12

7:00 PM—KRON/FM—Show Album — "DO I
HEAR A WALTZ?"

8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 4 (Beethoven)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:00 PM—KRE/AM — Showtime — "SOUND
OF MUSIC"

Thu., December 13

7:00 PM—KRON/FM — Show Album — "THE
ROTHSCHILD"

8:00 PM—KIBE/AM and KDFC-FM — THE
PLANETS (Holst)

8:00 PM—KRE/AM—Showtime—"GREASE"

Fri., December 14

7:00 PM—KRON/FM — Show Album—"CALL
ME MADAM"

8:00 PM—KIBE/AM and KDFC/FM — Con-
CERTO NO. 1 FOR PIANO AND
ORCHESTRA (Mendelssohn) and
SYMPHONY NO. 96 (Haydn)

8:00 PM—KRE/AM — Showtime — "ANNIE
GET YOUR GUN"

Sat., December 15

7:00 PM—KRON/FM — Show Album—"OLI-
VER"

8:00 PM—KIBE/AM and KDFC/FM—IMAGES
POUR ORCHESTRE (Debussy)

8:00 PM — KKHI/AM-FM — Philadelphia Or-
chestra

8:00 PM—KRE/AM — Showtime — "SWEET
CHARITY"

Sun., December 16

7:00 PM—KRON/FM—Show Album — "HAL-
LELUJAH, BABY!"

8:00 PM—KIBE/AM and KDFC/FM — PROME-
THEUS (Scriabin)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 17

7:00 PM—KRON/FM — Show Album—"CA-
ROUSEL"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 8 (Dvorak) and FAN-
TASY FOR SAXOPHONE & ORCHES-
TRA (Villa-Lobos)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the
Week

8:00 PM—KRE/AM — Showtime—"GOLDEN
BOY"

Tue., December 18

7:00 PM — KRON/FM — Show Album —
"FANNY"

8:00 PM—KIBE/AM and KDFC/FM — THE
TENDER LAND (Copeland) and
SYMPHONY NO. 2 (Tchaikovsky)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "ON A
CLEAR DAY"

Wed., December 19

7:00 PM—KRON/FM—Show Album—"GEORGE
M"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 34 (Mozart) and CON-
CERTO FOR TWO PIANOS & OR-
CHESTRA (Mendelssohn)

8:00 PM—KKHI/AM-FM — Boston Symphony

8:00 PM—KRE/AM — Showtime — "THOR-
OUGHLY MODERN MILLIE"

Thu., December 20

7:00 PM—KRON/FM — Show Album —
"PROMISES, PROMISES"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 2 (Schumann)

8:00 PM—KRE/AM — Showtime — "A STAR
IS BORN"



PONDEROSA HOTEL & CASINO
RENO'S FINEST

DELUXE ROOMS • SUPERB DINING
ENTERTAINMENT • DANCING
BANQUET ROOMS AVAIL. to 200 PEOPLE
SPECIAL GROUP RATES
COMM. \$14.00
FREE FUN BONUS

515 S. VIRGINIA STREET
RENO, NEVADA
(702) 786-6820
3 BLOCKS FROM DOWNTOWN
FOR RESERVATIONS CALL TOLL FREE
(800) 648 3877

STUDY SINGING

with

San Francisco's renowned

DR. J. ARTHUR
RANDLETT

Famous Voice Expert

Opera — Classical — Popular
Beginners and Advanced
"Teacher of Outstanding
Singers"

465 GEARY ST. (second floor)
776-6918

NOW We're
ALSO Racing
SUNDAYS

thru
December 23

DAILY
DOUBLE
1st & 2nd
Races



Thoroughbred
RACING

Wednesdays thru
Sundays

First Race-12:30 p.m.

EXACTA

5th 7th & 9th

Races

Senior Citizens admitted Free
to the Grandstand Wednesdays

Ladies admitted Free to the
Grandstand Thursdays
(except Thanksgiving Day)

(Tax & Service Charge - 50¢)

BAY MEADOWS
SAN MATEO 345-1661

Old Zurich

SWISS RESTAURANT

Our Specialties

Cheese and Beef Fondues
Dinners Nightly except
Monday

605 POST STREET
near Taylor
885-5540

One block from
Geary Street theaters

Circle Star Theatre presents



SANDLER & YOUNG

Special Guest Star
LONNIE SHORR
NOV. 23 - 25

TICKETS NOW AVAILABLE AT THE BOX OFFICE

ALSO, AT TICKETRON, MACY'S AND ALL AGENCIES

FOR MAIL ORDER, MAKE CHECKS PAYABLE TO CIRCLE STAR THEATRE AND MAIL TO P.O. BOX 1227, SAN CARLOS,

CALIFORNIA. PLEASE ENCLOSE SELF-ADDRESSED, STAMPED ENVELOPE WITH YOUR ORDER.

For charges to BankAmericard or Master Charge, state number and give signature as on credit card

FOR INFORMATION AND SPECIAL GROUP RATES
CALL 364-2550 (or San Francisco: 952-6580)

Circle Star Theatre
1717 Industrial Road San Carlos, Ca.

A MARQUEE ENTERPRISES
PRODUCTION

Fri., December 21

7:00 PM—KRON/FM—Show Album—"THREE LITTLE WORDS" and "TILL THE CLOUDS ROLL BY"

8:00 PM—KIBE/AM and KDFC/FM — CONCERTO IN F-MINOR FOR PIANO & ORCHESTRA (Reger)

8:00 PM—KRE/AM—Showtime—"SCROOGE"

Sat., December 22

7:00 PM—KRON/FM — Show Album—"DEAR WORLD"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 2 (Rachmaninov)

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

8:00 PM—KRE/AM — Showtime — "HIGH SOCIETY"

Sun., December 23

7:00 PM—KRON/FM — Show Album — "THE STUDENT PRINCE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 7 (Bruckner)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 24

7:00 PM—KRON/FM—Show Album—"AM AHL AND THE NIGHT VISITORS"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 39 IN E-FLAT (Mozart)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the Week

8:00 PM—KRE/AM — Showtime — "CHITTY, CHITTY, BANG, BANG"

Tue., December 25

7:00 PM—KRON/FM — Show Album — "SCROOGE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 9 IN D-MINOR" (Beethoven)

8:00 PM—KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "JACQUES BREL IS ALIVE AND WELL"

Wed., December 26

7:00 PM—KRON/FM—Show Album — "ANYTHING GOES"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 (Tchaikovsky)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:00 PM—KRE/AM — Showtime — "WEST SIDE STORY"

Thu., December 27

7:00 PM—KRON/FM — Show Album—"WEST SIDE STORY"

8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 2 (Beethoven)

8:00 PM—KRE/AM — Showtime—"OLIVER"

Fri., December 28

7:00 PM—KRON/FM — Show Album — "THE BOYS FROM SYRACUSE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 2 (Brahms)

8:00 PM—KRE/AM—Showtime—"CABARET"

Sat., December 29

7:00 PM—KRON/FM — Show Album — "NO STRINGS"

8:00 PM—KIBE/AM and KDFC/FM — PINES OF ROME (Respighi) and SYMPHONY NO. 83 (Haydn)

8:00 PM — KKHI/AM-FM — Philadelphia Orchestra

8:00 PM—KRE/AM — Showtime — "MY FAIR LADY"

Sun., December 30

7:00 PM—KRON/FM — Show Album — "FIORILLO"

8:00 PM—KIBE/AM and KDFC/FM—DANSES CONCERTANTES (Stravinsky) and VIOLIN CONCERTO IN D-MAJOR (Brahms)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., December 31

7:00 PM—KRON/FM — Show Album — "THE MERRY WIDOW"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Mendelssohn) and SUITE NO. 2 (Bach)

8:00 PM—KKHI/AM-FM — Debut

8:00 PM—KQED (Channel 9)—Special of the Week

8:00 PM—KRE/AM — Showtime — "FUNNY GIRL"

"the home of Steaks
par excellence"



Le Bœuf

DINNER AND AFTER
THEATRE DINING
PIANO BAR

550 GEARY

Telephone 771-5515

Validated Parking Temple Garage
All Major Credit Cards Honored



Words & Music by NOËL COWARD

"A THING OF JOY... Ingenious, and very, very funny... It all goes to prove that taste is practically everything."

Walter Kerr, N.Y. Times

"CLASSY AND STYLISH... Superbly urbane... Should appeal to all ages and tastes."

Clive Barnes

"YOU WOULD BE CRAZY TO MISS IT."

Douglas Watt, Daily News

BOX OFFICE
PHONE:
(415) 771-4858

TICKETS AT GEARY THEATRE BOX
OFFICE AND ALL AGENCIES

MARINES' MEMORIAL THEATRE
Sutter & Mason Streets

ACT

GROUP SALES:
771-3880

NEED BUSINESS?

ALL THE PEOPLE IN THE
THEATRE CAN BECOME
YOUR CUSTOMERS!

Reach them
through advertising
in

PERFORMING ARTS
Magazine

Call: JERRY FRIEDMAN
General Manager
Performing Arts
781-8931



The 4:30 traffic jam at The Villages...

... is *not* the classic California highway snarl. It *is* suntanned, exuberant folks who come home every afternoon to The Villages and go in 360 directions in search of all the exciting sport and recreation this incomparable 1200 acre community has to offer.

Two golf courses, tennis, swimming, riding, shuffleboard — plus, classes and facilities for everything from woodworking, sewing and pottery, to photography, arts and crafts, and opera enrichment.

See it all for yourself. One, two and three bedroom Villa Homes with golf course and lakeside access are maintenance-free, and priced from just \$33,000. The Villages is for individuals and families. Requirements? One member of each family must be 45, with no children under college age living at home. To visit this private, security-controlled environment in Santa Clara County's

Evergreen Valley, take Bayshore Freeway south to Capitol Expressway in San Jose; go east to Aborn Road, turn right and follow the signs.

Tel: (408) 274-4101

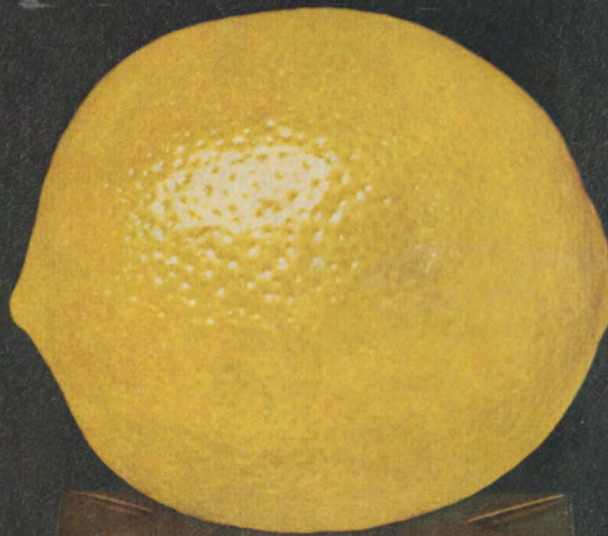


the Villages



2000 Villages Parkway,
San Jose, California 95135

Our new menthol is a lemon.



20 FILTER
CIGARETTES

twist

LEMON
MENTHOL
100'S



Because we added a dash of lemon freshness to new menthol TWIST, it tastes fresher than ordinary cigarettes and gives you a smoother cool. Try TWIST, the one and only lemon menthol.

Twist
Lemon Menthol 100's

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar", 1.3 mg. nicotine
av. per cigarette by FTC method.