

Andrea Chénier

1975

Wednesday, November 5, 1975 8:00 PM

Saturday, November 8, 1975 8:00 PM

Tuesday, November 11, 1975 8:00 PM

Sunday, November 16, 1975 2:00 PM

Friday, November 21, 1975 8:00 PM (Broadcast)

SFO_PUB_01_SFO_1975_01

Publications Collection

San Francisco Opera Archives

ANDREA CHENIER

SAN FRANCISCO OPERA MAGAZINE 1975



"Today I bought Texas, Borneo and a Superscope Tape Recorder. I never could pass up a good buy."

"Father always said, 'Get your money's worth no matter what it costs!' Superscope tape recorders start under \$60.* And they're created BY THE SAME PEOPLE WHO BRING YOU THE WORLD'S FINEST NAME IN AUDIO EQUIPMENT... MARANTZ.

I bought the exciting Superscope C-108 cassette recorder — **so small it fits in the palm of my hand.** And it's got Superscope's marvelous **built-in condenser microphone** so there's no mike to hold. And you can shake it and twist it and still get perfect recordings.

Of course, Superscope makes a full line of quality tape recording equipment: stereo cassette decks with built-in Dolby®** noise reduction system, 8-track players, FM/AM Radio cassette combination and portable cassette recorders.

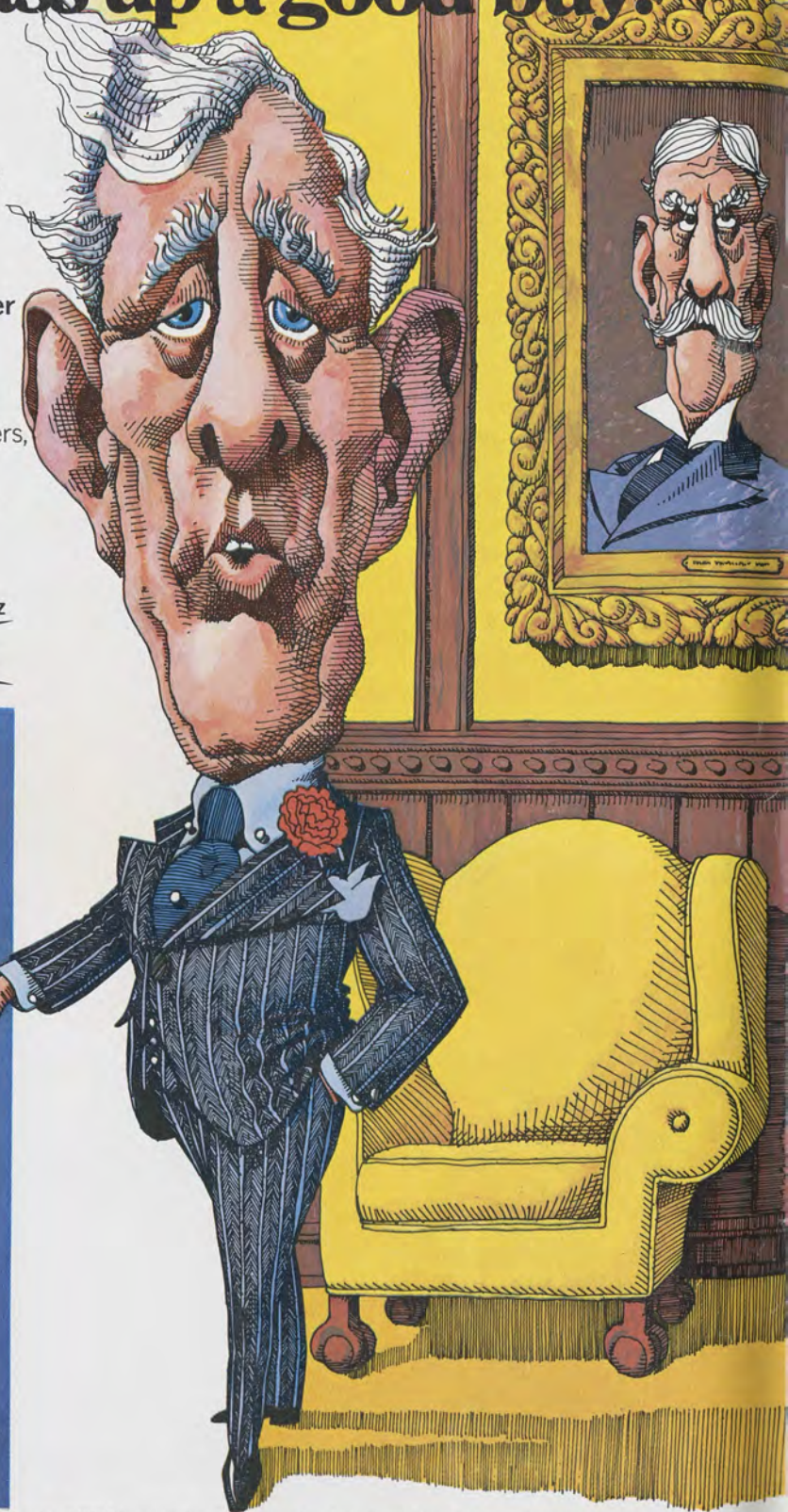
Buy a Superscope tape recorder today. You'll find them at your Superscope dealer. He's in the Yellow Pages.

Tell him 'J. B.' sent you."

from the makers of Marantz

SUPERSCOPE

Listen to us.



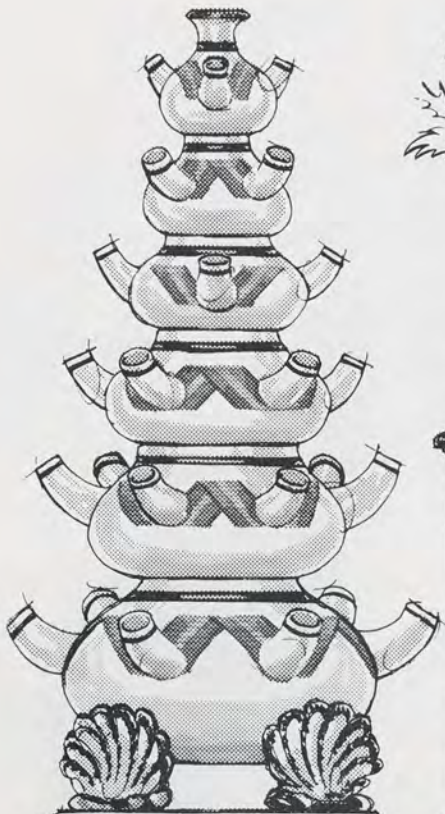
*Manufacturers suggested retail price at dealer's option. **Dolby System under license from Dolby Laboratory, Inc. © 1975 Superscope, Inc., 8150 Vineland Ave., Sun Valley, CA 91352. In Europe: Superscope Europe, S.A., Brussels, Belgium. In Canada: Superscope Canada Ltd., Ontario. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Superscope dealer.



W&J SLOANE

interior design specialists

GALLERY OF UNIQUE GIFTS



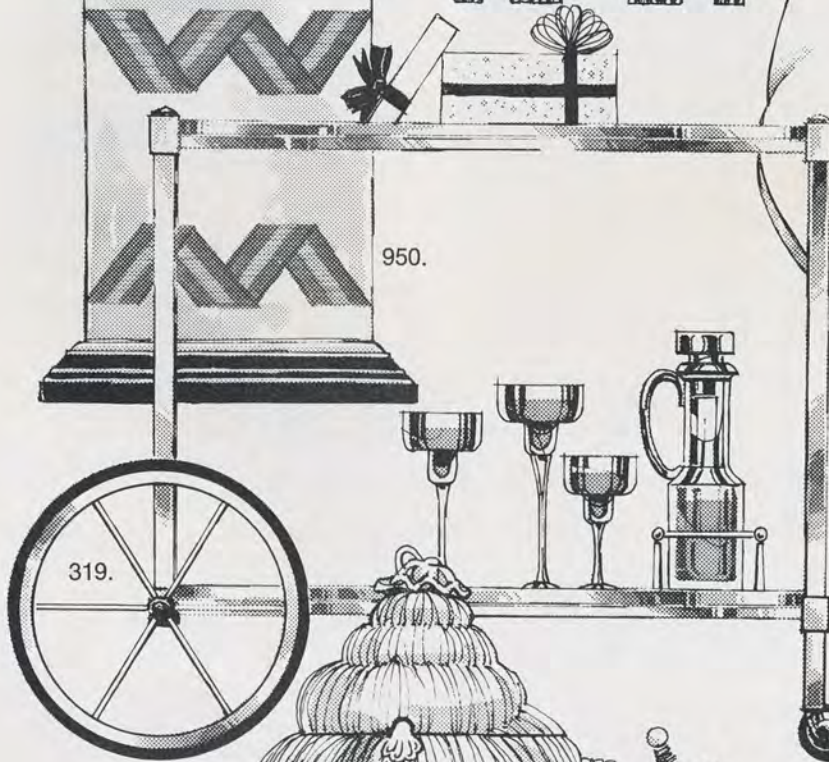
575.



110.



Found only at Sloanes, most are one-of-a-kind, subject to prior sale. Representative selections all stores, 1st floor Gift Gallery San Francisco.



950.

319.

249.

140.

W&J SLOANE

© 1975, W&J Sloane, Inc.

216 Sutter Street near Grant, San Francisco • Los Altos • San Jose • Walnut Creek • San Rafael

Pacific Area Travel Association
presents

Pacific Week

NOVEMBER 9-16

featuring
**THE FESTIVAL OF
PACIFIC TRAVEL FILMS**

Monday, November 10 Wednesday, November 12
Tuesday, November 11 Friday, November 14

Showings at: 11:30 am 4:30 pm
 12:30 pm 5:30 pm
 1:30 pm 6:30 pm

Free Admission

GIANNINI AUDITORIUM
BANK OF AMERICA BUILDING
SAN FRANCISCO

Door Prizes

Australia
Bangladesh
British Solomon Islands
China, Rep. of
Cook Islands
Fiji
Guam
Hawaii

Hong Kong
India
Indonesia
Japan
Korea
Macau
Malaysia
Micronesia

Nepal
New Caledonia
New Hebrides
New Zealand
Pakistan
Papua New Guinea
Philippines
Portuguese Timor

Samoa (American)
Samoa (Western)
Singapore
Sri Lanka (Ceylon)
Tahiti
Thailand
Tonga
Union of Soviet Socialist Republics

Pacific Area Travel Association





Now! Explore and enjoy the whole, glittering world of dance...drama...music...cinema... in the extraordinary, exciting books of the

Performing Arts Book Club

We welcome you to the new **Performing Arts Book Club.**

For the artist. The buff. The critic. The student. The occasional viewer or listener. For all, an incredible range of books on all the performing arts. Books that explore essential meanings, techniques, even the lives of the artists. Reference books, enormously helpful. Penetrating critical works. Books that are sheer fun. On everything from the classical to the avant garde.

Infinite riches for your enjoyment. At club prices, unbelievable bargains. Enjoy them NOW.

65911. **THE OPERA.** Joseph Wechsberg. An entertaining, colorful history. \$7.95

64170. **THE NEW ENCYCLOPEDIA OF THE OPERA.** David Ewen. 719 pages. \$15.00

69425. **PLAYS, PLAYERS AND PLAYWRIGHTS.** Enormous, illustrated history of the theater. Counts as 2 of your 3 books. \$25.00

64400. **THE NEW MET IN PROFILE.** Stephen E. Rubin. The post-Bing Met in its most embattled era—the present. \$9.95

46400. **EVERY DAY'S A MATINEE.** Max Wilk. How it was in Hollywood, and who was who. \$8.50

57890. **LAURENCE OLIVIER.** John Cottrell. Evolution of a theatrical genius. \$10.95

47200. **EXPERIMENTAL MUSIC. Cage and Beyond.** Michael Nyman. A first on the subject! \$9.95

54970. **IF YOU DON'T DANCE THEY BEAT YOU.** Jose Quintero. The experiences that have shaped one of our great directors. \$7.95

58720. **THE LIVES OF THE GREAT COMPOSERS.** Harold C. Schonberg. \$13.95

64370. **THE NEW HOLLYWOOD.** Axel Madsen. American movies in the 70s. Eye-opening. \$7.95

Take any 3
(values to \$52.95)
for only \$1 each

(if you will join now and accept only 3 more books within the next 12 months)

77490. **SEASON WITH SOLTI. A Year in the Life of the Chicago Symphony.** William Barry Furlong. An intimate portrait, lavishly illustrated. \$12.50

59540. **THE MAKING OF MODERN DRAMA.** Richard Gilman. In-depth exploration through the work of eight great writers. \$8.95

63265. **MUSIC OF THE WESTERN WORLD.** L. Alberti. From ancient Greece to the modern avant-garde. Over 350 illustrations. \$12.95

70270. **THE PRIVATE WORLD OF BALLET.** John Gruen. 75 dancers, choreographers and instructors speak. Many photos. \$15.00

35505. **THE BALLERINAS.** Parmenia Migel. From the court of Louis XIV to Pavlova. \$10.95

55900. **THE INTERNATIONAL ENCYCLOPEDIA OF FILM.** General Editor, Dr. Roger Manvell. American advisory editor, Professor Lewis Jacobs. 1,280 entries, 32 pages in full color, 1,000 black and white illustrations. \$17.95

How the Club Operates • The Book Club News, describing the coming Main Selection and Alternate Selections, will be sent to you 15 times a year at 3-4 week intervals. • If you wish to purchase the Main Selection, do nothing and it will be shipped to you automatically. • If you prefer one of the Alternates, or no book at all, simply indicate your decision on the reply form always enclosed with the News, and mail it so that we receive it by the date specified. • The News is mailed in time to allow you at least 10 days to decide if you want the coming Main Selection. If, because of late mail delivery of the News, you should ever receive a Main Selection without having had the 10 day consideration period, that Selection may be returned at Club expense. • Continued membership (after purchasing 3 books) brings you the added benefit of our Bonus Book Plan

(Publishers' Prices shown)

36895. **BROADWAY.** Brooks Atkinson. \$12.95

35525. **BALANCHINE'S NEW COMPLETE STORIES OF THE GREAT BALLETS.** George Balanchine. Edited by Francis Mason. \$12.50

63260. **MUSIC FOR PATRIOTS, POLITICIANS AND PRESIDENTS.** Vera Brodsky Lawrence. The sounds and songs of America. Over 500 illustrations, many in color. Counts as 2 of your 3 books. \$35.00

64410. **THE NEW MUSIC LOVER'S HANDBOOK.** Edited by Elie Siegmeister. The writings of outstanding figures from every corner of the musical world. Lavishly illustrated. Counts as 2 of your 3 books. \$29.95

62150. **THE MEN WHO MADE THE MOVIES.** Richard Schickel. The great producers and directors speak—frankly. Illustrated. \$12.95

41570. **THE DANCE ENCYCLOPEDIA. Revised and Enlarged Edition.** Compiled and edited by Anatole Chujoy and P.W. Manchester. Introduction by Lincoln Kirstein. Counts as 2 of your 3 books. \$22.50

Performing Arts Book Club L-2AA
Riverside, New Jersey 08075

Please accept my application for membership and send me the three volumes indicated, billing me only \$1 each. I agree to purchase at least three additional books during the first 12 months I am a member, under the club plan described in this ad. Savings range up to 30% and occasionally even more. My membership is cancelable any time after I buy these three books. A shipping and handling charge is added to all shipments. **Send no money. Members are billed when books arrive. Indicate by number the 3 books you want.**

3 books for \$1 each.

A few expensive books (noted in book descriptions) count as 2 choices.

Name

Address

City State Zip

(Offer good in Continental U.S. and Canada only. Prices slightly higher in Canada.)

ORCHESTRA SEATS: \$959.

Down under you see the Sydney Opera House. It cost the Australians about \$100 million.

But a plush orchestra seat will cost you only about \$20.

Which leaves you a balance of \$939.* To get you to your seat.

And that's a bargain. Because \$939 buys you a

10-day Qantas Fly/Drive tour of Australia.

You get a round-trip from San Francisco to Sydney aboard a Qantas 747B. And an Avis car with 500 free miles. And accommodations for 10 nights at first-class hotels and motor inns throughout Australia.

Even if you don't like opera, you'll like the drama, the spectacle, the adventure of Australia.

Don't sit it out. See your travel agent.

Qantas Fly/Drive Australia Brochures.
Mail to: Qantas, 360 Post Street,
San Francisco, CA 94108. PA9115

Name _____

Street _____

City _____

State/Zip _____

Travel Agent _____



QANTAS
The Australian Airline.

LONDON *IS* OPERA

**JOAN
SUTHERLAND
MAD SCENES**



OS 26436

Bellini
I PURITANI
Sutherland Pavarotti
Bonyng



OSA 13111

Luciano Pavarotti
The World's Favorite
Tenor Arias



OS 26384

Montserrat Caballé
GREAT ITALIAN ARIAS



OS 26424

TCHAIKOVSKY
EUGENE ONEGIN
SIR GEORG SOLT

COMPLETE IN RUSSIAN



OSA 13112

The Volga Boatmen
ROUSING RUSSIAN FAVORITES
Nicolai Ghiaurov, bass



OS 26398

**Joan Sutherland
Luciano Pavarotti**
OPERATIC DUETS



OS 26437

Premiere Recording
Dallapiccola

IL PRIGIONIERO
ANTAL DORATI



OSA 1166

HUGUETTE
TOURANGEAU
IN
WORLD PREMIERE
RECORDING
**MASSNET'S
THERESE**
RICHARD BONYNGE
CONDUCTING
NEW PHILHARMONIA
ORCH

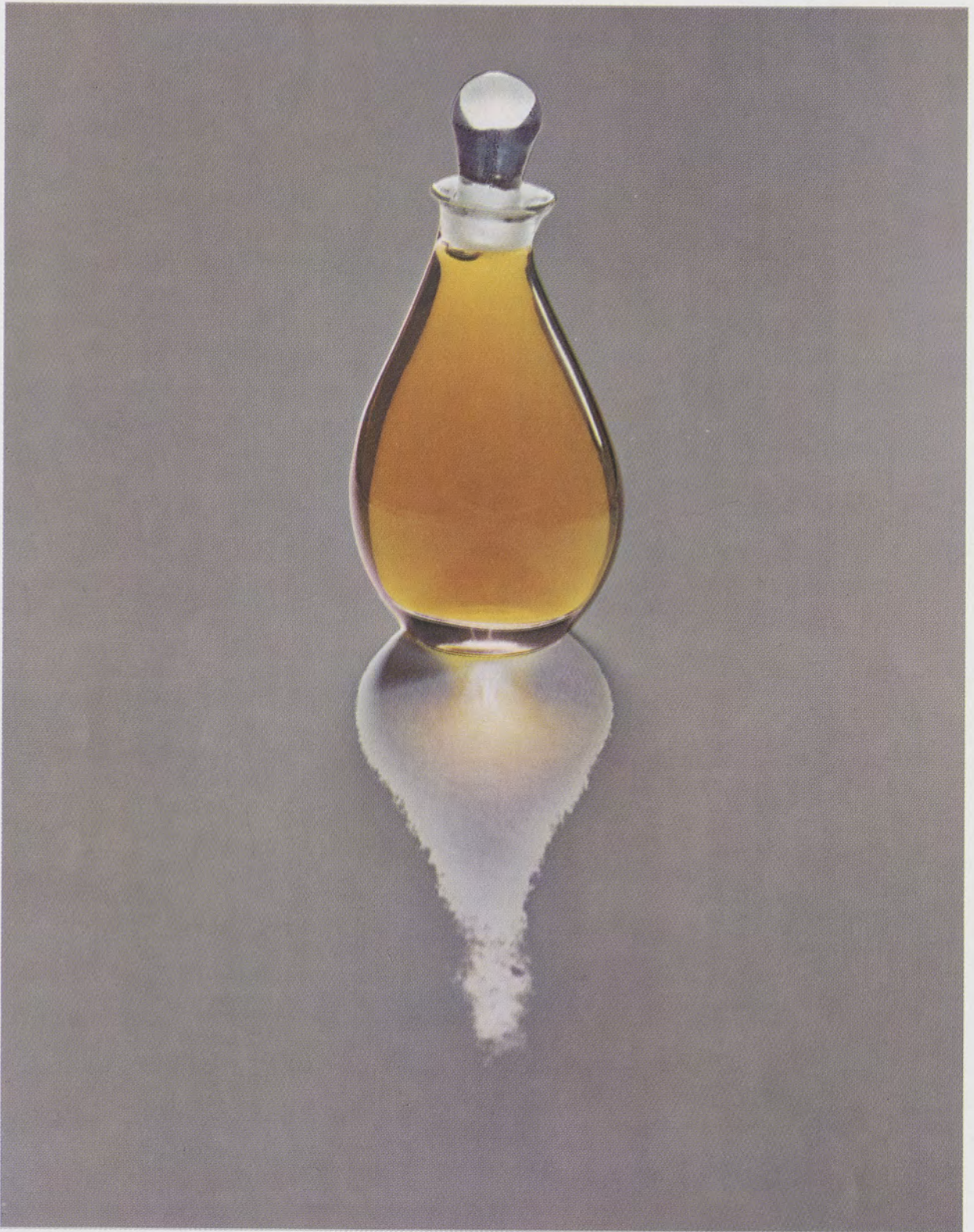


AOSA 1165

Brilliant new releases from the number one classical catalogue in the nation

LONDON[®] ffr[®]
FULL FREQUENCY RANGE RECORDING

Impeccable Imported Pressings



©1975 HALSTON FRAGRANCES INC.

HALSTON

PERFUME

SPRAY PERFUME

COLOGNE

SPRAY COLOGNE

WHY SAN FRANCISCO OPERA NEEDS YOUR SUPPORT

Some things in life have enduring value: family and friends, our homes, creative opportunities—the civic, educational, business and cultural organizations we create to make the globe worth living in.

San Francisco is one of the most beautiful cities in America, where climate, physical beauty, business and the arts unite to enhance the quality of life. One of its great assets, San Francisco Opera, has helped earn our city an international reputation. For over 50 years, the company has presented classical and contemporary opera, bringing the creative talents of major operatic artists to Bay Area audiences each fall season.

What would our city be like without San Francisco Opera and the numerous other opera activities it has generated over the years? Culturally deprived, indeed. We take our opera seriously, and enjoy it throughout the year—not only in the War Memorial Opera House, but also in the streets, theaters, parks and plazas of the entire Bay Area. Last year almost 300,000 people attended performances of live opera presented by San Francisco Opera and its affiliate companies. Radio broadcasts of the fall season's repertoire reach millions of people in the Bay Area and in Los Angeles.

This year the San Francisco Opera Association's Annual Fund Drive needs \$750,000 to meet increased production costs and to balance its budget. Cultural organizations as well as business and industry not only have to break even but must provide for present needs while ensuring future growth.

Fortunately, we have capacity audiences, but we also have an imbalance between revenue from ticket sales and operating costs. Funds to reduce our deficit are raised through guarantor payments, federal and municipal grants, and the generosity of hundreds of San Francisco Opera supporters—individuals, foundations and corporations. If we were to pass on actual costs to the public, the ticket you purchased for this performance would be almost double what you paid for it. Obviously we cannot charge that much. But we can and must ask for your help.

You may be a regular contributor to the annual fund. If you have not increased your contribution recently, please consider giving more. Remember, yesterday's dollar bought more. If you have contributed only occasionally, we urge you to become a regular member of the Opera family. If you have never contributed, please begin now!

San Francisco Opera belongs to you—for your present enjoyment and that of future generations of opera lovers. Your contribution, large or small, is a vote of confidence.

**The
San Francisco Opera
Association
Needs You.**

Please Give!

Please fill out coupon below
and enclose in attached envelope.

**I would like to support the 1975 Annual Fund Drive with a
tax-deductible contribution of \$_____.**

Friend: \$10 to \$99

Contributor: \$100 to \$499

Donor: \$500 to \$999

Benefactor: \$1,000 to \$4,999

Business Patron: \$2,500 and over

Sustaining Patron: \$5,000 and over

Full contribution enclosed

Bill me for the entire amount _____

(date)

Partial Payment enclosed

Bill me for remainder _____

(date)

Name _____

Address _____

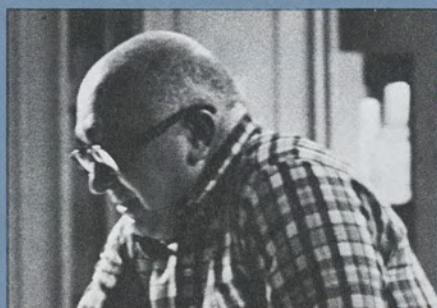
City _____ **State** _____ **Zip** _____

Date _____ **Signature** _____

Checks are payable to the San Francisco Opera Association.

Contributors of \$500 or more are listed in the 1975 San Francisco Opera Magazine
and Annual Report.

SAN FRANCISCO OPERA MAGAZINE 1975



Lotfi Mansouri:
Sharpening the Edges
by Armistead Maupin 10



Là Vanno i Pensatori
by George L. Buckbee 12

The Program 33

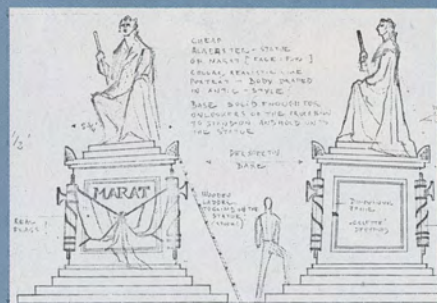
Repertoire 42

Special Events 44

Guarantor Members 52

Box Holders 61

San Francisco Opera Fund Drive 62



Artist Profiles 66

Why a Fund Drive—A Look
at the Economics of Opera
by Earl Jay Schub 77

Calendar for the 53rd Season 88

San Francisco Opera
Editorial Staff

ANITA S. MOCERI *Editor*

IRIS VAUGHAN *Production Coordinator*

KERRY QUILLIN *Production Assistant*

Performing Arts Staff

MICHEL PISANI *Publisher*

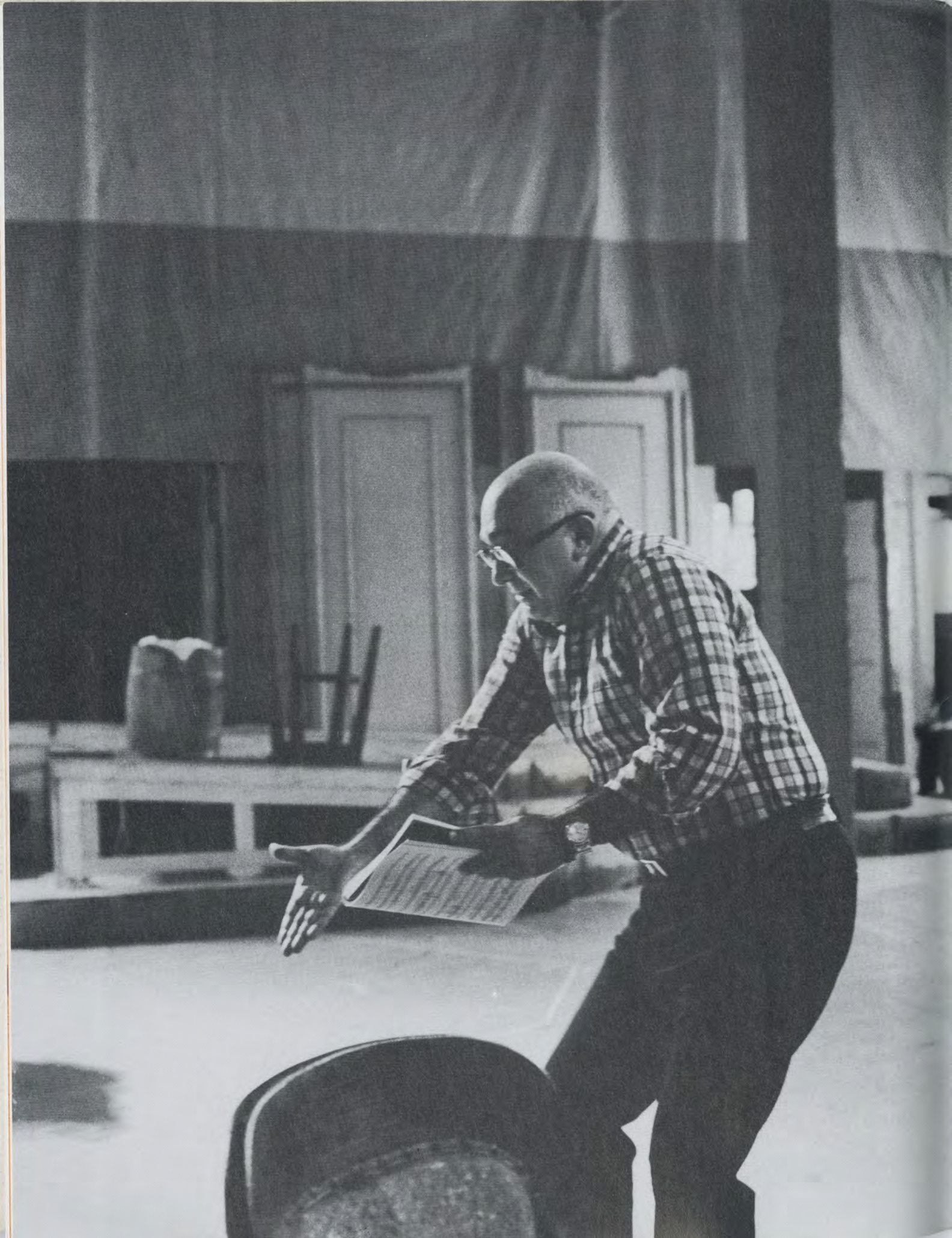
JERRY FRIEDMAN *Editor and General Manager*

OLGA TRENTO *Managing Editor*

BROWNING GRAPHICS *Art Direction*

San Francisco Opera Magazine 1975 is a Performing Arts publication. © Performing Arts 1975. All rights reserved. Reproduction from this magazine without written permission is prohibited. Performing Arts—S.F. Office: 651 Brannan St., San Francisco, California 94107. Telephone (415) 781-8931; L.A. Office: 9348 Santa Monica Boulevard, Beverly Hills, California 90210. Telephone (213) 274-8728. Printed in San Francisco.

Cover photo: Carolyn Mason Jones



LOTFI MANSOURI: Sharpening the Edges

by Armistead Maupin

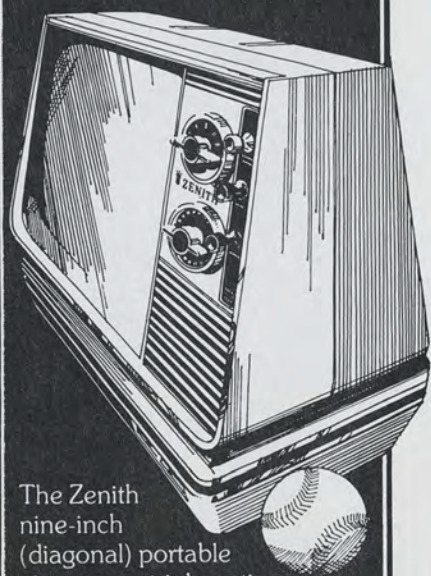
Andrea Chenier's most sinister and pervasive figure isn't listed in the opera's cast of characters.

"If I had to give it a name," says director Lotfi Mansouri, "I'd call it the mob—that viciously single-minded entity which devours everything in its path. The mob is a flesh-and-blood force in *Andrea Chenier*, every bit as vivid as the principal characters."

Mansouri's new production of the gripping Giordano epic underlines the horror of a "people's movement" gone berserk. "The French Revolution was like any other," remarks the 46-year-old Iranian. "It started with the noblest of goals and sentiments, but once the mob took over those lofty principles were totally annihilated by the secondary elements of power, hierarchy and security."

To stress this deterioration of ideals, the director has chosen to close each scene in *Andrea Chenier* with the conspicuous presence of the mob. "At the end of the first scene, for instance, the

Triple play.



The Zenith nine-inch (diagonal) portable gives you a triple option. You can play it at home on regular AC household current. Or plug the special DC cord adapter into your car's cigarette lighter. Or with the optional battery pack, you can watch this lightweight set anywhere — even outside, with the detachable sunshield. The Jet-Set, Model G1150.

Whatever you want in a black & white portable, Zenith's got it — luggage-look sets, swivel-tilt sets, even a set covered in blue denim. All 100% solid-state. All Zenith quality.

ZENITH

The quality goes in
before the name goes on.

continued on p. 84

LÀ VANNO I PENSATORI

by George L. Buckbee

"There go the thinkers!"—so sings Roucher in Act II of Umberto Giordano's great revolutionary opera *Andrea Chénier*, and he is not being complimentary—no more so than when contemporary people use the phrase "egg-heads." No, the men of the French Revolution who are passing by Roucher (in improbable combinations which could never have happened!) are being ridiculed by Roucher much in the same manner in which our thinking musical writers have ridiculed Giordano. Roucher hardly understood what the big names of the French Revolution intended. Neither have operatic critics and historians understood what Giordano intended. In each case it was the people to whom the Great Men were speaking, and the people have understood.

continued on p. 14



San Francisco Opera's 1975 production of *Andrea Chénier*. Sets by Wolfram Skalicki, costumes by Annel Skalicki



Photo: Ron Scherf

Brother Timothy's Napa Valley Notebook

INTRODUCING FOUR RED DINNER WINES WITH SPECIAL CHARACTERISTICS FROM THE CHRISTIAN BROTHERS NAPA VALLEY CELLARS. MY OWN SELECTIONS.

From time to time, nature endows certain of our Napa Valley varietal red wines with unusually splendid qualities. Because of the abundant choice in The Christian Brothers aging cellars, I have the pleasure of putting these small rarities aside for the special attention and care they deserve.



BOTTLE AGING OF WINE BEGAN WITH THE DISCOVERY OF CORK IN THE 18TH CENTURY. FRENCH LITHOGRAPH FROM THE CHRISTIAN BROTHERS COLLECTION. WINE MUSEUM OF SAN FRANCISCO.

We are now pleased to offer four of these Napa Valley wines: Pinot Noir; Cabernet Sauvignon; Gamay Noir; and Zinfandel. Each was aged in prime oak cooperage and then enjoyed leisurely bottle aging in our own cellars where storage conditions are ideal. This time has given them special softness and mellowness, with a deeper and fuller bouquet. We believe you will find them to be among the finest to come out of the Napa Valley...wines to serve with your finest fare. While ready for your table now, these are wines that can be laid down in your own cellars to mature to even greater softness and subtlety.

These Special Selections are identified by lot number and bottling date on a neck label to distinguish them from our other varietal wines.

THIS DISTINCTIVE NECK LABEL IDENTIFIES MY SPECIAL SELECTION VARIETAL WINES.



NAPA VALLEY PINOT NOIR
BOTTLED & BINNED JAN. 1973
NAPA VALLEY CABERNET SAUVIGNON
BOTTLED & BINNED FEB. 1973
NAPA VALLEY ZINFANDEL
BOTTLED & BINNED NOV. 1972
NAPA VALLEY GAMAY NOIR
BOTTLED & BINNED NOV. 1972

Understandably, they will always be in limited supply and must command a price of about \$5.00 a bottle. If your wine merchant does not have them available, you may write to me.

Brother Timothy F.S.C.
CELLARMASTER
THE CHRISTIAN BROTHERS
NAPA VALLEY, CALIFORNIA 94558

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

I Pensatori—continued from p. 12

Andrea Chénier, that poetic off-spring of Giordano's passionate emotions, did not find it easy as an immigrant in foreign lands. The American Blue Book of Operatic Society has not been opened to him, and he has not even now found his niche in the list of great Operatic Society names, such as Carmen, Aida, Lohengrin, Boris and all the others of mixed background who have been welcomed so heartily to our shores. Andrea is still struggling to get in, although his credentials are certainly in order, even if he, himself, is not of the highest stock. At home, in Italy, he is held in high esteem, and welcomed wherever the friends of Operatic Society gather. He is spoken of with respect and enthusiasm, if not with awe. This has been the case since his birth on the operatic stage on March 28, 1896, when the critics raved over him, and when the audience (without the customary claque, we are told!) applauded him to the skies, took him to their hearts, and made him the hit of the season. Saint-Saëns brought out his *Henry VIII* that same year at La Scala, but the poor king was simply run off the stage. Even Bizet's *Carmen* had a hard time getting herself past the third act! The success which Andrea Chénier achieved at Milan's great La Scala established his credentials so well, that he was quickly welcomed into Operatic Society in many other European centers by 1897. Indeed, his name blazed so quickly and so brightly, that he reached even as far afield as Moscow and New York.

But—there it stopped. A very stunted social career. New York, not to be awed by all successes elsewhere, rejected Giordano's poetic protégé out-of-hand and in no uncertain terms. He was found to be without those necessary credentials which the New Yorkers demanded for their Opera Society: he had "hardly a tune", and his arrival brought with him the "death of melody." Some went so far as to say that he lacked any manifestation at all of technical skills (despite the Act II

continued on p. 16



HOLIDAY QUIZ

Q. What's wrong with this picture?

A. Nothing. They're all from Ghirardelli Square.

Ghirardelli Square

Open Evenings / Beginning November 28 • 900 North Point / San Francisco
Holiday Hours: Sunday 11 am-6 pm / Monday-Saturday 10 am-9 pm

Once you've seen one country, you've seen them all.



Switzerland? No. New Zealand's Southern Alps.



Japan? No. A lovely New Zealand garden.



Hawaii? No. One of New Zealand's sunny beaches.



England? No. Rugby in Christchurch, New Zealand.



Scotland? No. Dunedin, New Zealand's Scottish city.



Norway? No. New Zealand's Fiordland.



San Francisco Opera 1975: *Andrea Chenier*. Sets: Wolfram Skalicki; costumes: Amrei Skalicki.

New Zealand

One pleasant surprise after another.

Mail to the
New Zealand Government Tourist Office, One Maritime Plaza, Suite 970,
San Francisco, Calif. 94111, or
10960 Wilshire Blvd., Suite 1530, Los Angeles, Calif. 90024

Tell me more about New Zealand, the one country to see if you want to see every country in the world.

Name _____

Address _____

City/State/Zip _____

"symphony"), and that he was a fellow full of dull statements (yet all baritones sing "Nemico della patria"). Still others, at a time when music was taking other turns, found his constant use of tonic chords very bland, and lamented that he had not found a larger harmonic vocabulary to vary his speech. Many found him far too simple and direct, and still others thought it very plebian of him to use materials which others

People either ask
for Beefeater,[®]
or they ask for gin.



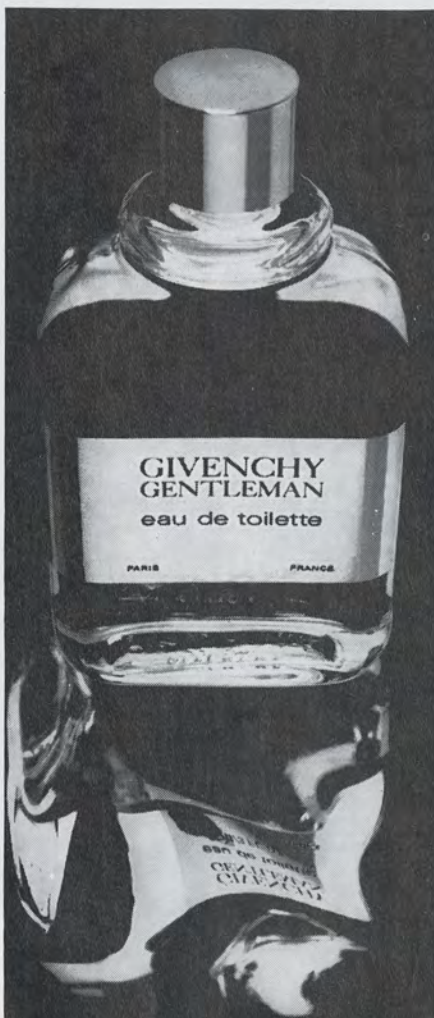
Photo: Ron Scherl

had used before him. Andrea's initial meteoric flight, however, brought fame and fortune to his creator, and Giordano found himself pressured to produce more protégés with the same credentials—at least for the Italian public.

Andrea Chénier had been Giordano's fourth opera, preceded by some notably unsuccessful works with the

continued on p. 18

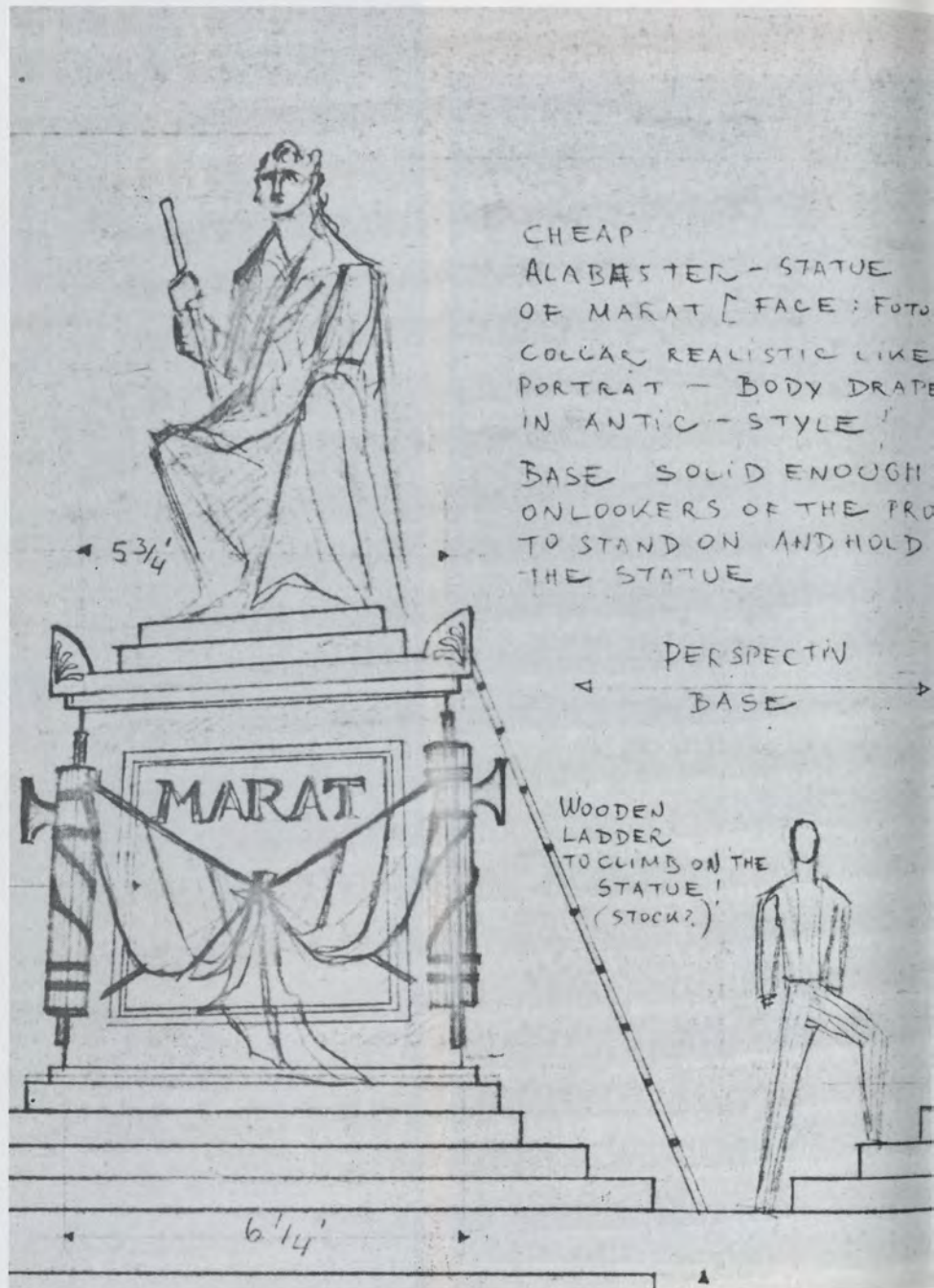




Think of it
as
investment
spending.



Eau de Toilette
After Shave Lotion
Bath Soap
Shaving Foam
Protein Shampoo
Spray Talc



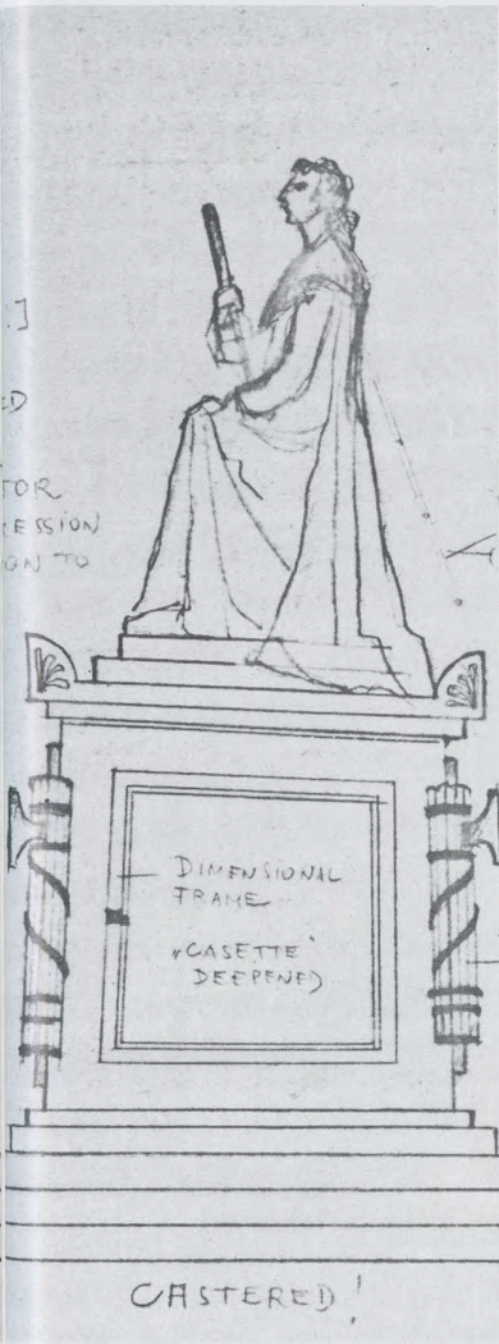
Wolfram Skalicki set designs for San Francisco Opera's 1975 *Andrea Chenier*.

names *Marina*, *Mala Vita* (re-worked as *Il Voto*), and *Regina Diaz*. Giordano did not seem to be particularly equipped to bring forth successful operatic children, so it is not surprising that these first attempts caused no great furor. Until Giordano's birth, August 27, 1867, there had been absolutely no record of art or music in his family at all. His parents, while not really refusing to let him pursue music as a

career, certainly expected him to prove to them quickly that it was not a hopeless profession. They were satisfied, evidently, when Umberto was admitted to the Naples Conservatory and when Sonzogno, a prominent Italian publisher, took an interest in their son. Despite Sonzogno's interest, *Andrea Chénier* lost out in a competition which was won by Mascagni's *Cavalleria Rusticana*.

“Designed for the Woman
with a Style of Her Own”

— Hubert de Givenchy



GIVENCHY III
PARFUM
GIVENCHY-PARIS

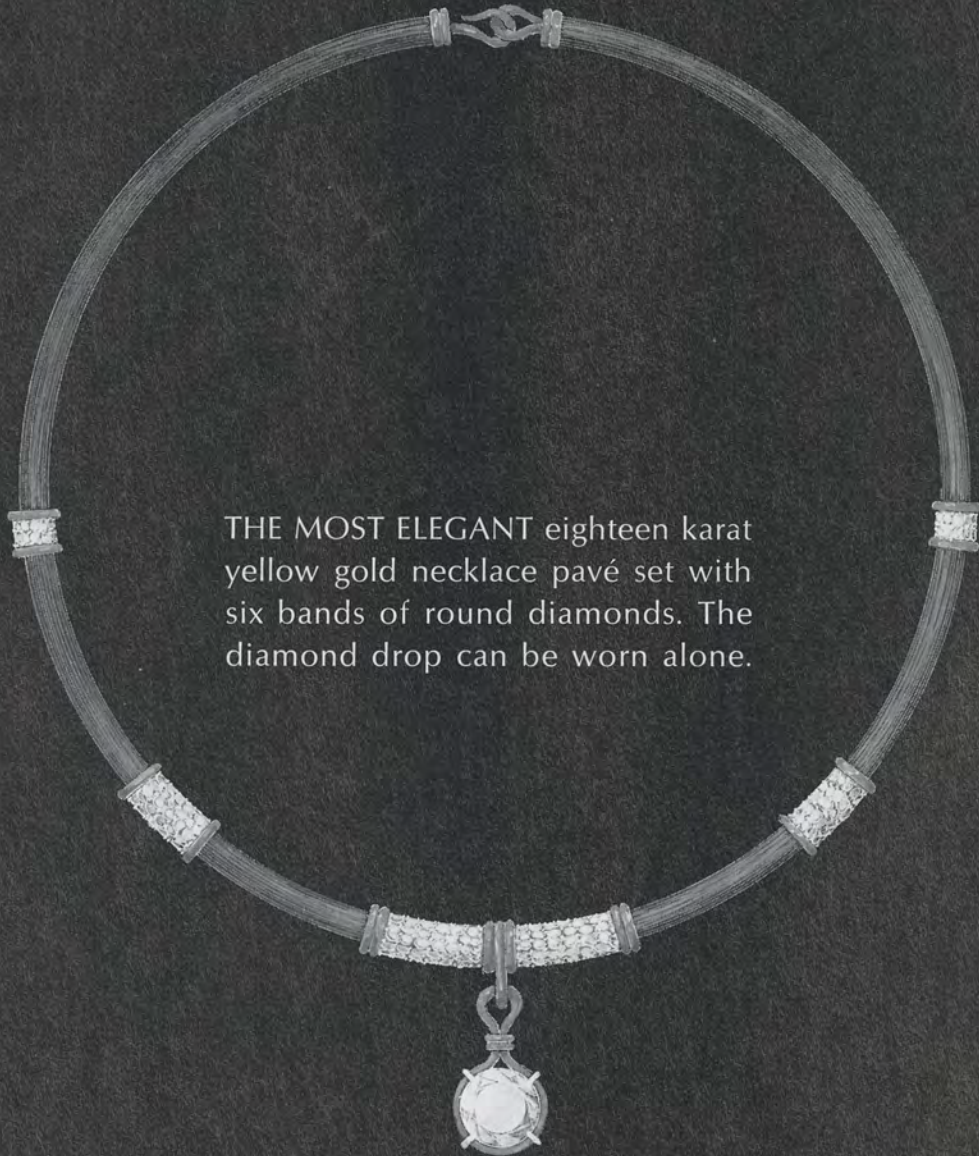
Sonzogno was neither deaf nor blind, however, and he continued to encourage Giordano so that, eventually, the defeated Andrea did see the light of the operatic stage.

Still, the thinkers pass him by. Why? Some books, with lists of the Great Names of the Operatic Register, simply pass him by (Weisstein: *The Essence of Opera*), while others give him very short shrift, indeed (Lang: *The Experi-*

continued on p. 21



KLAUS MURER has received the 1975 *Oscar* for jewelry design. This is the second time Mr. Murer has won the Diamonds International Award which is the most prestigious award in the world. His brilliant designs and superb craftsmanship make him one of the most outstanding jewelry designers of today.

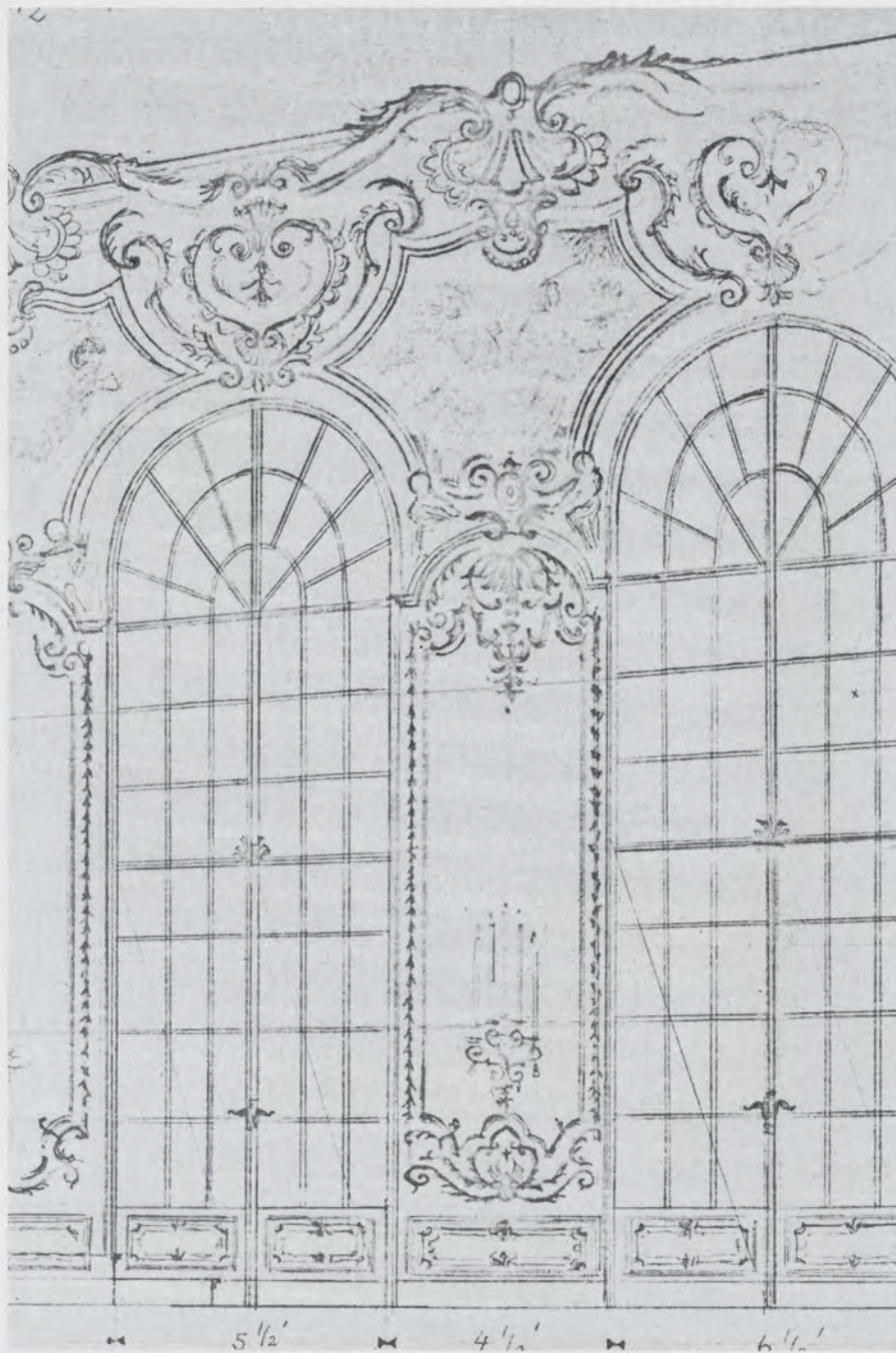


THE MOST ELEGANT eighteen karat yellow gold necklace pavé set with six bands of round diamonds. The diamond drop can be worn alone.

KLAUS MURER

Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO



Set design: Wolfram Skalicki

ence of Opera). Others are horribly apologetic about admitting him to the Sanctum Sanctorum of the Operatic World at all!

The reasons for this attitude to Giordano's hero may be many, partly helped by a long series of semi-successes or flops following Chénier's initial appearance. *Fedora* (1898), a very emotional lady, is sometimes performed in Italy even now, but her

reputation is shady. After her, we seldom hear of any of the other works of Giordano which were commissioned from him: *Madame Sans-Gêne* (New York—1895!), *Siberia* (1904), *Marcella* (1907), *Mese Mariano* (1910), *Giove e Pompei* (1921), *La Cena delle Belfe* (1924), and *Il Re* (1929). The company one keeps sometimes brings one down.

The unfortunate thing is that Giordano became inactive during his last twenty

continued on p. 22

Rare taste.
Either you have it.
Or you don't.



Yes, the whiskies in J & B are rare indeed. But the essence of J & B Rare Scotch is in our uncompromising quest for perfection. For more than 100 years, no one has ever matched the rare taste of J & B. And never will. That's why J & B has it. And always will.

J&B
RARE
SCOTCH

86 Proof Blended Scotch Whisky © 1975 Paddington Corp., N.Y.

Design Research is growing

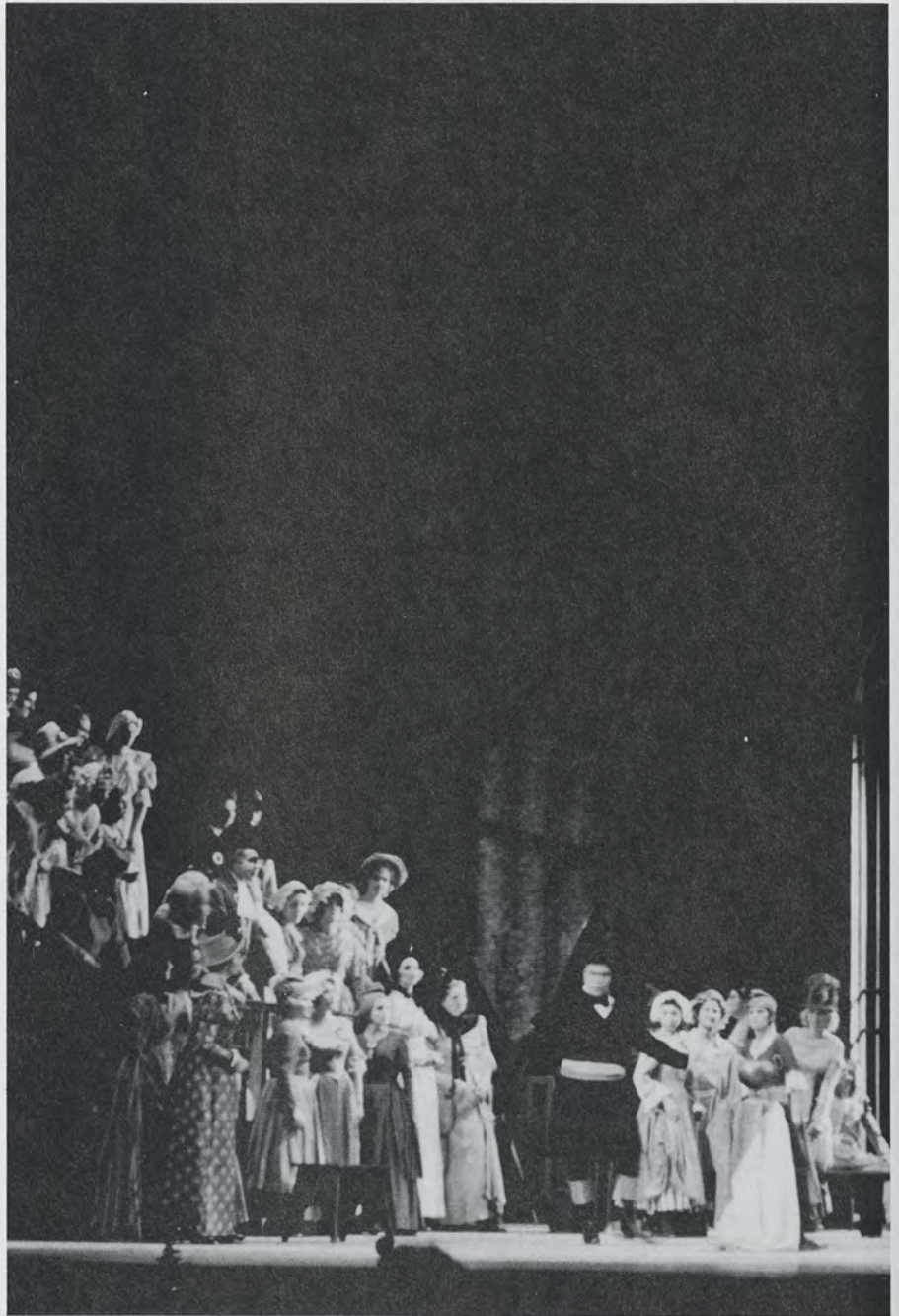


Name: Tasaraita Short-Sleeve Dress
Design: Annika Piha, Marimekko
Description: A fun-loving T-shirt dress, for the child or adult. Of 100% cotton. Made to feel whimsical in.
Price: child's dress, 11.00

DR

Design Research 1 Embarcadero Center
San Francisco, CA. 94111 (415) 788 · 4000
Design Research 900 North Point Street
San Francisco, CA. 94109 (415) 776 · 2605

I Pensatori—continued from p. 21



An earlier production of *Andrea Chenier* at San Francisco Opera.

years (as did others, such as Rossini and Sibelius), almost composing nothing. His death, in 1948, was widely lamented in Italy. His last opera, *Il Re* (1929), is short, and considered modern in its outlook both for the composer and for the time. Critics sometimes have said that *Il Re* showed signs of going in Stravinskian-directions, but the composer never pursued the matter any further. Some of our Operatic

Elite will not admit *Andrea* on the basis of his libretto. They claim that it does not scale any great poetic heights of literary inspiration. Perhaps not, but it does contain all the elements which also made *Tosca* a success, and that lady's libretto is seldom heavily attacked! *Andrea*, along with *Tosca*, gives us liberal amounts of distorted history, plus heavy doses of blood and sex. This combination, which has al-

continued on p. 24

*The quality of Corum's
Gold Coin watches is measured in
generations not in years.*

*Watches of heirloom quality
with unique cases of authentic
U.S. \$5, \$10, and \$20 gold pieces.
Completely Swiss-crafted in
18k gold, with one of the thinnest
movements in the world.*



CORUM

An Investment in Time

GRANAT BROS

Fine Jewelers Since 1905

San Francisco • Grant at Geary, Stonestown
Northgate • SunValley



Give the Potion of Love.

Amaretto di Saronno. Italy's rare liqueur of love in this beautiful new veloured gift box.

Historians tell us that in 1525 a young widow created the original Amaretto di Saronno and gave it as a gift of love to Bernardino Luini, the artist who immortalized her in a famous fresco in Saronno, Italy.

Her name is lost to history but what remains is the original Amaretto di Saronno with the magic of its intriguing taste and provocative bouquet.

We've even left a rose alongside our name as a reminder of how it all began 450 years ago.

Try Amaretto di Saronno tonight. In this very seasonal way:

The Bowl of Love

Stir ½ bottle of Amaretto di Saronno with each quart (non-alcoholic) egg nog in a punchbowl. Add ice cubes. Sprinkle crushed Amaretti cookies or nutmeg over the top.



Discover the many other ways to use Italy's rare liqueur of love. Write for our free drink recipe booklet and food recipe booklet, "Gourmet Secrets." Address: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021. Dept. 110.

Amaretto di Saronno. 
The Original Amaretto. From the Village of Love.

56 Proof. Imported by Foreign Vintages, Inc. Great Neck, N.Y. © 1975.



An earlier production of *Andrea Chenier* at San Francisco Opera.

ways worked before and since, did not help Andrea outside of Italy. Not that the history is all that bad: Luigi Illica, who wrote the libretto, really knew his French Revolution, and if Gérard, Robespierre, Barère, Collet d'Herbois, Couthen, Saint-Just, David, Tallien, Fréren, Barras, Fouché, La Bas, Thuriot and Carnet were never seen together anywhere as they are in Act II of this

continued on p. 27

Regular: 17 mg. "tar," 1.3 mg. nicotine;
Menthol: 18 mg. "tar," 1.3 mg. nicotine
av. per cigarette by FTC Method.

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

Here's Max.

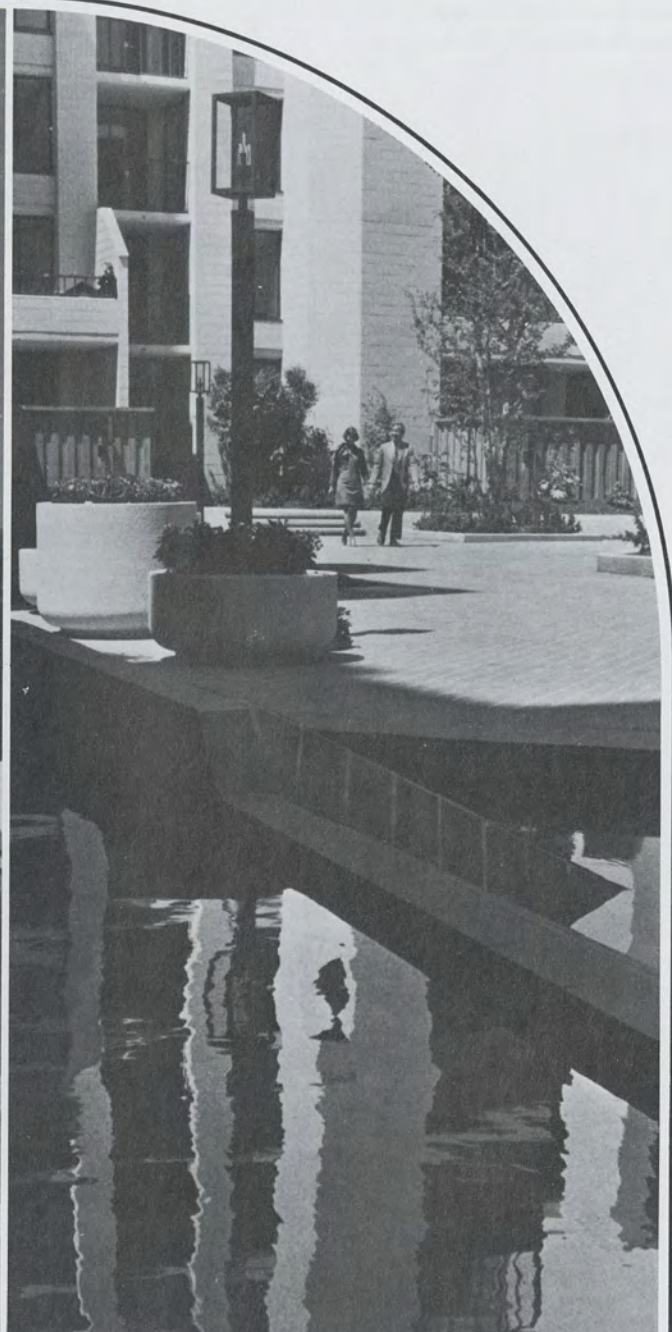
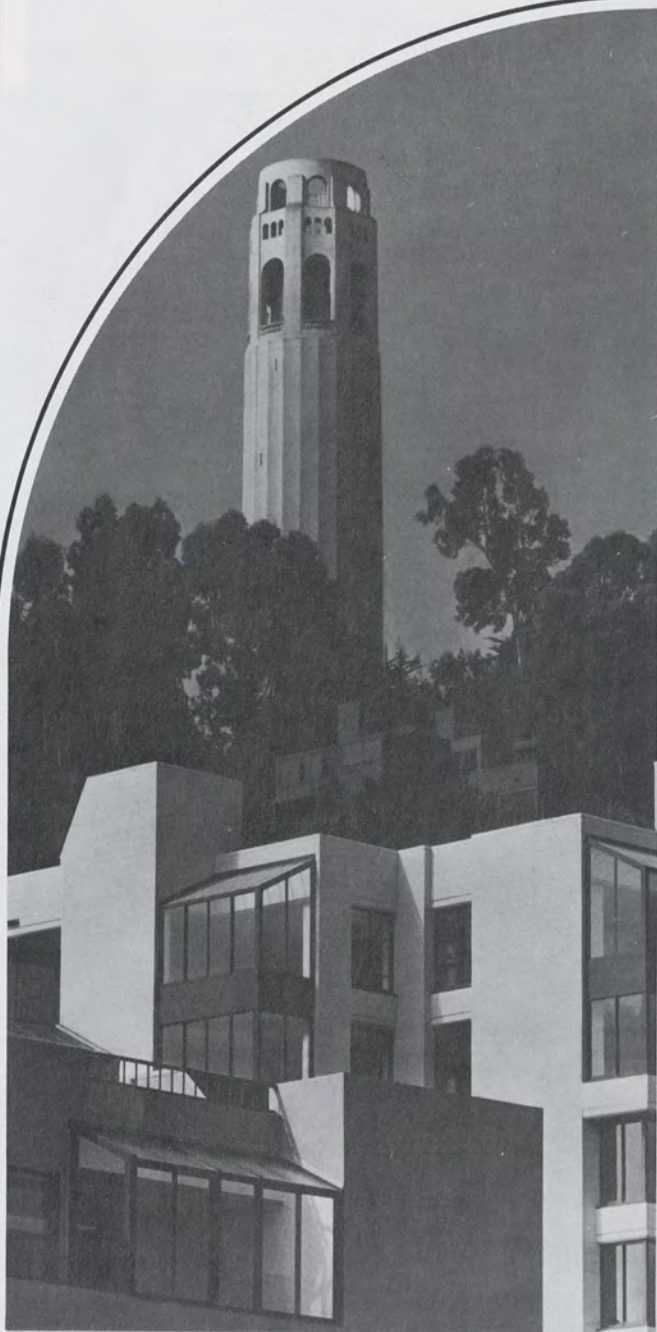
The maximum
120mm cigarette.

A lot longer than 100's. Yet, not a
penny extra for all those extra puffs.
Great tobaccos. Terrific taste.

And a long, lean,
all-white dynamite look.

*"How can anything so
nifty be so thrifty?"*





TeleGraph LandinG

Your Island in the City

A new way of living gives you the best of two worlds—the serenity and security of a village surrounded by the action and excitement of the City. Here you can own a home virtually in the center of everything that is San Francisco. You're only a 15-minute walk from downtown, Fisherman's Wharf, Chinatown, North Beach. □ And you don't have to live in a box. At TeleGraph LandinG you will

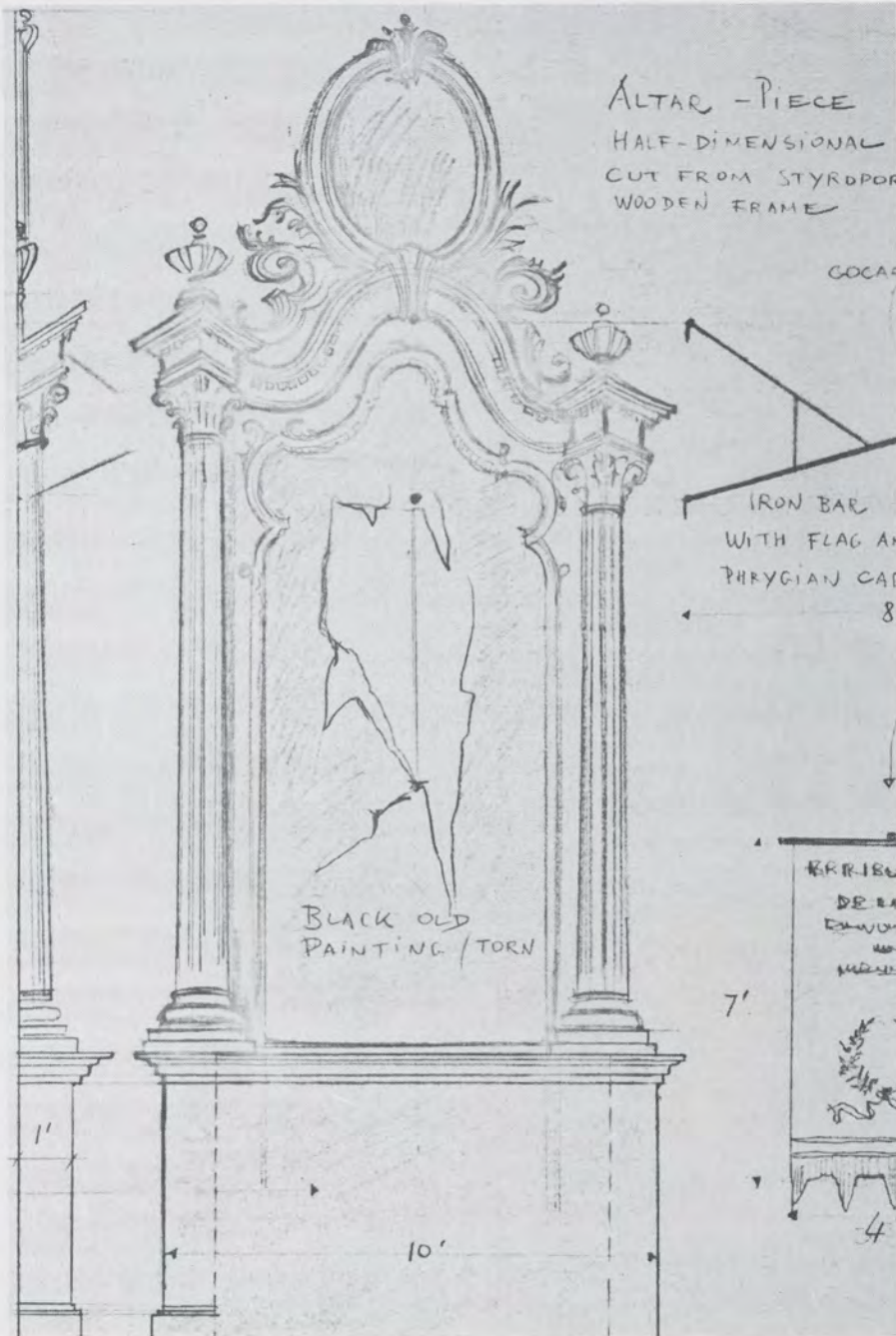


find richness and variety of form—architecture on a human scale. Four buildings of varying heights—enclosing a private plaza—afford an extraordinary range of floor plans. □ The views are magnificent (the Bay is across the street). There are roof gardens, patios, a waterfall, and more. □ TeleGraph LandinG is an Urban Village. The City's first. A world-within-a-world. An Island in the City.

One, two and three-bedroom condominiums and townhouses. □ From \$70,000 to \$150,000.

At the base of Telegraph Hill 150 Lombard Street at Sansome.

(415) 788-4488.



Set design: Wolfram Skalicki

opera, who really cares? The excitement of having all of those imposing names paraded in front of us is very exciting. Illica knew how to create situations of drama, situations which could be filled with the Veristic emotionalism which Giordano wore on his sleeve. He knew how to bring down the curtain with an ecstatic couple marching into the sunrise to face their death in love (Ave! Tristan.)

More than the company he kept, more than the musical language he spoke, and more than his story, we must learn to know *Chénier* as he is and accept him as such. On that basis alone he stands or falls. Just because he does not fit any mold well enough for us to know how to approach him without introduction, is no reason for us to be nervous in his presence nor to treat him as an unwelcome guest. He is an

continued on p. 28



**NEW
FASHION
IDEAS
FROM
THE STORE
WITH
GOOD
OLD-FASHIONED
CHRISTMAS
SPIRIT.**

Roos Atkins

NOW PLAYING AT CITIZENS

Two Great Performers

Bravo! You, too, will applaud these two wonderful ways to lower your present income tax. Get all the details and join the statewide family of profit-minded savers who've discovered tomorrow at Citizens today.



IRA

Set up your firm's pension fund in Citizens Individual Retirement Account. No more investment uncertainties, planning problems, bookkeeping and reporting expense. A substantial portion of your and your employees' annual income can be added to each I.R.A. account, tax sheltered. Your compounded interest is tax-sheltered, too. Each person's funds earn highest guaranteed interest and are insured to \$40,000 by a U.S. Government agency.

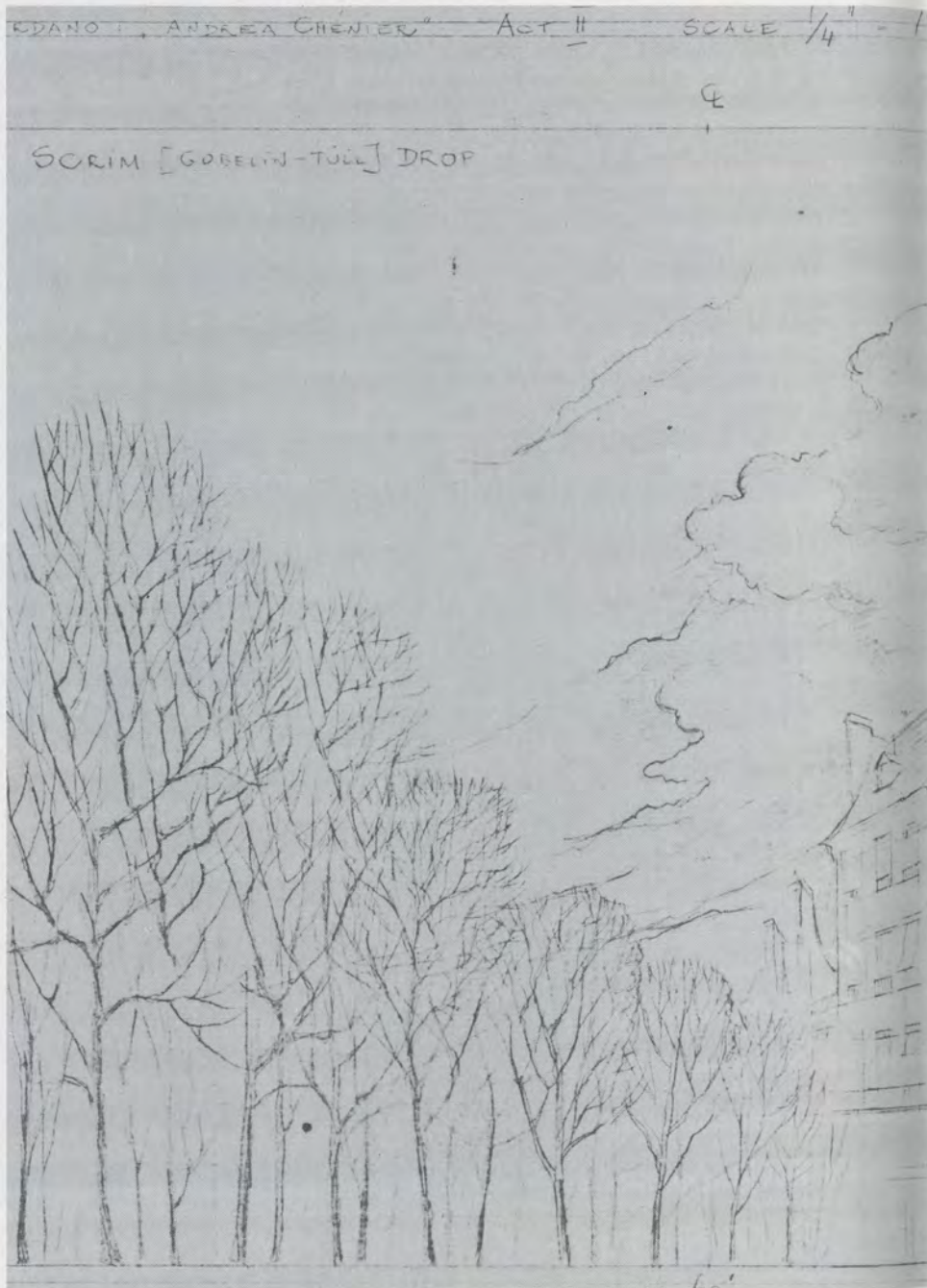
KEOGH

For the self-employed, a Citizens U.S. Government insured Keogh Plan (HR-10) account is a star performer. You'll save precious income tax dollars today, while earning highest interest for tomorrow. Call Mr. Keith Colson, toll free, at (800) 652-1626 for details or ask your nearest Citizens office manager.



**CITIZENS
SAVINGS**

California's Oldest
Statewide Savings Association.
Over \$1.5 Billion Strong.
Over 60 offices throughout California.



Set design: Wolfram Skalicki.

honest fellow, who says what he has to say, and that very openly and directly. He knows something about poetry and art, and especially about the heart. His real-life counter-part said: "Art makes only verses; the heart alone is the poet."

He has some of the art, of course, and that he has partly learned from Wagner, particularly in the orchestra. He speaks with some of the Verdian ac-

cent we all know, and has even absorbed the Puccinian approach. To expect him to blossom into Puccini-like melodies is not to let him be his own man! As with all new acquaintances, it does not pay to examine only the dress so carefully, but to try to find out what content is underneath the clothing. We should listen to *what* Andrea has to say, and not judge him on what we *want him to say*. Maybe Andrea

American Express Presents
**THE GREAT AMERICAN CITIES
 OF THE BAY AREA**

**The American Express Card
 can set the stage for great shopping
 in this city.**

You're probably familiar with these stores. And if there're one or two you've yet to explore, now's the time.

With the American Express® Card you have a charge account at all these fine stores.

And wherever you see the American Express Card emblem displayed.

So happy shopping!



Union Rogue. 728 Montgomery. An unusual collection of men's clothes. Antiques and accessories to fit him and his lifestyle.

Topps & Trowers. Union Square and 5 other Bay Area locations. The best in contemporary casuals for men and women.

Sports headquarters.

San Francisco Sporting House. 1909 Union St. A complete line of tennis and ski equipment including Wilson, Head, Spalding and Adidas.

**Just the gift
 you were looking for.**

S. Christian of Copenhagen. 224 Post. European crystal and China, featuring the famed Rosenthal line. Also complete selection of Danish furniture.

If you don't have the American Express Card, look for an application display wherever the Card is welcomed. Or call, toll-free, 800-528-8000.

**AMERICAN
 EXPRESS**



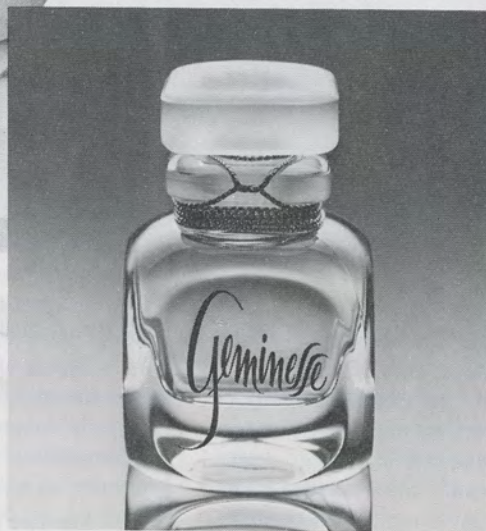
© American Express Company, 1975

The American Express Card. Don't leave home without it.



does lack some of the technical polish which others have, maybe he does have trouble finding exactly the right sequence of tones to express what he has to say, maybe his harmony does have too many tonic chords, maybe he does seem to have read other composers rather widely. But, this is only the outer dress, and if we take the trouble to become conversant with Andrea, we will find he has an honest

continued on p. 31



Geminese. The first impression that lasts.

Perfume, Perfume Spray, Cologne, Cologne Spray.

and passionate heart. And then (despite I Pensatori), we will find that we like him—sometimes we will find that we even love him—we will find he is saying those things we most want to hear about living life fully and passionately—the things about which the heart alone knows something! In short, our fellow knows how to sing about Love.

That's our fellow, that's our hero, that's our Chénier. In the end, a mighty fine man to welcome into the Operatic Society. If we listen to what he says, we may become as excited about him as the La Scala audience was in 1896—and they thought he was really worth knowing and listening to! ■

Mr. Buckbee's background includes soloist with the Rochester Opera, Finnish National Opera and Finnish Radio; conductor of the Finnish National Opera for 10 years; Director of the Sibelius Academy Opera Studio. He is currently an Associate Professor at the Conservatory of Music, University of Pacific in Stockton.



Sarimanok
IMPORTED HANDICRAFTS & ARTS
1124 Sutter Street, San Francisco, California 94109 Tel. (415) 928-4051

**WHEN THE LAST NOTES OF THE OPERA
HAVE DIED AWAY
THE GOOD LIFE
CONTINUES AT
JURGENSEN'S**



• where you will find the best of everything—Wines & Spirits, Eastern Beef and Lamb, Fine Bakery and Delicatessen Items, Great Green-groceries, and Spectacular Gift Packs for every occasion. Telephone orders, charge accounts, and deliveries daily in the City, regularly in Marin and the East Bay. If you need Fresh Caviar, real Strasbourg Pate de Foie Gras, or some other good thing, call Jurgensen's.

Jurgensen's Master Charge and BankAmericard accepted, or open a Jurgensen's Charge Account.
In San Francisco: 2190 Union Street (931-0100)
In Burlingame: 1325 Burlingame Ave. (344-1772)

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

**If you got crunched at the party
with your soft pack
try our new hard pack.
Benson & Hedges
100's**



Regular and Menthol

17 mg. "tar," 1.1 mg. nicotine,
av. per cigarette, by FTC Method.



Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster of singers, conductors, directors and designers. Opening with an old favorite, "Il Trovatore," the season includes the San Francisco premiere of Monteverdi's "L'Incoronazione di Poppea." Most of the remainder of the twelve operas have not been performed in San Francisco for many years. And you, our audience, have again responded with a heavy demand for tickets, demonstrating that our community recognizes San Francisco Opera as one of the great opera companies of the world.

In addition to "L'Incoronazione," we will have the pleasure of four new productions. New productions are expensive and we must depend on large donors to make them possible. We are indebted to a group of patrons who wish to remain anonymous for substantial gifts to defray the costs of "L'Incoronazione." "Der Fliegende Holländer" is made possible in part by a generous grant from the Gramma Fisher Foundation and its president, J. William Fisher (who gave us "La Favorita" and "Peter Grimes," jointly with Lyric Opera of Chicago in 1973). Our production of "Simon Boccanegra" comes to us from Lyric Opera of Chicago, where it was originally produced in 1974. The production was

made possible by a grant to Lyric Opera by the Gramma Fisher Foundation in commemoration of Lyric's 20th anniversary. For the fifth year in a row, our treasurer, James D. Robertson, has presented us with a new production, this year "Gianni Schicchi." To all of these people, our special thanks. The costs of "Andrea Chenier" and "Werther" will be shared with Houston Grand Opera and Seattle Opera, respectively.

As has been mentioned in these letters in previous years, opera of the quality for which San Francisco is noted is expensive and, of course, the costs have greatly accelerated in recent years as a result of inflation. Ticket sales cover only a little over 60% of these costs; this percentage incidently is probably the highest in the international opera world—the remainder must be secured from a variety of sources. We are grateful for the significant direct and indirect financial support which we have received from the National Endowment for the Arts, National Opera Institute and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We also appreciate the cooperation of OPERA America, of which we are a member. Opera ACTION continues to perform a myriad of services for San Francisco Opera which not only reduces our costs but spreads the word of opera throughout the community. To its members, we express our appreciation.

As it has for many years past, the San Francisco Opera Guild has financed the student matinees which are applauded enthusiastically by our young people. This year, there will be five such matinees of "L'Elisir d'Amore." The Opera Guild also furnishes important additional financial help to our subsidiary organizations, and undertakes the Opera Ball and the very popular Fol de Rol.

Despite all of the aforementioned support, we must have an annual Operating Fund Drive and this year the drive must raise \$750,000 in order to balance our budget of approximately \$5,000,-

000; this is approximately \$200,000 more than we needed last year. If you are not presently a contributor to our annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

We are continuing the Endowment Fund campaign commenced in 1973 with the announced goal of \$5,000,000. This campaign, under the leadership of Emmett G. Solomon, retired chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor; our Board of Directors subsequently pledged an amount exceeding \$1,000,000. While income from the Fund will help toward meeting our unavoidable annual deficit, it should again be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from other sources.

Thanks to Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, radio listeners will again be privileged to hear a live broadcast of each opera over KKHI AM/FM in San Francisco and, thanks to several organizations who have released their regular program time, also over KFAC AM/FM in Los Angeles.

San Francisco Opera exists solely to provide the public with opera of the highest quality. But when we think of San Francisco Opera, we must remember the various segments of our opera family—the International Fall Season, now with us; Spring Opera Theater; Western Opera Theater; Brown Bag Opera, and the Merola Opera Program. Opera has become a year around activity in San Francisco, bringing its joys to tens of thousands of opera lovers. With the loyal support of the staff and the public, we will still continue to grow.

A handwritten signature in dark ink, reading "Walter M. Baird". The signature is written in a cursive style.

WALTER M. BAIRD
President, San Francisco Opera Association

Tax Shelters that aren't just for the rich.



**If you earn \$50,000, congratulations.
You're probably in the 50% Bracket.**

If you're in the 50% Tax Bracket, you've probably got a beautiful cash flow going.

Between you and the I.R.S.

Paine Webber wants you to know that we're one of the leaders in creating tax sheltered financial

plans for our clients in situations just like yours.

Our Tax Shelter plans run the gamut from relatively conservative to aggressive. Some are riskier than others. Some might be right and some might be wrong for you.

These Tax Shelters include Real Estate, Cattle Feeding Programs and Oil and Gas Drilling Funds. They're not tricks, loopholes or gimmicks.

And depending on your own personal situation, they can mean considerable tax savings in what we feel are sound investments.

If this all sounds interesting to you, please send for our free booklet, "Tax Incentive Investments."

After all, when your pie is getting bigger, why should you get less of it to eat?

Please send me "Tax Incentive Investments." FN 1

Richard F. Shelton
Senior Vice President
Paine Webber
555 California St.
San Francisco, Calif. 94104
415 983-6700

James B. Klein
Vice President-Branch Manager
Paine Webber
555 California St.
San Francisco, Calif. 94104
415 983-6700

Name _____

Address _____

City _____ State _____ Zip _____

PaineWebber

Other Northern and Central California offices in: Monterey / Napa / Palo Alto / Sacramento / San Jose / San Mateo / Santa Rosa / Salinas / Walnut Creek / Yuba City

San Francisco Opera 1975

53rd SEASON

War Memorial Opera House

Officers

R. Gwin Follis
Chairman of the Board

Walter M. Baird
President and Chief Executive Officer

Richard K. Miller
Vice President

James D. Robertson†
Vice President and Treasurer

Robert C. Harris
Secretary

Board of Directors

Mrs. Joseph L. Alioto

Ernest C. Arbuckle

Walter M. Baird*

Philip S. Boone

Arthur Merrill Brown, Jr.

John M. Bryan

Edward W. Carter

John B. Cella, II

Mrs. Marquis Childs

A. W. Clausen

Dr. Alexander Cross

Mrs. Joseph D. Cuneo

Reid W. Dennis

Mrs. Dewey Donnell

Rudolph J. Drews

Mrs. Lennart Erickson

Mrs. Wayne H. Fisher

Mortimer Fleishhacker

R. Gwin Follis*

Alfred Fromm

Robert Gerdes

Mrs. Gordon P. Getty

William W. Godward

A. Adrian Gruhn

Prentis Cobb Hale** **

Richard C. Ham

Mrs. Richard C. Ham

Mrs. William H. Hamm, III

Robert C. Harris*

Reuben W. Hills, III

Jay Holmes

Herbert Hoover

Mrs. Thomas Carr Howe

Fred G. Hudson, M.D.

Jerome W. Hull

Jaquelin H. Hume

Philip M. Jelley

Edgar F. Kaiser

Mrs. Frederick O. Koenig

Robert C. Leefeldt

Mrs. Rudolph Light

George S. Livermore

Mrs. Carl Livingston

Richard B. Madden

Cyril Magnin

John R. Metcalf

Lawrence Metcalf

Otto E. Meyer

Otto N. Miller

Richard K. Miller*

Mrs. Lolita Berns Nichols*

Mrs. Louis A. Petri

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. Muriel McKeivitt Sonne

Mrs. Richard L. Swig

Henry F. Trione

Mrs. Nion R. Tucker

Mrs. Bradford H. Walker

Brooks Walker, Jr.

Mrs. Richard C. Walker

Mrs. Edmond C. Ward

Whitney Warren

Mrs. Paul L. Wattis

Miss Cynthia Wood

Mrs. Georgia M. Worthington

Harold L. Zellerbach

Stephen Zellerbach

Peter Zuber

*Member, Executive Committee

**Trustee, National Opera Institute

†Member, National Council on the Arts

Administration

Kurt Herbert Adler*†
General Director

Ruth Allison Felt
Company Administrator

Matthew Farruggio
Production Coordinator

Michael L. Sack
Business Administrator

Anita S. Mocerì
Director of Public Relations

John M. Ludwig*
Artistic Administrator

John Priest
Technical Director

D. M. Azinoff
Financial Consultant

Margaret K. Norton
Ticket Sales Manager

W. Anthony Waters
Musical Assistant to the General Director

Nancy McDermott
Director of Development

*Vice President, OPERA America
†Trustee, National Opera Institute

Administrative Staff

Office of the General Director

Box Office

Secretaries

Sally D. Culley, Ursula Eggers, Dita H. Pepin

Staff

Marna J. Clark

Business Office

Gerald Fitzgerald
Box Office Treasurer

William Mathews
Assistant Box Office Treasurer

Staff Helen Burstein,
Richard Sparks, Norman Wong

Development Office

John Olsen
Chief Accountant

Sidney D. Waxman
Budget Coordinator

Staff Els J. Stolk, Gordon Taylor

Public Relations

Virginia Westover
Assistant Director of Development

Staff Alie Zeidler

Technical

Caroline C. Crawford
Press Representative

Armistead Maupin
Staff Writer

Secretary Iris Vaughan
Staff Jesse Hollis

Switchboard

Secretary Jane Ayres

Olivia Burton, Inna Shames

Administrative Interns

Earl Jay Schub *Management in the Arts Program, University of California, Los Angeles*
Kerry Quillin *Comprehensive Employment Training Act*

The San Francisco Opera is a member of OPERA America

SAVOIR FAIRE

+

DISTINCTION

+

QUALITÉ

=



BNP

FRENCH BANK of CALIFORNIA

A VOTRE SERVICE

**MEMBER FDIC
STATE CHARTERED**

**SAN FRANCISCO
PALO ALTO
BEVERLY HILLS**

The Company

At this time it gives me great pleasure to express warmest thanks and deepest appreciation to the hundreds of my dedicated and talented colleagues who have invested months of strenuous work in the preparation of this year's opera season. In eight buildings, scattered throughout our city, people have been rehearsing, building scenery, making costumes and playing their instruments to finally perform for you in our beautiful but sadly outdated Opera House.

San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different levels. Our attempt is to produce opera for all people, of all ages, from all walks of life. To achieve our aims, however, we need improvements, specifically more working space and modern equipment. Only with these vital elements can we continue the standard of performance which you, our public, are used to, deserve and demand. We urgently need the promised "addition" to the Opera House; and we cannot continue to function for long without the Opera House "Annex" in the projected Arts Center complex. Please do support, in whatever way you can, the construction of that Arts Center. Unite in the name of your Opera to give us the space, the equipment and the means to produce opera for you under better and safer working conditions, which also will result in lesser costs. We are deeply grateful for your help!

In the meantime, rest assured that we are doing all we can to make this 1975 season an event of great enjoyment for you, our opera public, in the great San Francisco Opera tradition.



Photo: Ron Scherl

A handwritten signature in cursive script, which reads "J. Robert Adler".

The Islands



Only 13 homes left!





We have lots to brag about.

You just have to look at our waterfront condominium homes to know we have a good thing. The public agrees; they bought 85% of the homes in just a few months. And now, The American Institute of Architects and House & Home Magazine bestowed on us the 1975 AWARD OF MERIT for excellence in design, the only Bay Area condominium homes to win an award this year. Naturally, we have only a few homes left to sell.

The Islands in Foster City

Beautifully designed 2 & 3 bedroom homes. Each one on the water. \$65,000 to \$81,500* Weekends from 10 AM to 6 PM. Weekdays by appointment. (Take E. Hillsdale Blvd/Foster City Exit off Dayshore; follow the signs.) Tel: 415-574-8384.

*Excellent financing available. (Some homes even qualify for the \$2,000 tax credit.)

A development of Vintage Properties.  

The Company

<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Emerson Buckley*, Carlo Felice Cillario, Raymond Leppard*, Paolo Peloso**, Mstislav Rostropovich**, Kenneth Schermerhorn*, Elyakum Shapirra*
<i>Chorus Director</i>	Robert Jones*
<i>Assisted by</i>	Dennis Giauque*
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare*, Paul Connelly, Philip Eisenberg, Thomas Fulton*, Bliss Johnston, Allan Lewis, Terry Lusk, Susan Webb
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell*, Michael Hadjimishev**, Patrick Libby*, Lotfi Mansouri, Jack O'Brien*, Jean-Pierre Ponnelle, Günther Rennert
<i>Assistant Stage Directors</i>	Matthew Farruggio, Brian Gray, Virginia Irwin, Pamela E. McRae
<i>Stage Managers</i>	Ralph Clifford, Steven Jordan
<i>Production Assistant</i>	Sharon Thomas
<i>Ballet Director and Choreographer</i>	Daniel Lordon*
<i>Productions Designed by</i>	Paolo Bregni, Toni Businger, Robert Darling, Ita Maximowna*, Pier Luigi Pizzi, Jean-Pierre Ponnelle, Steven Rubin*, Wolfram Skalicki, José Varona
<i>Costume Designers</i>	Pet Halmen**, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand Assisted by Sara Linnie Slocum
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Michael Milenski†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Jill Percival
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Larry Cannon, Paul Alba, Judith Disbrow, Rex Rogers
<i>Rehearsal Department</i>	Susan Dahlin**, Jefferson Garrett*, Judith O'Dell*
<i>Super Department</i>	Thomas E. Curran, III
<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>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Carolyn Mason Jones, Greg Peterson, Ron Scherl
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

*San Francisco Opera debut

**American Opera debut

†Gamma Fisher Apprentice of the
National Opera Institute

*The Knabe is the official piano
of San Francisco Opera*

The 1975 San Francisco Opera season is supported by a grant from the
National Endowment for the Arts in Washington, D.C., a Federal Agency.



Le Petit Trianon

Overlooking San Francisco Bay
In Presidio Heights

→ A house of classic beauty in The City's most prestigious area. Since the housewarming with a glittering Louis VI ball, it has been the scene of many brilliant social gatherings, diplomatic receptions, concerts . . . all given elegance by this perfect setting.

→ The grounds, with formal gardens, terrace and 5-car garage, afford great privacy and security.

Offered at \$675,000

Ask for color brochure PA-65390

Previews inc.

International Real Estate Marketing Realtors

4166 Wells Fargo Bldg.
44 Montgomery St.

San Francisco, Ca. 94104
(415) 362-3006



house of char

Designer ready-to-wear
for today's
fashion-minded woman

Attractively priced
All alterations at no cost

1204 Green Street off Hyde
San Francisco 775-4511



Afternoons
except Sunday
and Monday

Soon Ki
Fashion Coordinator

Artists

Fedora Barbieri
Judith Blegen
Cristina Deutekom
Zdzislawa Donat**
Janice Felty
Maureen Forrester
Edna Garabedian
Heather Harper*
Barbara Hendricks*
Nina Hinson*
Rita Hunter*

Theo Adam
Giacomo Aragall
Gary Burgess
Jose Carreras
James Courtney
William Dansby*
Federico Davià
John Davies*
Placido Domingo
John Duykers
Harry Dworchak
Ryan Edwards*
Joseph Frank
Edoardo Gimenez*
Peter Gougaloff**

Josella Ligi**
Carol Malone
Marita Napier
Elena Obratsova*
Donna Petersen
Claudette Peterson*
Irem Poventud*
Eva Randova
Regina Resnik
Linda Roark*
Brenda Roberts*

Donald Gramm*
Clifford Grant
William Harness
Colin Harvey
Ronald Hedlund*
James Hooper
William Lewis*
Juan Lloveras**
Robert Lloyd**
Charles Long*
Cornell MacNeil
Raymond Manton
Giorgio Merighi
Robleto Merolla**
Peter Meven**

Renata Scotto
Pamela South*
Joan Sutherland
Kiri Te Kanawa
Anita Terzian**
Tatiana Troyanos*
Shirley Verrett
Galina Vishnevskaya*
Beverly Wolff*

Allan Monk
Paolo Montarsolo
Luciano Pavarotti
Louis Quilico
Marius Rintzler
Guillermo Sarabia
Richard Stilwell
Peter Strummer*
Martti Talvela
Eric Tappy**
Alan Titus*
William Wahman
Ingvar Wixell

*San Francisco opera debut
**American opera debut

CHORUS

Women

Janice Aaland
Peggy Ahrens
Kathy Anderson
Tommie Sue Anderson
Candida Arias
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Louise Corsale
Beverley Finn
Jean Groberg
Judith Hansen
Lisa Louise Hill
Cecilia MacLaren
Tamaki McCracken
Sharon McKibbin
Anna Marie Riesgo
Irene Moreci
Ramona Mori
Rose Parker
Penelope Rains
Patricia Schuman
Claudia Siefer

Lola Lazzari Simi

Linda Smeage
Claudine Spindt
Alma Wells
Weslia Whitfield
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men

M. W. B. Adamson
Winther Andersen
Robert Bell
Jan Budzinski
David Chervenky
Joseph Ciampi
Ken Criste
Robert Delany
John Del Carlo
Dale Emde
John Glenister
Ross Halper
William Hinshaw
Kenneth Hybloom

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
R. Clyde McCracken
Thomas McEachern
James Meyer
Thomas Miller
Eugene Naham
Kent Nagano
Charles Pascoe
Thomas Reed
Robert Romanovsky
Lorenz Schultz
John Segale
Francis Szymkun
James Tarantino
D. Livingston Tigner
William Tredway
John Trout
John K. Walters
R. Lee Woodriff

BALLET

Women

Laura Brown
Regina West Brown
Judanna Lynn
Marilyn Mather

Juliana Sakowsky
Katherine Warner
Deirdre Wilson

Men

Ric E. Abel
Dudley Brooks
Michael S. Gleason
John Sullivan
Edward J. White

Orchestra

1ST VIOLIN

Peter Schaffer *Concertmaster*
William E. Pynchon
Ferdinand M. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Everett O'Bannon
Ernest Michaelian
Harry Moulin
Michael Sand

2ND VIOLIN

Felix Khuner *Principal*
Herbert Holtman
Bruce Freifeld
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
William Rusconi

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Kenneth Harrison
Jonna Hervig
Ellen Smith

CELLO

David Kadarauch *Principal*
Rolf Storseth
Tadeusz Kadzielawa
Sally Kell
Helen Stross
Judiyaba

BASS

Michael Burr *Principal*
S. Charles Siani
Carl H. Modell
Donald Prell
Philip Karp

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg
Robin Elliott

FRENCH HORN

Arthur D. Krehbiel *Principal*
David Sprung *Principal*
James Callahan
Jeremy Merrill
Paul McNutt

TRUMPET

Donald Reinberg *Principal*
Edward Haug
Chris Bogios

TROMBONE

Ned Meredith *Principal*
Carla Rosenblum
John Bischof

TUBA

Floyd Cooley

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

HARP

Anne Adams
Marcella De Cray

PERSONNEL MANAGER

Mitchell I. Ross

LIBRARIAN

Laure Campbell



timeless quality

MAYBECK BUILDING

We are proud to have restored this famous Maybeck Building to its present state of elegance of 1927. We now offer you the finest in automobile Sales, Service and Parts, typical of British Motors for the past 25 years. Thank you, SAN FRANCISCANS, for your support in keeping something of the past alive for those of the future to enjoy.



Rolls-Royce

JENSEN INTERCEPTOR



Saloon

Convertible

Jaguar XJ



JAGUAR XJ6

JAGUAR XJ12

**LEASING
SALES
SERVICE**

**BRITISH
MOTOR CARS**

901 Van Ness Ave., at Ellis
San Francisco (415) 776-7700

BOYS CHORUS

William Ballard
Music Director
Donald E. Osborne
Assistant Music Director
Joellen Piskitl
Accompanist
Eric Brudos
Peter Chamberlin
Laramie Crocker
Peter Curran
Douglas Doppelt
John Doxey
James Dreer
George Fernandez

Brian Gordon
Zachary Griffin
Steven Heffelfinger
Matthew Hethcoat
Eric Jewell
Ethan Kaplan
Martin Kovach
Robert Kruzner
Martin LaPlaca
Mark Loudon
Richard Morrison
Christopher Nomura
Scott Palmer

Mark Paxson
Todd Perry
Damir Priskich
Peter Reilly
Marco Remedios
Timothy Salaver
Jeffrey Silver
John Smalley
Dan Tadmor
Brian Toolajian
Clement Ulrichs
Jonathan Yuen



1975 Season Repertoire

R. J. Reynolds Industries, Inc.

and

The San Francisco Opera Guild

cordially invite you to join us

Thursday, November 20

at 8:30 p.m. in the

Civic Auditorium

for

FOL DE ROL 1975

Sponsor Places - \$40.00

Main Floor General Places - \$20.00

Dress Circle Seats - \$7.00

Balcony Seats - \$4.00, \$3.00, \$2.00

Make checks payable to

San Francisco Opera Guild

War Memorial Opera House

San Francisco, Ca. 94102

Dress Circle and Balcony seats

available at

Opera Box Office - 431-1210

after October 20

II TROVATORE

Verdi

IN ITALIAN

Sutherland, Obratsova*//Verrett,
Roark*/Pavarotti, Wixell, Grant,
Burgess, Duykers, Davies*

Conductor: Bonyng

Stage Director: Libby*

Designer: Skalicki

Chorus Director: Jones

Friday Sept 12 8PM

Wednesday Sept 17 8PM

Sunday Sept 21 2PM

Saturday Sept 27 8PM

Tuesday Sept 30 8PM

Friday Oct 3 8PM

Scotto, Randova, Petersen/Lloveras**,
Quilico, Dworchak, Burgess, Duykers,
Davies

Conductor: Adler

Stage Director: Libby

Designer: Skalicki

Chorus Director: Jones

Saturday Nov 22 1:30PM

Wednesday Nov 26 8PM

Saturday Nov 29 8PM

New Production

San Francisco Opera Premiere

L'INCORONAZIONE DI POPPEA

Monteverdi

IN ITALIAN

Troyanos*, Wolff*, Forrester, Malone,
Hendricks*, Roark/Tappy**, Stilwell,
Meven**, Wahman, Burgess, Duykers,
Frank, Long*, Davies

Conductor: Leppard*

Stage Director: Rennett

Designer: Maximowna*

Chorus Director: Jones

Saturday Sept 13 8PM

Tuesday Sept 16 8PM

Friday Sept 19 8PM

Wednesday Sept 24 8PM

Sunday Sept 28 2PM

New production sponsored in part

by a generous gift from the

Gamma Fisher Foundation,

Marshalltown, Iowa

DER FLIEGENDE HOLLANDER

Wagner

IN GERMAN

Napier, Petersen/Adam, Lewis*,

Rintzler

Conductor: Schermerhorn*

Stage Director: Ponnelle

Designer: Ponnelle

Chorus Director: Jones

Saturday Sept 20 8PM

Tuesday Sept 23 8PM

Friday Sept 26 8PM

Wednesday Oct 1 8PM

Sunday Oct 5 2PM

L'ELISIR D'AMORE

Donizetti

IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

Conductor: Cillario

Stage Director: Mansouri

Designer: Darling

Chorus Director: Jones

Choreographer: Lordon*

Saturday Oct 4 8PM

Tuesday Oct 7 8PM

Friday Oct 10 8PM

Sunday Oct 12 2PM

Friday Oct 17 8PM

NORMA

Bellini

IN ITALIAN

Deutekom//Hunter*, Troyanos,
Felyt/Merolla**, Grant, Burgess

Conductor: Cillario

Stage Director: Capobianco

Designer: Varona

Chorus Director: Jones

Saturday Oct 11 8PM

Tuesday Oct 14 8PM

Sunday Oct 19 2PM

Wednesday Oct 22 8PM

Saturday Oct 25 1:30PM

Friday Oct 31 8PM

PIQUE DAME

Tchaikovsky

IN RUSSIAN

Vishnevskaya*, Resnik, Terzian**,
Petersen, South/Gougaloff**, Monk,
Edwards*, Dansby*, Burgess, Duykers,
Frank, Courtney

Conductor: Rostropovich**

Stage Director: Hadjimishev**

Designer: Skalicki

Chorus Director: Jones

Choreographer: Lordon

Wednesday Oct 15 8PM

Saturday Oct 18 8PM

Tuesday Oct 21 8PM

Friday Oct 24 8PM

Sunday Oct 26 2PM

Saturday Nov 1 1:30PM

Flowers for San Francisco Opera's
Gala Opening Night made possible by
the donation of valuable services by
Bill A. Taylor and Wedekind's Wild-
flower of Sonoma.

New Production in cooperation
with Seattle Opera

WERTHER

Massenet
IN FRENCH

Harper*, Malone/Aragall, Hedlund*,
Manton, Long, Dansby

Conductor: Shapirra*
Stage Director: Mansouri
Designer: Rubin*

Saturday Oct 25 8PM
Tuesday Oct 28 8PM
Sunday Nov 2 2PM
Friday Nov 7 8PM
Saturday Nov 15 1:30PM

Production from Lyric Opera of
Chicago, donated by the Gramma
Fisher Foundation of
Marshalltown, Iowa

SIMON BOCCANEGRA

Verdi
IN ITALIAN

Te Kanawa, Petersen/Wixell, Merighi,
Talvela, Monk, Courtney, Burgess

Conductor: Peloso**
Stage Director: Frisell*
Designer: Pizzi
Chorus Director: Jones

Wednesday Oct 29 8PM
Saturday Nov 1 8PM
Tuesday Nov 4 8PM
Sunday Nov 9 2PM
Friday Nov 14 8PM

New Production in cooperation
with Houston Grand Opera

ANDREA CHENIER

Giordano
IN ITALIAN

Ligi**, Terzian, Garabedian, Hinson*/
Domingo, MacNeil, Davià, Dworchak,
Long, Frank, Davies, Hooper,
Courtney, Wahman, Dansby

Conductor: Buckley*
Stage Director: Mansouri
Designer: Skalicki
Chorus Director: Jones
Choreographer: London

Wednesday Nov 5 8PM
Saturday Nov 8 8PM
Tuesday Nov 11 8PM
Sunday Nov 16 2PM
Friday Nov 21 8PM

II TABARRO

Puccini
IN ITALIAN

Roberts*, Barbieri, South/Merolla,
Sarabia, Manton, Davià, Frank,
Wahman

Conductor: Shapirra
Stage Director: Libby
Designer: Bregni
Chorus Director: Jones
and

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

GIANNI SCHICCHI

Puccini
IN ITALIAN

Poventud*, Barbieri, South,
Felyt/Gramm*, Gimenez*, Davià,
Duykers, Hooper, Strummer, Davies,
Courtney, Dansby, Harvey

Conductor: Shapirra
Stage Director: Ponnelle
Designer: Ponnelle

Wednesday Nov 12 8PM
Saturday Nov 15 8PM
Tuesday Nov 18 8PM
Sunday Nov 23 2PM
Friday Nov 28 8PM

THE MAGIC FLUTE

Mozart
IN ENGLISH

Te Kanawa, Donat**, Roark, Felyt,
Garabedian, South/Harness, Titus*,
Monk, Lloyd**, Frank, Burgess,
Dworchak, Wahman, Courtney

Conductor: Adler
Stage Director: O'Brien*
Designer: Businger
Chorus Director: Jones

Wednesday Nov 19 8PM
Saturday Nov 22 8PM
Tuesday Nov 25 8PM
Thursday Nov 27 8PM
Sunday Nov 30 2PM

**American Opera debut
*San Francisco Opera debut

For lost and found information inquire
at check room No. 3 or call (415) 621-
6600, 8 a.m. to 4:30 p.m.

Opera glasses are available for rent in
the lobby.

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.

A SPECTACULAR TOUR!
THE METROPOLITAN OPERA
EXTRAVAGANZA
January 18-25, 1976

A one week music filled study tour
to America's greatest opera house,
led by internationally acclaimed
opera educator, radio journalist
and travel guide, Michael Barclay.

Operas by: Beethoven, Rossini,
Strauss, Verdi, Puccini and Mous-
sorgsky!

Conducted by: Leonard Bernstein,
Sarah Caldwell, Heinrich Holl-
reiser!

Sung by: Scotto, Sills, Verrett,
Varnay, von Stade, Jones, di Giu-
seppe, McIntyre, Corena, Diaz!!

Please rush me full details about Mr.
Barclay's Metropolitan Opera Extrava-
ganza:

Name _____

Address _____

City _____

State _____ Zip _____

Mail to: Opera Education West, 400
Yale Ave., Berkeley, CA. 94708 or call:
(415) 526-5244.

*** NOW APPEARING IN MARIN ***

Japanese Cuisine

in the

midori

at TIBURON



Served in the Dining Room

Breakfast and Lunch
7 Days

Dinner—5:30 to 10 PM
(exc. Monday)

Cocktail Lounge with Piano Bar



Located in the Tiburon Lodge
1651 Tiburon Blvd.

Reservations: 435-2575

SAN FRANCISCO OPERA
Live Broadcasts — 7:50 P.M.

September 19
L'INCORONAZIONE DI POPPEA
September 26
DER FLIEGENDE HOLLAENDER
October 3
IL TROVATORE
October 10
L'ELISIR D'AMORE
October 24
PIQUE DAME
October 31
NORMA
November 7
WERTHER
November 14
SIMON BOCCANEGRA
November 21
ANDREA CHENIER
November 25
THE MAGIC FLUTE
November 28
IL TABARRO/GIANNI SCHICCHI

Broadcasts made possible by grants from Standard Oil Company of California and The L. J. and Mary C. Skaggs Foundation of Oakland, California.

KKHI *The Classic Stations*
1550 AM / 95.7 FM
STEREO

ENJOY HAWAII OR MEXICO FAMILY STYLE

Choose from over 3000 vacation condominiums on any of five islands in Hawaii or, if you are going to Mexico, choose villa or condominium accommodations in any of our four popular destinations. Enjoy more elegance, privacy, space, freedom and economy than you will find in any luxury hotel. All resort accommodations in both destinations come with full amenities and are located on a beach or golf course. Daily and weekly rates are available.

For free color brochures write or call

Creative Leisure

1280 Columbus
San Francisco
CA 94133
(415) 441-6004



Special Events

OPERA ACTION

Weekend subscribers of FALL OPERA, do you need transportation? If so, San Francisco Opera ACTION will assist you; please call: San Jose (408) 354-4268; Marin County (415) 435-0191; Napa/Sonoma/Vallejo (707) 226-5002; South Peninsula (415) 326-0856, 321-9875 or 323-6305

The following schedule will be in effect for the South Peninsula:

SUNDAY SERIES buses leave promptly at 12:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
M	\$3.75	\$41.25
N	3.75	22.50
O	3.75	18.75

SATURDAY SERIES buses leave promptly at 6:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
J	\$3.75	\$41.25
K	3.75	22.50
L	3.75	22.50

SAN JOSE OPERA GUILD PREVIEWS

The San Jose Opera Guild previews are presented in cooperation with De Anza College as part of their Seminar Lecture Series 90. All previews will be held at De Anza College, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2.00 registration fee which permits entrance to one or all of the previews. For further information, please call (408) 257-5550, Ext. 368.

November 6
ANDREA CHENIER
Dr. John Rockwell
8:15-10:15 p.m., Building A-91

San Jose Opera Guild Bus Service Places of Departure and Fare

SAN JOSE—\$4.00 rd. trip \$2.25 one way—
Every Sat. & Sun. from Rose Garden Branch
of San Jose Library—Naglee & Dana Sts.

LOS GATOS—\$4.00 rd. trip \$2.25 one way—
Saturdays ONLY from Medical Center—
15955 Samaritan Dr.

PENINSULA—\$3.50 rd. trip \$1.75 one way—
Saturdays ONLY from Stanford Shopping
Center—

SATURDAY DEPARTURE TIME/
Curtain 8:00 P.M.

San Jose—Leave 5:45
Los Gatos—Leave 6:05
Peninsula—Leave 6:30

SUNDAY DEPARTURE TIME/
Curtain 2:00 P.M.

San Jose only—Leave 11:45 A.M.

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the third year Napa Community College is offering a course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma Road, Napa, California, on Thursday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

November 6
ANDREA CHENIER

November 13
IL TABARRO/GIANNI SCHICCHI

November 20
THE MAGIC FLUTE

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 7:30 PM in Cole Hall in the Medical Sciences Building on the University of California—San Francisco campus.

Single tickets are \$4, on a space available basis, payable at the door. For information, please call (415) 642-4111 or 861-6833.

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

JUNIOR LEAGUE OPERA PREVIEWS

Junior League opera previews will begin at 11 AM. For information, please call (415) 567-8600.

November 11
IL TABARRO/GIANNI SCHICCHI

Stephanie von Buchau
Curran Theatre

JOIN THE
San Francisco Opera Guild

WHAT THE OPERA GUILD DOES . . .

- Student Matinees: Each year the Opera Guild underwrites five student matinees that offer 16,000 school children the opportunity to attend fully staged performances with outstanding artists and orchestra. Since 1939, more than 357,000 youngsters have participated.
- In-School Opera Program: Guild members offer a program of introduction to opera that assists teachers in preparing pupils for their experiences in the Opera House.
- Fund Raising: Through proceeds from the spectacular Fol de Rol and Opera Ball, the Guild has contributed more than \$500,000 to the San Francisco Opera Association.

BENEFITS OF GUILD MEMBERSHIP INCLUDE . . .

- Priority seating, as available, for new subscriptions and single tickets prior to public sale.
- Invitation for two to an Opera rehearsal.
- Invitation for two to a champagne reception honoring the Opera artists.
- Invitation for two to a special Opera lecture preview with outstanding speakers.
- Invitation for two for a backstage tour of the Opera House.
- Advance reservation privileges for the Opera Ball.
- Advance reservation privileges for the Fol de Rol.

MEMBERSHIPS AVAILABLE FROM \$20.00.

For further information, please contact
San Francisco Opera Guild
North Lobby
War Memorial Opera House
San Francisco, California 94102
(415) 863-2524

For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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.

Children of any age attending a performance must have a ticket.

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

Opera management reserves the right to remove any patron creating a disturbance.

The Magic of Bergman
The Magnificence of Mozart.



Ingmar
Bergman's

The
**MAGIC
FLUTE**

Starts Christmas Day
Surf Irving at 46th Ave./664-6300



NARSAI'S

OUTSTANDING
FRENCH CUISINE
&
Superb Catering

Sundays thru Thursdays—
5 pm to 10 pm
Fridays thru Saturdays—
5 pm to 12 pm

385 Colusa Avenue
in North Berkeley
Kensington, Ca 94707
527 7900



**You can't
describe a feeling**

MacArthur Park

Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch. Free valet parking.

607 Front St. (betw. Jackson & Pacific)
San Francisco (415) 398-5700

Dine In The Opera House

**OPEN ONE HOUR
BEFORE EACH
PERFORMANCE**

**Food • Beverages
Desserts**

FEATURING

FRESH FRUIT CREPES
Your Choice of
Wine- Champagne etc.

*For All Your
Catering Needs
Call 864-1958*

**PROPHET
FOODS**

War Memorial Opera House

SAN FRANCISCO OPERA

ACTION

Chairman	Mrs. L. W. Thomas May
Vice Chairman	Mrs. Joseph Shaneyfelt
Secretary	Miss Audrey McComas
Treasurer	Mrs. Heiko T. de Man
Immediate Past Chairman	Mrs. Robert L. Richards

BAY AREA CHAPTERS

San Francisco	Mrs. Patricia W. Lewis
Marin	Miss Suzanne Turley
East Bay	Mrs. Lawrence Brownson
North Peninsula	Mrs. Donald N. Ravitch
South Peninsula	Mrs. Melvin Britton

San Francisco Opera ACTION was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and activity.

Those interested in actively working on behalf of the San Francisco Opera should call:

In San Francisco	673-2263
In Marin	435-0191
In the East Bay	653-7839
In the North Peninsula	343-1948
In the South Peninsula	326-0856

Western Opera Theater

1975 - 1976 Season
December 11, 1975 - May 16, 1976

Repertoire

The Barber of Seville
The Marriage of Figaro
new production
Trouble in Tahiti

and a new production
of a one - act work
to be announced.

SAN FRANCISCO OPERA

Broadcasts

KKHI/AM 1550/FM 95.7 San Francisco
KFAC/AM 1330/FM 92.3 Los Angeles

Friday, November 7 *WERTHER*
Friday, November 14 *SIMON BOCCANEGRA*
Friday, November 21 *ANDREA CHENIER*
Tuesday, November 25 *THE MAGIC FLUTE*
Friday, November 28 *IL TABARRO/GIANNI SCHICCHI*

All broadcasts will begin at 7:50 p.m.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA—Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1975 San Francisco Opera season during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE—Charles Christopher Mark, publisher of *Arts Reporting Service Newsletter*, speaks from Washington, D.C. on the state of the arts in the United States and elsewhere. 9:00-9:05 a.m. Monday through Friday.

KPFA FM 94.1

OPERA REVIEWS ON THE AIR—KPFA critics Bill Collins, Melvin Jahn, Arthur Regan, Bob Rose, and Allan Ulrich talk about the 1975 San Francisco Opera productions each Sunday afternoon at 4:30 p.m.

BROWN BAG OPERA

THE favorite noontime
entertainment in
San Francisco.

WATCH for it at
locations throughout
the Bay Area.

WE FEATURE TENNIS

- 7 COURTS -

Write for our
special package



P.O. Box 115
Carmel Valley, Ca. 93924



RESTAURANT Tues. thru Sat.
INTERNATIONAL 441-2244
DINNER SERVED 6 to 11:30 FREE VALET PARKING

Bardelli's

NO FINER FOOD
ANYWHERE

Monday thru Friday
Lunch and Dinner

Saturday—Dinner Only

Closed Sundays & Holidays

ADJACENT TO THEATRES

243 O'Farrell St.
982-0243

Wells Fargo rewards serious savers.

Keep a balance of two thousand dollars in a Wells Fargo passbook savings account, and we'll give you a Wells Fargo checking account with no monthly service charge and no minimum balance required.

Personalized checks and unlimited checkwriting. No charge. A safe deposit box — \$6 value. No charge. Plus the added reward of Wells Fargo's full five per cent interest on regular passbook savings.

The Wells Fargo Reward.

Come in and claim it now at your nearest Wells Fargo Bank.



New production in cooperation with Houston Grand Opera

ANDREA CHENIER

(IN ITALIAN)

Opera in four acts by UMBERTO GIORDANO

Text by LUIGI ILLICA

Conductor
EMERSON BUCKLEY*

Production
LOTFI MANSOURI

Sets Designed by
WOLFRAM SKALICKI

Costumes Designed by
AMREI SKALICKI

Chorus Director
ROBERT JONES

Choreographer
DANIEL LORDON

Musical Preparation
THOMAS FULTON

Lighting Designer
ROBERT BRAND

Sets Built in
San Francisco Opera Scenic Shop

Costumes Executed by
Grace Costumes, Inc.

French double harpsichord by
John M. Phillips, builder

TIME AND PLACE:

ACT I

INTERMISSION

ACT II

INTERMISSION

ACT III

INTERMISSION

ACT IV

First performance: La Scala, Milan, March 28, 1896

First San Francisco Opera performance: September 27, 1923

WEDNESDAY EVENING, NOVEMBER 5, 1975 AT 8:00

SATURDAY EVENING, NOVEMBER 8, 1975 AT 8:00

TUESDAY EVENING, NOVEMBER 11, 1975 AT 8:00

SUNDAY AFTERNOON, NOVEMBER 16, 1975 AT 2:00

FRIDAY EVENING, NOVEMBER 21, 1975 AT 8:00 (Broadcast)

CAST

(in order of appearance)

<i>The Major-domo</i>	WILLIAM DANSBY
<i>Carlo Gérard</i>	CORNELL MACNEIL
<i>Maddalena de Coigny</i>	JOSELLA LIGI**
<i>Countess de Coigny</i>	NINA HINSON*
<i>Bersi</i>	ANITA TERZIAN
<i>Pietro Fléville</i>	CHARLES LONG
<i>Fiorinelli</i>	PHILIP EISENBERG
<i>The Abbé</i>	WILLIAM WAHMAN
<i>Andrea Chenier</i>	PLACIDO DOMINGO
<i>Mathieu</i>	FEDERICO DAVIA
<i>The Incredible</i>	JOSEPH FRANK
<i>Roucher</i>	HARRY DWORCHAK
<i>Madelon</i>	EDNA GARABEDIAN
<i>Dumas</i>	JAMES HOOPER
<i>Fouquier-Tinville</i>	JAMES COURTNEY
<i>Schmidt</i>	JOHN DAVIES
<i>Dancers:</i>	KATHERINE WARNER, DUDLEY BROOKS

*Beggars, fishwives, sansculottes,
gendarmes, servants*

**American opera debut
*San Francisco Opera debut

PARIS, SHORTLY BEFORE AND
DURING THE FRENCH REVOLUTION

Chateau Coigny near Paris

Five years later; a street in Paris

The Revolutionary Tribunal

Prison of Saint-Lazare

Please do not interrupt the music with applause

*Latecomers will not be seated during the
performance after the lights have dimmed in order
not to disturb patrons who have arrived on time*

*The use of cameras and any kind of recording
equipment is strictly forbidden*

The performance will last approximately three hours

SYNOPSIS / ANDREA CHÉNIER

ACT ONE

June, 1789, the salon of the chateau of the Countess di Coigny. As the servants prepare the room for a soirée, Carlo Gérard, a rebellious footman in the household, addresses a sofa, pouring out to it all the contempt he feels for the aristocrats he serves. His father enters carrying a decoration for the evening. Gérard takes it from him and swears he will someday repay his employees for all the misery they have caused. Maddalena enters with her mulatto companion Bersi. Aside, Gérard confesses his love for Maddalena, who leaves to dress for the evening, at which point the Countess makes her entrance. The guests begin arriving and among them are a writer, Fléville, the poet Andrea Chénier, and the Abbé, who brings the news from Paris that the monarchy is tumbling. Fléville attempts to reassure the guests about their future, and a pastoral scene is performed. The Countess then asks Chénier to recite for the guests, but he refuses. However, taunted by Maddalena, Chénier responds with an improvised poem about France, which turns into an accusation of the clergy and the aristocracy. Gérard stands transfixed at the poet's words, and Chénier upbraids Maddalena for having so little understanding of the meaning of love, and then leaves the room. The guests begin to dance but are interrupted by a song outside the salon sung by a band of starving peasants. The peasants are ushered into the salon by Gérard, who tears off his livery and throws it at the Countess' feet. When she recovers, the dancing begins anew as the curtain falls.

ACT TWO

June, 1793, the Cafe Hottot in Paris. The revolution is over and the terror of its aftermath holds France in its grip. Bersi, who has become a prostitute, in order to protect Maddalena attempts to give a message to Chénier but is interrupted by L'incredibile who has been following and observing both of them. Chénier is met by his friend Roucher. He urges Chénier to leave Paris at once. Although Chénier knows his life is in danger because he has written pamphlets critical of revolutionary leaders, he refuses to go. He declares that he is in love with a mysterious woman who has written him several letters which have inspired him to remain in Paris. A group of revolutionary leaders appear led by Robespierre and including Gérard, who is now a popular hero. As evening falls, Bersi, followed at a distance by L'incredibile, approaches Chénier and tells him that the woman who has written to him now wishes to speak directly to him. Chénier agrees to wait for her. In short while, a veiled

woman appears and turns out to be Maddalena di Coigny. She tells Chénier her life is in danger and begs his protection. He declares his love for her, and they swear to remain together even should it mean their deaths. Gérard rushes in followed by L'incredibile, who has overheard the meeting between Chénier and Maddalena and has recognized her as a wanted aristocrat. Gérard is driven back and wounded by Chénier as Maddalena flees. Chénier then escapes, and a crowd gathers demanding the name of Gérard's assailant. Remembering Chénier's liberalism at the Countess' chateau, Gérard protects him, saying he did not see who attacked him. The crowd demands the death of all who oppose the revolution. L'incredibile takes advantage of the crowd's fury by pointing out Bersi to them. The mob proceeds to surround and kill her.

ACT THREE

June 24, 1794, the courtroom of the Revolutionary Tribunal in Paris. Mathieu, a revolutionist, harangues a group of citizens for money for the revolution's cause. They do not respond at first, but willingly give when Gérard seconds Mathieu's plea. From the crowd comes a blind woman, Madelon, who cannot give money but offers her grandson in the service of the revolution. Left alone, Gérard is approached by L'incredibile, who tells him Chénier has been captured, and that Maddalena will surely give herself up to save her lover. He urges Gérard to sign an indictment against Chénier. Gérard, who still desires Maddalena, signs the document. After giving it to L'incredibile, Maddalena appears to beg for Chénier's life. When Gérard cries that he wants Maddalena for himself, she tells him he may have her only in exchange for Chénier's life. She then describes the horror of her life since the revolution and how Chénier had agreed to protect her. Moved, Gérard promises to attempt to save the poet from the guillotine. The courtroom fills and the tribunal begins the day's trials. Though Chénier nobly defends his honor before the court, and Gérard renounces his indictment, the poet is condemned to death and Maddalena collapses in Gérard's arms.

ACT FOUR

July 25, 1794, prison of Saint-Lazare. Chénier is visited by Roucher and reads to his friend his final poem. Gérard and Maddalena enter and bribe the jailer Schmidt to allow Maddalena to take another's place and die with Chénier. The lovers, reunited for a brief moment, renew their vows of love. At dawn the jailer calls their names, and they are led from the prison to the guillotine. — John Ardoin

"Andrea Chenier," History in Song

by JOHN ARDOIN

Though Umberto Giordano wrote a dozen operas in all, his place in history and in the repertory of the world's opera houses rests almost entirely on his fourth work, "Andrea Chénier." The only other of his stage pieces to gain a similar measure of recognition is "Fedora" premiered in 1898, two years after "Chénier."

Both operas share one thing in common—they are stellar vehicles for imposing singers, and their return to repertory is dependent on the presence of a proper heroine, in the case of "Fedora," and a proper hero, in the case of "Chénier," for the former is as surely a soprano's opera as the latter belongs to a tenor.

But where "Fedora" is fiction (its libretto was derived from a popular play by the French master of gore, Victorien Sardou), "Chénier" is based on fact. Giordano's librettist Luigi Illica, who worked simultaneously on the librettos for "Chénier" and Puccini's "La Bohème," took as his departure point the story of a French poet-soldier-diplomat named André Chénier, who was born in Constantinople in 1762 of a French father and a Greek mother.

Chénier was raised in France, served in the French army and was later given a post at the French embassy in London. He returned to France shortly after the revolution had begun and soon was swept up in the idealism and the intrigue of the movement. He authored a series of political tracts which eventually led to his arrest. While in prison he produced what are now considered to be his best poems: "Jeune captive" and "Les jambes." These and many others were smuggled to the outside by a sympathetic jailer, and on these poems rests the real Chénier's fame. On July 25, 1794, he was sent to the guillotine. He was thirty-two years old.

Because his writings survived him, he became a symbol of the rampant oppression of the period, and later his death was commemorated by Sully Prudhomme and di Vigny. Drama, verse, painting and sculpture have all paid tribute to Chénier and his death in addition to Giordano's opera. It is little wonder that the idea of a romantic, young poet going to death for his beliefs captured so many imaginations. As Lytton Strachey wrote in his "Landmarks of French Literature": Chénier's "brief and tragic apparition in the midst of the revolution is like that of a lovely bird flitting on a sudden out of the darkness and the terror of a tempest, to be overcome a moment later and whirled to destruction."

The path which lead Giordano to Chénier's story was an arduous and difficult one. It began with the famous contest of 1888 sponsored by the Italian publishing house of Sonzogno, for a new one-act opera. The results of that contest gave the world Mascagni's "Cavalleria rusticana" and bound up the fortunes of the verismo school with that of Sonzogno, just as the house of Ricordi had been tied to the Italian opera of the first three-fourths of the nineteenth century.

The youngest composer to enter the Sonzogno contest was Giordano. He was twenty one; Mascagni was only five years older. Giordano had submitted a piece entitled "Marina" which won him an honorable mention. It was, however, the comment of one judge—"When a boy has begun like this, he should go far"—which caught the attention of Sonzogno rather than the score of "Marina" itself.

The publisher invited the young composer back to Rome and asked to hear the score of "Marina" again. While he declined to publish the work, not being attracted to its libretto, he did offer Giordano a contract for a new opera. This produced "Mala vita," a grim story about a Neopolitan prostitute, which had a marked though not great success at its premiere. A short time afterwards, "Mala vita" was staged in Vienna, and that city's then leading critic, Eduard Hanslick, pronounced it "an opera of a new and bold kind."

Pleased, Sonzogno gave Giordano a second contract and a libretto entitled "Regina Diaz," a rehash of a story set earlier by Gaetano Donizetti as "Maria di Rohan." To put it mildly, "Regina Diaz" was a disaster. Sonzogno withdrew the piece after its second performance and cut off his payments to Giordano having become disillusioned with his protégé. But another and then influential composer, Alberto Franchetti (remembered chiefly today as the man from whom Puccini wrenched the libretto of "Tosca" after Franchetti had begun setting the Sardou play), intervened and begged Sonzogno to give Giordano a final chance.

"Very well," replied the publisher. "I'll give him three-hundred lire for another opera, but that is it." So great was Franchetti's faith in Giordano that he turned over to him a libretto he was about to set, a libretto from the distinguished pen of Luigi Illica about a French poet named Andrea Chénier. Poor Franchetti; his slim place in history is due to two works he didn't write!

"Chénier" was a complete triumph at its world premiere at La Scala on March 8, 1896,

a performance which almost didn't take place. Midway through the composition of the opera, Sonzogno began to have doubts about the suitability of the libretto; the opera's second act has an angry mob scene, and Italy was then going through a period of political unrest. To make matters worse, Sonzogno's right-hand man, a Signor Galli, pronounced what Giordano had finished of the score as "unperformable."

Sonzogno was ready to pull out on Giordano for a second time, when the composer was once again rescued by a colleague. This time it was Pietro Mascagni, who insisted that the opera could and must be performed. The rest is history. Following the Scala premiere, in which the leading roles were created by Avelina Carrera (Maddalena), Giuseppe Borgatti (Chénier) and Mario Sammarco (Carlo Gérard), "Chénier" reached New York in November of the same year, though it was not produced by the Metropolitan Opera, oddly enough, until March 7, 1921. But one can almost say it was worth the wait, for the Met's first "Chénier" was sung by Claudia Muzio (Maddalena), Beniamino Gigli (Chénier) and Giuseppe Danise (Gérard). Gigli was also the first Chénier in the initial season given by the San Francisco Opera, on September 27, 1923. His Maddalena was Bianca Saroya and Gérard was sung by Giuseppe de Luca. The company's founder, Gaetano Merola, conducted.

In preparing the tale of Chénier as an opera, Illica took a number of theatrical liberties with history. We first meet the poet on the eve of the French revolution in the drawing room of the Countess di Coigny. He is called on to recite and offers a violent poem describing the misery of the people of France. By placing Chénier in pre-revolutionary France, Illica craftily was able to contrast the mood of the old and the new regime, a contrast strongly reenforced at the end of act one by a group of hungry peasants who poured into the Countess' house begging for food, and by the denouncement of the Countess by her footman Gérard.

Illica also created a friendship between Gérard and Chénier, making them co-revolutionaries. He further added an essential operatic ingredient by having Chénier fall in love with the Countess' daughter, Maddalena, while she is being pursued by anti-royalists in the second act. These two dramatic ploys not only tied together the two worlds of France in which Chénier lived, but provided an intense bond between the opera's three leading principals. This bond is made almost explosive by a further stroke of Illica's pen, though admittedly a melodramatic one. He has Gérard in love with Maddalena as well, and because of his fierce desire to possess

Maddalena, it is Gérard who signs the decree condemning Chénier as "an enemy of his country" which sends the poet to his death. But Illica turned Gérard from villain to catalyst by having his nobler nature emerge in the third-act courtroom scene where he retracts his indictment. Chénier is convicted nonetheless. The only thing left to Gérard is to arrange, at Maddalena's request, for her to take the place of another and die on the guillotine with Chénier.

I have heard those who put "Chénier" down as a "cheap, theatrical piece." Theatrical it is, but there is nothing cheap about its wealth of melodies. In "Chénier," Giordano is very much his own man and not an imitator of Puccini that some have accused him of being. Here, and in many stretches of "Fedora" as well, his sense of characterization through music is vivid and perceptive. No better example of this exists than the moving scene in the third act for the blind woman Madelon, who gives up her grandson to the revolutionary army. Though Madelon appears only in this one brief scene, so poignantly is she portrayed in music that warm applause always follows her exit.

Chénier himself is also fully introduced in the score. Giordano shows him in turn as an ardent revolutionist in act one (the "Improvviso"), the ardent lover in act two ("E questo mio destin si chiama amore"), a mesmerising orator in act three ("Sì, fui soldato") and the introspective, imprisoned poet in act four ("Come un bel dì di maggio"). It is Gérard, however, who undergoes the most complete and subtle dramatic exposition in the opera, from a servile footman to a revolutionary who discovers to his disillusionment that he has exchanged the tyranny of aristocracy for that of his own passion, and is psychoanalyzed by Giordano in one of the mightiest monologues in Italian opera—"Nemico della patria"—a moment on which the action of the entire opera turns.

Illica's vibrant libretto combined with Giordano's sweeping music fused into one of the most gripping of Italian verismo works, that new wave in musical theater which sought to reflect life as it was rather than as it had been idealized earlier in the nineteenth century. After three failures, Giordano became an overnight success with "Chénier." Though he was never again to recapture the brilliance of this success, "Chénier" has proven enough to keep his name alive with the opera public nearly a century.

John Ardoin is the music editor of The Dallas Morning News and the co-author of Callas, a new book on the art of Maria Callas, recently published by Holt, Rinehart & Winston.

macys

From the
international rug
centers of the world
Macy's
has gathered
a select group
of oriental rugs
sale priced
now through
the opera season

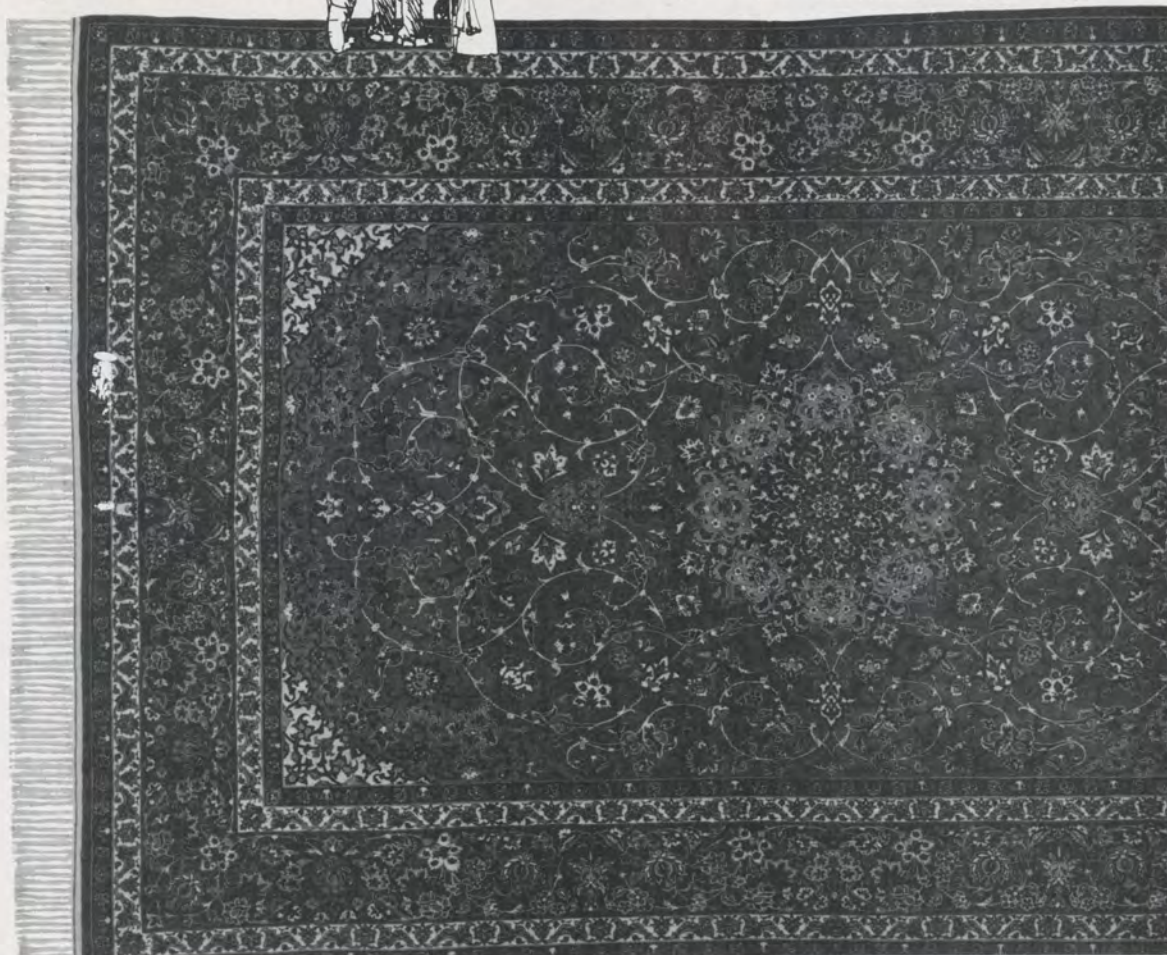


Choosing an Oriental rug is much like unraveling a legend. Not a single detail is arbitrary. Everything, from its intensely rich color to its intricate design, is based on centuries of tradition. Upon deeply-woven histories passed from grandfather to father to son. And much like a legend or the telling of a tale, a rare Oriental rug seems to grow all the richer and more elaborate with age.

Now during the opera season, Macy's has put a few of our finest, larger room size rugs on sale. All are one-of-a-kind and subject to prior sale. If these don't meet your requirements, come in and talk to one of our sales representatives. We have hundreds more rugs for you to select from.

Oriental rugs - Macy's San Francisco only

Make:	Reg:	Sale
Fine Taba Tabriz 21.7x13.8	\$16,000	14,950
Old Fine Kashan (Good) 16x26	17,500	14,500
Extra Fine Ispahan (Ivory) 22.9x14.10	15,500	12,950
Imperial Kerman (Ivory) 27x16.2	16,950	11,950
Kashan (Ardabil) 20.8x13.3	12,500	9,750
Old Lavere Kerman (Good) 13.2x23.4	10,000	8,900
Taba Tabriz (Hunting) 19.4x13.2	9,800	7,950
Taba Tabriz (Ivory) 18.10x12.4	9,800	7,650
Taba Tabriz (Bl-Gry) 18x14	8,900	6,900
Fine Ispahan (Ivory) 12x19.6	8,900	7,500
Imp Kerman (Cochineal Red) 23.8x13.6	8,900	7,500
Tabriz (Garden Des) 11.11x17.7	6,500	5,500
Kashan (Ivory) 18.4x11	6,250	4,950
Kerman (Ivory) 19.5x12.1	6,250	4,950
Kerman (Lt Blue) 12.3x19.7	6,250	4,950
Imp Kerman (Lt Blue) 15.9x12.3	5,895	4,995
Imp Kerman (Ivory) 18x12	5,900	4,900
Imp Kerman (Ivory) 15.2x12.4	5,900	4,850
Tabriz (Ivory) 18.11x12.10	5,850	4,900
Kerman (Ivory) 14.2x10.3	3,950	2,995
Heriz (Geometric) 11.9x19.5	3,250	2,650
(shown) Fine Ispahan 5x8	4,900	3,950



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

.. for the
FIRST TIME
IN THREE YEARS

memberships are available in
Fred Cherry's WINE DISCOVERY CLUB. Members get priority and substantially lower prices in inexpensive wine and food dinners, tastings, winery tours, classes, trips, etc.

If you like wine—without worshipping it—quickly telephone
(415) 982-9624

to find out how you may join
this sensible wine and food society.

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94133
(415) 982-9624

SAN FRANCISCO OPERA

Guild

President	Mrs. Warren J. Coughlin
Vice President	Mrs. Kirk Frederick
Vice President	Mrs. James J. Ludwig
Vice President	Mrs. Charles M. Quarre
Secretary	Mrs. C. K. Poe Fratt
Treasurer	Mrs. Bradford H. Walker
Ways and Means	Mrs. William Brantman
Past President	Mrs. Frederick O. Koenig

Mrs. John S. Ehrlich

Mrs. Allan Fleischer

Mrs. William H. Orrick, Jr.

Mrs. James G. Shennan

Mrs. William M. Witter

Mrs. Peter M. Zuber



SPRING OPERA THEATER

*produced by San Francisco Opera
Kurt Herbert Adler, General Director*

February 19 ~ March 14, 1976
at the Curran

Four unusual and provocative productions,
all in English, including the
World Premiere of a contemporary
work by a famous American composer.

Season announcement to come soon

The 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

Mrs. Joseph D. Cuneo <i>President</i>	George T. Davis <i>Vice President</i>
Mrs. Joseph L. Alioto Philip S. Boone Fred Campagnoli A. Adrian Gruhn George Gund	Mrs. Walter A. Haas Prentis Cobb Hale Gregory A. Harrison Sam K. Harrison
Claude Jarman, Jr. <i>Managing Director</i>	Donald J. Michalske <i>Executive Secretary and Assistant Managing Director</i>

merola opera program

San Francisco Opera Auditions
applications available now.

Please contact:
Alice Cunningham
Merola Fund
War Memorial Opera House
San Francisco CA 94102
Telephone -415-864-1377

EVERYBODY AGREES!

Esquire and Herb Caen say
"... the perfect place ..."
Business Weekly says
"...Number one in San Francisco..."

THE AMBASSADOR HEALTH CLUB

San Francisco's Finest

Compare for yourself—
Modern facilities,
most reasonable rates

AMBASSADOR HEALTH CLUB

5th floor — 781-7343

LADY AMBASSADOR

6th floor — 392-7964

135 Post Street
San Francisco, Calif.

ATTENTION FUND RAISERS

*Raise Money Painlessly
via the*



*Sponsored by The Greater Reno
Chamber of Commerce*

Get a group together for a
FUN WEEKEND IN RENO by
RAIL. Package includes: Rail
fare; Dance Band and lounge
cars; three breakfasts and one
lunch; two nights first class
hotel; complimentary cock-
tails and gaming packs.

For information contact:

Mr. I. B. Hamlin
AMERICAN RAIL TOURS
210 Post St., San Francisco 94108
(415) 956-5303

BEVERLY SILLS



"The dazzling irresistible embodiment of the total joy of singing."

—Paul Hume, The Washington Post



ROSSINI
THE BARBER OF SEVILLE
SILLS/MILNES/GEDDA
CAPECCHI/BARBIERI/RAIMONDI
London Symphony Orchestra
LEVINE

SCLX-3761 (LP and Cassette) ROSINA. Her NEWEST recorded heroine . . . a vivacious, wonderfully complete portrayal — vocally vibrant, interpretatively stunning. The vocal chemistry among this all-star cast is magnificent.

Verdi
LA TRAVIATA
Beverly Sills - Nicolai Gedda

Rolando Panerai
John Alldis Chorus & Royal Philharmonic Orchestra
Aldo Ceccato



Verdi
The Siege of Corinth

SILLS - VERRETT
THEYARD - DIAZ
London Symphony Orchestra & Amsterdam Opera Chorus
SCHIPPERS



SCLX-3819 (LP) PAMIRA. Her triumphant Metropolitan Opera performance . . . with principals and conductor of that debut occasion. "This performance is superb . . . easily Sills' finest since 'Manon.' Bravos all around." Tircuit, San Francisco Examiner/Chronicle.

SCLX-3780 (LP and Cassette) VIOLETTA. Her characterization is what Verdi himself surely had in mind. "This 'Traviata', in totality, comes the closest yet to the ideal performance." Dettmer, Chicago Today.



Available November . . .
VICTOR HERBERT SONGS. Miss Sills, with André Kostelanetz conducting the London Symphony Orchestra. S-37160 (LP, Cassette & Cartridge)

Guarantor Members

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

REGULAR SERIES

Herbert F. Adler
Mrs. Agnes Albert
Col. Janice A. Albert
Mayor & Mrs. Joseph L. Alioto
Mrs. Anthony E. Allegrini
Mr. & Mrs. Robert D. Allen
Mariedi Anders
Mr. & Mrs. Ross F. Anderson
Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Laurence Andrews
Mr. & Mrs.

Philip H. Angell, Jr.

Louis Applebaum

Mrs. Alfred Aram

Val Arnold

Mrs. Henry Arrighi

Dr. & Mrs.

David A. Baerncopf

Mr. & Mrs. Walter M. Baird

Mr. & Mrs. Edgar Baker

Dr. & Mrs.

Shirley Harold Baron

Mr. & Mrs. Irving Bartel

Gloria F. Baruh

Mr. & Mrs. Richard Bastoni

Mr. & Mrs. Alfred X. Baxter

Mrs. William Bayless

Alan D. Becker

Mrs. Earl C. Behrens

Mr. & Mrs. Melvin Belli

Mr. & Mrs. G. Gordon Bellis

Spencer Solon Beman, III

Mr. & Mrs. Ernest A. Benesch

William C. Benison

John Kier Bennett

Mrs. G. Grace Benoist

Mrs. Walter H. Bentley

Mrs. Dikran M. Berberian

Dr. & Mrs.

Adolphus A. Berger

Eugene M. Berger

F. Bruce Bernhard

Dr. W. H. Bevan-Thomas

Mrs. Newton Bissinger

Clement James Blaha

Dr. & Mrs. Stewart P. Blake

Mr. & Mrs. Fred W. Bloch

Robert & Joan Blum

Mr. & Mrs.

Joseph Blumenfeld

Mrs. Wallace W. Boardman

Mr. & Mrs. James Bodrero

Barry B. Boldeman

Mr. & Mrs. Philip S. Boone

Mr. & Mrs. D. Power Boothe

George M. Bowles

Henry M. Bowles

Mr. & Mrs.

Alexander H. Brawner

Mr. & Mrs.

John Norton Breeden

Mr. & Mrs. E. R. Bridgewater

Anita C. Brooke

Mr. & Mrs. Valentine Brookes

Mrs. Ralph Browne

Mr. & Mrs. Walter J. Browne

Mrs. E. E. Brownell

Mrs. Edwin Bruck

Mr. & Mrs. Carleton F. Bryan

Mr. & Mrs. John M. Bryan

Hildagard C. Buckette

Mr. & Mrs.

John C. Buckwalter

Mr. & Mrs.

Richard I. Buckwalter

Mr. & Mrs. John S. Burd

Mr. & Mrs. Edgar L. Buttner

Mr. & Mrs. Robert Cahill

J. Archibald Calhoun

Georgina Hopkins Callan

Mr. & Mrs. William Cameron

Mrs. Horace Camm

Harry F. Camp

Mrs. John D. Campbell

Mr. & Mrs.

Philip D. Cancellier

Mr. & Mrs. Burlington Carlisle

Paul T. Carpenter

Mr. & Mrs. Francis Carroll

Mr. & Mrs. Henry Cartan

Mr. & Mrs. John B. Cella, II

Selah Chamberlain, Jr.

Mr. & Mrs. Sheldon Chanes

The Chartered Bank

of London

Denya Chernenko-Lit

Mr. & Mrs.

Arnold C. Childhouse

Mr. & Mrs. Marquis W. Childs

Mario I. Ciampi

Frank T. & Ruth M. Cisek

Leon Wilson Clark, M.D.

David R. Cloughly

Hershel R. Cobb

Jack Coffman Cobb

Mr. & Mrs. Ralph L. Coffman

Persis H. Coleman

Mrs. D. Stephen Coney

Mrs. Philip Conley

Mary Roberts Conlin

Mr. Ranson Cook

Mrs. O. E. Cooper

Mr. & Mrs.

Warren J. Coughlin

Mr. & Mrs. Malcolm Cravens

Kathryn Crosby

Professor & Ms.

Daniel J. Crowley

Mrs. John D. Crowley

Mr. & Mrs.

Thomas B. Crowley

Mr. & Mrs. Daniel J. Cullen

Mrs. Noreen Curry

Mr. & Mrs. Thomas Dahl

Mr. & Mrs. Forrest Davidson

D. Douglas Davies

Mrs. Ralph K. Davies

Mrs. Genevieve de Dampierre

Deer Creek Ranch

Ernest de la Ossa

Richard deLatour

Mrs. Andre de Limur

Mr. & Mrs.

Walter Alfred de Martini

Mr. & Mrs. Reid W. Dennis

Mr. & Mrs.

Robert Evan Dettner

Mr. & Mrs.

Kenneth J. Detwiler

Mr. & Mrs. Harry de Wildt

Mr. & Mrs.

Robert Di Giorgio

Mr. & Mrs. Dewey Donnell

Ms. Nancy E. Donnell

Estate of Mrs. F. A. Dorn

Mr. & Mrs.

Jerome C. Draper, Jr.

Harriet Ross Duby

Ricardo Duenas

Mr. James E. Durkin

Mrs. James Durkin

Mrs. B. Hinsdale Dwyer

Thomas Muir Dye

George Dyer

Mr. & Mrs. Frederick J. Early

Mr. & Mrs. Marriner Eccles

Dr. & Mrs. A. S. Edgerton

Mr. & Mrs.

Philip S. Ehrlich, Jr.

Alexis Ehrman

Mr. & Mrs. Theodore Ellington

Chris Elliott

Mr. & Mrs. Duncan Elliott

Miss Olive English

Dr. & Mrs. Wayne L. Erdbrink

Mr. & Mrs.

Lennart G. Erickson

Mr. & Mrs. Richard Ernst

Mr. & Mrs.

Milton H. Esberg, Jr.

Mrs. Louis Ets-Hokin

Mrs. I. P. Ettelson

Mr. & Mrs. Lee Ettelson

Mrs. Albert John Evers

Dr. & Mrs. Balddhard Falk

Mr. & Mrs.

A. Barlow Ferguson

Mr. & Mrs. Charles D. Field

George Hopper Fitch

Mr. & Mrs.

Mortimer Fleishhacker

Mr. John L. Flynn

Robert M. Flynn

Mr. & Mrs. Benjamin Follett

Mr. & Mrs. R. Gwin Follis

Dr. & Mrs.

John Douglas Forbes

Mr. & Mrs.

Angelo G. Fornaciari

Michael Franzell-Forrest

Mr. & Mrs.

James D. Forward, Jr.

Mr. & Mrs. James G. Freeman

Mr. & Mrs. Harold R. Freeman

Dr. & Mrs.

M. Wallace Friedman

Mr. & Mrs. Gerardo Fuentes

Mr. & Mrs. Alfred J. Gagnon

Mr. & Mrs. Nicholas Gannam

Claude L. Ganz

Richard R. Garretson

Steven A. Gavin, M.D.
 Kathryn Gehrels
 Frank Gerbode, M.D.
 Mr. & Mrs. Stanley B. Gerdes
 Mr. & Mrs. Gordon P. Getty
 Mr. and Mrs. William Godward
 Booth B. Goodman, Jr.
 Mrs. Maurice L. Goldman, Sr.
 Rose Goldstein
 Mr. Reeve Gould
 Mr. & Mrs.

Adolphus E. Graupner, Jr.
 Dr. & Mrs. Gerald H. Gray
 Mr. & Mrs.

Robert Clarke Green
 Mr. & Mrs. Edward Griffith
 Marc N. Gropper, M.D.
 Dr. & Mrs. Philip Grossi
 Mr. & Mrs. A. Adrian Gruhn
 Mr. & Mrs.

Richard J. Guggenlime
 Margaret & Morris Guralnick
 Mr. & Mrs. E. 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
 Mrs. Randolph Hale
 David W. Hall
 Mr. & Mrs. Richard C. Ham
 Mr. & Mrs.

William Hersey Hamm III
 Mr. & Mrs. John C. Harley
 Mrs. Charles Leonard Harney
 Mrs. Edward T. Harrison
 Dr. & Mrs.

David O. Harrington
 Dr. & Mrs.

Joseph Harvey Harris
 Mr. & Mrs. L. W. Harris, Jr.
 Mr. & Mrs.

Robert Cronley Harris
 Mr. & Mrs. Theodore Harris
 Mrs. I. P. Hartman
 Mr. & Mrs. Harry Hastings
 Horace Osgood Hayes
 Elwood M. Haynes

Mrs. Easton G. Hecker
 Mr. & Mrs. Jere N. Helfat
 Mr. & Mrs. Robert D. Heller
 Mrs. F. J. Hellman
 Mr. & Mrs. I. W. Hellman
 Robert E. Henderson
 Mr. & Mrs. William E. Henley
 Mrs. Griffith Henshaw
 Mrs. Thomas Mayne

Reid Herron
 William R. Hewlett
 Diane Hickingbotham
 Ellen Hill

Mr. & Mrs. Henry Hill
 Mr. & Mrs. Robert 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.
 Mr. & Mrs. Jay Holmes
 Mr. & Mrs. Douglas G. Holt
 Mr. & Mrs. William Knox Holt
 Mr. & Mrs.

Leonard G. Homann
 Hotel Mark Hopkins
 Mr. & Mrs. Shirley D. Hopper
 J. T. Hornung
 Mr. & Mrs. Jack H. How

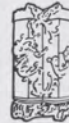


Of rare design, this Imperial mutton-fat jade vase has a flattened ovoid body paneled with two strands of looped rope moldings. A sculptured Pi-Hsieh (mythical beast) strides atop the similarly ornamented cover. Loose ring handles.

Ching Dynasty, Ch'ien Lung reign.
 10" H x 4 1/2" W.

Carved fitted wooden stand.

One of a number of important pieces from the Imperial Palace.



Ashkenazie & Co.

Fairmont Hotel, 950 Mason St.
 San Francisco, Calif. 94106
 (415) 391-3440

On a clear day ...your view will be forever.



Now Leasing

Prestige office space will soon be available at One Market Plaza, San Francisco's headquarters address, at the foot of California Street. Two towers of 43 and 28 stories have breathtaking marine and city panoramas. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Kirk Usher Jr. with Cushman & Wakefield, exclusive leasing agents for the project 415-397-1700.

The New Bay Area Hub

One Market Plaza's twin towers and beautiful glass canopied Galleria and

shopping mall are centered at a unique confluence of major freeway, ferry, surface transit and pedestrian arteries. One Market Plaza—a city within a city. A place to work, stroll, dine and enjoy.



There is no place in
 San Francisco like ...

**One
 market plaza**

Market, Mission, Spear, Steuart

A joint venture of
 The Equitable Life Assurance Society
 of the United States
 and The Southern Pacific Land Company

Mr. & Mrs.
 Thomas Carr Howe
 Fred G. Hudson, M.D.
 Grace E. Hudson
 Mr. & Mrs. J. H. Hume
 Mrs. E. N. W. Hunter
 Mr. & Mrs.
 William N. L. Hutchinson
 Mr. & Mrs.
 William N. L. Hutchinson, Jr.
 Mr. & Mrs. Marion T. Hvidt
 Mr. & Mrs. Bruce W. Hyman
 P. Thomas Ibelli
 Mr. & Mrs. Rollin Jensen
 Mr. & Mrs. J. Roger Jobson
 Franklin P. Johnson, Jr.
 Mr. & Mrs. Reverdy Johnson
 Walter S. Johnson
 Mr. & Mrs.
 Allen Hughes James
 Emma Eccles Jones
 Mr. & Mrs.
 Robert Metcalf Jones
 Mrs. Kenyon Joyce
 Robert L. Julian, M.D.
 Mrs. Samuel Kahn
 Mr. & Mrs. Edgar F. Kaiser
 Col. & Mrs. Robert V. Kane
 Col. Lillian T. Kapel
 Mrs. Charles Kendrick
 Mrs. Gerald D. Kennedy
 Mrs. William Kent, Jr.
 Esther & Harlan Kessel
 Daniel James Key
 Michael N. Khourie
 Mr. & Mrs. John R. Kiely
 Mr. & Mrs. Jerold C. Kindred
 Woodward Kingman
 Thomas E. Kirk
 Mr. & Mrs. Francis R. Kirkham
 Mr. & Mrs. James F. Kirkham
 Mr. & Mrs.
 Gorham B. Knowles
 Barbara Kobylanski
 Mr. & Mrs. Harold Koerber
 Mr. & Mrs. John C. Koepke
 Mr. & Mrs. Theodore A. Kolb
 Elsa R. Korbelt
 Mr. & Mrs.
 Daniel E. Koshland
 Mr. & Mrs.
 Robert J. Koshland
 Dr. & Mrs. Bernard M. Kramer
 Mr. & Mrs. LeRoy Krusi
 Mr. LeRoy Krusi, Jr.
 Jaroslav V. Kubes
 Donald D. Kuhlke
 Dr. & Mrs. Richard Kunin
 Mr. & Mrs.
 Charles S. LaFollett
 Mrs. Linda Noe Laine
 Mrs. Peter C. Lambert
 Mr. & Mrs. Scott C. Lambert
 Mr. & Mrs.
 Vernon N. Lambertsen
 Mr. & Mrs.
 William Brooke Land
 Mrs. Shirle Lange
 Dr. Hal Leader, Jr.
 Mr. & Mrs. Kenneth Leitch
 Mr. and Mrs. Leon Lerman
 Mrs. John A. Lesoine
 Estelle F. Levine
 Joseph F. Lewis
 Mrs. Patricia Wright Lewis
 Mrs. Rudolph Light
 The Light Opera
 Mr. & Mrs. John G. Lilienthal
 Mr. & Mrs.
 Edmund W. Littlefield
 George S. Livermore

Mr. & Mrs.
 Lawrence Livingston
 Mr. & Mrs. John S. Logan
 Mr. & Mrs. John R. Lonergan
 Mrs. Gordon Lovegrove
 Mr. & Mrs. Carl Lundstrom
 Mr. & Mrs. James J. Ludwig
 Mr. & Mrs. Marcus Lummus
 Professor Joseph F. Lupino
 Mrs. James W. McAlister
 Mrs. Elliott McAllister
 Mr. & Mrs. John N. McBaine
 James W. McClary
 Mr. & Mrs. Paul McConnell
 Mrs. Ernest D. McCormick
 Joyce McDowell
 Mrs. Garret McEnerney, II
 Mrs. Felix McGinnis
 Mr. & Mrs. James A. McKellar
 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.
 Graeme K. MacDonald
 Mr. & Mrs.
 John B. A. Mackinlay
 Mr. & Mrs.
 Michael Macpherson
 Peter Macris
 Dr. & Mrs. Thomas Madland
 Mr. & Mrs. John H. Madonne
 Cyril Magnin
 Mr. & Mrs.
 Robert A. Magowan
 Mr. & Mrs. S. E. Mahy
 Mr. & Mrs. J. W. Mailliard, Jr.
 Mr. & Mrs. George M. Malti
 E. John Manning
 Mr. & Mrs. Victor L. Marcus
 Mr. & Mrs.
 George Magar Mardikian
 Dr. J. Peter Mark
 Mr. & Mrs.
 Francis N. Marshall
 Mr. & Mrs. Phillip E. Martin
 Roger M. Martin
 Charles E. Mather
 Joe Mathis
 Mrs. Albert C. Mattei
 Lucie M. Matzley
 William D. Maus, Jr.
 Mr. & Mrs. Edgar N. Meakin
 Mr. & Mrs.
 Wm. Wallace Mein
 Mr. & Mrs. Edwin J. Mejia
 Mr. & Mrs. John F. Merriam
 Robert Messick
 Mr. & Mrs. John R. Metcalf
 Mr. & Mrs.
 Lawrence V. Metcalf
 Dr. & Mrs. Daniel W. Meub
 Mrs. Wilson Meyer
 Dr. & Mrs. Alan S. Michaels
 Mr. & Mrs. E. Homer Miller
 Mr. & Mrs. Otto N. Miller
 Mrs. Paul A. Miller
 Mr. & Mrs.
 Richard Kendall Miller
 Mr. & Mrs.
 Robert Folger Miller
 Mrs. Robert Watt Miller
 Stanley E. Miller
 Mrs. Edward Morgan Mills
 J. F. Minnis, Jr.
 Mr. and Mrs. Milton Molinari

Mr. & Mrs. Arch Monson, Jr.
 Ms. Pat Montandon
 Mrs. Kenneth Monteagle
 Mr. & Mrs. Joseph A. Moore
 Lloyd N. Morgan
 Stewart Morton
 Louis Muchy
 Dr. & Mrs.
 Harold C. Murphree
 Jane Murray
 Dr. & Mrs. A. C. Musladin
 Mrs. Joseph C. Musto
 E. M. Nagel
 Dr. & Mrs. Thomas S. Nelsen
 Clarence E. Nelson
 Mr. & Mrs. Kelvin Neil
 Lolita Berns Nichols
 Charles E. Noble
 Dr. & Mrs.
 Charles A. Noble, Jr.
 Florence R. Oaks
 Mrs. Ernest L. Offen
 Mr. & Mrs. Jon Older
 Mrs. Alfred J. Olmo
 Dr. & Mrs. A. C. Olshen
 Oroweat Foods Company
 Judge and Mrs.
 William H. Orrick, Jr.
 Mr. & Mrs. George J. Otto
 Mr. & Mrs. John R. Page
 Rudolph R. Papale
 Nancy Hellman Parish
 Dr. & Mrs.
 Frank R. Passantino
 Mr. & Mrs. Donald Patterson
 Mary Wachter Patterson
 Mr. & Mrs. Fred Pavlow
 Michael Pescetta
 Dr. John Peschau
 Mrs. Lester S. Peterson
 Mr. & Mrs. Louis Petri
 Jefferson E. Peyser
 Howard Phillips
 William S. Picher
 Dr. Peter O. M. Pierson
 Louis I. Pigott, Jr.
 Mr. & Mrs. Milton Pilhashy
 Michael Pisani
 Mr. & Mrs. H. D. Pischel
 Louise Plunkett
 Mr. & Mrs.
 George A. Pope, Jr.
 J. Lemoyne Porter
 Christopher J. Price
 Dr. Robert Pyle
 Miss Mildred J. Quinby
 Dr. & Mrs. H. E. Raitano
 Dr. Davis L. Ralston
 Mr. & Mrs. C. A. Ramsden
 Filomena Marie Ranuio
 Mr. & Mrs. Donald Ravitch
 Mr. & Mrs. Robert J. Reis
 Ms. Alice G. Resseguie
 Mrs. Constance B. Reynolds
 E. Jerome Richards
 Mr. & Mrs. Robert L. Richards
 James McC. Robbins
 James D. Robertson
 Dr. & Mrs. Patrick Robertson
 Mr. & Mrs. Roy Robinette
 Mrs. Henry Wells Robinson
 Paul A. Mac Aulay Robinson
 Mr. & Mrs. Peter Rocchia
 Mr. & Mrs. Ralph 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

Mrs. William P. Roth
 Dr. & Mrs. Richard Rubenstein
 Dr. & Mrs. L. Rubinger
 Mrs. Madeleine H. Russell
 Mrs. C. R. St. Aubyn
 Mrs. Bertram Sampson
 Dr. & Mrs. John J. Sampson
 Benjamin T. Sanders, Jr.
 Mr. & Mrs. Charles R. Sargent
 Mr. & Mrs. Al Saroni, Jr.
 Louis Saroni, II
 Dr. William Sawyer
 Mrs. Robert H. Scanlon
 Mrs. Walter Schilling
 Mr. & Mrs.
 George B. Schirmer
 Judge & Mrs.
 Robert H. Schnacke
 Mr. & Mrs. F. Karl Schoenborn
 Sifrid Schonfelder
 Mrs. Jacob Gould
 Schurman, III
 Mr. & Mrs. Karl F. Schuster
 Mr. & Mrs. Edward W. Scripps
 Mrs. Martin J. Seid
 Adolph K. Seiler
 Mrs. Robert Seller
 Eunice B. L. Senderman
 Mrs. A. Setrakian
 Mrs. Floyd C. Shank
 Dr. Ben Shenson
 Dr. A. Jess Shenson
 Mrs. Louis Shenson
 Dr. & Mrs.
 William A. Sheppard
 Mrs. Camilla J. Sherman
 Walter H. &
 Phyllis J. Shorenstein
 Mr. & Mrs. Roy L. Shurtleff
 Mr. & Mrs. Robert Shurtz
 Dr. & Mrs. Edward A. Sickles
 Donn C. Sigerson
 Jon F. Sigurdson
 Dr. & Mrs. Henry L. Silvani
 Mr. & Mrs. Sol Silverman
 Mr. & Mrs.
 Ronald B. Simpkins
 Mr. & Mrs. Edgar Sinton
 Mrs. Verne L. Skjonsby
 Beatrice B. Slater
 Mrs. Louis Sloss
 John T. Slyfield
 Mrs. Ferdinand Smith
 Mr. & Mrs. Russell G. Smith
 Christian M. Soenksen
 Mr. William Solari, Jr.
 Dr. & Mrs.
 Joseph C. Solomon
 Mr. & Mrs. Allan E. Sommer
 Mrs. Peter S. Sommer
 Muriel McKeivitt Sonne
 Mrs. T. A. Soong
 Lt. Col. Ethel G. Sorrell
 Mr. & Mrs. Huntley Soyster
 Mr. & Mrs.
 William G. Spanjian
 Mr. & Mrs. Leslie E. Spelman
 Kenneth M. Stamp
 Kevin & Sheila Starr
 Mr. & Mrs. Alan L. Stein
 Mr. & Mrs. Louis P. Steller
 Lawrence D. Stern, M.D.
 L. R. Stoeven, III
 Daniel E. Stone
 Mr. & Mrs. Grover C. Stone
 Mr. & Mrs. Norman C. Stone
 James E. Stretch
 Dwight V. Strong
 Mr. & Mrs. Barry Stubbs
 Arthur James Sullivan
 Thomas A. Sullivan, Jr.

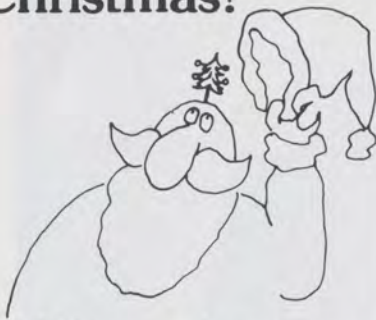
R. J. Reynolds Industries, Inc.
and
The San Francisco Opera Guild

cordially invite you to join us
Thursday, November 20
at 8:30 p.m. in the
Civic Auditorium

for
FOL DE ROL 1975

Tickets may be purchased from the
San Francisco Opera Guild.

Surprise! It's Christmas!



If Christmas sneaks up on you, this message is to remind you that the season-to-be-jolly is bouncing around again. Here's a super gift idea... this year give a KQED Gift Membership. It's a thoughtful way to tell family, friends or relatives that you are thinking about them all year long. They will receive a special card announcing your gift, and each month throughout the year, FOCUS, KQED's membership magazine, will be delivered to their door.

Since KQED must rely on membership dollars for half of its operating budget, a KQED gift membership is a tangible way to tell us that you support Public Broadcasting in the Bay Area. As a thank you for your support, KQED will send you a gift.

So spread a little cheer around... this year give a KQED Gift Membership. Just fill out the coupon below and let KQED do the rest.

This KQED Gift Membership is from:

Name _____
 Address _____
 City _____ State _____ Zip _____

Please send me (name gift): _____
 as a thank you gift. Check one.

- \$25 Ernie Muppet
 The Rivals of Sherlock Holmes
 (three paperback books)
- \$35 Romagnoli's Table Cook Book
 Jennie (book related to program series Jennie)
- \$50 America Ascent of Man
- \$100 Cultural Relics Unearthed in China
 (book)
 Choice of two gifts from \$25 to \$50

Please enter a Gift Membership to KQED in the amount of \$_____ and send a KQED Gift Membership card and a year's subscription to FOCUS to:

Name _____
 Address _____
 City _____ State _____ Zip _____

Please send renewal notice of this membership to: Recipient To me
 Mail coupon to: KQED/Gift, 1011 Bryant St., San Francisco, Ca. 94103

Mrs. Walter H. Sullivan, Sr.
 Mr. & Mrs.

Robert O. Summers
 Boris Sutter
 Madge H. Sutton
 Benjamin H. Swig
 Mr. & Mrs. Forrest Tancer
 Mr. & Mrs.
 Augustus Taylor, Jr.
 Mr. & Mrs.
 Milton Willard Terrill
 Mr. & Mrs.
 Nicholas G. Thacher
 Tito Dade Thieriot
 Mr. & Mrs. Francis W. Thorn
 Charles Alma Tice
 Mr. & Mrs. H. Keith Tiedeman
 Professor Cecil G. Tilton
 Mr. & Mrs.

F. J. Thomas Tilton
 Mr. and Mrs. Cyril R. Tobin
 Mr. & Mrs. Joseph Zook Todd
 Mr. & Mrs.

Alfred T. Tomlinson
 Miss Carol Tomlinson
 Gardiner Trowbridge, II
 Mrs. Nion Tucker
 Mrs. Grover Turnbrow
 Ebe Cella Turner
 D. M. Underdown
 Dr. & Mrs. John R. Upton
 Dr. & Mrs. John Urquhart
 Anton E. van Son
 Mr. & Mrs.

Frank Van Steenburg
 Mrs. Paul H. Vincilione
 Mr. & Mrs.
 Daniel G. Volkmann, Jr.
 Mr. & Mrs.

Alexander von Hafften
 Mr. & Mrs. George Wagner
 Bradford & Pamela Walker
 Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 Mr. & Mrs. Bruce Walker
 Mr. & Mrs. Richard Walker
 Mrs. Willis Walker
 Mr. & Mrs.

Peter Whitmore Wallace
 Mr. & Mrs.

Edward Bennett Wallis
 Dr. Arthur Ward, Jr.
 Whitney Warren
 Mrs. Paul Watis
 Dr. & Mrs.

Malcolm S. M. Watts
 Dr. & Mrs. Harry Weinstein
 Mr. & Mrs. Edward P. Wells
 Mrs. James M. Wells
 Charles F. Weyman
 Mr. & Mrs. Rollin Wheeler
 Mr. & Mrs. Clem Whitaker, Jr.
 Mr. & Mrs. George V. White
 Peter Whitney
 Mr. & Mrs.

Thomas R. Wilcox
 Glenn E. Willoughby, M.D.
 Alfred S. Wilsey
 Donald M. L. Wilson
 Mrs. Dean Witter
 Mrs. Jean C. Witter
 Mrs. Casimir Jackson Wood
 Mr. & Mrs. Frank M. Woods
 Mr. & Mrs. J. L. Wrathall
 Mr. & Mrs. J. Perry Yates
 Mr. & Mrs.

Harold L. Zellerbach
 Mrs. C. F. Zobel
 Mr. & Mrs. Peter M. Zuber
 Michael D. Zullo
 David Zussman

GUARANTOR MEMBERS OTHER SERIES

Mrs. Frank H. Abbott, III
 Dr. C. R. Adams
 Mr. & Mrs. Norman P. Adler
 Mr. & Mrs. Alan W. Agol
 Constance M. Allen
 Fred H. Altshuler
 John M. Alvarez, Jr.
 Anne Amabal
 American Airlines
 Mr. & Mrs.

Thomas C. Andersen
 Roy Anderson Associates, Inc.
 Mr. & Mrs. John Anderton
 Mr. & Mrs. L. G. Andrian
 Hon. & Mrs.

Richard F. Angotti
 Jerry Annoni, D.D.S.
 Mr. & Mrs.

William H. Appelton
 Ross L. Arrington

Barbara Schlesinger Artson
 Mary Esta Ashton
 Mr. & Mrs. Stanley J. August
 Peter Kevin Bailey

Mrs. Kenneth S. Baldwin
 Mr. & Mrs. Gerald T. Ball
 Mr. & Mrs. Philip Bancroft, Jr.

Patricia C. Pearson Barchard
 Mr. & Mrs. Harry Barnett
 John Williams Baxter

M. Paris Baxter
 Robert H. Beadle
 Mr. & Mrs. K. H. Benford

Mr. & Mrs. Ralph D. Bennett
 Mrs. Henri Bercut
 Patricia Berman

Mr. & Mrs. Robert L. Bianco
 John W. Bissinger, Jr.
 Rose Blaha

Ralph Blomberg
 Mr. & Mrs. Burton Blumert
 Mr. & Mrs. Russell Bock

Dave & Diana Bohn
 Mr. & Mrs. W. L. Bolei
 Richard R. Booth

Albert L. Boswell
 Dr. & Mrs. Albert Bowers
 Elsie F. Bowker

John L. Bradley
 Carlos Alberto Branas
 Mr. & Mrs.

William T. Brantman
 R. Robert Brattain
 Dr. & Mrs. Henry Brean

Dr. & Mrs. Mark J. Brockbank
 Marie & Leonard Brooks
 Innis Bromfield

Joseph L. Brotherton
 Jean Brown
 Robert E. Brownell

Mrs. H. C. Buckheim
 Nora-Lee & Alfred Buckingham
 Edward R. Bunting

Mr. & Mrs. Theodore Burgess
 Mr. & Mrs. James H. Burke
 Mr. & Mrs. F. E. Burrows

Mr. & Mrs. Sumner Burrows
 George H. Cabaniss, Jr.
 Mr. & Mrs. Donald M. Cahen

P. M. Carrick
 Mary Cantrell
 Thomas A. Carey

Kay F. Carpenter
 Dr. Norman F. Carrigg
 Frances Monet Carter

Mr. & Mrs. Robert G. Caughey
 Barbara Jean Celestre
 Mr. & Mrs. Boris Chernik

Peter Chernik
 Miss Constance Chiveris

Dr. & Mrs. J. Desmond Clark
 George D. Clark, Jr.
 M. Margaret Clark

Mrs. Donald Cleary
 Mr. & Mrs. George Coburn
 Mrs. Helaine D. Coe

Ella Collier
 Sallie B. Colman
 Dr. Marcus A. Conant

Consulting Internists
 Medical Group
 Cooley, Godward, Castro,

Huddleson & Tatum
 Mrs. Robert S. Cooper
 Hazel R. Cornell

Dr. & Mrs. Richard H. Cote
 Ernest L. Covington
 Elizabeth L. Crawford

Dr. William R. Crawford
 Mr. & Mrs. Edward L. Culin
 Mrs. Edith P. Cunningham

Mr. & Mrs. Thaddeus Cwalina
 Mr. George W. Davis
 Mr. & Mrs. Peter W. Davis

Dr. & Mrs. Herbert H. Dedo
 Gail Della Pella
 Mr. & Mrs. Heiko T. de Man

Dr. & Mrs. Howard E. Denbo
 Mr. & Mrs. Andre Dermant
 Mr. & Mrs. Roderick L. Dewar

Dr. & Mrs.
 William J. Dickerson
 Drs. Everett & Gloria Dodd

Dr. & Mrs. A. Dostrow
 Mr. & Mrs. Robert Drake
 Dr. & Mrs. Thomas Drake

Donald G. Dresel
 Mr. & Mrs. R. J. Drews
 Dr. & Mrs. Michael Dumas

Mrs. Cavalier Durney
 Norma Marye Edgar
 Joseph & Shirley Eichar

Dr. & Mrs. Maurice Eliaser, Jr.
 Dr. Charles L. Elliott
 Mr. & Mrs. Jon C. Ellis

Mr. & Mrs. William H. Elsner
 Morton Ely
 Mr. Richard D. Ensslin

Mr. & Mrs. Henry Evans
 Dr. & Mrs. Seymour M. Farber
 Mr. & Mrs. Thomas K. Fawcett

Mr. & Mrs. Andrew E. Feiner
 Ronald L. Fenolio
 Mrs. Elmo E. Ferrari

Dr. & Mrs. Margaret
 & William Filante
 Manfred Finkel

Prof. & Mrs. Hugo B. Fischer
 H. S. Fishbein, M.D.
 Mr. & Mrs. Wayne H. Fisher

Mrs. Allan A. Fleischer
 Mrs. Meader Fletcher
 Mr. & Mrs. Terence M. Flynn

Charles H. Fogg
 Mr. & Mrs. William J. Foster
 Dr. & Mrs. William W. Foote

Richard N. Frahm
 Mr. & Mrs. C. K. "Poe" Fratt
 Gerald J. Frederick

Allen B. Freitag, M.D.
 Norman F. Friedman
 Mr. & Mrs. Dean E. Friedrich

Alfred Fromm
 Dr. Edwin D. Gabay
 Mr. & Mrs. Ralph J. Gampell

Augusto Garcia
 Jack & Carroll Gardner
 Mr. & Mrs. Sam Genirberg

Mr. & Mrs.
 Charles A. Gillespie
 Pauline E. Gilmore

Mr. & Mrs. Dario Giovacchini

Mr. & Mrs.

William W. Godward

Drs. B. & K. Goldstein

Ione N. Good

David B. Goodstein

Catherine K. Gordis

Richard Gould

Mr. & Mrs. Greig A. Gowdy

Mrs. W. J. Gray

Mrs. Harry Green

Mr. & Mrs. George Greene

Dr. & Mrs. Morris J. Groper

Lloyd Grotheer

Mrs. D. Hanson Grubb

Robert Guildler

Joseph P. Gutstadt

Dr. & Mrs. Charles K. Guttas

Frank G. Guzman

Dr. & Mrs. Walter B. Hall

Dr. Alvin Hambly

Mrs. John M. Hamren

Stanley M. Hanfling, M.D.

Patricia Hanson

M. Robert Harris, M.D.

Mr. & Mrs.

Thomas A. H. Hartwell

Mr. & Mrs.

Bruce H. Hasenkamp

David Haskin

Mr. & Mrs. Ernest E. Haskin

Mr. & Mrs. R. M. Haven

Timothy D. Hayes

Mr. & Mrs. James C. Hazard

Mr. & Mrs. Archie Hefner

Mr. & Mrs. Wayne H. Heldt

Forrest LaRue Henderson

Mr. & Mrs. John S. Hensill

Robert H. Hering

Alice Whalen Hickey

Dr. & Mrs. D. I. Hill

Mrs. Norman L. Hill

Mr. & Mrs.

William R. Hillgoss

Mrs. F. G. Hinckley

Frances E. Hirsch

Mr. & Mrs. Harold Hirsh

Mrs. Edward Hohfeld

Jack Holmes

Mr. & Mrs. Louis Honig

Mr. & Mrs. R. L. Hooker

Dr. & Mrs. Eugene S. Hopp

Bruce Horten

L. M. Hotchkiss

Mr. & Mrs. Owen Hotle

Howard, Prim, Rice,

Nemerovski, Canady &

Pollak

Patricia M. Howe

S. C. & F. C. Huang

Dr. & Mrs. Wolfgang Huber

Mr. & Mrs.

Edwin E. Huddleson, Jr.

Joseph J. Hughes

Hendrik Hulshoff

Mr. & Mrs. R. L. Humphreys

Dr. & Mrs. T. Wesley Hunter

Michael Hurd

Mr. Meredith R. Hyatt, Jr.

Dr. Paul J. Isakson

Mr. & Mrs. William Jaeger, Jr.

Mrs. Owen Jameson

S. Perry Jenkins

Harold I. Johnson

Howard P. Johnson

Mrs. Robert Malcolm Johnson

Mr. & Mrs. Proctor Jones

Thomas Leslie Jordan, Jr.

Dr. William & Mrs. Eleanor Jue

Kathleen L. Kane



You are welcome to visit our showrooms at Jackson Square accompanied by your interior designer or dealer.

McGUIRE®



**SAN FRANCISCO'S NEWEST
EXPERIENCE IN LATE DINING**

*Food & Spirits until 2:00 a.m. 981-3577
Closed Saturdays & Sundays*



Hear the Knabe special singing tone

Since 1837, when Knabe developed the balanced-tension scale, there has been one piano capable of matching the tonal clarity and brilliance of the world's great singers.

This special "singing tone" of the Knabe piano has made it the official choice of the Metropolitan Opera and the San Francisco Opera.

The Knabe is a piano equally at home in the concert hall, the studio, and your living room. Let it sing for you.

Knabe

For free color literature, write Knabe, Division of Aeolian Corporation, East Rochester, New York 14445

For a long, hard look at your portfolio, fill out our short easy coupon.

FREE. SUTRO'S PORTFOLIO ANALYSIS.

Sutro is offering a valuable analysis of your investment portfolio and all it will cost you is a few seconds to fill in our coupon.

We'll send you our Portfolio Analysis Request form (or we'll phone you if you prefer) and when you send us the list of holdings you want reviewed, we'll turn it over to our Research Department. They'll evaluate each security in terms of its prospects for meeting your personal investment needs and give you their opinion on whether there may be other securities more suitable for your objectives.

It's really a pretty good deal. Sutro evaluates your investments and you evaluate Sutro's judgment. Both for free.

Portfolio Analysis, Mr. D. B. Williams, Senior Vice President, Research Dept. Sutro & Co., 460 Montgomery Street, San Francisco 94104.

Please contact me regarding a free portfolio analysis.

Name _____ Bus. Phone _____

Address _____ Home Phone _____

City _____ State _____ Zip _____

SUTRO & CO INCORPORATED

Since 1858

SO-3-10-5

San Francisco Los Angeles New York Beverly Hills Oakland San Jose Fresno Newport Beach
San Bernardino Woodland Hills Members: New York Stock Exchange, Inc., American Stock Exchange,
Inc., Pacific Stock Exchange, Inc., Chicago Board Options Exchange Member: SIPC

Otto Frederick Kanitz
Sherry & Dick Karrenbrock
Frank Kasper
Frances Lee Kaufman
Robert W. Kaufmann
Mr. & Mrs.

Charles W. Kenady
Mrs. Donald L. Kieffer
Mrs. Winifred E. Kistler
KKHI-AM/FM
Mr. & Mrs. A. E. Knowles
Thomas & Kathryn Koehler
Mr. & Mrs. Kenneth S. Kojima
Leonard Koppett
Donald R. Kuhn
Mr. & Mrs. Leo J. Kusber, Jr.
Tatiana C. Kushnir
Thomas M. Lacey
B. Lannes
Mrs. Scott Lapham
Grant A. Larsen
Andrew R. Larson
Mr. & Mrs. Vito J. La Torre
Dr. & Mrs. Paul E. Lavoie
Mr. & Mrs. Norman R. Layne
Dr. & Mrs. David A. Leahy
Ed LeClair
Dr. & Mrs. Chauncey D. Leake
Mrs. Bertrand LeBlanc
Robert W. Lemmon
Suzanne H. Leonard
Mary S. Levine
John C. Lewis
Dr. & Mrs.

Douglas A. Liddicoat

Betty Y. Lin
P. J. C. Lindfors
Mr. & Mrs. Reint Lingeman
Jack H. Lirio
Mr. & Mrs. Carl Livingston
Mr. & Mrs. Joseph S. Lodato
Mr. & Mrs. Peter R. Loebis
Ellen Logue
W. Robert Lomax, Jr.
James P. Lovegren
Mr. & Mrs.

Anatole Taras Lubovich
Mr. & Mrs. Frank Enea Lucido
Dr. & Mrs. I. R. Lunt, Jr.
C. Keith Lyde
Gilbert C. Lyle
Mr. & Mrs. Turner H. McBaine
Mr. & Mrs. William F. McCabe
Mrs. Paul W. McComish
Dr. & Mrs. K. R. McCormack
Mr. & Mrs.

William B. McCormick
Mr. & Mrs. Robert H. McCrary
Mrs. Davis McEntire
Dr. & Mrs.

Samuel D. McFadden
Mr. & Mrs. John A. McGee
Mr. & Mrs. John C. McGuire
Mrs. Merl McHenry
Thomas J. McHugh
Mr. & Mrs.

G. V. McKeever, Jr.
Richard L. McKinley
Kay McLean
Mrs. E. Johnson McRae
Dr. Jack Mangum
Dinesh Maniar
Mr. Walter Scott Martin
Mr. & Mrs. Barry J. Martinez
Dr. & Mrs. M. Lewis Mason
Jessie B. Mastin
Douglas Keyes Marcheski
Marine Chartering Co., Inc.
Rodolfo Marincola, M.D.
Mrs. J. Eldridge Markes
James H. M. Marshall

Mr. & Mrs. David Marsten
 Dr. & Mrs. George A. Martin
 John Hendry Martin
 Mrs. Joseph Martin, Jr.
 Joseph R. Martin
 Mr. & Mrs.
 Theodore A. Martin
 Mr. & Mrs.
 George C. Martinez
 Barbara J. Mauserth
 J. Lee Mershon
 Mrs. Gregor C. Merrill
 Dr. Vincent P. Messina
 Mr. & Mrs. Ernest W. Meyer
 Mr. & Mrs. Otto E. Meyer
 Mr. & Mrs. Allan P. Miller
 Mr. & Mrs. Bruce T. Mitchell
 K. M. Mogan, M.D.
 Mrs. Osmond Molarsky
 Miss Georgia M. Moody
 Mr. & Mrs.
 Graham B. Moody, Jr.
 Mr. & Mrs. Joseph G. Moore
 Mrs. A. P. Morse
 Mrs. C. G. Morrison
 Mr. & Mrs. Dean Morrison
 Mr. & Mrs. Peter Morrison
 Mrs. Walter Morrison
 Mr. & Mrs. Darrell Mueller
 Paul & Roberta Mundie
 Mr. & Mrs. James Murad
 Dr. & Mrs. Paul Mussen
 Keshavan & Gisela Nair
 Mrs. Anna Belle Neal
 Donald E. Nelson
 Kirtley Newberry
 J. W. Newell
 Col. & Mrs. C. W. Nicolary
 Dr. & Mrs. Paul W. Nordquist
 Forbes Norris
 Dr. & Mrs. A. Maurice Norton
 Mr. & Mrs. James L. O'Dea
 Mr. & Mrs. C. Y. Offutt, Jr.
 Donald L. Olsen
 Oscar E. Olson
 Joseph P. O'Neill
 Ernst Ophuls
 Dale Leslie Oscarson
 Joan Sartorius Ottey
 Mr. & Mrs. Peter W. Palmer
 Judge & Mrs. George E. Paras
 Peter & Isabel Paret
 Edwin & Doris Parks
 Lawrence H. Parsons
 Adolph L. Patrick
 James D. Pearce, III
 Mrs. Gabriel C. Peluso
 Peter A. Pender
 Dr. & Mrs. Roland K. Perkins
 Ann Pestalozzi
 John D. Petuya
 Theodore L. Phillips, M.D.
 George A. Platt
 Paul & Helen Pocher
 Harry Pollard
 J. Ronald Powell, M.D.
 Herbert C. Puffer
 Mr. & Mrs. Michael Raddie
 James G. Randall
 Dr. & Mrs. Howell Randolph
 Dr. Kenneth D. Rashid
 Mr. & Mrs.
 Richard H. Rasmussen
 Dr. & Mrs. George Raust, Jr.
 Robert M. Refvem
 Judy Reynolds
 Dr. & Mrs. Ben T. Richards
 Andrew M. Riolo
 Mr. & Mrs. Roger A. Ritchey
 Paul Robinson
 Alan Rockwell

Sylvia & Lyle Rohde, Jr.
 Charles Rolle, M.D.
 Dr. & Mrs. A. J. Rosenberg
 Mr. & Mrs. Barr Rosenberg
 Joseph A. Rosenthal
 Antonio Rossmann
 Dr. & Mrs. Harry Roth
 Sterling H. Rowley
 Mr. & Mrs. Joseph L. Ruegg
 Mrs. Seymour Sack
 Leonel Saenz, M.D.
 Mrs. Richard Salmon
 Fred Sandine
 Felipe Reyes Santiago
 Ruth & Richard Sayre
 Mr. & Mrs. Philip S. Schlein
 Dr. & Mrs. Leon H. Schmidt
 Dr. & Mrs. Thomas Schmitz
 Marie Schreiber
 Dr. Betty Schreiner
 Mrs. Raymond Schubert
 Mr. John A. Schuchs
 Mr. & Mrs. Royce Schulz
 Mr. & Mrs. John Schumacher
 Murray A. Schutz
 Dr. & Mrs.
 Stanton G. Schwartz
 Mrs. Martin Seamster
 Grant A. Settlemier
 Mr. Robert M. Shapazian
 Mr. & Mrs.
 Marshall A. Shapiro
 G. E. Sheline, M.D.
 Mrs. James G. Shennan
 Don N. Sheppard
 Mrs. Judith Shouse
 Mr. & Mrs.
 Lawrence L. Shrader
 Dr. & Mrs. William J. Siegel
 Paul C. Silva
 Dr. & Mrs. Charles Silver
 Marjory C. Simmons
 Mr. & Mrs. Lewis P. Singer
 Mr. & Mrs. Roger D. Skinner
 Mrs. Eleanor F. Sloss
 Mr. & Mrs. Frank H. Sloss
 Mr. & Mrs. Richard L. Sloss
 Mr. & Mrs. Bryant M. Smith
 Chandler S. Smith, M.D.
 Mrs. David H. Smith
 Mr. & Mrs.
 Mortimer Smith, III
 Richard Neil Snyder
 Mrs. Melba J. Sparks
 Mrs. Margaret B. Spearman
 Mr. & Mrs. J. William Speer
 Mrs. William K. Spence
 Mr. & Mrs.
 Leonard M. Sperry, Jr.
 Mrs. Victor B. Staadecker
 Barbara Stamper
 Mr. & Mrs. William D. Stein
 Mr. & Mrs. Robert Steiner
 Mrs. Ellis M. Stephens
 Harry C. & Elsie F. Stern
 Mr. & Mrs. Paul B. Stewart
 Mr. & Mrs. Robert J. Stewart
 Mr. & Mrs. Samuel B. Stewart
 Joseph A. Stockdale
 Mr. & Mrs. Kneeland E. Stone
 Mrs. Josephine Strett
 Lorenzo Sturkey
 Mrs. Robert E. Swain
 Alan Swenson
 Donald S. Tayer
 Mr. & Mrs. Dieter Tede
 Mr. Edward C. Ternes
 G. S. Terzian
 Betty Jean Thomas
 Elizabeth B. Thomas
 Harrison Thomson

Dr. William J. Tikunoff
 Vladimir G. Tischenko
 Mrs. Eleanor Kessing Tonjes
 David Travers
 Miss Patricia A. Trogden
 Constance Tydeman
 Mrs. M. K. Ulmen
 Dr. Kathleen Unger
 Mrs. Edmund Valencia
 Pura A. Velasquez
 Editha Vincent
 Eugene J. Wait
 Mr. & Mrs. Barry M. Wally
 Mr. & Mrs. Robert H. Walter
 Mr. & Mrs. Edmond C. Ward
 Philip J. Warman
 Richard B. C. Warren
 Mr. & Mrs. Harwood Warriner
 Ann Waterman
 Jacob I. Waxman
 Dr. & Mrs. Leslie A. Weight
 Mr. & Mrs. Carter Wells
 Miley B. Wesson
 Mrs. R. Stacy White
 Mr. & Mrs.
 Francis J. Whitfield
 Paul W. Wilkinson
 Mrs. Brayton Wilbur
 Mr. & Mrs. Orris Willard
 Lola Williams
 Mr. & Mrs.
 William H. Williams
 Mr. & Mrs. G. O. Wilson
 Dr. Ronald Wing
 Mr. & Mrs. Carl Witkovich
 Susan Woodbury
 Rosemary Woodlock
 Patricia Woodward
 Mr. & Mrs. Edward M. Wright
 Kent R. Wright
 C. N. Yaroshoff
 Mrs. Gatis Yates
 Dr. & Mrs. Paul F. Youngdahl
 Sam P. Zivkovich

Old Brittany



French Restaurant
& Crêperie Bretonne

LUNCH
DINNER
COCKTAILS

Ideal for pre-opera dining

At The Cannery
2801 Leavenworth 776-6996
WORLD FAMOUS RESTAURANTS INTERNATIONAL AWARD

HAPPY BIRTHDAY BRÜNNHILDE!

To celebrate the 100th Anniversary of Wagner's Ring Michael Barclay Presents—

Opera Appreciation Classes

The 1976 Wagner Series: Covers all of Wagner's operas with special emphasis on the Ring Cycle.

A Ring Seminar: An advanced study of Wagner's brilliant tetralogy.

The Study and Appreciation of Opera: A total, fascinating, introduction to the world of music-drama, for beginners and experienced opera lovers!

Opera Study-Tours

Stimulating, educational trips for opera to Germany, Austria, Italy, Switzerland, New York, including The Centennial Ring at the Bayreuth Festival!

Please send me full details about Mr. Barclay's forthcoming opera classes and tours.

Name _____

Address _____

City _____

State _____ Zip _____

Mail to: Opera Education West, 400 Yale Ave., Berkeley, CA. 94708 or call: (415) 526-5244.

Cruise the South Seas on ships as friendly and warm as Polynesia.

SS Mariposa SS Monterey Jan. 2, Feb. 10, Mar. 13*

This winter leave winter at home along with all the fuss of life on land. Escape to the sunny South Seas with the friendly Americans.

You'll cruise 15,000 miles of the beautiful Pacific, surrounded by an ocean of peace and contentment. Visit ports of call that read from the pages of Captain Cook's log: Moorea, Tahiti, Rarotonga, New Zealand, Australia, Fiji, Niuafo'ou, Pago Pago. And Hawaii.

And best of all, you'll enjoy a sea life made famous by sister ships over 90 years ago. One that today has become the hallmark of luxury cruising in the Pacific.

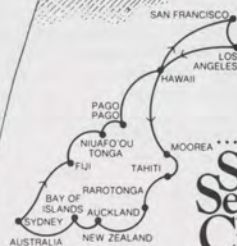
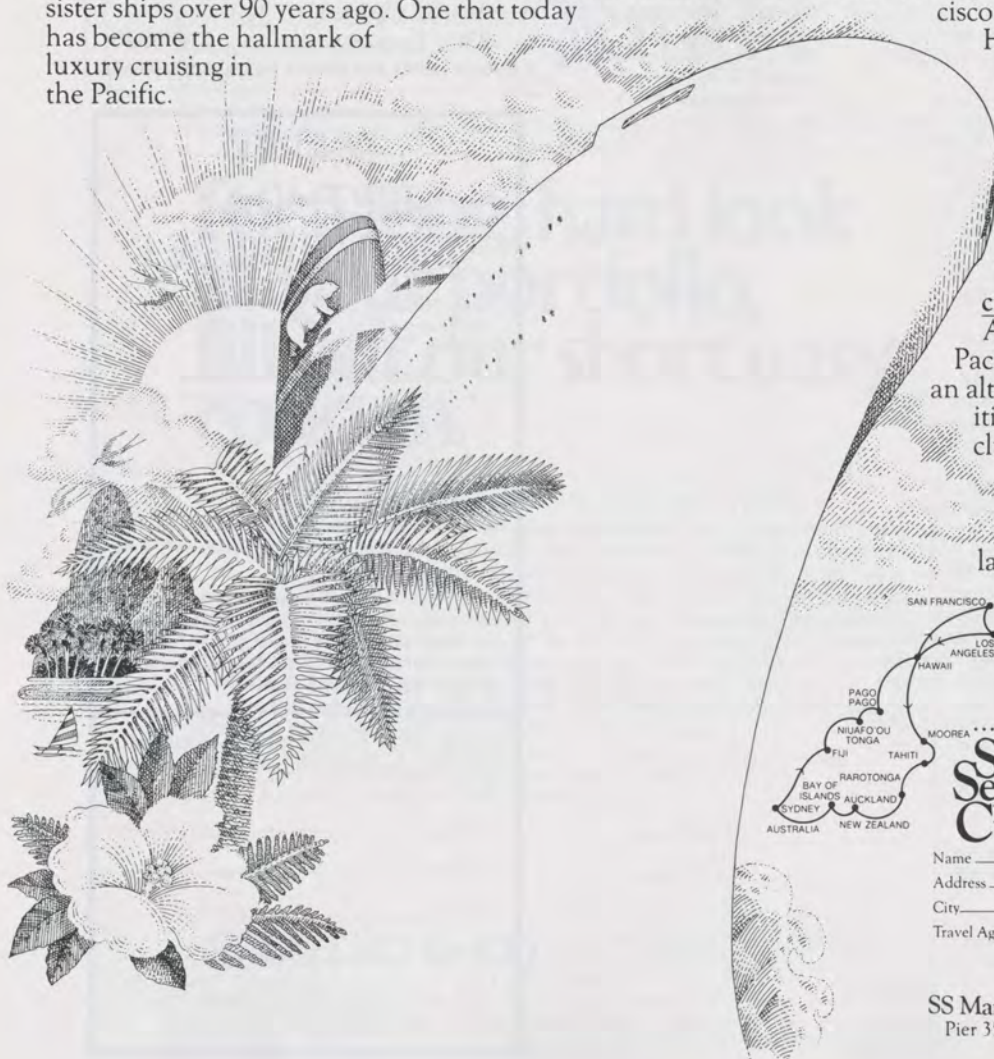
The SS Mariposa and SS Monterey are renowned for their friendly hometown hospitality, Aloha spirit and experienced crew, plus the kind of cuisine, service, accommodations and entertainment Americans love best. Registered in the United States, these famous ships are small enough to offer an intimate atmosphere, yet big enough to have everything all first-class ships should have.

All this is waiting for you when you're welcomed aboard for 43 magnificent days round-trip from San Francisco or Los Angeles. Or you can board in Honolulu for a 31-day round-trip cruise, with sailings one week later from California. Shorter air-sea combinations are also available, as your travel agent can tell you.

***Special 49-day cruise March 13.**
A longer South Pacific cruise with an alternate 14-port itinerary that includes Tasmania and both the North

and South Islands of New Zealand. 38 days from Honolulu March 19.

Plan now to forget winter. Escape to the friendly warmth of peaceful Polynesia for an unforgettable cruise adventure with the friendly Americans.



**South
Seas
Cruises**

Please send me details on your cruises to:
 South Seas Hawaii

Name _____
Address _____
City _____ State/Zip _____
Travel Agent _____

Pacific Far East Line

SFOM 1352 1075

SS Mariposa SS Monterey The friendly Americans.
Pier 35, San Francisco, CA. 94133 Telephone: 576-4150

Box Holders

Regular Subscription Series

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. A. Adrian Gruhn
Mr. & Mrs. F. Karl Schoenborn
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. Harry Hastings
Mrs. Rudolph Light
Mr. James Robertson

F

Mrs. Robert Watt Miller

G

Mr. & Mrs. Otto N. Miller
Mr. & Mrs. Edward W. Scripps
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. Joachim Bechtle
Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. I. W. Hellman
Mrs. Kenneth Monteagle
Mr. & Mrs. Richard C. Walker

K

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

L

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

M

Mr. & Mrs. Mortimer Fleishhacker

N

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. R. Gwin Follis
Judge & Mrs. William H. Orrick, Jr.

O

Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Gordon P. Getty
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. George A. Pope, Jr.

P

Mr. & Mrs. Reuben W. Hills, III
Mrs. Carlos J. Maas
Mr. & Mrs. Robert Folger Miller
Mrs. Muriel McKeivitt Sonne

Q

Mrs. F. J. Hellman
Mr. Cyril Magnin
Mr. & Mrs. Robert A. Magowan
Mr. & Mrs. Walter Newman

R

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

S

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

T

Mr. & Mrs. John B. Cella, II
Mrs. Griffith Henshaw
Mr. & Mrs. William G. Henshaw
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 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. Jay Holmes
Dr. & Mrs. Richard Kunin
Mr. & Mrs. William Wallace Mein

Z

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



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



919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine

IS YOUR LIFE WORKING?

A firm foundation helps.

Halcyone can put you on solid ground with the balanced nutritional program of NeoLife, the complete line of all-natural vitamins and food supplements that can make your body work for you.

For in-your-home service write or phone us at

(415) 454-4776



70 Mariposa Avenue
San Anselmo, CA 94960

Fund Drive

The generosity of the major contributors to the Opera Fund Drive is sincerely appreciated. Those giving during the period of September 1, 1974, to October 21, 1975, are listed below. Space does not permit us to include the many hundreds of persons whose contributions were less than \$500. In addition, many of those listed below and others have made major contributions to the Endowment Fund, our five year project to build the Opera Association's endowment to a goal of \$5 million. Without their assistance, we could not continue to produce the quality of opera which has come to be expected in San Francisco.

BUSINESS PATRONS \$5,000 AND OVER—

Bank of America
Crown Zellerbach Foundation
Louis R. Lurie Foundation
Pacific Gas &
Electric Company
Retail Dry Goods Association
of San Francisco
Standard Oil Company
of California
Wells Fargo Bank

BUSINESS PATRONS \$2,500 TO \$4,999—

American Potato Company
Bechtel Corporation
Crocker National Bank
Fireman's Fund American
Foundation
Foremost-McKesson, Inc.
William Randolph Hearst
Foundation
International Business
Machines Corporation
Pacific Lighting Corporation
Pacific Telephone &
Telegraph Company
Syntex Corporation
Levi Strauss Foundation
Teledyne Charitable Trust
Foundation
Transamerica Corporation

BUSINESS BENEFACTORS \$1,000 TO \$2,499—

Arthur Anderson & Company
Bank of California
Del Monte Corporation
Fibreboard Corporation
Foremost-McKesson, Inc.
William G. Gilmore
Foundation

Price Waterhouse & Company
San Francisco Clearing House
Association—Six Other
Member Banks
Shell Companies Foundation
Stauffer Chemical Company
Union Oil Company
of California
United California Bank
United States Steel
Foundation, Inc.
Utah International, Inc.
Van Waters & Rogers
Western Electric Fund

BUSINESS DONORS \$500 TO \$999—

The Adolph's Foundation
American Forest Products
Corporation
Bethlehem Steel Corporation
The Clorox Company
Coldwell Banker
Haskins & Sells
Industrial Indemnity
Foundation
Marsh & McLennan, Inc.
Metropolitan Life
Insurance Co.
Potlatch Corporation
Security Pacific National Bank
United States Leasing
International, Inc.

SUSTAINING PATRONS \$5,000 AND OVER—

The Bothin Helping Fund
Mr. and Mrs.
Malcolm Cravens
Mr. and Mrs.
Gordon P. Getty
Gamma Fisher Foundation
Mrs. W. J. Gray
George Lauder Greenway

Mr. and Mrs.
William H. Hamm
The Holmes Foundation
The William G. Irwin
Charity Foundation
Mrs. Em Eccles Jones
Mr. and Mrs.
Proctor Patterson Jones
Edgar F. Kaiser
Mr. and Mrs. Daniel Koshland
Mrs. Rudolph Light
Cyril Magnin
G. H. C. Meyer Family
Foundation
Mrs. Robert Watt Miller
Robert M. Moore
The David and Lucile Packard
Foundation
Mr. and Mrs. Spelman Prentice
James D. Robertson
The Lurline B. Roth Charity
Foundation
The L. J. and Mary C. Skaggs
Foundation
Frank M. Tack
Whitney Warren
Mrs. Paul Wattis
Miss Cynthia Wood
Mrs. Georgia Worthington

PATRONS \$2,500 TO \$4,999—

Mr. and Mrs. Henry Cartan
Mrs. Kay Carpenter
Mr. and Mrs. John B. Cella II
Mr. and Mrs. Dewey Donnell
Sidney M. Ehrman*
Mr. and Mrs. Wayne H. Fisher
Mr. and Mrs. A. Adrian Gruhn
Mrs. Edward T. Harrison
Mr. and Mrs.
William Knox Holt
Mr. and Mrs.
Victor L. Marcus

Mr. and Mrs.
Richard K. Miller
Judge and Mrs.
William H. Orrick, Jr.
Arthur Rock
Mr. and Mrs.
Edward W. Scripps
Mrs. Craig Wallace
Mrs. Dean Witter
Mrs. J. D. Zellerbach

BENEFACTORS
\$1,000 TO \$2,499—

Mr. and Mrs.
Adolphus Andrews
Mrs. Geraldine Grace Benoit
Mrs. Walter H. Bentley
Mr. and Mrs.
Joseph Blumenfeld
Mrs. Charles Blyth*
Mr. and Mrs. James S. Bodrero
Mr. and Mrs. Robert L. Bridges
Mrs. E. R. Bridgewater
John M. Bryan
Mrs. Starr Bruce
Ellen H. Bruck
Mr. and Mrs. William J. Cameron
Mr. and Mrs. Burlington Carlisle
Columbia Foundation
Mrs. D. Stephen Coney
Louise M. Davies Foundation
Mr. and Mrs. Reid W. Dennis
Mr. and Mrs.
Rudolph W. Driscoll
Mrs. Frank Douglas
Dean E. Eggertsen
Eldorado Foundation
Mr. and Mrs. Lennert Erickson
Mr. and Mrs.
Mortimer Fleishhacker
Mr. and Mrs. R. Gwin Follis
Mrs. Andrew A. Fraser
Mr. and Mrs. Alfred Fromm
Francis Goelet
Dr. Jean Haber Green
Mr. and Mrs. Walter A. Haas
Mr. and Mrs. Newton J. Hale
Mr. and Mrs.
Prentis Cobb Hale
Mrs. Charles L. Harney
Mr. and Mrs. Robert C. Harris
Mr. and Mrs. I. W. Hellman
Mrs. Griffith Henshaw
Mr. and Mrs.
Reuben W. Hills III
Jack H. How
Patricia M. Howe
Mr. and Mrs.
Thomas Carr Howe
Mrs. Elizabeth Keeler
Mrs. Charles Kendrick
Mr. and Mrs. John R. Kiely
Mr. and Mrs.
Gorham B. Knowles
Mr. and Mrs.
Frederick O. Koenig
Mrs. Jesse Koshland
LeRoy Krusi
Mrs. Charles Kuhn
Mr. and Mrs.
Vernon N. Lambertsen
Mr. and Mrs.
Roger D. Lapham Jr.
Mary H. Layman, M.D.*
Mr. and Mrs.
Edmund W. Littlefield
Mr. and Mrs. John S. Logan
Mrs. Jeanne Magnin
Magowan Family
Foundation, Inc.
The Atholl McBean
Foundation
Mr. and Mrs. Edgar N. Meakin

Mrs. Gregor C. Merrill
Mr. and Mrs. John R. Metcalf
Otto N. Miller
Paul A. Miller
Mrs. Charles A. Munn
Mr. and Mrs. Peter W. Palmer
Mr. and Mrs. Louis Petri
Mr. and Mrs.
George A. Pope Jr.
Mrs. Stanley Powell
Mr. and Mrs.
Spelman Prentice
John Renshaw
Mrs. Robert H. Scanlon
Mr. and Mrs.
F. Karl Schoenborn
James H. Schwabacher Jr.
Walter H. and Phyllis J. Shorestein
Mrs. Ferdinand Smith
Mr. and Mrs.
Emmett G. Solomon
Mrs. Muriel McKeivitt Stone
The Louise A. and Walter H. Sullivan Foundation
Mr. and Mrs.
Daniel G. Volkmann Jr.
Mr. and Mrs. Brooks Walker
Mr. and Mrs.
Brooks Walker Jr.
Mrs. Willis Walker
The C. A. Webster
Foundation, Inc.
Mrs. Lyndon C. Whitaker
Brayton Wilbur Foundation
Alfred S. Wilsey/
Pat Montandon
Harold and Doris Zellerbach
Fund

DONORS
\$500 TO \$999—

Thomas C. Andersen
Prof. Ross L. Arrington
Dr. and Mrs. Robert Baer
Mr. and Mrs. Walter M. Baird
Mr. and Mrs.
Richard M. Bastoni
Mr. and Mrs. Alfred X. Baxter
Mr. and Mrs. Joachim Bechtle
Mr. and Mrs. John L. Bradley
Carleton Bryan
Mrs. Edith Bundy
J. Peter Cahill
California Arts Society
Mrs. William Cameron
Harry F. Camp
Frank A. Campini Foundation
Mr. and Mrs.
Burlington Carlisle
Mr. and Mrs.
Selah Chamberlain Jr.
Mr. and Mrs. A. W. Clausen
Mr. and Mrs. Ransom Cook
Miss Marion P. Crocker
Mrs. John Crosby Jr.
Dr. Alexander Cross
Noreen Curry
Mr. and Mrs.
Robert Di Giorgio
Mrs. James Durkin
Mr. and Mrs. George C. Dyer
Mr. and Mrs.
Milton H. Esberg Jr.
Mr. and Mrs. Andrew E. Feiner
The Gamble Foundation
The Richard and Rhoda
Goldman Fund
Mr. and Mrs. Douglas W. Grigg
Mr. and Mrs.
Richard E. Guggenhome
David W. Hall
Mr. and Mrs. Richard C. Ham
Dr. and Mrs.
Joseph Harvey Harris

Mr. and Mrs. Harry Hastings
Mr. and Mrs. Alfred Heller
Mrs. F. J. Hellman
Harold Hirsh Foundation
Walter S. Johnson Foundation
Col. and Mrs. Robert V. Kane
Mrs. Bruce Kelham
Lakeside Foundation
Mrs. Roger D. Lapham*
Dr. Richard Le Clair
Mr. and Mrs.
Robert C. Leefeldt
Mr. and Mrs. Bert W. Levit
Edmund Wattis Littlefield
Foundation
Dr. and Mrs.
Herschel H. Loomis Jr.
Sharon Loomis Trust Fund
Mr. and Mrs.
Richard B. Madden
Esther Malcolm
Mrs. Ernest O. McCormick
Thomas E. McEvoy
Mrs. Felix McGinnis
Mrs. Merl McHenry
Joseph R. McMicking
Mr. and Mrs.
James K. McWilliams
Mr. and Mrs.
William Wallace Mein
Mr. and Mrs. Otto E. Meyer
Mrs. Osmond Molarsky
Mr. and Mrs. Albert Moorman
E. M. Nagel
Mrs. Diantha M. Nielsen
Mrs. Erich Nielsen
Mrs. Lester S. Peterson
Mrs. Thomas M. Price
Mr. and Mrs.
Eugene R. Purpus
Mr. and Mrs.
John Rosekrans, Jr.
Dr. and Mrs.
Alan J. Rosenberg
Mr. and Mrs.*
Robert H. Samson
Mr. and Mrs.
George B. Schirmer
Mrs. Raymond H. Schubert
Mr. and Mrs. Roy L. Schurtleff
Mr. and Mrs. James Shennan
Mr. and Mrs.
Andrew W. Simpson III
Mr. and Mrs. John L. Simpson
Mrs. Eleanor F. Sloss
Mrs. Louis Sloss
Mrs. T. A. Soong
Marshall Steel Sr. Foundation
Alan L. and Ruth Stein
Foundation
Mr. and Mrs. Louis P. Steller
Mrs. Claudia Stoop
Frank D. Stout
Dr. and Mrs.
Samuel Susselman
Mr. and Mrs.
Augustus Taylor Jr.
Mr. and Mrs.
Alfred T. Tomlinson
Mr. and Mrs.
Gardiner Trowbridge II
Mrs. Nion R. Tucker
Mrs. Ebe Cella Turner
Mr. and Mrs.
Richard C. Walker
Mr. and Mrs.
Edmond C. Ward
Mr. and Mrs.
Clem Whitaker Jr.
Mr. and Mrs. Thomas R. Wilcox
Mr. and Mrs. J. Perry Yates

*Deceased

Sing

for San Francisco Opera!

**San Francisco
Opera Association
announces its
1975 Annual
Operating Fund Drive
Goal: \$750,000**

San Francisco Opera is one of the Bay Area's great cultural assets. Ticket sales account for slightly over 60% of our annual operating funds, the remaining 40% to be raised from our friends and supporters.

Your gift will help us balance our budget, meet rising production costs and additional season expenses—to continue to present the best in opera to our community. Let your voice be heard for San Francisco Opera!

- Friend:
\$10 to \$99
- Contributor:
\$100 to \$499
- Donor:
\$500 to \$999
- Benefactor:
\$1,000 to \$4,999
- Sustaining Patron:
\$5,000 and over
- Business Patron:
\$2,500 and over

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Send to:

San Francisco Opera Association
Development Office
War Memorial Opera House
San Francisco, California 94102
(415) 861-4008

Brooks CAMERAS

Where you can expect **QUALITY and SERVICE** at no increase in **PRICE**



Nothing Like It!

LEICA CL

The smallest rangefinder camera featuring interchangeable bayonet mount lenses and selective through-the-lens exposure metering. With 40mm Summicron-C f/2 lens, 90mm Elmar-C f/4 lens and soft camera case available.

FOUR LOCATIONS

SAN FRANCISCO: 45 Kearny St., 392-1900

SAN MATEO: 111 E. 4th Ave., 344-6877

202 Hillsdale Mall, 345-1678

PALO ALTO: 541 Bryant Street, 321-9256

The ultimate experience in French Greek Cuisine

LODEON

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

Consistent Holiday Award Winner

THE PLAYERS

After Dinner • Piano-Bar

564 COMMERCIAL



El Greco

THE FOOD, THE WINE & THE MUSIC OF SPAIN

85 Redhill Avenue, San Anselmo

Receptions Catering Luncheons for groups

Open Every Evening 5:30-10:30

Reservations: 456-3696

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's north-bound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the north-bound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

Ticket Information

SAN FRANCISCO OPERA BOX OFFICE LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission 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 remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the subscriber. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

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 this procedure will help to improve post-performance taxi service for our patrons.

Opera Museum

The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

Twenty artists have worked to assemble what they consider their finest achievements in painting, ceramics, sculpture, architectural models and scenic designs.

The exhibit will be changed periodically so that San Francisco Opera audiences will have the widest possible exposure to the work of this most able group. In addition to supplying the materials for the exhibit, the scenic artists have also mounted the entire show.

A special feature in the Opera Museum is a display of dolls created by Mr. Mark Farmer. Mr. Farmer independently designed these miniature representations of key female protagonists in operas included in the San Francisco Opera 1975 repertoire and has generously loaned them to the Museum.

As in past seasons, the Opera Museum is open, free of charge, during all performances in the south foyer, box level



Can going to a new little restaurant be an emergency? Maybe, if you're one for sharing new worlds with your family. Or, if you're just tired of cooking.



Master Charge.
For the little emergencies in everybody's life.

Profiles



The New Sparkle in Fashion—Gold Butterfly ring with Tiger Eye and Diamonds.



Stunning contemporary gold ring set with Sapphire and Diamonds.

Myrna Jewellery

171 Post Street, San Francisco
Open 10 to 5:30 • phone 989-0194



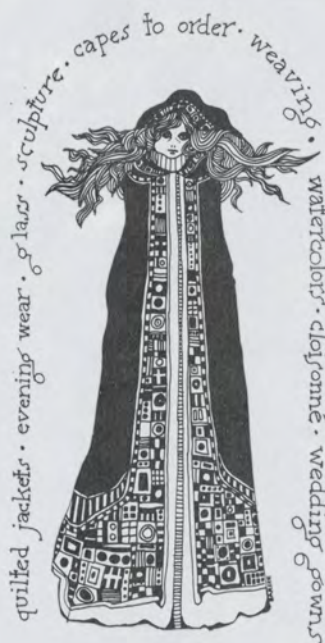
JOSELLA LIGI

Josella Ligi, making her American operatic bow this season as Maddalena di Coigny in *Andrea Chenier*, is a leading artist in the Opera houses in London, Milan, Munich and Vienna. During the 1974-75 season she appeared for the first time in Barcelona at the Gran Teatro del Liceo as Desdemona and later in Florence sang Mimi in *La Bohème* and Amelia in *Un Ballo in Maschera* under the baton of Riccardo Muti. She also portrayed Tatjana in *Eugene Onegin* in Trieste. Miss Ligi was born in Imperia on the Italian Riviera and received her early musical education there. After winning the prized Viotto Competition, she made her debut in her hometown as Mimi in *La Bohème*. She subsequently scored successes at Milan's La Scala both as Amelia and in the title role of *Aida*. After a debut triumph in Toulouse as *Aida*, Miss Ligi was signed to a five-year exclusive contract by Angel Records. The first recording released under that contract was Boito's *Mefistofele*, in which Miss Ligi sang the role of Helen with Montserrat Caballé and Plácido Domingo. This year the soprano taped a special BBC television production of Verdi's *Simon Boccanegra*.



ANITA TERZIAN

Anita Terzian, who appeared for the first time on an American opera stage as Pauline (Daphnis) in San Francisco Opera's *Pique Dame*, also portrays Bersi in *Andrea Chenier*. She is a graduate of the Juilliard School of Music, where she studied on a full scholarship. In 1971 she was the top prize winner from a field of 60 contestants in the International Voice Competition in Munich, and the following year she was a guest artist with the Israel Chamber Ensemble, performing the role of Sextus in *La Clemenza di Tito*. She recently made her European operatic debut as Rosina in *The Barber of Seville* in Brussels followed by her Amsterdam debut as Senaide in Rossini's *Mosè*. Miss Terzian was subsequently invited to return to Amsterdam to do the role of Musetta in Leoncavallo's *La Bohème*. Engagements for the past season have included operatic appearances in Paris (*The Barber of Seville* and *La Bohème* by Leoncavallo), Nantes (Prince Igor) and Strasbourg (*Carmen*, *L'Incoronazione di Poppea* and *Prince Orlovsky*). A distinguished recitalist, Miss Terzian has performed in New York at Town Hall and Carnegie Recital Hall as well as in other cities in the United States.



GOLDBERRY

3161 SACRAMENTO
SAN FRANCISCO
921 - 4389



EDNA GARABEDIAN

Edna Garabedian, now in her fourth season with San Francisco Opera, made her debut with this house in 1971 singing Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*. The following year the mezzo soprano was heard here in *Das Rheingold* (Erda), *Die Walküre* (Waltraute) and *Götterdämmerung* (the First Norn); last season she portrayed the Page in *Salome*. Miss Garabedian made her New York debut with the New York City Opera as Santuzza in *Cavalleria Rusticana* in 1964. Thereafter, she appeared frequently with that company as well as with the Kansas City Lyric Opera, the Baltimore Civic Opera, and the Washington Opera Society. She has also performed in many recitals with the Washington National Symphony, the Rochester Philharmonic and Choral Society, and the St. Louis Symphony, among other orchestras. Miss Garabedian received considerable critical acclaim for her interpretation of Maddalena in Spring Opera Theater's 1971 production of *Rigoletto*. In 1972 she appeared as the Nurse and the Hostess in *Boris Godunov* for the opera companies of Houston and San Diego. Last year Miss Garabedian was engaged in a special educational tour project in South America, where she taught as well as performed. This season at San Francisco Opera she sings the roles of Madelon in *Andrea Chenier* and the Third Lady in *The Magic Flute*.



NINA HINSON

Nina Hinson, a 1967 winner of the San Francisco Opera Auditions, makes her debut with the company this season as the Countess di Coigny in *Andrea Chenier*. While attending the University of Southern California, Miss Hinson appeared as Marie in *Wozzeck*, Erda in *Das Rheingold*, the Princess in *Rusalka*, Dorabella in *Così fan tutte*, and Ortrud in *Lohengrin*. After winning the San Francisco Opera Auditions, she became a member of Western Opera Theater in 1967. The following year she won the West Coast Metropolitan Opera Auditions and subsequently moved to Europe, where she began her professional career in Kaiserslautern, Germany. Miss Hinson performed for three years at the Staatstheater in Kassel, and also appeared in Zürich, Düsseldorf, Nuremberg and Frankfurt, specializing in the roles of Wagner, Verdi and contemporary composers. During that time, she sang in over 100 performances of *Carmen*; her repertoire also includes the roles of Kundry, Fricka, Sieglinde, Eboli, Amneris and Azucena. Since her return to the United States in 1971, Miss Hinson has been a member of the vocal faculty at the University of Southern California. In 1974 the mezzo sang with the Los Angeles Philharmonic in Mahler's Symphony No. 3 and with the San Francisco Symphony in a Bach concert; also with the San Francisco Symphony she appeared in performances of Ravel's *L'Enfant et les Sortilèges*. In 1975 Miss Hinson has appeared with Marilyn Horne in a performance of Berlioz' *The Trojans at Carthage* with the Los Angeles Philharmonic.

Roos Atkins

WORLD TRAVEL BUREAU

**JET, SHIP, HOTEL,
RENT-A-CAR, TOURS—NO FEE**

**AUSTRALIA/NEW ZEALAND
12 DAYS . . . \$1079**

Sydney and Canberra, sightseeing in each city and express train ride through the foothills of the Australian Alps and steak fry barbecue at an Australian sheep farm. New Zealand with Auckland, Rotorua, Maori country and thermal area. Deluxe/first-class hotels, American style breakfast each day plus special lunches, escorted throughout.

Frequent Departures from October 7.

**HOLIDAY IN PERU
15 DAYS . . . \$999**

Picturesque GRANJA AZUL, the white Andes city of AREQUIPA, CUZCO and the world renowned "lost" Inca city of Machu Picchu, ICA with the PLAINS OF NAZCA and its "air strips" and drawings, PARAQUAS with motor launch trip to BALLESTAS ISLANDS, the AMAZON city of IQUITOS with Amazon boat ride, capital city of LIMA. Best hotels available, ALL MEALS except for 4 luncheons and 2 dinners, escorted throughout.

**Departures every two weeks.
From San Francisco add \$50.68.**

**SOUTH AMERICA
HIGHLIGHT TOUR
16 DAYS . . . \$1049**

Lima, Peru (optional side trip to Cuzco and Machu Picchu), Santiago, Chile, Buenos Aires, Argentina, world renowned Iguassu Falls, Rio De Janeiro, Brazil. Sightseeing in each city, Deluxe Hotels, breakfast each day, escorted throughout.

**Frequent Departures.
From San Francisco add \$50.68.**

**ENGLISH HOLIDAY
8 DAYS . . . \$552**

London plus 2-day tour of England. Sightseeing and Theatre Show in London. First-class hotels, breakfast each day plus all luncheons and dinners on tour.

**Departures:
Almost weekly from November 2, 1975.**

**ENGLISH HOLIDAY
15 DAYS . . . \$699**

London plus a 3-day tour of rural and historical England. First-class hotels, all meals on tour; in London, breakfast only.

Departures through April 1976.

**SPAIN —
17 DAYS . . . \$799**

2 Nights in Paris, 13 nights on the Costa Del Sol in Torremolinos, Deluxe Aloha Playa Hotel. Breakfast and Dinner each day.

Departures: October 17 through April 1976.

**For a Free Brochure write to
Roos/Atkins World Travel Bureau
Box 1396, Sausalito, CA 94865
Or visit your nearest Roos/Atkins
World Travel Bureau.**

San Francisco Mountain View
Oakland Santa Clara Sacramento
Fresno San Jose Daly City

the
REVERED
temple of
dining
ARTS...

rendezvous
of the chinese
GOURMET

Kan's

GRANT AT SACRAMENTO

982-2388



PLACIDO DOMINGO

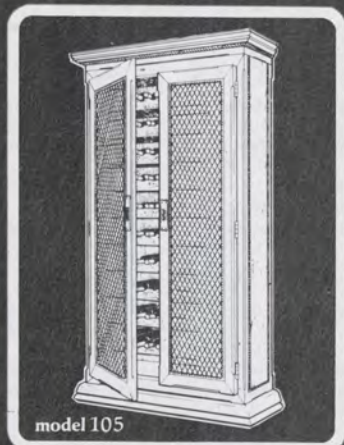
Placido Domingo, one of the world's foremost tenors, returns to San Francisco Opera to sing the title role in *Andrea Chenier*. The eminent Spanish artist has appeared previously in this house as Rodolfo in *La Bohème* (1969), as Don Jose in *Carmen* (1970), as Cavaradossi in *Tosca* (1970 and 1972), as Manrico in *Il Trovatore* (1971) and as Vasco da Gama in *L'Africaine* (1972). His busy international schedule during 1975 has included performances of *Don Carlos* and the *Verdi Requiem* at the Salzburg Festival, *Un Ballo in Maschera* at Covent Garden, *La Bohème* in Valencia and *Tosca* in Barcelona, among others. Domingo's first public appearance was in Mexico in 1961 and since then his rise to fame has been meteoric. In 1962 the tenor joined the National Opera of Tel Aviv and rapidly became one of the company's major performers. He sang in widely acclaimed performances of Ginstera's *Don Rodrigo* with New York City Opera in 1966, and joined Hamburg Opera a year later, singing his first *Lohengrin*. His Metropolitan Opera debut occurred in 1968 with *Adriana Lecouvreur*; he has sung numerous roles with that company ever since. Domingo's engagements for 1976 include *Cavalleria Rusticana* and *I Pagliacci* at Covent Garden, *Fedora* in Barcelona, and *Otello* in Paris.



CORNELL MACNEIL

Cornell MacNeil, who first sang at San Francisco Opera in 1955, will be heard here this season as Carlo Gerard in *Andrea Chenier*. Among his past triumphs at this company have been Escamillo in *Carmen* (1955), the title roles in *Rigoletto* and *Nabucco* (1961), Renato in *The Masked Ball* (1967) and Scarpia in *Tosca* (1970). Trained initially as a machinist (as insurance against professionally lean periods), the baritone had his first musical engagement as a member of New York City's Radio City Music Hall Glee Club, which led to Broadway appearances in *Sweethearts* and *Where's Charley?* He scored his first major success in Gian-Carlo Menotti's *The Consul* and subsequently made a favorable operatic debut with New York City Opera. His debuts at La Scala and the Metropolitan Opera, which occurred 15 days apart in 1959, established him as one of the world's foremost baritones. During the 1974-75 season MacNeil expanded his already formidable Verdi repertoire with two new roles at the Metropolitan Opera: Carlo in *La Forza del Destino* and the title role in *Falstaff*. The artist also appeared as Falstaff for the first time in Barcelona and performed in a concert version of Verdi's *Ernani* for Cincinnati's annual May Festival. In 1974 MacNeil sang the role of Monforte in the Metropolitan Opera's first production of *I Vespri Siciliani*. His non-singing duties include the presidency of AGMA (American Guild of Musical Artists), a post he has held since 1970.

Start Your Own
Wine Cellar



55° F Temperature Controlled

- fine furniture cabinets
- built-ins
- racks
- walk-ins
- cooling units

Send \$1.00 for our descriptive catalogue.

name _____

address _____

city _____

state _____

zip _____

CellarTemp^o from
WynWood Designs Inc.

380 Brannan Street • San Francisco, CA 94107
9395 Wilshire Blvd. • Beverly Hills, CA 90210



FEDERICO DAVIÀ

Federico Davià, who appeared at San Francisco Opera in 1966 and 1967, returns to the house to interpret Mathieu in *Andrea Chenier*, Talpa in *Il Tabarro*, and Simone in *Gianni Schicchi*. His previous roles here were The Bonze in *Madama Butterfly*, Antonio in *Le Nozze di Figaro*, Sparafucile in *Rigoletto*, Pistola in *Falstaff*, Zuniga in *Carmen*, The Police Commissioner in *Der Rosenkavalier*, Geronte in *Manon Lescaut*, Benoit in *La Bohème* and Tommaso in *Un Ballo in Maschera*. Born in Genoa, the distinguished bass made his operatic debut in Milan in 1959, singing the role of Colline in *La Bohème*. Two years later he made his first appearance on the stage of La Scala; subsequently his career has taken him to the major opera houses of Europe and to the Wexford and Glyndebourne festivals. Davià's formidable repertoire, in French, German, Spanish and English, encompasses such classics as *La Cenerentola*, *Il Barbiere di Siviglia*, *Don Pasquale*, *Turandot*, *Così fan tutte*, *Simon Boccanegra*, *Otello*, *Faust*, *The Tales of Hoffmann*, *Aida*, and *Rigoletto* as well as the modern operas—*Wozzeck*, *Murder in the Cathedral* and Musco's *Il Gattopardo*. The artist sang in the world premieres of Chailly's *Wassiliev*, Turchi's *Il Buon Soldato Swaik*, and Negri's *Giovanni Sebastiano*. Among his numerous recordings are *La Rita* for RCA, *L'Ormino* for Argo and *Orfeo e Euridice* for Telefunken.



HARRY DWORCHAK

Harry Dworchak made his San Francisco Opera Debut in 1973, appearing as Count Monterone in *Rigoletto*, Biterolf in *Tannhäuser*, and Chernikovsky in *Boris Godunov*. A native of Hershey, Pennsylvania, the bass has performed frequently before Philadelphia audiences, singing such roles as Leporello in *Don Giovanni*, Zuniga in *Carmen*, Sulpice in *The Daughter of the Regiment*, Ferrando in *Il Trovatore*, Lothario in *Mignon*, and Don Pasquale. Dworchak opened the 1971 season of the Gran Teatro del Liceo of Barcelona, as Sparafucile in *Rigoletto*, with Cornell MacNeil and Carlo Bergonzi. In 1972 he was also in the cast of opening nights with the Philadelphia Lyric Opera Company and the Miami Philharmonic Gala. Included in his oratorio repertoire are Bach's *Mass in B Minor*, the *Verdi Requiem*, Rossini's *Stabat Mater*, and Beethoven's *Ninth Symphony*. This season with San Francisco Opera Dworchak will portray Ferrando in *Il Trovatore*, Roucher in *Andrea Chenier*, and the Second Armored Man in *The Magic Flute*.



We all have our own concepts of beauty, but if a reasonable definition includes such words as grace and spirit, dignity and enduring quality, we feel confident that you will consider fashions by...

PANAYIOTA

33 GRANT AVENUE
SAN FRANCISCO
94108



At
Caravansary,
the show goes
on before the
curtain goes up.

Light, delicious pre-theatre
suppers a specialty

Caravansary
restaurant/gourmet gallery
now at 310 Sutter St.
for reservations, 362-4640

Also at 2263 Chestnut St.
in the Marina
for reservations, 921-3466

Fine Persian
Cabachon
Turquoise



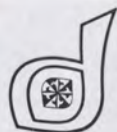
Enormous center stone of fine Persian cabachon turquoise with diamonds and sapphires on 18k gold.

\$1575.

982-5571



445 Sutter St. • San Francisco



SAN DOMENICO
SCHOOL



Day Grades 1-12 Resident Grades 9-12 Pre School Boys and Girls

A college and university preparatory school for girls emphasizing a strong academic, music, art and athletic program including riding.

Illustrated brochure upon request or for further information write to Director of Admissions:

1500 Butterfield Road
San Anselmo, CA 94960
(415) 454-0200
(formerly Dominican Convent School, San Rafael)



CHARLES LONG

Charles Long, who makes his San Francisco Opera debut this season as Liberto in *L'Incoronazione di Poppea*, is the 1974 recipient of the Bruce Yarnell Memorial Award. The young baritone was a member of the 1975 Western Opera Theater company, singing the roles of Figaro in *The Barber of Seville*, Germont in *La Traviata*, Dappertutto in *The Tales of Hoffmann*, and Don Giovanni in a special production for Street Opera and the Sigmund Stern Grove Midsummer Music Festival. A native of Pittsburgh, Pennsylvania, Long received his early musical training in the Opera Department of Carnegie Mellon University with Rudolf Fellner. In 1972 he made a tour of Southeast Asia with the Opera Theater of New York, appearing as Marcello in *La Bohème*, Germont in *La Traviata* and Amonasro in *Aida*. Returning to the U.S., he sang the role of Escamillo in the Artist's Internationale (Providence, R.I.) production of *Carmen* with Mignon Dunn. He appeared with the New York Lyric Opera Company in the fall of 1974, filling the title roles of *Rigoletto* and *Macbeth*. Earlier that year he was seen as Count Di Luna in *Il Trovatore* at Queens Opera Company in New York. This season with San Francisco Opera he appears as Liberto in *L'Incoronazione di Poppea*, Belcore in *L'Elisir d'Amore*, Johann in *Werther* and Pietro Fleville in *Andrea Chenier*.



JOSEPH FRANK

Joseph Frank is familiar to San Francisco Opera audiences for his performances last season in *Salome*, *Madama Butterfly*, *Manon Lescaut*, *Luisa Miller* and *The Daughter of the Regiment*. After appearing in South Africa as Almaviva in *The Barber of Seville*, the young tenor returned to San Francisco where he received critical praise for his portrayal of Pedrillo in Spring Opera Theater's 1975 production of Mozart's *The Abduction from the Seraglio*. Frank has been a featured soloist with the Central City (Colorado) Opera Company and a member of the opera department of the Curtis Institute of Music in Philadelphia, where he performed in *Madama Butterfly*, *Ariadne auf Naxos*, *The Rake's Progress* and *La Traviata*, among other works. In 1973 he made his New York debut in *Three Church Parables* (*Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son*) by Benjamin Britten, under the direction of Nathaniel Merrill for the Concert Artists Guild. Frank has performed with the Marlboro (Vermont) Music Festival for the past two summers. This season with San Francisco Opera he sings the roles of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, Incredibile in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*.



JOHN DAVIES

John Davies, a young veteran of Western Opera Theater, appeared with that company this year as Bartolo in *The Barber of Seville*, Crespel in *The Tales of Hoffmann*, and as Leporello in *Don Giovanni* (a special WOT production for Street Opera and the Sigmund Stern Grove Midsummer Festival). A native of Boston, the bass-baritone went on tour last winter with Sarah Caldwell's Opera New England, singing the Bonze in *Madama Butterfly* and the Crapshooter in Lukas Foss' *The Jumping Frog of Calaveras County*. In October, 1974 he performed the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra at the Worcester Music Festival. A graduate of the Boston University School of Fine and Applied Arts, Davies appeared last year in the New Opera Company's production of *The Marriage of Figaro* and the Opera Company of Boston's production of *War and Peace*. He has also performed in youth concerts with the Boston Symphony Orchestra and as a recitalist for the Welsh Music Hour on BBC-Wales (1973). This season he makes his San Francisco Opera debut as the Old Gypsy in *Il Trovatore*, Littore in *L'Incoronazione di Poppea*, Schmidt in *Andrea Chenier*, and Amantio di Nicolao in *Gianni Schicchi*.



JAMES HOOPER

James Hooper made his debut at San Francisco Opera last season singing the role of Sharpless in the student matinee performances of *Madama Butterfly*. A veteran of three seasons with Western Opera Theater (San Francisco Opera's touring and educational subsidiary), Hooper appeared with the company this year as Germont in *La Traviata*, Sam in *Trouble in Tahiti* and Hoffmann's rivals in *The Tales of Hoffmann*. He was also heard as Massetto in a special series of performances of *Don Giovanni* for Street Opera and the Sigmund Stern Grove Midsummer Music Festival. A graduate of Trenton State College in New Jersey, Hooper has sung with the Amato Opera Showcase, the Opera Society of Northern New Jersey and the Opera Theater of New Jersey. At the Opera Theater in 1970 he performed the role of Peter in *Hansel and Gretel* with Frederica von Stade and the role of Morales in *Carmen* with Mignon Dunn. In 1972 he appeared in the world premiere of Selig's *Chorcorus* and the American premiere of Weill's *Der Jasager* during the Tanglewood Music Theater Project. A 1974 recipient of a Sullivan Foundation Musical Award, the baritone will be heard this season at San Francisco Opera as Johann in *Werther*, Dumas in *Andrea Chenier* and Marco in *Gianni Schicchi*.

YAMAHA

The piano professionals prefer
CONSOLES • UPRIGHTS • GRANDS



ST. REGIS & LEUENBERGER
YAMAHA PIANOS AND ORGANS

157 Geary Street at Union Square
Telephone • 392-8376

A graduation, birthday,
wedding or holiday gift
of heirloom importance.

YAMAHA the #1
selling piano in all the world



**A Wonderful Way
To Begin Your Evening
At the Theater, the Opera
the Symphony, the Ballet**

Grison's
STEAK HOUSE

Charcoal-Broiled Steaks . . .
Lobster . . . Rainbow Trout . . .
Prime Rib . . . and other
Specialties Enjoyed by
San Franciscans For More
than 40 Years.

Van Ness at Pacific
San Francisco
(415)885-2050/(415)673-1888

Banquet Facilities
Validated Parking

PRE AND POST-OPERA & THEATRE SUPPERS

will be given special
attention.

*Finest French Cuisine
at reasonable prices*

Excellent free parking in flood-
lighted area within a few yards of
our door.

Cocktails from 4 p.m. Dinner from
6 Tuesday thru Saturday. From 5
on Sunday.

Reservations recommended.
Phone: 931-5644

Place Pigalle



3721 Buchanan (In the Marina)
Between Bay and Marina Blvd.

ALWAYS
TOP
PERFORMANCE

**BAY VIEW
FEDERAL SAVINGS**

AND LOAN ASSOCIATION

ADMINISTRATIVE OFFICE
2601 MISSION STREET
SAN FRANCISCO 94110

★ ★ ★
BAY VIEW



JAMES COURTNEY

James Courtney made his debut at San Francisco Opera last season with roles in *The Daughter of the Regiment*, *Otello*, and *Manon Lescaut*. A 1974 member of the Merola Opera Program, the young bass appeared in the Program's productions of *Il Barbiere di Siviglia* at Sigmund Stern Grove and *The Magic Flute* at Paul Masson Mountain Winery. Courtney is a graduate of San Jose State College and holds a master of music degree from the Eastman School of Music in Rochester, New York, where he is currently studying for a doctoral degree. This summer he was a member of the Wolf Trap Company in Vienna, Virginia, appearing in *Albert Herring* (Superintendent Budd), *The Tender Land* (Grandpa Moss), and *The Crucible* (Reverend Hale). Also during 1975 he was heard as Colline in Tucson Opera's production of *La Bohème* and as a soloist in the City Center Joffrey Ballet's production of *Pulcinella* with the San Francisco Symphony. The previous year he appeared as Sarastro in *The Magic Flute* and Don Magnifico in *La Cenerentola* with the Opera Theater of Syracuse. A 1974 finalist in the San Francisco Opera Auditions, Courtney is a 1975 recipient of the Metropolitan Opera's San Francisco Regional Study Award. In San Francisco Opera's 1975 season he portrays Narumoff in *Pique Dame*, Pietro in *Simon Boccanegra*, Fouquier-Tinville in *Andrea Chenier*, Pinellino in *Gianni Schicchi* and the Second Priest in *The Magic Flute*.



WILLIAM WAHMAN

William Wahman completed his third season with Western Opera Theater this year, performing in *The Barber of Seville* (Almaviva), *What Price Confidence* (Richard) and a special Street Opera and Sigmund Stern Grove Mid-summer Music Festival production of *Don Giovanni* (Don Ottavio). The tenor made his San Francisco Opera debut last season as the First Knight in *Parsifal*. Wahman sang the role of the Narrator in Berlioz's *L'Enfance du Christ* in 1973 with the Chicago Symphony and has made many other appearances with that orchestra, most recently in December, 1974, when he performed in *Salome* in Carnegie Hall under Sir Georg Solti. His 1975 oratorio schedule has included his debut at the Carmel Bach Festival, two Bach concerts with the San Francisco Symphony, and performances of the *St. John Passion* in Chicago. Wahman is slated to appear in the premiere performance of Alan Stout's *Passion* with the Chicago Symphony in 1976 as well as in *Così fan tutte* with Minnesota Opera. He is a recipient of a Martha Baird Rockefeller Grant. This season at San Francisco Opera he appears in the roles of the First Soldier in *L'Incoronazione di Poppea*, L'Abate in *Andrea Chénier*, a Lover in *Il Tabarro* and the First Priest in *The Magic Flute*.



WILLIAM DANSBY

William Dansby, a 1975 member of Western Opera Theater, was heard in that company's productions of *The Barber of Seville* (Basilio) and *The Tales of Hoffmann* (Dr. Miracle). A native of Texas, Dansby performed last fall with the Eastern Opera Theater where he sang in *La Bohème* as well as in the New York premiere of *Postcard from Morocco*. The baritone also played the role of Banquo in the New York Lyric Opera's 1974 production of Verdi's *Macbeth*. In November he sang the title role of *Boris Godunov* in student performances with the Michigan Opera Theater of Detroit. A graduate of Southwestern University, Dansby received a masters degree in voice from North Texas State University. His subsequent experience included summer and winter stock at the Houston Music Theater and a year-long tour with a choral group called *The Mid-America Chorale*. After moving to New York in 1968, Dansby performed with a number of opera companies in the area, including the Bel Canto Opera, Young Artists Opera, Long Island Opera and Princeton Opera Association. Since then he has interpreted major roles with both Minnesota Opera and Santa Fe Opera. This season he makes his San Francisco Opera debut appearing as Souirin in *Pique Dame*, and follows with the bailiff in *Werther*, Il Maestro di Casa in *Andrea Chenier* and Spinelloccio in *Gianni Schicchi*.



LOTFI MANSOURI

Lotfi Mansouri, who directed *Esclarmonde* and *The Daughter of the Regiment* here last season, returns to San Francisco Opera for *L'Elisir d'Amore*, *Werther*, and *Andrea Chenier*. The internationally-known Iranian director is also remembered here for his productions of *L'Africaine* (1972) and *Die Fledermaus* (1973). As chief resident stage director at the Grand Theatre, Geneva, he has mounted productions of *Samson et Dalila*, *Idomeneo*, *L'Elisir d'Amore* and *Der Zigeunerbaron*, among many others. Mansouri moved from Iran to this country to study psychology, but after receiving his BA from UCLA turned to opera as a career. He directed a special production of *Carmen* in the new opera house in Teheran on the occasion of the celebration of the 2,500 anniversary of the founding of Iran. Active in broadcasting, he has produced *School for Wives* for Swiss-German television in Zurich and *Manon* for French television with Wolfram Skalicki. Last season the director made his debut with Dallas Opera, staging *I Puritani*, and produced *Ariadne auf Naxos* for the Netherlands Opera in Amsterdam. He is slated to direct a new production of *The Merry Widow* for Vancouver Opera in April, 1976.

It was love on a rooftop. Our waiter—a Merlin of a man—magically anticipating our every whim. Crystal notes from the piano slipping gently across the room. And the city below us, a thousand lighted windows, contents unknown, open only to the craziest guesses.

One Up? As a restaurant, as a memory, it assuredly is.

One Up. A very unhotel restaurant. Above the Hyatt on Union Square. 398-1234.

CAL HIGHLIGHTS

EMLYN WILLIAMS as CHARLES DICKENS

Famed Welsh actor recreates Dickens' own tour performance of over a hundred years ago.

November 20

BEJART'S BALLET OF THE 20TH CENTURY

Four performances by the unique Belgian company, (whose) "values extend far, far beyond the dance."

(New York Times)

December 6, 7 and 8

CHINESE ACROBATS OF TAIWAN

Acrobatics, levitation, kung fu, ribbon dances, tumbling and juggling acts, thrilling feats on bicycles, chairs and tables, breathtaking aerial acts . . .

December 10, 11, 12, 13, 14

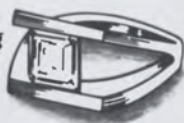
Committee for Arts and Lectures, U.C. Berkeley

All above performances will take place in Zellerbach Auditorium
Tickets: CAL Ticket Office, 101 Zellerbach Hall, U.C. Berkeley (642-2561), all Macy's BASS outlets, major agencies.



*Internationally famed.
But uniquely San Francisco.*

**Original,
award-winning
designs in
rings & other
fine jewelry.**



sidney mobell

Designer and Creator of Fine Jewelry
141 Post • San Francisco • (415) 986-4747
CERTIFIED GEMOLOGIST
MEMBER AMERICAN GEM SOCIETY

**San Francisco's
Loftiest Sky-top Restaurant**



**Carnelian
Room**

Dinner nightly
Sunday Brunch

Fifty-two stories above the City.
Haute cuisine and superb views
in a magnificent setting.
Free parking for dinner guests.

Bank of America Center
555 California Street
Reservations 433-7500



WOLFRAM SKALICKI

Wolfram Skalicki, a stage designer of international repute, has been associated with San Francisco Opera since 1962. Among his numerous credits with the company are *The Rake's Progress*, *Parsifal*, *Il Trovatore*, *Fidelio*, *Pelléas et Mélisande*, *Les Troyens*, *Tannhäuser*, *Christopher Columbus*, *Royal Palace*, *Pique Dame*, and *Andrea Chenier*, a new production for San Francisco Opera's 1975 season. A native of Vienna, Skalicki began his designing career when he was still a student, creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna he became associated in a design capacity with the Wiener Burgtheater. Since that time he has been in constant demand by the major opera houses of the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalickis' recent efforts have included productions of *Macbeth* and *Elektra* in Essen, *Nabucco* and *Il Trovatore* in Dortmund, *Idomeneo* in Geneva, *Cötterdämmerung* in Marseilles, *The Tales of Hoffmann* and *Bluebeard's Castle* in Teheran, and *Lucia di Lammermoor*, *Macbeth*, Rossini's *Moïse*, *Il Tabarro*, *Gianni Schicchi* and *Maria Stuarda* in Graz. Skalicki is a professor at the University of Graz, where he teaches scenic design.



DANIEL LORDON

Daniel Lordon, a 29-year-old dancer who choreographed the widely-praised comic ballet sequence in Spring Theater's 1975 production *Viva La Mamma*, makes his choreographic debut with San Francisco Opera this season. As ballet director and resident choreographer for the company he is staging the dance segments of five productions: *L'Elisir d'Amore*, *Pique Dame*, *Werther*, *Andrea Chenier* and *The Magic Flute*. A member of the San Francisco Opera Ballet for the past five years, Lordon performed the mime role of the Dance Master in the company's 1974 production of *The Daughter of the Regiment*. He also danced solo roles in San Francisco Opera's *L'Africaine* (1972) and *La Favorita* (1973) and appeared in Spring Opera Theater's 1973 production of *The Grand Duchess of Gerolstein*. He provided choreography assistance and also danced in the 1974 production of the Offenbach opera. In addition, Lordon has performed with San Francisco Ballet, Ballet Celeste, San Francisco Dance Theatre, Dance Spectrum, Oakland Ballet and Santa Fe Opera Ballet.

Performing Arts Tours

Performing Arts Magazine is in the process of organizing some unique tours to all corners of the globe. Small groups accompanied by renowned personalities. Relaxed itineraries staying at deluxe hotels and offering the best cuisine.

To assist us in our planning, please answer the following questions. You'll be placed on our mailing list

PERFORMING ARTS TOURS

651 Brannan Street
San Francisco, CA 94107

I would be interested in a tour for:

- Opera
- Symphony
- Theatre
- Ballet
- Gourmet Dining & Wines
- Music Festivals
- Special Interest

I would be interested in a tour to:

- Europe
- Orient
- South America
- Canada
- South Pacific
- Other

I would prefer an all-inclusive tour in the following price range:

- \$1000 or under
- \$1000 to \$1500
- \$1500 to \$2000
- Over \$2000

Name _____

Address _____

City _____

State _____

Zip _____



EMERSON BUCKLEY

Emerson Buckley, music director and conductor of both the Opera Guild of Greater Miami and the Fort Lauderdale Symphony Orchestra, appears for the first time on the podium at San Francisco Opera in *Andrea Chenier*. Buckley has also conducted in the regular seasons of the New York City Opera, Seattle Opera, Chicago Lyric Opera, Baltimore Opera, Cincinnati Opera, New Orleans Opera, Duluth Opera, the Naumburg Concerts in New York, the Minneapolis Symphony, the Toronto Philharmonic, the Miami Philharmonic and Symphony Orchestra, and the Connecticut and New Haven Symphonies. New York born and trained entirely in this country, Buckley has been affiliated as a faculty member or lecturer with Columbia University, the University of Chicago, the University of Miami, and the Manhattan School of Music. Under the maestro's supervision, the Fort Lauderdale Symphony has risen in the space of five years from Community to Metropolitan orchestra ranking. Buckley's extensive broadcast experience has included work with the Firestone Hour, the Voice of Firestone, the Mutual Opera Concert, the Scalandre Hour and the Chicago Theatre of the Air. Among his many awards are the Alice M. Ditson Conductor's Award and the Chevalier de l'Ordre des Arts et des Lettres of the French government.

FOR GRACIOUS DINING
IN TASTEFUL SURROUNDINGS



"The Italian Ristorante"

GENEROUS DRINKS in the UNIQUE

BLACK BART SALOON

COFFEE HOUSE

6:30 a.m. 'til 10:45 p.m.

— Free Parking —

5 Minutes Walk to Opera House

PSA Hotel
San Franciscan

MARKET AT CIVIC CENTER

1231 Market Street

FOR RESERVATIONS

(415) 626-8000

B

Breuners presents the
finest in genuine

ORIENTAL RUGS

Be sure to see our outstanding collection. Our experienced staff will be happy to assist you.

ROYAL BOKHARA
ROYAL SAROUK
IMPERIAL KERMAN
TAI MING CHINESE
CHINDIA - BENGALI
KHALABAR
BANA - CATHAY
DILDAR
IFRANE MOROCCAN

Awaiting your selection
in our Breuners Oakland
store—also in Daly City,
San Carlos, Campbell
and Pleasant Hill stores

Breuners

2201 Broadway, Oakland
PHONE 834-2220

CLASSICAL-CHIC.

JULIA HARE. Julia Hare knows how customs change — hair, dress, design. And how other things are classical, and everlastingly chic. Consequently, the classical food and service in the Redwood Room at the Clift Hotel appeal to San Franciscans like Julia Hare, and to out-of-town critics like the New York Times. ¶ Says the Times: "Prestigious." Says Julia Hare: "Delicious" ¶ For lunch or dinner, call 775-4724. Clift Hotel, Geary and Taylor, San Francisco.

REDWOOD ROOM



Julia Hare has contributed her modeling fee to a charitable organization.



an IRISH coffee
IS awaiting you
at the BUENA VISTA

WHY A FUND DRIVE — A LOOK AT THE ECONOMICS OF OPERA

by Earl Jay Schub

As the San Francisco Opera Association enters the final six weeks of its Annual Operating Fund Drive, it is appropriate to examine the various reasons which make it absolutely essential for the organization to secure financial support over and above the revenue secured through ticket sales.

The \$750,000 goal of the Fund Drive represents the difference between the "total income" received by the company from various sources and the expenses incurred in mounting and presenting the twelve operas in the current season's repertoire. "Total income" represents more than ticket sales. It includes such items as income received through guarantor assessments, production sponsorships, the San Francisco Opera Guild, the National Endowment for the Arts, the City and County of San Francisco and from the company's prudent investment of funds. San Francisco Opera meets approximately 60% of its expenses through ticket sales. This is a high percentage indeed. Many performing organizations would consider 50% as good; many operate at the 35-40% level. Capacity

audiences season after season testify both to the importance of the opera to San Franciscans and to the ability of the company to present a challenging and meaningful repertoire imaginatively produced and performed by outstanding artists. The necessity to raise ticket prices in order to increase revenue is always controlled by the company's policy of performing before a "sold-out" house at a price scale which can be afforded by everyone with a genuine love of opera.

The income received through the Guarantor Plan comes from season subscribers who occupy certain preferred seating locations. It represents a cost to them over and above the price of their subscription and is an important source of income vital to the company in maintaining its international stature.

San Francisco Opera takes pride in mounting new productions but, in so doing, explores all possibilities in securing sponsorships. This sensitive and delicate area—so vital if fresh approaches are to be taken in the most costly of all the performing arts forms—is the responsibility of the company's

continued on p. 78

WALLPAPERS PLUS

Designer Wallpapers never before sold
in retail shops.
Do-it-yourself decorating. • Accessories.

2237 Fillmore Street • San Francisco
563-0500

"Miami Moon" by Groundworks, Inc., one
of hundreds of decorator designs available.



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

Nigel's



Oriental Elegance From China

Distinctive design
Excellent workmanship
Beautiful solid Rosewood

This server, tea-cart, portable bar is just one of our many fine pieces of solid rosewood furniture handcrafted in Hong Kong along traditional and contemporary lines. Direct imports at realistic prices.

NIGEL'S

SAN FRANCISCO • 621 Mission St., Calif. 94105 • (415) 392-2766
LOS ANGELES • 615 N. LaBrea Ave., Calif. 90036 • (213) 938-3219

Come in, phone, or write for our free illustrated catalog.



"If we get out of this alive, I'll buy you a drink at The Top of The Mark."

If you haven't stayed with us since The Forties (or Sixties), we've got a surprise for you. A fabulous new Mark, Top to bottom. New rooms, new restaurants and fantastic new high standards for our traditional fine service. Just a few more reasons to come stay at The Mark.

After what you've been through, don't you think you deserve it?

Hotel Mark Hopkins

AN INTER-CONTINENTAL HOTEL
Number One Nob Hill • San Francisco 94106 • (415) 392-3434

General Director, Kurt Herbert Adler. This season, for example, the stunning new production of *L'Incoronazione di Poppea* was made possible, in part, by a gift from an anonymous donor; the startlingly innovative *Der Fliegende Holländer* was sponsored, in part, by a gift from the Gramma Fisher Foundation, which also sponsored the Chicago Lyric Opera's *Simon Boccanegra*, being presented here this season. The new production of *Werther* was built by San Francisco Opera but will also be used by the Seattle and Portland Opera companies, while the production costs of *Andrea Chenier* are being shared with Houston Grand Opera. The new *Gianni Schicchi* was made possible by a gift from James D. Robertson; the cost of costumes and set adjustments for the production of *The Magic Flute* was met by a grant from the G.H.C. Meyer Family Foundation and with the assistance of Dr. and Mrs. Richard A. Kunin and an anonymous donor.

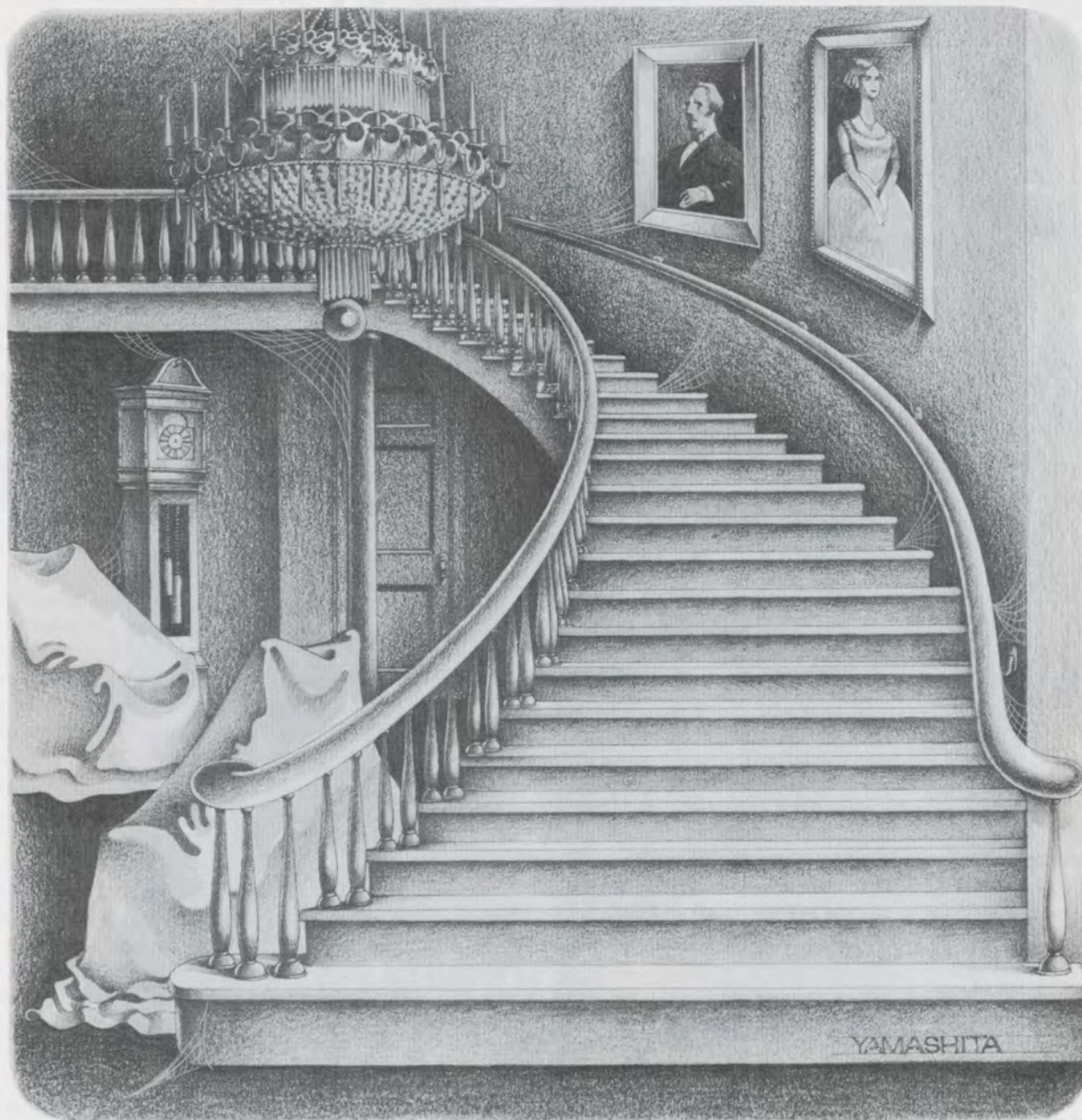
Once again this year, San Francisco Opera will receive a generous donation from the Opera Guild and a portion of the "hotel tax" collected by the City and County of San Francisco. This latter item, known officially as the "Publicity and Advertising Fund," is our local government's unique, much-applauded and appreciated method of supporting the cultural and artistic institutions which help make San Francisco the great city it is.

As in the past, San Francisco Opera is grateful for a grant received from the National Endowment for the Arts.

Most of the nations of the world have "solved" the problem of the "income gap" by directly subsidizing their arts organizations; the United States has not. The NEA, in existence only since September 1965, has a total appropriation which comes to only 50% more than the combined budgets of the country's four major opera companies — the Metropolitan, San Francisco, New York City and Chicago Lyric. With this limited budget, the NEA must not only support its own operation but

continued on p. 81

If we had managed Scarlett O'Hara's account, Tara might not have gone with the wind.



Not everyone can be a skilled money manager. When such a person is left with the task of managing an estate, the results can be rather sad.

Security Pacific Bank's Testamentary Trust Service assures that your assets will be managed with the skill and experience of one of the country's leading financial institutions. Those assets are invested according to your family's individual economic needs, and the trust can be flexible enough to change with those needs.

A Security Pacific Bank Testamentary Trust can also reduce probate costs and unnecessary expenses.

Example:

A man leaves an estate of \$300,000 outright to his wife. And she passes it on to the children. The money will be taxed a total of \$88,000. If his estate were left in trust for his wife, there could be a saving of as much as \$58,000.

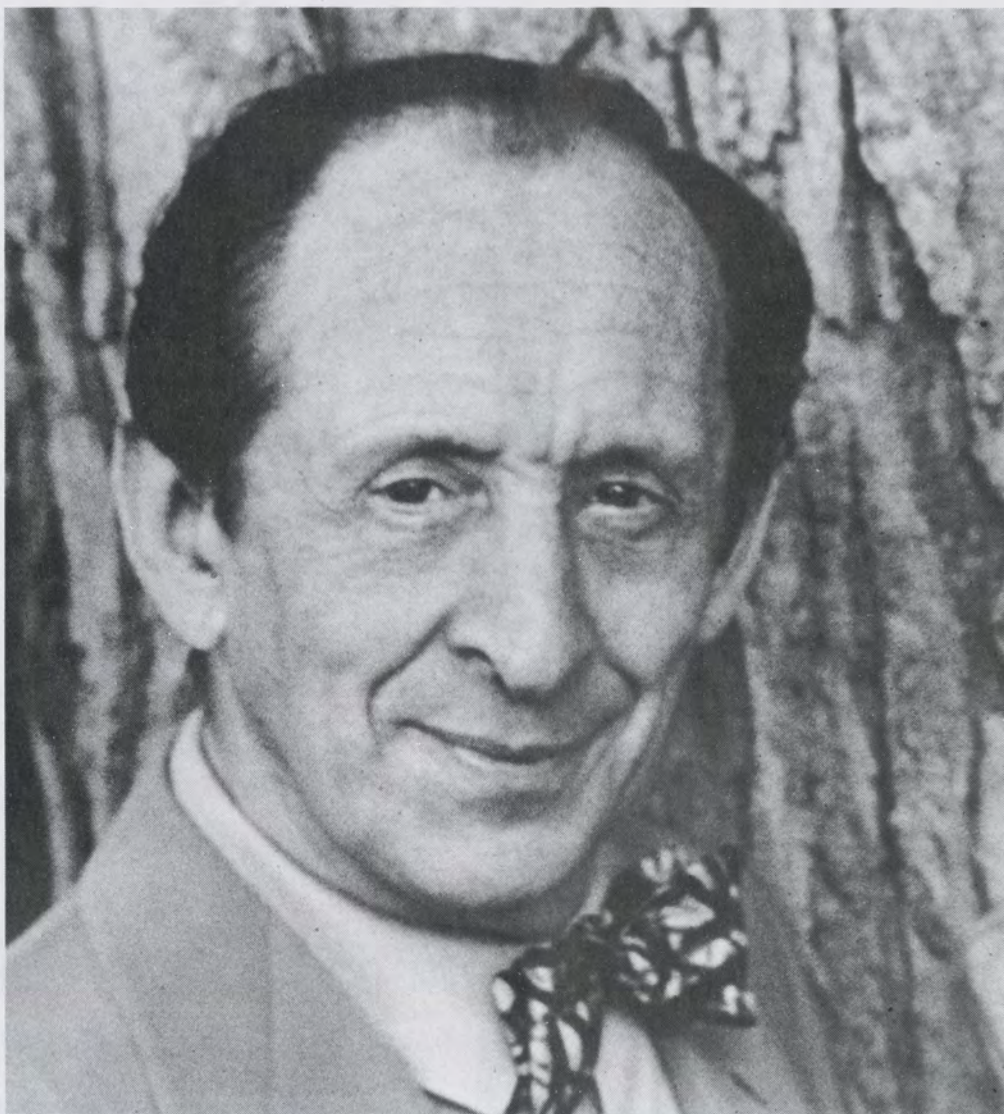
Then there's the human element. The presence of a Trust Officer who

takes a sincere interest in the beneficiaries he serves. You can meet this person by calling any of our over 470 branches for an appointment. There is no cost or obligation.



SECURITY PACIFIC BANK
SOMETHING SPECIAL

Vladimir Horowitz doesn't star in "Great Performances." He listens to it!



Photograph by Peter Fink, 1975

Exxon/New York Philharmonic Radio Broadcasts

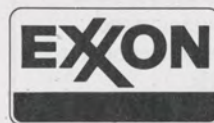
It's been eight long years since you could turn on your radio every week and hear the New York Philharmonic Orchestra perform. But now this great American tradition returns again, as the Exxon/New York Philharmonic Radio Broadcasts premiere.

Vladimir Horowitz will be listening. So will millions of others all over America on more than 180 radio stations. And you can listen every week on a station in your area.

Over the course of the year, you'll have the opportunity to enjoy thirty-nine of these unique performances—this season's most exciting and inspired concerts. Distinguished conductors will include: Barenboim; Boulez; Maazel; Kostelanetz; Leinsdorf; Foster; Steinberg; Lee; Previn; Levine; Tilson Thomas; Katims; Schermerhorn; and Bernstein. The series will be hosted by Martin Bookspan.

Don't miss the Exxon/New York Philharmonic Radio Broadcasts, part of the series "Great Performances." At Exxon, we're happy we could make possible the return of this great tradition.

This season the "Great Performances" series on PBS television will include: *Jennie*; *Music in America*; *Dance in America*; *Theater in America*; and many fine music specials. Exxon also helps make possible the PBS science series, NOVA.



must also attempt to fund worthwhile projects of all qualified organizations in the United States. It is a gallant battle—and a demanding one—that the NEA wages, but obviously, no organization can survive without creative, aggressive, and successful development activities of its own.

Given the above sources of income, why does San Francisco Opera need \$750,000 just to “break-even” on the current season? There are basically two reasons, both economic in nature; they apply to all live performing arts organizations in what is referred to as the “non-profit” sector—“non-profit” because by their very structure they cannot be financially profitable.

First, these organizations are “product” rather than “market” oriented. Opera, theater, dance are produced by companies whose primary concern is to present works that have value in themselves. While audience (market) approval is necessary in the long-run in order for the specific works to survive, it is not essential in the short-run. Product orientation, for example, enables San Francisco Opera to perform many different works (some standard, some “rediscovered,” some contemporary) to a relatively stable but expanding audience rather than presenting the same “tried and true” operas over and over again every season to an audience that must constantly change lest it grow weary, and eventually diminish, if not disappear entirely. It allows a theater repertory group to mount new and controversial plays instead of being bound to a “hit or else” philosophy, as in the case of Broadway theaters. In short, product-orientation allows an organization to present live performances of a wide variety of works which it finds interesting, valuable, challenging and meaningful without the constant pressure of relying solely on market approval for existence.

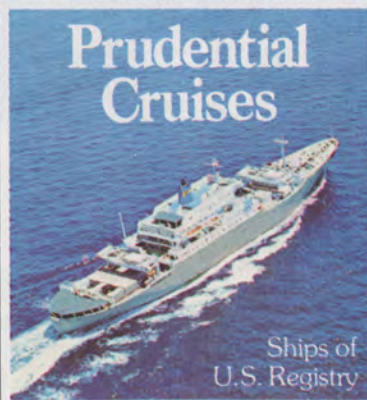
Second, the live performing arts are “labor-intensive.” San Francisco Opera performs in a house with a constant

continued on p. 83



Cruise to Extraordinary Lands. SOUTH AMERICA

Come sail away with us from San Francisco. To Mexico, the Caribbean and vibrant, fascinating South America. It's an outstanding travel buy and a thrilling adventure. To 14 ports, plus the Panama Canal and spectacularly beautiful Strait of Magellan. And you'll enjoy the great pleasures of being on a SANTA Liner...luxurious surroundings, incomparable cuisine, warm personal American service, just 100 fellow passengers, and an atmosphere as relaxed and uncrowded as a private resort. These are Join-Anywhere Leave-Anywhere Cruises. Choose any portion of the voyage you wish. The full cruise is 55 days round trip from San Francisco, sailing every 2 weeks. Sea/Air holidays are 3 to 32 days. For details, contact your travel agent or mail the coupon. Then pick a date and come aboard. You'll cruise to extraordinary lands.



Prudential Cruises

One California Street, San Francisco, CA 94106
Call Collect: (415) 781-3800

Send brochure on Cruises to Mexico, the Caribbean, and South America.

I am also interested in:

Canada Cruises Sea/Air

Name _____

Address _____

City _____

State _____ Zip _____ Phone _____

My Travel Agent Is _____

PAC

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For Orlane was first to create the perfect skin care system. One which is more dramatically and dynamically different than any other ever created. Yet, perfect for all types of skin.

And today, it is an advantage shared by all women dedicated to flawless skin.

Crème B 21: Crème extraordinaire, B 21 is used only two weeks every two months. Its costly and unique formulation penetrates deep to help give a younger, more radiant look to the skin, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates. 2.5 oz. \$85.

Super Hydratante B 21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated with unique and costly ingredients, Super Hydratante will balance the moisture level of your skin while imparting a radiant glow to your complexion. 1.76 oz. \$45.

B 21 Crème Fluide for Body & Bust: An unparalleled beauty treatment for those areas where muscle tissue tends to sag first. Applied on the breast, upper arms, inside thighs, and stomach, it will help firm and beautify your skin while smoothing away dryness. 7 oz. \$45.

B 21 Emulsion: Used under make-up, it will help protect your complexion from all the environmental hazards it must face each day, while endowing it with a soft, beautifully radiant glow. 4 oz. \$40.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.



ORLANE.

An advantage shared by the world's most beautiful women. Orlane, 680 Fifth Avenue, New York 10019, Paris

seating capacity during a fixed period of time. No labor-saving devices can reduce the number of singers or musicians required to perform an opera. It still takes the same amount of time to perform a work today as it did 200 years ago. The essential changes occur in the cost of presenting opera—they are manpower and womanpower costs—and they keep going up!

It is these two characteristics—the ultimate assumption of risk involved in being “product” rather than “market” oriented, and the labor-intensive nature of presenting opera—which create the “income gap” (the difference between the revenue derived from ticket sales and the expenses incurred in producing a season).

This brings us back to the Annual Fund Drive and its \$750,000 goal necessary in order to close the “income gap.” The newly re-organized Development Office, working closely with Maestro Adler, is charged with the responsibility of successfully conducting the campaign. It is vitally concerned with initiating new fund-raising appeals to broaden the base of giving. We *must* be made aware of the inescapable economic fact that the price of a ticket does not cover the cost of producing opera. Be it season subscribers in all categories, single-performance ticket purchasers, standees—we all must ask ourselves the questions, “What would San Francisco be like without its opera? What would our lives be like? What is it worth to us to keep the opera healthy and growing?”

The citizens of this country—this city, in the absence of total government subsidy, are directly charged with the “agony and ecstasy” of directly supporting the artistic organizations which add so much meaning to our lives. It is within the power of we, the people, to assume the major responsibility for the flourishing of our culture. Perhaps, in a democratic society, this is the way it should be. ■



Take the surf and the sea breeze, the lush pine forest and the quiet sandy beaches. Wrap them around three of the world's most famous golf courses, a Beach and Tennis Club, equestrian center, and elegant accommodations. Yes, the recently redecorated Del Monte Lodge is a special place indeed, and a favorite for those who enjoy quality dining, dancing, and relaxing. Why not make it your special place, too?



**Del Monte Lodge at Pebble Beach
(California 93953)**

Before.



Begin your evening by dining in the gracious elegance of Victor's. High above the city. On Union Square. 32nd floor of The St. Francis.

Spectacular view. Superb cuisine. And a wine list for the connoisseur.

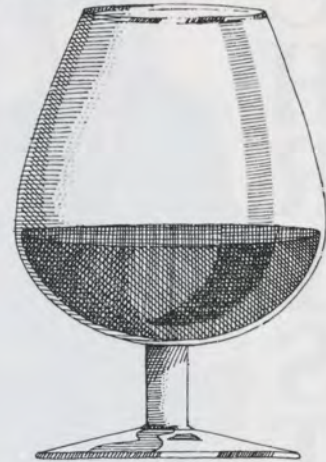
The perfect overture to a memorable night.

Dinner from 6 p.m.
Reservations: 956-7777.

Victor's

atop The St. Francis on Union Square

After.



Top off your evening by stopping in for a nightcap at The Penthouse. On Union Square. 32nd floor of The St. Francis.

Live music. Lively dancing. Bountiful drinks. And an unmatched view of the city and glistening lights across the bay.

The grand finale to a memorable night.

No cover. No minimum.
Reservations: 397-7000.

THE PENTHOUSE

atop The St. Francis on Union Square

Norelco

PHILIPS BUSINESS SYSTEMS, INC.
A NORTH AMERICAN PHILIPS COMPANY



Idea men need
"idea machines"

CALL — U.S. AUDIO & COPY

San Francisco — 981-7711

East Bay — 655-5050

Peninsula — 732-5353

Sacramento — 929-6046

Lotfi—continued from p. 11

disgruntled peasants slowly move in to surround the oblivious aristocrats dancing the gavotte. The dancers, at this point, are so stylized, so petrified, that they appear already to be history."

Another Mansouri innovation—the violent death of the mulatto, Bersi, in Act II—vividly demonstrates the mindless brutality of mob action. "I'm trying to emphasize the fact that no one is spared in such revolts. Andrea Chenier himself was one of the most admired and thought-provoking writers in the early days of the French Revolution. His works agitated many people to take stands for freedom and equality, but, in the end, he was devoured by the very machine he had set in motion."

The director, who characterizes *Andrea Chenier* as "a very good piece of theater," stresses that the opera's secondary characters are notably human and three-dimensional. "A lot of operas in the repertoire are filled with what I call 'che dici' roles. These are characters designed primarily to provide song cues for the principals—like Inez in *Il Trovatore* and Alisa in *Lucia di Lammermoor*—both of whom literally say 'Che dici?' ('What are you saying?') to their leading ladies, prompting the ladies to burst into a 15-minute aria. *Andrea Chenier*, however has an incredibly rich pastiche of secondary figures who personify their level in society and fulfill a valid dramatic function in the opera.

"Bersi, for example, is a warm and intricately developed character. She grew up as a member of Maddalena's household, and her love and loyalty is so strong that she pretends to have revolutionary ideas in order to protect her mistress. By selling her body as a *merveilleuse*, a prostitute, she is able to maintain the aristocratic trappings

of Maddalena's crumbling existence."

By contrast, says Mansouri, *Incredibile* is a monstrously cold-blooded figure. "As a spy for the state, he is a man without scruples or a conscience. His function in life is betrayal, and the audience is constantly aware of his menacing presence."

Another secondary character, the self-indulgent abbé of Act I, serves to embody the greed and flabbiness of the Church prior to the Revolution. "It is the abbé, you'll notice, who brings in the gossip from Paris, who sits sipping chocolate and munching sweets. He also makes a very chilling remark about the discontented peasants: 'What is the matter with these people? Don't they fear God?' Rather than being a servant of God, he is nothing more than an instrument of the salons, an ornament for the rich."

Mansouri, who directed *Andrea Chenier* for San Francisco Opera in 1965, says he has "completely rethought" the opera for this new production in cooperation with Houston Grand Opera. "Wolfram Skalicki has created sets which are essentially representational, but which convey a sense of the decay and disintegration that plagued the aristocracy. The silver-grays and maroons of Act I have a dusty, slightly museum-like quality to them and are meant to establish a mood."

The director points out that *Andrea Chenier* is a "perfect example" of Italian verismo opera and, as such, deserves a straightforward approach. "I've tried to take away the romantic soft focus of conventional Italian opera and to emphasize the sharper edges, the harsh veristic qualities."

Toward that end, the scene divisions are delineated by signs "carved" in stone, which Mansouri feels will lend

continued on p. 87

CHRYSSTELLO

2250 UNION STREET
SAN FRANCISCO
2ND FLOOR
921-3078



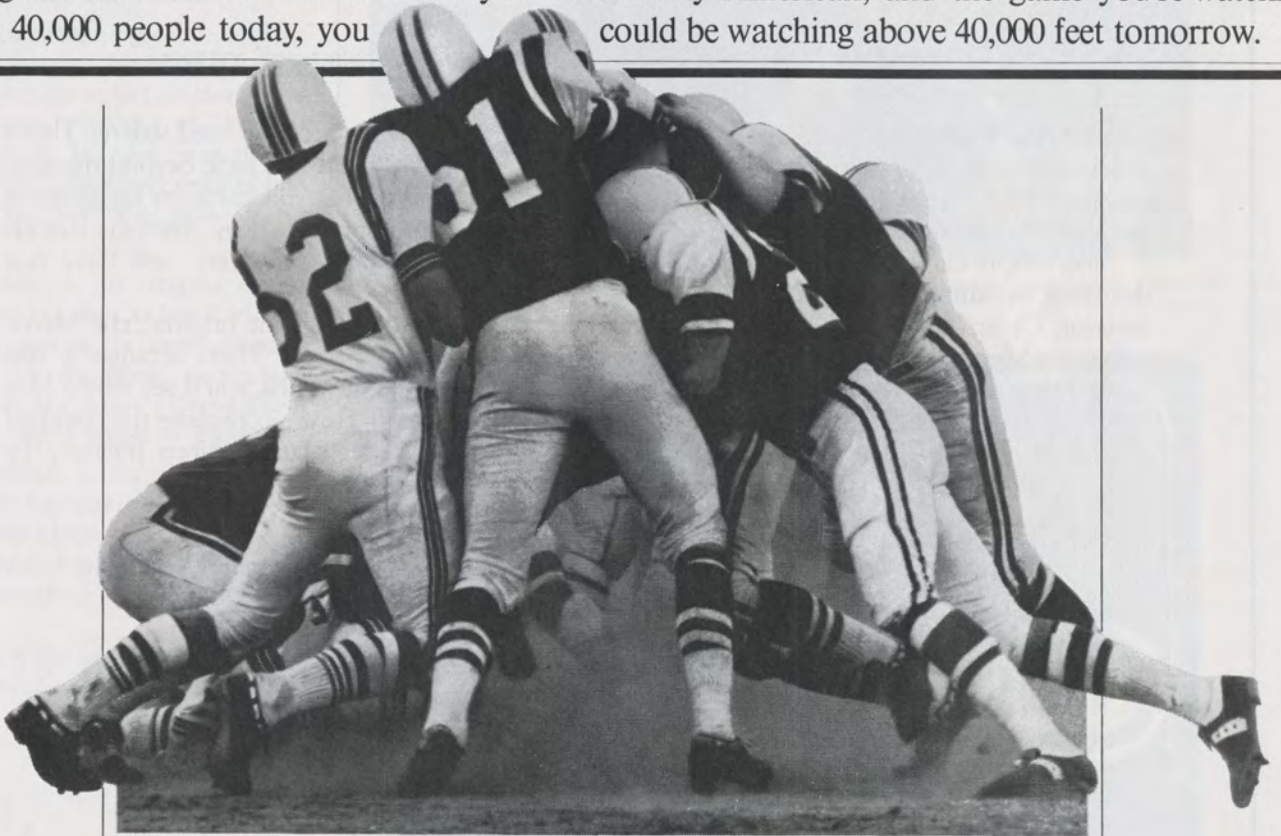
ROBERT TALBOT • LINETT • MOSKOWITZ • HARDY AMIES • PRINGLE • CORBIN

BERT PULITZER • DIOR • BENSOL • IZOD • ARTHUR FREEDBURG • GIVENCHY

We're American Airlines. Doing what we do best.

3rd down and 2000 miles to go.

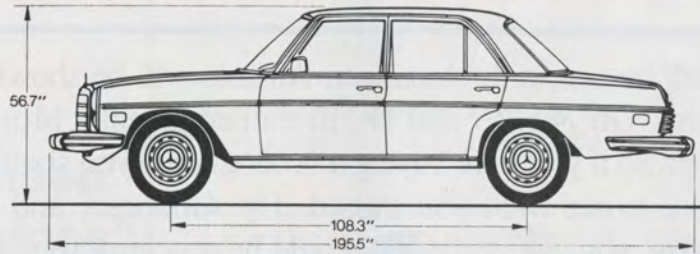
AA During football season, only American Airlines will be showing the NFL Game of the Week Highlights. On 747, 707 and DC-10 transcontinental Movie flights. And on selected flights leaving before 10 pm. So if you were buying a hotdog when you should have been watching, you might get a second chance to see what you missed. Fly American, and the game you're watching among 40,000 people today, you could be watching above 40,000 feet tomorrow.



On Video flights the NFL Game of the Week is free. On transcontinental Movie flights, there's a \$2 headset charge in Coach. For reservations call American. Or your Travel Agent.



The Mercedes-Benz 280. This year some new American cars look surprisingly like it. On the outside.



The original: the Mercedes-Benz 280. Inspiration for other manufacturers' imitation.

The "Look-alikes" are here...sedans whose shapes and sizes will remind you of our Mercedes-Benz 280. The shape may look the same, but that is where the similarity ends.

You simply can't make a car into a Mercedes-Benz by imitating its appearance. Or its interior. Or any other single element. A car either is a Mercedes-Benz or it isn't.

We don't fault others for trying to follow the lead of the 280.

In fact, we applaud

the move toward sensibly sized sedans. That's progress. But when you look beyond the new suits of clothes that the imitators are sporting, it's the same old story. Key elements like engines and suspension system *still* have not changed.

Come in and see the original, the Mercedes-Benz 280 Sedan. Then arrange a test drive with us. We think you'll see why a Mercedes-Benz has become the standard other manufacturers measure by.



EUROPEAN MOTORS MERCEDES-BENZ

Leasing • Selling • Servicing Mercedes-Benz Cars

1740 Van Ness Avenue, San Francisco 673-9109 • 2915 Broadway, Oakland 832-6030

a novelistic, semi-documentary touch to the work. "The reality of the situation is made especially clear in the scene where actual historical figures like Marat appear on stage," he adds.

The theme of *Andrea Chenier* transcends any political message, the director says. "Wars and revolutions usually define the limits of human emotions and capabilities. In this case, the French Revolution merely acts as a showcase for the strengths and weaknesses of some remarkable people.

"The subplot of *Andrea Chenier* is the extraordinary love that exists between the characters. Maddalena, though she is given her freedom, cannot imagine life without Chenier, and her death with him is not intended as tragic. It simply marks their deliverance.

"Gerard is a man of great humanity, who has known Maddalena since childhood and loves her so deeply he becomes insanely jealous of her feelings for Chenier. His love is so strong, however, that it ultimately enables him to deliver her into the arms of his rival."

Mansouri, who is also staging *L'Elisir d'Amore* and *Werther* at San Francisco Opera this season, is internationally recognized for his work, particularly for his efforts at Geneva's Grand Theatre and the opera house in Zurich.

The latest tribute to his talents was an invitation to become general director of the Toronto-based Canadian Opera Company next July, upon the retirement of Herman Geiger-Torel. ■

Mr. Maupin is the staff writer for San Francisco Opera.

A LITTLE BIT OF TIBURON IS NOW FOR SALE

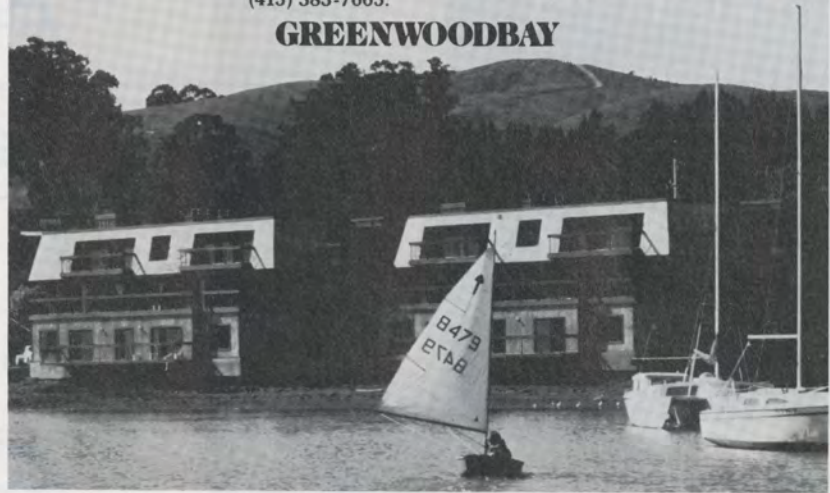
The magic of living on the Tiburon peninsula is rarely available... and quite possibly, in today's world, this is the final opportunity.

This is Greenwoodbay—a water oriented home community with magnificent views of the Bay, the surrounding Marin hills or San Francisco.

Greenwoodbay condominiums are exceptionally large... up to 2240 square feet, with private deck or patio. And, of course, all are extensively appointed. Each building has elevator service, security buzzer pass system and enclosed car parking. From \$91,500 to \$175,000 with exceptional 8½% (8¾% APR) financing available.

On the waterside ¾ mile from the Tiburon exit off Highway 101. Tiburon Boulevard at Greenwood Cove Drive. (415) 383-7665.

GREENWOODBAY



For a pleasant dining experience
before or after anything . . .

SALMAGUNDI

San Francisco's
International Gourmet Soup
and Quiche Restaurant

DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES

Open until Midnight

San Francisco Opera Broadcast Schedule

San Francisco
KKHI-AM (1550)
KKHI-FM (95.7)

Los Angeles
KFAC-AM (1330)
KFAC-FM (92.3)
7:50 p.m.

- Fri., Nov. 7** **Werther**
- Fri., Nov. 14** **Simon Boccanegra**
- Fri., Nov. 21** **Andrea Chenier**
- Tue., Nov. 25** **The Magic Flute**
- Fri., Nov. 28** **Il Tabarro/Gianni Schicchi**

Broadcasts live and in quadrasonic sound are made possible through grants by the L. J. and Mary C. Skaggs Foundation of Oakland, California and Standard Oil Company of California

In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our new Chevron Gallery at 555 Market Street in San Francisco weekdays from 8 a.m. to 5 p.m.

On exhibit until November 17 is a retrospective of Imogen Cunningham photographs. From December 1 to January 9 will be a display of puppets from throughout the world.



Standard Oil Company of California

MONDAY

TUESDAY

September

15

16 8 PM (A,B)
 L'INCORONAZIONE DI POPPEA

22

23 8 PM (A,C)
 DER FLIEGENDE HOLLÄNDER

29

30 8 PM (B)
 IL TROVATORE

October

6

7 8 PM (A,B)
 L'ELISIR D'AMORE

13

14 8 PM (A,C)
 NORMA

20

21 8 PM (A,B)
 PIQUE DAME

27

28 8 PM (A,C)
 WERTHER

November

3

4 8 PM (A,C)
 SIMON BOCCANEGRA

10

11 8 PM (A,B)
 ANDREA CHENIER

17

18 8 PM (A,B)
 IL TABARRO/
 GIANNI SCHICCHI

24

25 8 PM (A,C)
 THE MAGIC FLUTE

San Francisco
OPERA

1975

First Class
Permit No. 3814
San Francisco, Calif.

No postage stamp necessary if mailed in the United States

BUSINESS REPLY MAIL

Postage will be paid by

San Francisco Opera Association
War Memorial Opera House
San Francisco, California 94102

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		12 8 PM (A) Opening Night IL TROVATORE	13 8 PM (J,K) L'INCORONAZIONE DI POPPEA	14
17 8 PM (D,E) IL TROVATORE	18	19 8 PM (G,H) L'INCORONAZIONE DI POPPEA	20 8 PM (J,L) DER FLIEGENDE HOLLÄNDER	21 2 PM (M,O) IL TROVATORE
24 8 PM (D,F) L'INCORONAZIONE DI POPPEA	25	26 8 PM (G,I) DER FLIEGENDE HOLLÄNDER	27 8 PM (J,K) IL TROVATORE	28 2 PM (M,N) L'INCORONAZIONE DI POPPEA
1 8 PM (D,E) DER FLIEGENDE HOLLÄNDER	2	3 8 PM (G,H) IL TROVATORE	4 8 PM (J,L) L'ELISIR D'AMORE	5 2 PM (M,N) DER FLIEGENDE HOLLÄNDER
8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA	12 2 PM (M,O) L'ELISIR D'AMORE
15 8 PM (D,E) PIQUE DAME	16	17 8 PM (G,I) L'ELISIR D'AMORE	18 8 PM (J,L) PIQUE DAME	19 2 PM (M,O) NORMA
22 8 PM (D,F) NORMA	23	24 8 PM (G,I) PIQUE DAME	25 1:30 PM (X) NORMA 8 PM (J,K) WERTHER	26 2 PM (M,N) PIQUE DAME
29 8 PM (D,F) SIMON BOCCANEGRA	30	31 8 PM (G,H) NORMA	1 1:30 PM (X) PIQUE DAME 8 PM (J,K) SIMON BOCCANEGRA	2 2 PM (M,N) WERTHER
5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER	9 2 PM (M,N) SIMON BOCCANEGRA
12 8 PM (D,E) IL TABARRO/ GIANNI SCHICCHI	13	14 8 PM (G,I) SIMON BOCCANEGRA	15 1:30 PM (X) WERTHER 8 PM (J,L) IL TABARRO/ GIANNI SCHICCHI	16 2 PM (M,O) ANDREA CHENIER
19 8 PM (D,F) THE MAGIC FLUTE	20 8:30 PM FOL DE ROL	21 8 PM (G,I) ANDREA CHENIER	22 1:30 PM (X) IL TROVATORE 8 PM (J,K) THE MAGIC FLUTE	23 2 PM (M,O) IL TABARRO/ GIANNI SCHICCHI
26 8 PM (F) IL TROVATORE	27 8 PM THE MAGIC FLUTE*	28 8 PM (G,H) IL TABARRO/ GIANNI SCHICCHI	29 8 PM (L) IL TROVATORE	30 2 PM (M,N) THE MAGIC FLUTE

Code Letters indicate Subscription Series.

*Special non-subscription Thanksgiving Night performance



Serving the needs of the business community.
Commercial Bank of San Francisco
 333 Pine Street
 San Francisco, California 94104



Steak 'n Sorcery

You know what's better than eating a great steak?
 Eating a great steak and watching a great show.
 Not only does every Benihana chef prepare the finest prime sirloin for you but he puts on a truly wizardly act as he's doing it.
 Catch a performance today.
 What other sorcerer can offer you such magnificent steak?
 What other steakhouse can offer you such magnificent sorcery?

BENIHANA of TOKYO

740 Taylor Street,
 771-8414

New York, Chicago, Lincolnshire, Ill., Las Vegas, Encino, Marina del Rey, Beverly Hills, Scottsdale, Ariz., Seattle, Honolulu, Harrisburg, Pa., Bala Cynwyd, Pa., Ft. Lauderdale, Miami, Portland, Ore., Boston, Bethesda, Md., Houston, Atlanta, Denver, Toronto, Tokyo.
 We honor the American Express, Diners Club and Carte Blanche credit cards.



SAN FRANCISCO OPERA 53RD

1975 Poster:

The eye-catching poster that heralds San Francisco Opera's 1975 International Fall Season was designed by renowned artist Louise Nevelson — often dubbed "the grande dame of contemporary sculpture." "Mrs. Nevelson's poster is a milestone in the history of this company," remarks Kurt Herbert Adler. "This is the first time San Francisco Opera has utilized the work of an artist of such magnitude to commemorate our season." The 24x34 inch poster, printed by the offset process on 80-pound cover stock with a matte finish, is a fanciful, seven-color collage incorporating sheet

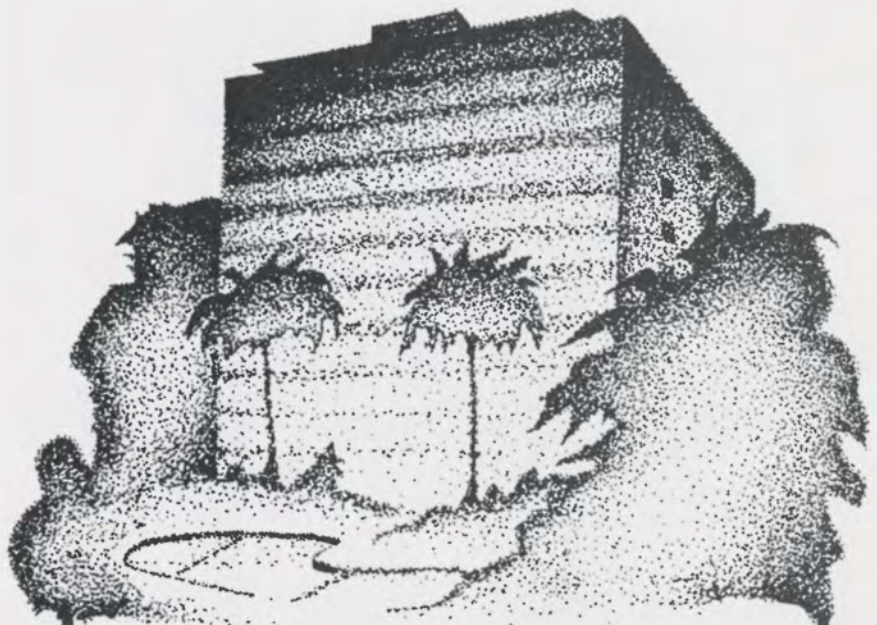


SEASON SEPT 12-NOV 30 1975

"A Milestone"

music and geometric graphics reminiscent of the artist's well-known wood constructions. Produced by Pace Editions in New York City, the poster is being sold at the San Francisco Opera box office, where a limited number of signed (\$75) and unsigned (\$15) copies are still available.

The 75-year-old Mrs. Nevelson, who donated her talents to San Francisco Opera, is a resident of New York City. She was the subject of a major retrospective there at the Whitney Museum of American Art in 1967. Similar exhibitions were held last year at the Walker Art Center in Minneapolis and at the San Francisco Museum of Art.



The Classic Condominium

*After an evening in The City,
return to your luxurious condominium
home at the Palo Alto.*

An ideal way to complete a San Francisco evening. Spacious floorplans, versatile lanais, and a host of Bay and Peninsula views are yours alone to marvel in the privacy of your condominium home.

A full-time security system at the Palo Alto provides for your constant peace of mind. And a professional management staff insures you will be properly pampered.

PRICED FROM \$45,500 - \$154,000

"An adult community"

the Palo Alto



101 ALMA STREET
PALO ALTO 323-3116

Shown daily from 10:00 a.m. to 6:00 p.m.

Sonab. Reflections of Good Sound.



Sonab has substituted the mysticism that surrounds audio components with a unique concern for blending design and sound. Call it devotion to excellence, if you must.

☐ Multidirectional loudspeakers in rosewood, walnut or black offer a totally unique listening experience. Your choice of several systems

using a patented reflecting wave approach to sound reproduction. ☐ Exquisite turntables that reproduce recordings beyond compare.

☐ Sonab receivers that electronically pre-set FM stations. ☐ Visit your favorite dealer's showroom and hear for yourself.

Paris Electronics
747 S. Broadway, Los Angeles
4704 Van Nuys Blvd., Sherman Oaks
Dimensions in Stereo
19800 Hawthorne (Old Town Mall), Torrance

Sound Company
3875 Sports Arena Blvd., San Diego
4701 College Ave., San Diego
Bakersfield Audio
2801 "F" Street, Bakersfield

Sound Systems
425 Washington St., San Francisco
546 University Ave., Palo Alto
Trusound Co.
3400 Stevens Creek Blvd., San Jose

Sonab

A product of Sweden.

SEE & SKI



Magnificent Lake Tahoe

Alpine Meadows, Northstar and Squaw Valley and other major ski areas, just minutes away from The Shores, Tahoe's newest Lakefront Resort. Hotel living in a condominium environment with fully equipped AEK, fireplaces, sauna, Jacuzzi and pool. Daily, weekly or monthly from Studio to five bedroom Country House.

Attractive weekend Ski packages on request

THE SHORES

P.O. Box 1552 • Tahoe City, Calif. 95730 • (916) 583-6989
Toll Free reservations: (800) 227-4248 • In California: (800) 622-0812.

ADVERTISERS	PAGE
a là vôtre	94
Alpha Land (Telegraph Landing)	26
Amaretto di Saronno	24
Ambassador Health Club	51
American Airlines	85
American Express	29
Angel Records	52
Ashkenazie & Co.	53
Bardelli's	47
Barrett's Pub	57
Bay Meadows	93
Bayview Federal Savings	72
Benihana of Tokyo	90
Benson & Hedges	32
Beppino's	75
Breuner's	75
British Motor Cars	41
Brooks Camera	64
The Buena Vista	76
Caravansary	69
Carmel Valley Inn	47
Carnelian Room	74
Casablanca	47
Cathay Pacific	95
The Chair Store	93
Fred Cherry	50
Christian Brothers	14
Chrystello	84
Citizen Savings and Loan Association	28
Clift Hotel	76
Commercial Bank of San Francisco	90
Creative Leisure	44
Del Monte Lodge	83
Design Research	22
Paul De Vries	70
Doro's	61
Down Under	94
El Greco	64
Enterprise	94
Ernie's	93
European Motors	86
Exxon	80
The French Bank	36
Fun Train	51
Ghirardelli Square	15
Givenchy	18-19
Goldberry	66

THOROUGHBRED RACING

NOW thru December

Tuesdays thru Saturdays First Race 12:30 P.M.



Bay Meadows
(415)345-1661 San Mateo

ANTIQUES

ONE OF THE BAY AREA'S
FINEST SELECTIONS OF
18th & 19th CENTURY
ENGLISH & FRENCH COUNTRY
ANTIQUES & REPRODUCTIONS

THE neighborhood

3917 Grand Ave., Oakland/Piedmont
655-1771

Continuous Service 11:30 a.m. till Midnite

LEHR'S GREENHOUSE
SAN FRANCISCO

*Dine in a Garden
in full bloom*

NEXT DOOR TO HOTEL CANTERBURY
740 SUTTER NEAR TAYLOR
(415) 474-6478

Granat's	23
Greenwood Bay	87
Grison's	71
Halcyon	62
Halston	8
Hotel Mark Hopkins	78
House of Char	40
Hyatt on Union Square	73
Imperial Palace	62
J & B Rare Scotch	21
Julius' Castle	94
Jurgensen's	31
Kan's	68
KKHI	44
Knabe Piano	58
KQED	56
Lehr's Greenhouse	93
London Records	7
MacArthur Park	46
Macy's	49
Marantz Co., Inc. (Superscope)	2
Marie Helene	94
Master Charge	65
Mathis Travel	94
Max Cigarettes	25
Max Factor	30
McGuire	57
Metropolitan Parking	50
Midori	43
Sidney Mobell	74
The Museum Shop	93
Klaus Murer	20
Myrna Jewellery	66
Narsai's	45
The Neighborhood	93
New Zealand Government Tourist Office	16
Nigel's	78
L'Odeon	64
Old Brittany	59
One Market Plaza	53
Opera Education West Tours	43-59
Orlane	82
The Owl Tree	94
Pacific Coast Music	93
Pacific Area Travel Association	4
Pacific Far East Lines	60

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



*Harrania Tapestries—Woven
by children—Egypt*



THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO



Elegant Dining

San Francisco 397-5969

BUTCHER BLOCK SHOP



The largest Butcher
Block Shop in Northern
California. The best
in stock selection of
genuine butcher block
tables in
hard rock
maple and
oak.

A unique selection
of wooden chairs,
rockers, stools.



the Chair Store

San Francisco
1694 Union St. at Gough • Phone 885-5200
Palo Alto
528 University Ave. • 327-1400

PIANO ROLLS SHEET MUSIC


The Largest Selection
of Music in the West

**PACIFIC COAST
MUSIC, INC.**
at Sherman Clay

141 Kearny Street
Lower Level

near Sutter
781-6023

METRONOMES BOOKS ON MUSIC



JULIUS' CASTLE
 Since 1923
 A San Francisco Dining Tradition
 302 Greenwich 362-3042

WANTED!
Jobs For High School Students
 Hire students for . . .

office	gardening
stock person	moving
restaurant	indoor plant care
sales	baby sitting
carpentry	mother's helper
painting	party help
janitorial	housework
window wash	pet care
drivers	

If You Have Any Job To Be Done . . .
 Call 673-7615
ENTERPRISE
for High School Students
 1948 Pacific Avenue
 San Francisco 94109
 A non-profit volunteer organization
 Founded 1969

OPERA THEATRE BALLET
 Specially Planned Tours for
 AMERICAN WORLD
 PREMIERES
 in our National Bicentennial Year
*Consult Joe Mathis for
 Information and Reservations*

MATHIS TRAVEL
 22 Battery St.,
 San Francisco 94111
 Tel.: (415) 781-6279



This space is too small to list all the reasons wine nuts and restaurant buffs subscribe to à la vôtre!

One year	\$18.00
Sample	\$ 2.50


à la vôtre!
 P.O. Box 157
 San Francisco, CA 94101
 money back guarantee

- Paine Webber 34
- The Palo Alto 91
- Panayiota 69
- Performing Arts Book Club 5
- Place Pigalle 72
- Previews inc. 40
- Prophet Foods 46
- Prudential Cruises 81
- Qantas 6
- R. J. Reynolds 55
- Roos Atkins 27
- Roos Atkins World Travel Bureau 67
- St. Francis Hotel 83
- St. Regis & Leuenerger 71
- Salmagundi 87
- San Domenico 70
- Sarimonok 31
- Sebastiani Vineyards 84
- Security Pacific Bank 79
- The Shores 92
- W & J Sloane 3
- Sonab 92
- Standard Oil Company of California 88
- Surf Theatre 45
- Sutro & Co. 58
- Tareyton Cigarettes 96
- Tiki Bob's 94
- Trader Vic's 77
- U.S. Audio & Copy 84
- University of California Committee for Arts & Lectures 73
- Vintage Properties (The Islands) 38
- Wallpapers Plus 77
- Wells Fargo Bank 48
- Wynwood Designs 68
- Zenith 11

Down Under
RESTAURANT
 Steaks • Sea Food • Salad Bar
Cocktails

LUNCH	DINNER
11:30 - 3 p.m.	5:00 p.m.

619 TAYLOR ST., S.F.
771-4378
 1 Block from Geary-Curran Theatres
Bank Credit Cards Accepted



MARIE m HÉLÈNE
French Room
455 POWELL STREET
781-5751

*Exclusive French Imports
 Designed by Rodier,
 Bleu Marine Design,
 Ted Lapidus,
 Berneman and others.*



The Owl Tree
Cocktail Lounge
 Corner of Post & Taylor
ONE BLOCK TO GEARY & CURRAN



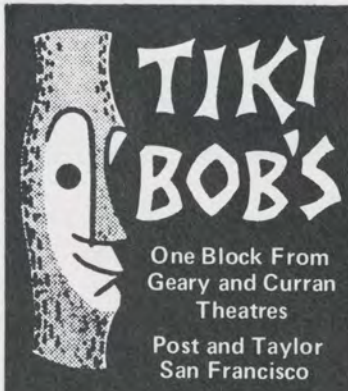
See our unique collection of owls
OPEN DAILY UNTIL 2 A.M.
YOUR HOSTS:
DEAN ADES — HARRIS ADES

ISLAND HOSPITALITY

TIKI BOB'S
 One Block From Geary and Curran Theatres
 Post and Taylor San Francisco

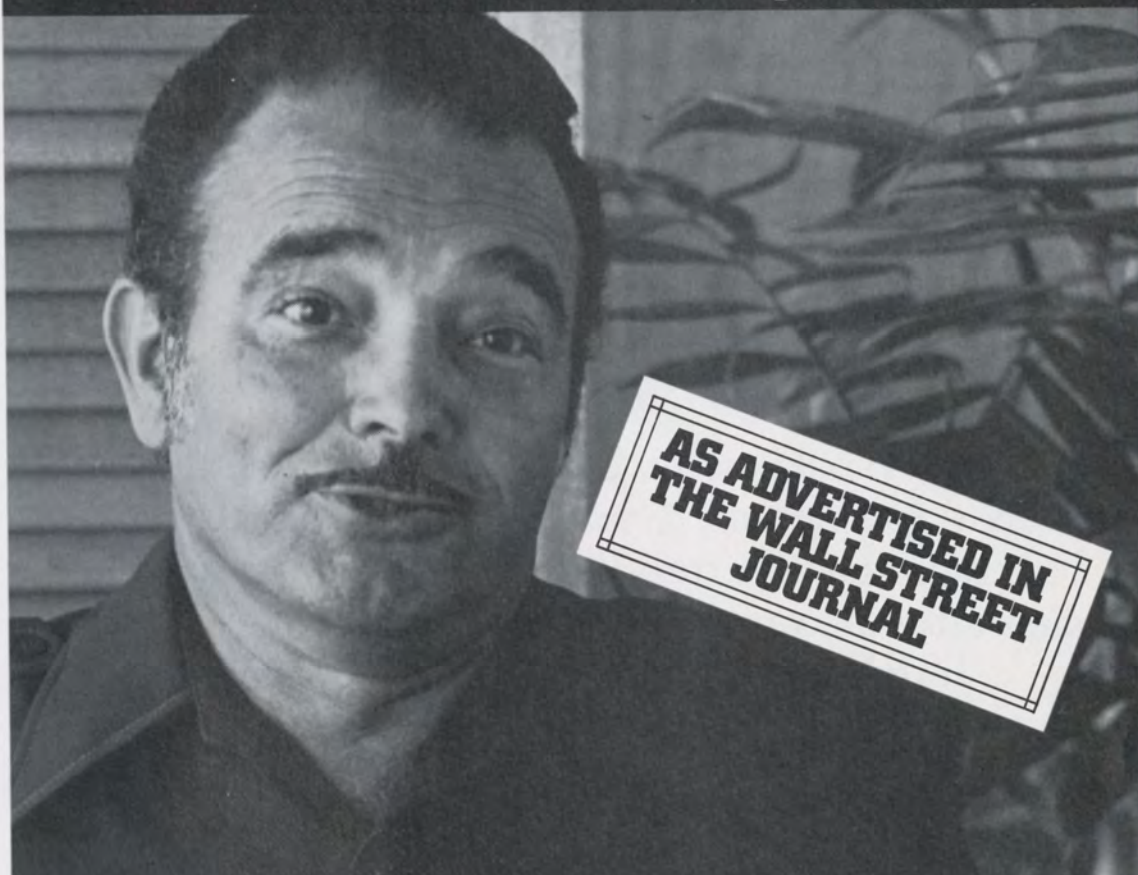
STEAKS AND CHOPS TROPICAL DRINKS

POLYNESIAN DINNERS

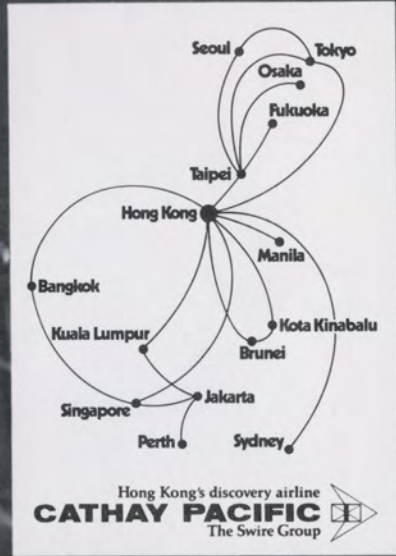


Kaiser's "most traveled" Dick Hart logs about 100,000 miles a year. So when he's enthusiastic about an airline, that's news. That's Cathay Pacific.

CATHAY PACIFIC



AS ADVERTISED IN THE WALL STREET JOURNAL



"In any given year, I may travel on 40 or more different airlines, large and small, just about anywhere in the world. I don't give it much thought. Yet, when I'm in the Orient, I actually look forward to flying Cathay Pacific. From the standpoint of dependability, comfort, service, food, people—I regard Cathay Pacific as a fine experience in air travel."

Dick Hart, Project Manager, Kaiser Engineers

Orient Vacation Plans?

These leading tour operators use Cathay Pacific.
 Cartan...Creative World Travel...Gateway...
 Hemphill-Harris...Orient Paradise...Pacific Delight...
 Travelworld...Venture
 Your travel agent knows them all.

"Most traveled" travelers prefer Cathay Pacific.
 The airline to fly in the Orient, after you fly to the Orient.

Why is Tareyton better?

Charcoal is why. Charcoal filtration is used to freshen air, to make water and other beverages taste better. It does something for cigarette smoke, too.

TAREYTON has two filters—a white tip on the outside, activated charcoal on the inside. Like other filters they reduce tar and nicotine. But the charcoal does more.

It balances, smooths—gives you a taste no plain white filter can match.



"That's why us Tareyton smokers would rather fight than switch."



King Size: 20 mg. "tar", 1.3 mg. nicotine;
100 mm: 19 mg. "tar", 1.3 mg. nicotine;
av. per cigarette, FTC Report April '75.

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