

Carmen

1982

Friday, June 17, 1983 8:00 PM  
Wednesday, June 22, 1983 8:00 PM  
Sunday, June 26, 1983 2:00 PM  
Wednesday, June 29, 1983 7:30 PM  
Saturday, July 2, 1983 8:00 PM

SFO\_PUB\_01\_SFO\_1982\_03

Publications Collection

San Francisco Opera Archives



San SUMMER FESTIVAL 1983  
Francisco  
Opera

PERFORMING ARTS PUBLICATION • \$1.00

*Carmen*



# AWESOME DISPLAY OF POWER.

## DATSUN 280-ZX

For the first time a digital electronic control panel lets you look into the soul of your "Z" car.

It allows you to monitor the legendary performance of its 2.8 liter, fuel-injected overhead cam road burner. Performance that has captured 11 racing championships in 12 years.

This miraculous innovation is just part of an optional leather package that will make your Z-car more valuable than ever.

The tachometer displays the RPM's in vertical bar graph form; engine functions are micro calculated in milliseconds. Truly, space-age technology. This computerized marvel also has a "voice." It reminds you when you have left your lights on, your fuel is low, when the parking brake is on, and when a door has been left open.

The new 280-ZX is available at your Datsun dealer now in Turbo, 2-seater or 2+2. Whichever you choose, you'll have the "awesomest" Z-car ever!

**NISSAN**  
WE ARE DRIVEN  
**DATSUN**

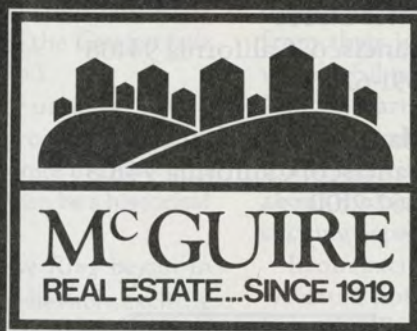


# *Serving San Francisco's Finest*

*T*he right real estate agency is the key to a wise and profitable investment. Someone who knows the local market. Someone with financing expertise and integrity. Someone you can trust.

Since 1919, we have been helping San Franciscans buy and sell prime residential and commercial property. Marketing expertise, quality property and consistent results are our trademarks.

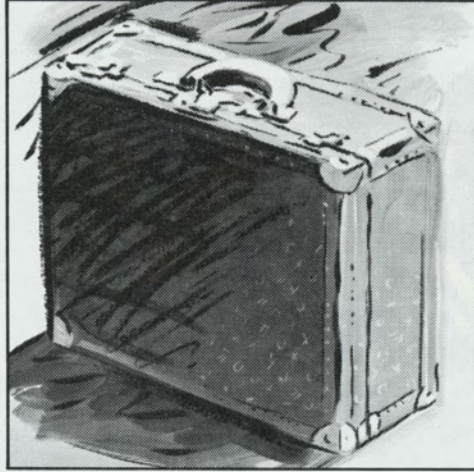
That's why you should contact McGuire Real Estate to assist you with all your real estate needs in The City.



2221 Filbert Street, San Francisco, California 94123  
(415) 929-1500

---

Louis Vuitton in San Francisco.



For well over one hundred years, the Louis Vuitton craftsmen have fashioned trunks, suitcases and bags that bear the stamp of durability, strength and refinement. The Louis Vuitton concept of luggage is unique. It has been maintained since 1854. You may find it in San Francisco at the Louis Vuitton stores:

317 Sutter Street  
San Francisco, California 94108  
(415) 391-6200

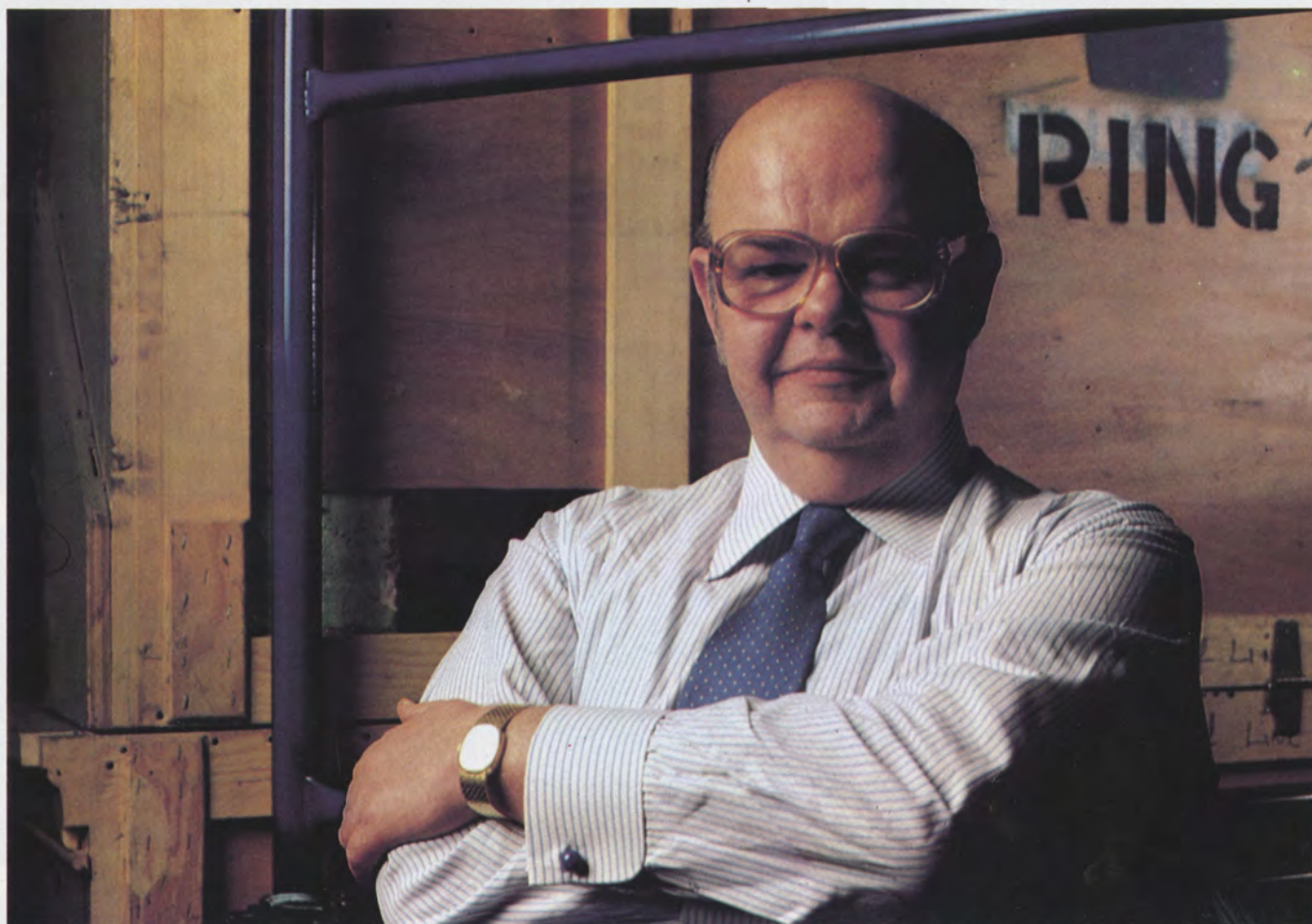
At I. Magnin Union Square  
San Francisco, California 94108  
(415) 362-2100



MAISON FONDÉE EN 1854

In Paris and the major cities of the world.  
In the U.S.A.: New York, Bal Harbour, Palm Beach, Chicago, Dallas,  
Beverly Hills, San Francisco, Honolulu.

## General Director's Message



Welcome to the San Francisco Opera Summer Festival, which is this year dedicated to the memory of Nancy Hanks, the extraordinary woman who so brilliantly headed the National Endowment for the Arts for eight years. (A tribute to this very special lady appears in the *Così fan tutte* issue of the *San Francisco Opera* magazine.)

This year is a very special one for all of us at the Opera House, because we are undertaking a project that is the grandest and certainly the biggest challenge in the world of opera. The beginning of our new *Ring* can be a historical landmark for this company.

The planning for San Francisco's new *Ring* began in 1979, and watching it grow has been unbelievably exciting for every one of us in the San Francisco Opera family. I have long admired the technical staff of this Company, but the quality of workmanship and the devotion that has gone into the creation of *Das Rheingold* and *Die Walküre* are something I shall never forget. I truly believe this is the finest opera company in the world and that our produc-

tions have a quality and consistency that is matched nowhere else.

I wish every one of you had watched the glorious settings take shape or had attended the musical rehearsals from their inception, to see how every member of our wonderful team has been so inspired by the leadership of Edo de Waart, Nikolaus Lehnhoff and John Conklin. This is the beginning of the *Ring* that I wanted. If you love it, as I think you will, I will be happy. If you don't, then your ideas about the piece and mine differ. But that's also one of the exciting aspects of any artistic undertaking.

In our excitement about the new *Rheingold* and *Walküre*, we must not forget that this summer we also have the beautiful *Bohème* from the Lyric Opera of Chicago and Jean-Pierre Ponnelle's justly famous productions of *Car-men* and *Così fan tutte*. Last year's summer was festive, colorful and exciting for all of us. This year's promises to be even more so.

Enjoy.

Your response to the unpredictable is only as good as the responsiveness of your car.

That's why Continental's anti-dive suspension helps you respond in a sudden braking situation. It's a feature that helps you keep the

## **HOW CONTINENTAL'S ANTI-DIVE FRONT SUSPENSION HELPS KEEP YOU IN CONTROL IN UNPREDICTABLE SITUATIONS.**

front end from plunging into a serious nose-dive.

By actually controlling the downward movement of the front end, anti-dive helps keep all four wheels firmly on the ground. And helps keep you firmly in control.

Its 4-wheel power disc brakes have vented disc rotors for rapid cooling for resistance to fade. A full 427 square inches of swept brake area contribute to sure, straight stopping.



To help control bounce and body movement, Continental is equipped with nitrogen pressurized struts and shocks.

It's a car that remains poised, no matter how unsettling or unpredictable the world may be.

Further, in California, Washington, Oregon, Alaska, and Hawaii, it carries a scheduled maintenance and limited warranty program covering three years or 36,000 miles (which-

ever comes first). Virtually all you pay for is gas. In fact, it covers virtually everything except tires, accidents, driver abuse, and fluids.

Continental. For people who like to be in control.

*Get it together—buckle up.*



1983 CONTINENTAL

LINCOLN-MERCURY DIVISION





Imported Bombay. Uniquely distilled. The extraordinarily dry and distinctive British gin. Make your move.

**Play to win.**



IMPORTED FROM ENGLAND

**BOMBAY**



DISTILLED LONDON

**DRY GIN**

DISTILLED FROM 100% GRAIN NEUTRAL SPIRIT FROM A 1761 RECIPE

86° Proof 750ml

PRODUCT OF ENGLAND

Sole Distributors for the USA

CARILLON IMPORTERS LTD.

New York, N.Y.

**BOMBAY**  
IMPORTED ENGLISH GIN

DISTILLED AND BOTTLED IN ENGLAND

DISTILLED AND BOTTLED IN ENGLAND

# San Francisco Opera

Terence A. McEwen, general director

CARMEN

SUMMER FESTIVAL 1983

## FEATURES

- 24 Considering Carmen** by Ned Rorem  
The famed composer-diarist in a collection of improvisations on the subject of *Carmen*.
- 30 The Original Felix Khuner** by John Schauer  
Profile of the San Francisco Opera Orchestra violinist who is about to retire, but remains far from retiring.
- 63 About Membership Benefits**  
Enjoying various privileges while helping the San Francisco Opera.

## DEPARTMENTS

- 22 Season Repertoire**
- 37 The Program**
- 41 Artist Profiles**
- 67 Supporting San Francisco Opera**

Cover: Georges Bizet in 1875. Photo by Carjat.

Editor: Koraljka Lockhart  
Art director: Karl B. Leabo  
Editorial assistants: Robert M. Robb, John Schauer

Editorial offices: San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102.  
Telephone: (415) 861-4008

San Francisco Opera Magazine 1983 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Karl B. Leabo, Art Director; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates. ©All Rights reserved 1983 by Performing Arts Network, Inc. Reproduction from this magazine without written permission is prohibited.

PERFORMING ARTS MAGAZINE San Francisco edition, 1232 Market St., Suite 101, San Francisco, CA 94102, telephone (415) 558-8040, and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition: 9025 Wilshire Blvd., Suite 210, Beverly Hills, CA 90211. Telephone (213) 273-8161; PERFORMING ARTS MAGAZINE San Diego edition: 3680 5th Ave., San Diego, CA 92103. Telephone (714) 297-6430. Regional Advertising Representatives: New York — A.J. Landau, Inc., 310 Madison Avenue, New York, NY 10017; Chicago — Warden Kelley, Allen & Opfer, Inc., 2 N. Riverside Plaza, Chicago, IL 60606; Detroit — Peter C. Kelly Associates, 725 Adams Road, Birmingham, MI 48011.



## What makes one piano stand out from the rest?

Purity of tone, precision crafting, perfect action response, superior design, lasting performance, and enduring style.

Each of these qualities distinguishes the outstanding KAWAI from ordinary instruments... qualities that make the KAWAI the choice of those who know.

Let us tell you more about this fine instrument. We feature KAWAI—the official piano of the San Francisco Opera. We also offer Steinway, Baldwin, Everett, Yamaha, Kemble, Bechstein, Grottrian, and many other exciting keyboard instruments. New, used, remanufactured—purchase or rental—with complete service.

Meet the people who love music as much as you do... R. KASSMAN.



R. KASSMAN PIANO & ORGAN is the official piano agent of the San Francisco Opera, providing both instruments and service.

**R. KASSMAN**  
**PIANO & ORGAN STORES**

30 Second Street · San Francisco · (415) 896-0766  
2124 Broadway · Oakland · (415) 763-5751

# MCGUIRE

You are cordially invited to visit  
our Jackson Square Showroom,  
and our new Pacific Design  
Center Showroom in Los Angeles,  
accompanied by your interior  
designer or architect.

PHOTO SUZANNE ESTEL





From The President  
San Francisco Opera 1983

We are pleased to welcome you to the third San Francisco Opera Summer Festival. Our innovative summer season of international grand opera continues to flourish: Ticket sales for the 1982 Festival increased dramatically over the first Summer Festival of 1981, and ticket sales this year are significantly higher than last. Your support represents to us a welcome validation of our efforts to bring the San Francisco community — and our summer visitors — more opera of the highest quality.

This summer San Francisco audiences will see five productions, including three of the most popular works in the repertoire: Bizet's *Carmen* and Mozart's *Così fan tutte*, using our own productions; and Puccini's *La Bohème*, in a beautiful production borrowed from the Lyric Opera of Chicago.

More exciting to us, of course, is our embarkation on the most enormous project an opera company can undertake, of which the first two segments, *Das Rheingold* and *Die Walküre*, open this year's Festival. The immensity of this undertaking is staggering on every level, from casting and set design to construction, rehearsing and — inevitably — funding. In this latter capacity we are fortunate to be recipients of the generosity of three foundations: The L.J. Skaggs and Mary C. Skaggs Foundation, which has contributed funding toward the production of *Das Rheingold*; and the BankAmerica Foundation and The Carol Buck Sells Foundation, both of which have given grants toward the support of the *Ring* project.

Our plans are to continue forging our *Ring* with *Siegfried* during the 1984 Summer Festival and the complete *Ring*, including *Götterdämmerung*, constituting the 1985 Summer Festival. For these plans to reach fruition, we will need continued financial support. We turn with confidence to our long-time friends who have helped us in the past, and we hope that many of you who have never been involved as donors before will be enticed by the magnificence and grand proportions of this venture to add your assistance. The personal satisfaction to be garnered is great; the artistic benefits to our audiences and our Company's reputation, immeasurable.

We note with pleasure that more people attended San Francisco Opera in 1982 than in any previous year, and that record will likely be broken again in 1983. It is immensely rewarding to reach ever-greater numbers of opera-lovers. Your aesthetic pleasure is our ultimate goal; your assistance is our means of achieving it.

In addition to the above-mentioned sponsors, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our appreciation for their assistance is profound. —WALTER M. BAIRD

**OFFICERS**

Richard K. Miller  
*Chairman of the Board*

Walter M. Baird  
*President and Chief Executive Officer*

William W. Godward  
*Executive Vice President*

Reid W. Dennis  
*Treasurer*

Wallace Kaapcke  
*Secretary*

**BOARD OF DIRECTORS**

Samuel H. Armacost  
Walter M. Baird\*  
Mrs. Joachim Bechtle  
Mrs. G. Gordon Bellis  
John M. Bryan  
Dr. Ronald E. Cape  
Edward W. Carter  
John B. Cella, II  
Mrs. Carlton C. Coolidge  
Mrs. Warren J. Coughlin\*  
Dr. Alexander D. Cross  
Mrs. Joseph D. Cuneo  
Mrs. Ralph K. Davies  
Reid W. Dennis\*  
Ray Dolby  
Myron DuBain  
Robert Einzig  
Mrs. Lennart G. Erickson  
Eugene Fife  
R. Gwin Follis  
Tully M. Friedman  
Alfred Fromm  
Mrs. Gordon P. Getty  
William W. Godward\*  
Richard J. Guggenhome  
Prentis Cobb Hale\*

Mrs. Richard C. Ham  
Mrs. William H. Hamm, III  
Mrs. William R. Hewlett  
Reuben W. Hills, III  
Robert G. Holmes  
Mrs. Thomas Carr Howe  
Jaquelin H. Hume  
Philip M. Jelley  
Wallace Kaapcke\*  
Raymond Kassar  
Mrs. Gorham Knowles  
Scott C. Lambert  
Richard G. Landis  
Robert C. Leefeldt  
Mrs. Rudolph A. Light  
Mrs. Edmund W. Littlefield  
Mrs. Carl Livingston  
Mrs. James Ludwig  
Richard B. Madden  
Cyril Magnin  
Mrs. James K. McWilliams  
John R. Metcalf  
Otto E. Meyer  
Otto N. Miller  
Richard K. Miller\*  
Diane Morris

Bernard Osher  
Mrs. George J. Otto  
Willis J. Price  
Mrs. Harriet M. Quarré  
Mrs. Sheldon Ramsay  
Carl E. Reichardt  
Mrs. John P. Renshaw\*  
Arthur Rock  
Mrs. William P. Roth  
Mrs. Madeleine H. Russell  
James Schwabacher\*\*  
Mrs. John E. Sells  
Mrs. L. J. Skaggs  
Mrs. Louis Sloss  
Mrs. Muriel McKeivitt Sonné  
Mrs. Richard L. Swig  
Mrs. Nion R. Tucker  
Brooks Walker, Jr.  
Mrs. Richard C. Walker  
Mrs. Edmond C. Ward  
Whitney Warren  
Mrs. Paul L. Wattis\*  
Mrs. Rodney Willoughby  
Mrs. Georgia Worthington

\*Member, Executive Committee  
\*\*Trustee, National Opera Institute

# San Francisco Opera 1983

## ADMINISTRATION

<i>General Director</i>	Terence A. McEwen
<i>Assistant to the General Director</i>	Margaret K. Norton
<i>Business Manager</i>	Robert Walker
<i>Director of Development</i>	Patricia L. Fleischer
<i>Company Administrator</i>	Patricia A. Mitchell
<i>Technical Director</i>	John Priest
<i>Artistic Administrator</i>	Sarah Billingham
<i>Director of Public Relations</i>	Koraljka Lockhart
<i>Lighting Director and Design Consultant</i>	Thomas J. Munn
<i>Production Supervisor</i>	Matthew Farruggio
<i>Musical Administrator</i>	Clifford Cranna
<i>Musical Supervisor and Resident Conductor</i>	David Agler
<i>Musical Adviser and Resident Conductor</i>	Andrew Meltzer
<i>Director of Marketing</i>	George S. Burrows

## ADMINISTRATIVE STAFF

### OFFICE OF THE GENERAL DIRECTOR

<i>Executive Secretary to the General Director</i>	Marian Lever
	Vivien Baldwin
	Tessa Bergen
	Brigitte Warger

### BUSINESS

<i>Controller</i>	Gisela Fränken
<i>Assistant Treasurer</i>	John Olsen
<i>Budget Coordinator</i>	Joseph Patterson
<i>Data Processing</i>	Gordon Taylor
<i>Assistant Business Manager</i>	William F. Russell
	Raymond Houck
	Mary M. Lewis
	David J. Powers

### DEVELOPMENT

<i>Associate Director of Development</i>	Christine Fiedler
<i>Assistant Director of Development</i>	Nancy Stryble
	Regan Harrington
	Deborah Young
	Lynn Woodman
	Cheryl Weiss
	Susan Hilary
<i>Special Projects</i>	Marna Clark

### PUBLIC RELATIONS

<i>Publicity Assistant</i>	Robert M. Robb
<i>Staff Writer</i>	John Schauer
<i>Press Assistant</i>	Carol Patterson

### MARKETING

<i>Group Sales</i>	Christine Albany
	Paula Lawrence

## SEASON TICKETS

<i>Subscription Manager</i>	Richard Sparks
	Helen Burstein
	Eliza McNutt
	Richard Street

## BOX OFFICE

<i>Box Office Treasurer</i>	Michael Thek
<i>Assistant Treasurers</i>	Marcella Bastiani
	Bill Mathews
	Lyle Snow
<i>Telephone Orders</i>	Sherry McDonald
	Daniel Dickenson
	Katherine Morales
	Ruth Van Slyke
	Marilyn Wilson

## MERCHANDISING

<i>Merchandising Manager</i>	Meigs Ingham
<i>Retail Sales Manager</i>	Elizabeth Wilson
	Gabrielle Harmer
	Alba Surles

## OFFICE OF THE COMPANY ADMINISTRATOR

<i>Assistant Company Administrator</i>	Elizabeth Tucker
	Otis Bess
<i>Reception</i>	Olivia Burton
	Erik Grady
<i>Librarian</i>	Heidi Goldberg

## PRODUCTION STAFF

<i>Associate Technical Director</i>	Larry Klein
<i>Assistant Technical Director</i>	Noel Uzemack
<i>Production Stage Manager</i>	Jerry Sherk
<i>Rehearsal Administrator</i>	Jonathan Gardner
<i>Technical Office</i>	Vicky Kaufman

---

<i>General Director Emeritus</i>	Kurt Herbert Adler
----------------------------------	--------------------

---

<i>Legal Counsel</i>	Pillsbury, Madison & Sutro
<i>Advertising</i>	Busse & Cummins, Inc.
<i>Certified Public Accountants</i>	Deloitte Haskins & Sells

## SAN FRANCISCO OPERA CENTER

<i>Manager</i>	Christine Bullin
<i>Administrative Assistant</i>	Elaine Snyder
	Marcia Ellard

## WESTERN OPERA THEATER

<i>Company Administrator</i>	Russ Walton
<i>Company Manager</i>	Murray Lawrence

## MEROLA FUND

<i>President</i>	James Schwabacher
<i>Administrator</i>	Alice Cunningham
	Suzanne Howell

The San Francisco Opera is a member of OPERA America and the Central Opera Service.



# MEET PLAYERS

New  
Players Kings.  
Regular and Menthol



12 mg "tar," 1.0 mg nicotine av. per cigarette, by FTC method.

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



The Marquis  
and  
Marquise d'Aulan  
would be  
honored by your  
presence  
to inspect their  
Piper Sonoma  
Vineyards  
and Cellars  
and view their  
art collection.

*Enjoy a glass of Piper Sonoma Brut  
and a light gourmet lunch at  
our Cafe du Chai.*



Piper Sonoma Cellars  
is located north of Santa Rosa.  
11455 Old Redwood Highway  
Windsor, California 95492  
Take Highway 101  
to the Windsor Exit.  
Go west 3 miles on  
Old Redwood Highway.  
Open daily 10 to 5.

## Artists

### ARTISTS

Jeannine Altmeyer\*  
Donna Bruno\*  
Norma Burrowes\*  
Barbara Daniels  
Evelyn de la Rosa  
Helga Dernesch  
Luana DeVol

Walter Berry  
John Del Carlo  
Michael Devlin  
David Gordon  
Donald Gramm  
Peter Hofmann  
William Johns  
Erich Knodt\*  
Tom Krause

Nancy Gustafson\*  
Jean Herzberg\*  
Mary Jane Johnson\*  
Gwyneth Jones  
Pilar Lorengar  
Susan Quittmeyer  
Laura Brooks Rice†

Kevin Langan  
William Lewis  
Luis Lima  
Walter MacNeil\*  
Timothy Noble  
James Patterson\*†  
J. Patrick Raftery\*  
Thomas Stewart  
William Stone\*

Leslie Richards  
Reinhild Runkel\*\*  
Leonie Rysanek  
Hanna Schwarz  
Ilona Tokody\*\*  
Tatiana Troyanos  
Victoria Vergara

Robert Tate  
Jeffrey Thomas†  
Hans Tschammer\*  
Stanley Wexler  
Jacob Will\*†  
Gösta Winbergh  
Thomas Woodman†

### CHORUS

Arlena Adler  
Martha Arnold  
Roberta Irene Bowman  
Lael Carlson  
Dotty Dean  
Brenda Fairaday  
Sondra Gelb  
Margot Hanson

Roger Andrews  
Daniel Becker-Nealeigh  
Bruce Bell  
David Chervený  
Angelo Colbasso  
Mark Coles  
Edward Corley  
Frank Daniels

Theodotia Hartman  
Susan McClelland  
Leslie Anne McCorkle  
Tamaki McCracken  
Anne Moreci  
Irene Moreci  
Sharon Navratil  
Rose Parker

Robert Delany  
Paul Gudas  
Gerald Johnson  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Frederick Matthews  
Valery Portnov

Kathleen Roland  
Shelley Seitz  
Claudia Marita Siefer  
Linda Smeage  
Ramona Spiropoulos  
Delia Voitoff  
Garifalia Zeissig

Kenneth Rafanan  
Tom Reed  
Karl O. Saarni  
Sigmund Seigel  
John Walters  
John Weiss  
Andrew Yarosh

### EXTRA CHORUS

Kathy Anderson  
Candida Arias-Duazo  
Beverley Finn  
Lisa L. Glenister  
Christina Jaqua

Manfred Behrens  
Ric Cascio  
Raymond Chavez  
Patrick Daugherty  
Dale Emde  
Tim Enders

Lola Lazzari-Simi  
Cecilia MacLaren  
Mercy Oria  
D'Ann Ricciolini  
Anna Marie Riesgo

Mats Ernmark  
Peter Girardot  
John L. Glenister  
Maxwell Jarman  
Robert Klose  
Conrad Knipfel

Bonnie Shapiro  
Barbara Smith  
Sally Winnington  
Susan Witt

Henry Metlenko  
Eugene Naham  
William Pickersgill  
Robert Price  
Bill Tredway

### MIMES

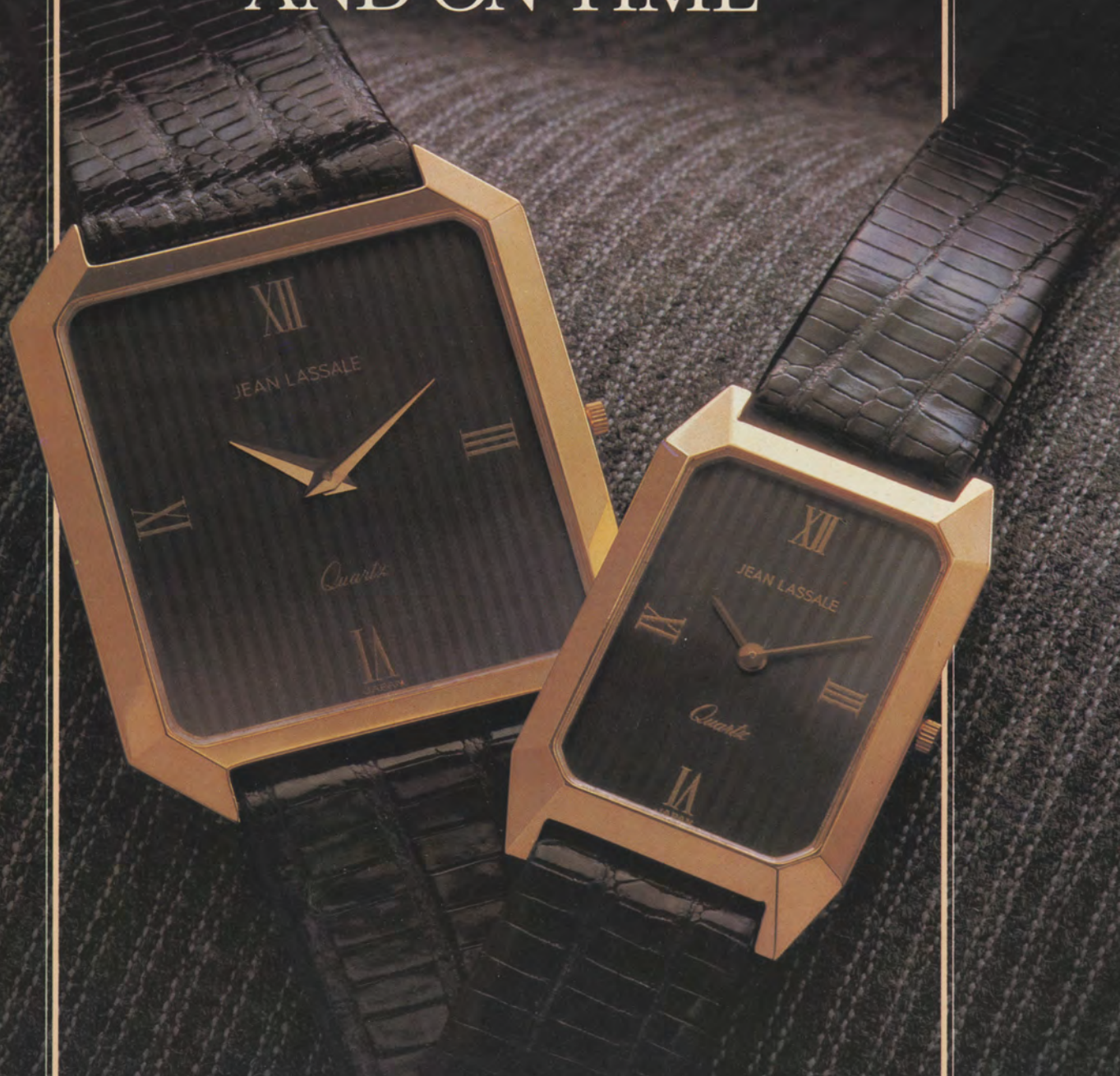
Peggy Davis  
Marti Kennedy

Page Perry  
Dana Sapiro

Susan Stewart  
Elaine Wadsworth

\*\*American opera debut \*San Francisco Opera debut †Adler Fellow

# IN FASHION AND ON TIME



You like the handsome look, so you frequently glance at your watch. Thus, you're never late. And if you are, you'll be fashionably so. Introducing our exclusive Jean Lassale quartz strap watch. Sleek, slim and superbly styled in 18k gold with two-tone grey face and black leather strap. For men, \$2,975. For women, \$1,975.

**SHREVE & CO.**  
JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO, 421-2600



---

---

**P**ick out one of the world's best views.



Get a place that looks straight out onto the Bay, so that the tugs and steamers seem headed right for your window. Watch the sun rise over the Bay Bridge. Look out at bright patterns of city lights. Or the hillside gardens on Telegraph Hill.

101 Lombard makes the best of the prettiest city in the world. Its interiors are also something to see. The big, roomy rooms, the wood-burning fireplaces, sunny decks and patios, finishing touches

of marble and glass. There's an acre of private grounds, a pool, plenty of indoor parking.

Right now you can still pick your view. Come get an eyeful.

Designer Models. From \$180,000 to over \$1,000,000.\* For information phone (415) 956-0101. 101 Lombard St., San Francisco, (at Sansome, off the Embarcadero). A Gerson Bakar/Jim Joseph/Al Wilsey Development.

\*subject to availability.

---

---

**101**  
**LOMBARD**

One of the world's best addresses.

Shauna Finnie  
Jennifer Goltz  
Jane Herr  
Monica Hicks  
Jessica Israels

## GIRLS CHORUS

Michele Konrad  
Alexandra Kovach  
Shannon Kuhns  
Maren Montalbano  
Rachel Plotinsky

Phoenix Reed  
Robin Rosenzweig  
Apryll Taylor

## BOYS CHORUS

Kevin Barry  
Adam Colety  
Mark Colety  
Jonathan Couchman  
Devan Cross  
Michael Curphey  
Justin Dudley  
Patrick Egry  
Micah Freedman  
Francis Freenor  
Sebastian Frey  
Daniel Handler  
Jonathan Harris  
Federico Hewson

David Hughes  
Matthew Hurwitz  
Jacques Hymans  
Anthony Impang-Lozada  
Ben Isaacs  
Justin Jed  
Gary Jones  
Edmund Kimbell  
David Koenig  
John-David Lanigan  
John Lucero  
Eric Marty  
Mark McDonald  
Michael Molina

Kenny Ohashi  
David Owen  
David Parvin  
John Pennebaker  
Hiram Piskitel  
Daniel Potasz  
Timothy Powell  
Nicholas Safrit  
Geary Sellers  
George Somers  
Owen Thomas  
Lyndon Ubana  
Samuel Yen

## SUPERNUMERARIES

Gertraud Albert  
Pat Angell  
Karen L. Bailey  
Joyce Barnett  
Dorothy Baune  
Janet E. Birnie  
Nora Brandstadter  
Katherine Brazaitis  
Lorna Bridges  
Dorothy Brown  
Carol Burton  
Mary Chimienti  
Huguette Combs  
Janet Dahlsten  
Renée Dejarnatt  
Carol Dunlap  
Jane Gitschier

Roberta Heath  
Jennifer Heglar  
Kathleen Hobbs  
Susan Anderson Holzkamp  
Rebecca Hufford  
Joan Imbeau  
Nina Izotoff  
Loisann Jacovitz  
Esther Jennings  
Candace Kahn  
Donna Martin  
Jan Moody  
Holly Morrison  
Barbara Norton  
Marta Ann Osterloh  
Dorothy Papo  
Marianne Petroni

Miriam Preece  
Julia Reisz  
Louise Russo  
Ellen Sanchez  
Donna Shanklin  
Diane Skroki  
Robin Stewart  
Stella Tatro  
Karen Topp  
Marcia Tusting  
Carolyn Waugh  
Gretchen Weber  
Janet Weil  
Susan Weiss  
Ann Williamson

Lex Amores  
Gene Angell  
Richard Ares  
Mark Backer  
Sky Bamford  
Mark Bathke  
Steve Bauman  
Fred Beeson  
Rick Brandon  
Joseph Brazaitis  
Bill Burns  
Newton Butler  
David Clover  
Rudy Cook  
Tom Curran  
Chas Dargis  
Ted Dawson  
Daniel Dejarnatt  
Julio Dorijoni  
Hilbert Duperroir  
Kermit Duval  
Christopher Essley  
Robert Falterman  
Larry Feitz  
Peter Felleman

Mickey Frettoloso  
Matt Garadis  
Phillip Gibson  
Cliff Gold  
Rex Golightly  
Albert Goodwyn  
Russell Granet  
Paul Grosvenor  
Lou Handler  
Joseph Hay  
Philippe Henry  
Gary Hill  
Willard Holden  
Mark Huelsmann  
Richard Hughes  
Don Jack  
Steve Jacobs  
John R. Janonis  
Julius Karoblis  
Joe Kelley  
Kelson  
John Kovacs  
Bob Leonard  
Ralph Ludascher  
Wendell Manula

Greg Marks  
Roger Marquardt  
Gérard Marquis  
Berri McBride  
Tompers McMahon  
Joseph Menzel  
Roderick Murray  
Paul Ricks  
Christopher Riley  
James Robinson  
Kevin Scarlata  
Robert Schmidt  
Rick Skarolid  
Ray Souza  
Jonathan Spieler  
Robert J. Stock  
Donald C. Studebaker  
Robert Tilton  
Allen Tusting  
Rick Weil  
Rod Williams  
Joseph Willis  
Timothy C. Yang  
Daniel Zielinski

# War Memorial and Performing Arts Center

War Memorial Opera House

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

The Honorable Dianne Feinstein,  
*Mayor, City and County of San Francisco*

## TRUSTEES

Fred Campagnoli  
*President*

Thomas E. Horn  
*Vice President*

Alan D. Becker

Mrs. Joseph D. Cuneo

Mrs. Walter A. Haas, Jr.

Sam K. Harrison

Claude M. Jarman, Jr.

Krikor G. Krouzian

Mrs. John Mailliard III

Gina Moscone

Oscar M. Preston

Thelma Shelley

*Managing Director*

Elizabeth Murray

*Assistant Managing Director*

# Opera Guild

Mrs. James J. Ludwig  
*President*

Mrs. Rodney E. Willoughby  
*Vice President-Administration*

Mrs. Richard L. Parino  
*Vice President-Chapters*

Mrs. Mark O. Kasanin  
*Vice President-Education*

Mrs. Thomas K. Fawcett  
*Vice President-Fund Raising*

Miss Katharine Hanrahan  
*Secretary*

Dr. David L. Kest  
*Treasurer*

Mrs. Frank W. Abbott, Jr.  
Mrs. Bruce K. Denebeim

Miss Diane Lynn Morris  
*Members-at-Large*

Allen M. Hillebrandt  
*Executive Director*

Barbara McClure  
*Administrative Assistant*

DINNERS NIGHTLY  
SUNDAY BRUNCH  
PRIVATE SUITES



52 floors  
above it all

For a  
"Star  
Performance"  
before the  
opera,  
dine in the  
elegant  
Carnelian  
Room.

**Carnelian Room**

BANK OF AMERICA CENTER  
555 CALIFORNIA STREET  
SAN FRANCISCO

415 · 433 · 7500

## Orchestra

### 1st VIOLIN

Zaven Melikian *Concertmaster*  
Adolf Bruk *Assistant Concertmaster*  
Ferdinand Claudio  
William E. Pynchon *Assistant Principal*  
William Rusconi  
Agnes Vadas  
Mafalda Guaraldi  
Barbara Riccardi  
Jeremy Constant  
Celia Rosenberger  
Leonid Igudesman  
Tanya Rankov

### 2nd VIOLIN

Roy Malan *Principal*  
Virginia Price Kvistad  
Felix Khuner  
Lev Rankov  
Eva Karasik  
Lani King  
Gerard Svazlian  
Linda Deutsch  
Rise Patt

### VIOLA

Rolf Persinger *Principal*  
Alison Avery  
Lucien Mitchell  
Asbjorn Finess  
Jonna Hervig  
Meredith Snow  
Nathan Ladyzhensky

### CELLO

David Kadarauch *Principal*  
Thalia Moore  
Samuel Cristler  
Melinda Wagner  
Sam Scott  
Helen Stross

### BASS

Charles Siani *Principal*  
Jon Lancelle  
Steven D'Amico  
Shinji Eshima  
Philip Karp

### FLUTE

Walter Subke *Principal*  
Alice F. Miller  
James Walker

### PICCOLO

James Walker

### OBOE

James Matheson *Principal*  
Deborah Henry  
Raymond Dusté

### ENGLISH HORN

Raymond Dusté

### CLARINET

Philip Fath *Principal*  
Joanne Burke Eisler  
Gregory Dufford

### BASS CLARINET

Gregory Dufford

### BASSOON

Rufus Olivier *Principal*  
Jerry Dagg  
Robin Elliott

### CONTRA BASSOON

Robin Elliott

### FRENCH HORN

William Klingelhoffer *Principal*  
David Sprung *Principal*  
Carlberg Jones  
Brian McCarty  
Paul McNutt

### TRUMPET

James Miller *Principal*  
Edward Haug  
Timothy Wilson

### TROMBONE

McDowell Kenley *Principal*  
Donald Kennelly  
John Bischof

### TUBA

Robert Z.A. Spellman

### TIMPANI

Elayne Jones

### PERCUSSION

Richard Kvistad *Principal*  
Peggy Lucchesi

### HARP

Anne Adams *Principal*  
Marcella DeCray

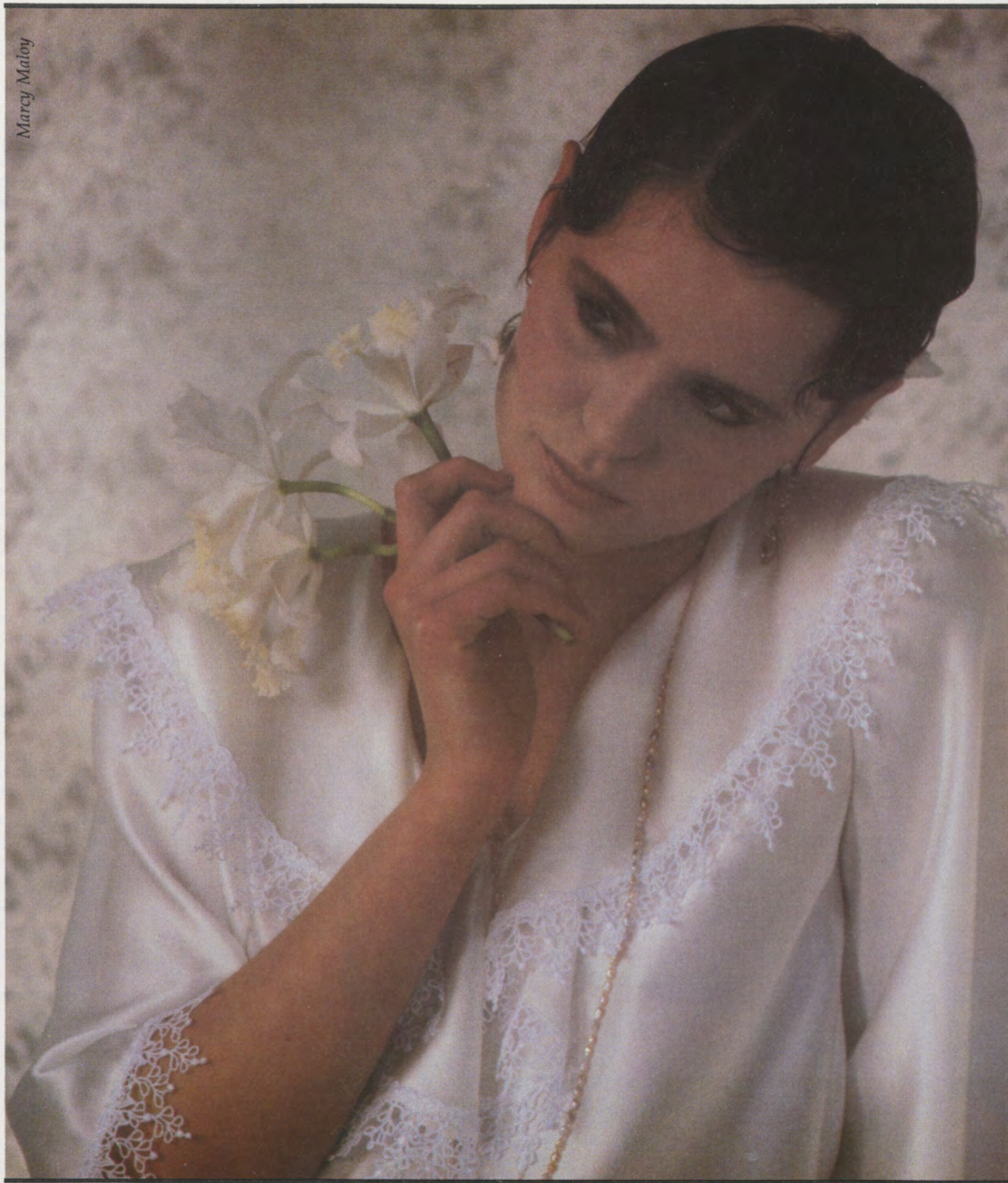
### LIBRARIAN

Lauré Campbell

### ORCHESTRA MANAGER

Thomas B. Heimberg

Jessica McClintock



Marcy Maloy

*American Beauties*

*Lily. Poised for a moment in sweet languor — silken-clad lady in white-lustre sheath*

*of charmeuse frosted with fleur-de-lys by Jessica McClintock. Only at 353 Sutter, San Francisco. 415/397-0987*

# *It's More you.*

*It's beige.  
It's slender.  
It's special.*



TWENTY CLASS A CIGARETTES

## More

### *Lights 100s*

FILTER - LOW TAR 8 mg

© 1983 R. J. REYNOLDS TOBACCO CO.

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

8 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method:

# SAN FRANCISCO OPERA

FALL 1983



When the lights go down  
... the stars come up

The houselights dim, the overture begins, the curtain rises, and the stage glows with some of opera's brightest stars. From beginning to end, this brilliant 1983 San Francisco Opera Fall Season shimmers with artistry, music, drama, comedy, dance, costumes, and scenery that will send your spirits soaring. Grand Opera in the grand San Francisco tradition: it's yours here and now.

Otello	VERDI
Ariadne auf Naxos	STRAUSS
Katya Kabanova	JANÁČEK
La Traviata	VERDI
The Midsummer Marriage	TIPPETT
Samson et Dalila	SAINT-SAËNS
La Grande Duchesse de Gêrolstein	OFFENBACH
La Gioconda	PONCHIELLI
Manon Lescaut	PUCCINI
Boris Godunov	MUSSORGSKY

ACT NOW WHILE GOOD SUBSCRIPTION SEATING IS STILL AVAILABLE AS A RESULT OF NEW SUBSCRIPTION SERIES. YOU CAN TAKE A SERIES OF AS MANY AS TEN OR AS FEW AS FOUR OPERAS.

For your free copy of this year's beautiful San Francisco Opera Fall Season subscription brochure, call or write: Fall Brochure/San Francisco Opera/Box 7430/San Francisco, CA 94120/or telephone (415) 864-3330.

✓ Please note that all subscription orders are acknowledged. If you do not receive our acknowledgement within ten days, please call the Subscription Dept. at 861-4008, Ext. 140, to make sure that your order has been received.

## The Company

### Conductors

Pierre Dervaux\*  
Edo de Waart\*  
Andrew Meltzer  
García Navarro

### Chorus Director

Richard Bradshaw

### Associate Chorus Director

Ernest Fredric Knell

### Assistant for Artists

Philip Eisenberg

### Musical Staff

Kathryn Cathcart  
Bruce Cohen  
John Fiore\*  
Mark Haffner  
James Johnson  
Jonathan Khuner  
Susanna Lemberskaya  
Terry Lusk  
Martin Smith  
Susan Webb

### Boys Chorus Director

William Ballard

### Girls Chorus Director

Elizabeth Appling

### Stage Directors

Vera Lucia Calabria\*  
Sonja Frisell  
Irving Guttman\*  
Nikolaus Lehnhoff

### Dance Consultant

Marika Sakellariou

### Productions designed by

John Conklin  
Pier Luigi Pizzi  
Jean-Pierre Ponnelle

### Costume Designers

John Conklin  
Werner Juerke  
Pier Luigi Pizzi  
Jean-Pierre Ponnelle

### Lighting Designers

Thomas J. Munn  
Joan Sullivan

### Special effects by

Thomas J. Munn

### Sound Designer and Consultant

Roger Gans

### Associate Lighting Designer

Joan Arhelger\*

### Assistant Lighting Designer

Kurt Landisman\*

### Assistant Stage Directors

Dagmar Thole\*\*  
Robin Thompson  
Paula Williams  
Sharon Woodriff

### Stage Managers

Gretchen Mueller  
Jerry Sherk

### Language Coaches

Elena Servi Burgess  
Patricia Kristof Moy  
Nora Norden

### Production Assistants

Laurie Brent  
Julia Fabian\*\*  
Fred Frumberg  
Katherine Hilst  
Scott Holderer

### Costume Director

Jennifer Green

### Costume Shop Manager

Walter Mahoney

### Costume Assistant

Tamara Emmanuel

### Wardrobe Department

Craig Hampton  
Virginia Tracy

### Wig and Makeup Department

Richard Stead *Wigmaster*

### Rehearsal Department

Jonathan Gardner *Head*  
Christopher Hahn\*  
Susan Lamb\*  
Bess Sherman

### Supernumerary Coordinator

Fred Frumberg

### Scenic Construction

Pierre Cayard

### Scenic Artist

Jay Kotcher

### Master Carpenter

Michael Kane

### Assistant Carpenter

Robert Corso

### Master Electrician

David Tyndall

### Assistant Electrician

Lynn McKee

### Master of Properties

Ivan J. Van Perre

### Assistant Propertyman

Michael Willcox

### Executive Broadcast Producer

Robert Walker

### Broadcast Producer

Marilyn Mercur

### Radio Syndication

William F. Russell

### Broadcast Assistant

Patricia Kristof Moy

### Official Photographers

William Acheson\*  
Robert Messick  
David Powers  
Ron Scherl  
Marty Sohl\*

### Music Librarian

Nancy Ewing-Wood

### Master Electrician for the

War Memorial Opera House

William Freeman

\*San Francisco Opera debut

\*\*American opera debut

Kawai is the official piano of the San Francisco Opera.  
Pianos provided and serviced by R. Kassman Piano & Organ.

The San Francisco Opera is supported by much-appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

INTRODUCING!

The Incomparable!

Yamaha  
Grand piano  
S-400



Once in a great while, there comes an instrument which promises to become a legend.

One which has been so lovingly crafted, so meticulously rendered that it almost *shimmers* with a life of its own.

An instrument which flawlessly mirrors the rainbow of the player's emotions with fire, tenderness, brilliance and rare majesty of performance.

SEE AND HEAR IT AT

**G. Leuenberger**



**Company**

727 Market Street at Grant  
(415) 543-1888

Exclusive S.F. Yamaha Dealer  
Quality Sales and Service  
Piano Rentals

# San Francisco Opera

Terence A. McEwen, General Director

## 1983 Summer Festival Repertoire

Wagner, *Das Rheingold* New Production Performed in German

Hanna Schwarz, Mary Jane Johnson\*, Reinhild Runkel\*\*, Nancy Gustafson, Jean Herzberg\*, Laura Brooks Rice / Michael Devlin, Walter Berry, William Lewis, David Gordon, Hans Tschammer\*, Erich Knodt\* (May 27; June 2, 5, 10), James Patterson (June 18), John Del Carlo, Walter MacNeil\*

Conductor: Edo de Waart\* Set and Costume Designer: John Conklin  
Production: Nikolaus Lehnhoff Lighting Designer and Special Effects: Thomas J. Munn

May 27 at 8 p.m., June 2 at 7:30 p.m., June 5 at 2 p.m., June 10 and 18 at 8 p.m.

Wagner, *Die Walküre* New Production Performed in German

Jeannine Altmeyer\* (May 28; June 3, 8), Gwyneth Jones (June 12, 16), Leonie Rysanek, Helga Dernesch, Nancy Gustafson, Jean Herzberg, Susan Quittmeyer, Luana DeVol, Donna Bruno\*, Leslie Richards, Laura Brooks Rice, Reinhild Runkel / Peter Hofmann, Thomas Stewart, Hans Tschammer

Conductor: Edo de Waart Set and Costume Designer: John Conklin  
Production: Nikolaus Lehnhoff Lighting Designer and Special Effects: Thomas J. Munn

May 28, June 3 and June 8 at 7 p.m., June 12 at 1 p.m., June 16 at 7 p.m.

Puccini *La Bohème* New Production Performed in Italian

Ilona Tokody\*\*, Mary Jane Johnson / Luis Lima, J. Patrick Raftery\*, Timothy Noble, Kevin Langan, Stanley Wexler, Robert Tate, James Patterson\*, Jacob Will\*

Conductor: García Navarro Set and Costume Designer: Pier Luigi Pizzi  
Stage Director: Irving Guttman\* Lighting Designer: Joan Sullivan

Production from Chicago Lyric Opera

June 4 at 8 p.m., June 9 at 7:30 p.m., June 11 at 8 p.m., June 19 at 2 p.m., June 24 at 8 p.m., June 27 at 7:30 p.m.

Bizet *Carmen* Performed in French

Victoria Vergara, Barbara Daniels, Evelyn de la Rosa, Susan Quittmeyer / William Johns, Michael Devlin, Jeffrey Thomas, William Stone\*, Kevin Langan, Timothy Noble

Conductor: Pierre Dervaux\* Set Designer: Jean-Pierre Ponnelle  
Production: Jean-Pierre Ponnelle Costume Designer: Werner Juerke  
Stage Director: Vera Lucia Calabria\* Lighting Designer: Thomas J. Munn

June 17 and 22 at 8 p.m., June 26 at 2 p.m., June 29 at 7:30 p.m., July 2 at 8 p.m.

Mozart *Così fan tutte* Performed in Italian


Pilar Lorengar, Tatiana Troyanos, Norma Burrowes\* / Gösta Winbergh, Tom Krause, Donald Gramm

Conductor: Andrew Meltzer Set and Costume Designer: Jean-Pierre Ponnelle  
Production: Jean-Pierre Ponnelle Lighting Designer: Thomas J. Munn  
Stage Director: Sonja Frisell

June 23 at 7:30 p.m., June 25, 28 and July 1 at 8 p.m., July 3 at 2 p.m.

\*\*American opera debut \*San Francisco Opera debut Casting and program subject to change

BOX OFFICE AND TELEPHONE SALES: (415) 864-3330  
This season is part of the San Francisco Summer Festival



**the urban  
seen**

It's gathering some heavy traffic: Michael Kors' innovative collection of elegant summer darks. For those whose city limits reach beyond, the "duster" shirt dress, 156.00, strides over a pull-on pant, 96.00, and boat neck chemise, 76.00. In brick, claret, eggplant, or black pure cotton poplin. The Shop on Union Square (d.165) - Macy's San Francisco

**m a c y s**  
THE SHOP ON UNION SQUARE



# CONSIDERING CARMEN

## *Improvisations on Bizet's Opera by Composer-Diarist Ned Rorem*

**S**OME of my best friends are Carmens—starting with my father. When I was old enough to get around the keyboard I used to accompany him in Bizet's airs, ideal for amateur baritones. And Father chaperoned my first cultural outing, a Chicago *Carmen* starring one Coe Glade, with whom I fell in love.

These homey facts, waxing into a taste for mezzos, would never have struck me had not Robert Jacobson, over a soufflé at Café des Artistes, recently suggested I “do something on *Carmen*.” Why me? “To avoid type-casting.” Indeed, I have never in print examined a pre-modern composer, one not somehow concerned with being new, with changing things through innovation more than through plain excellence. Now, since being new is strictly a hangup of twentieth-century artists, and since I too inhabit the century, my easy task had always been to show that nothing is new. But what do I know of Bizet?

Well, I have known his opera all my life. Still, that knowledge is involuntary: it's the one opera everyone knows. *Carmen*, the most popular serious piece (or the most serious popular piece) ever penned, has entered the collective unconscious. As it happens, my young education converged perversely—and I believe correctly—around what used to be termed Modern Music. By the onset of puberty I had memorized *Petrushka*, *Pierrot Lunaire* and *Daphnis et Chloé*, not to mention Carpenter's *Skyscrapers* and Schelling's *Victory Ball*, yet I wouldn't have recognized a Brahms quartet or even a Bach gavotte. Contempt may breed contempt, but familiarity breeds only familiarity. Except for *Carmen*, I had to get used to “classics” as others get used to “moderns.”

The past is a problem still, for I never turned into an opera buff. Nor do I enjoy pure song for itself rather than for how its composer manipulates the text. Also, like most composers, I'm more involved with my own music than with other people's. (But yes, I would rather hear that music sung by dumb singers with golden echoes than by smart singers with leaden echoes.) So finally I have a narrower knowledge of opera than many an amateur. Yet what I know is my own. As for what I know about *Carmen*, no sooner had Robert Jacobson bid goodbye than associations began streaming.

*Northwestern* 1940. Despite Father and Coe Glade, it was less a love of voice than of verse which fired my first songs. I made a dozen settings of e.e. cummings before comprehending that these might actually be interpreted. Then one morning, overhearing *Carmen* practiced in the next studio, I decided to ask the young mezzo to read through my efforts. That she happened to be a mezzo was fortuitous; though my music thus far had been intuitively concocted around my own deepish hummings—vile to some, sweet to me (inside every composer lurks a diva longing to get out)—it was a decade until I learned there were strata to voices, hierarchies and lowerarchies of vocal literature, and that all singers, like it or not, are consigned to tessitural castes.

The reactions to hearing those early songs emoted by Frances Maralda (where is she today?) set the stage for all my future music.


*Philadelphia* 1943. Muriel Smith, she of the burning eye, blue burnished hair and butterscotch skin—now brought life to my sonic skeletons, then defected from our Curtis group to bigtime Manhattan as Carmen Jones. (Like Dietrich's Lola, Muriel's Carmen was more sisterly than sinister and, singing in English, lent the role a likability new to Americans.) She was the first to sing my tunes publicly, among them a Cocteau quatrain, “De Don Juan.”

Were the French deranged by Spain before Bizet? If the Gallic Iberia is forever as quixotic, at least to Spaniards, as Kafka's Amerika is to us, the teen-age Poulenc with Cocteau in 1919 gave the quixoticism the coup-de-grâce in their *chanson hispano-italienne* “Toréador,” a crazy waltz that depicts a Venetian corrida:

Belle Espagnole  
Dans ta gondole  
Tu caracoles  
Carmencita . . .

Jennie Tourel, between rehearsals for *The Rake's Progress*, first sang me those lines at the very site of their inception, Piazza San Marco, the French notion of an elegant bullring.

Ned Rorem, Pulitzer Prize winner for music in 1976, is also the author of nine books, including *The Paris Diary* and the forthcoming *Setting the Tone*.



Through the years, we've responded.  
And provided. That is our heritage.

Through the years, we've stood clearly  
as one thing. A financial institution.

A bank. The Crocker Bank.



The Crocker Bank

Below: Scene from Act I of Carmen, San Francisco Opera, 1981.  
Near right: Jennie Tourel as Carmen at the Paris Opéra Comique.  
Far right: Act IV of Carmen, San Francisco Opera, 1981.



Ron Scherf



*Tanglewood 1946.* Before the curtain rises on the U.S. premiere of Britten's opera (for which the composer is present), Koussevitzky mounts the stage and begins to speak. "There is *Carmen* . . . and there is *Peter Grimes*." *Carmen*? Is she an absolute by which to judge Peter? True, Britten may be a finer artist than Bizet, but more than one Brittenism was previewed in *Carmen's* cards.

*New York 1948.* So far as my own music went, Nell Tangeman's wise, lush contralto became the defining instrument. During her brief peak, from 1948 to 1954, hers was the one "real" voice doing new repertory. All I wrote then was for her, and by extension all I write now comes from what I learned with her. I think mezzo Nell and her friend Martha Lipton were learning *Carmen* simultaneously. Martha focused on—and today still speaks of—the gypsy's "broad scope of honesty, playfulness and courage." Nell preferred the role's violence and bitchery but never sang it publicly.

*Hyères 1951.* Robert Veyron-Lacroix permits me to play *primo* in Bizet's four-hand *Jeux d'Enfants*, while there by the window, his pate turning the shade of a Café des Artistes soufflé in the Provençal sunset, Boris Kochno loudly recalls staging these goodies for Diaghilev. Boris claims to have heard Mary Garden as *Carmen* and found her wonderful.

Felix Borowski at Northwestern had taught us that Garden, after felling not only *Mélisande* but *Judith* and *Salomé* and *Thaïs* and *Louise*, met her own downfall by tackling *Carmen*, defeater of all her sisters. Virgil Thomson saw her too, and found her "red-haired, small, psychiatric, intelligent, basing her action on *Mérimée*."

Sopranos who turn mezzo, like Callas or Price, fare better at *Carmen* than mez-

zos who turn soprano, like Verrett or Bumbry.

*Hyères 1954.* A road company, replete with Bizet's bizarre orchestra and featuring the sadly deaf Valentine Tessier in the short, rich role of La Renaude, unfolds *L'Arlésienne* upon the town square. We all are dazzled, conditioned by knowing that Freud once decorticated this meridional drama to the annoyance of its author, Alphonse Daudet. Also in the cast: a donkey, rented from the Toulon slaughterhouse. After the show, Marie Laure asks the manager what will happen to the animal: "Il rentre à l'abbatoir." So she buys the beast, which lives in her stable for the next six years, fitted with a collar of silver bells that awaken us daily as he trots forth to graze on the front lawn. He is christened Alphonse.

Besides owning a donkey named Alphonse, how does Marie Laure de Noailles—my best friend in France, but scarcely a *Carmen*—tie into these notes? Her maternal grandmother Comtesse Adhémaume de Chevigné, was one of two models upon whom Proust fashioned his Duchesse de Guermantes. The other was Madame Emile Straus, widow of Bizet.

They say a rapport at no more than three steps' remove can be construed between any two persons on earth. Our friend Nadia Boulanger—alive and well and living in Paris—is the daughter of composer Ernest Boulanger, who was already twenty-three when Bizet was born in 1838.

The heirs of some who die comparatively poor and obscure grow rich and chic by wearing their names.

Other *Carmens* who have shaped my end? Regina Sarfaty, Elaine Bonazzi, Betty Allen, Beverly Wolff.

And now enough of shapeless reverie.

Critic's choice.



Canadian Club®  
"The Best In The House"®

How is *Carmen* shaped by the eight opera components: chords, line, beat, tune, color, vocality (both solo and ensemble), formality (both sectional and overall) and theatrical panache?

## II

Wagner loved *Carmen*. Contrary to general thought, composers are more leery of than indulgent toward music that resembles their own. That Bizet was once deemed a Wagnerite seems now merely funny: *Carmen* is as wholeheartedly diatonic as *Tristan* is not. The Habanera? It is chromatic only melodically. Harmonically, with those 120 measures of seesawing over a pedal D, it is more doggedly tonal than a Clementi sonata.

Nor was the leading motif a Bizetian need; his airs once sung stay sung. True, strands dangling from certain early statements — Micaëla's, mainly—are sometimes tucked back into the formal fabric. But only the death tune, announced in the prelude, recurs and recurs and recurs, with that Cui-like augmented second which Frenchmen up to and through Ravel identify with sex, sex being always blamed on other countries, and this interval deriving from Russia, which used it to denote the wayward East.

Harmonically Bizet was not, as we say today, inventive: his chords are triadic, especially in set numbers, while diminished sevenths he employs forebodingly, according to the cliché of his day, to advance the plot. Chordal sequences, when at all tonally evasive, are so nearly always anchored to a drone that the device becomes a signature. Exceptional are the Seguidilla's precipitous modulations to the Neapolitan Sixth, cribbed sixty years later by Prokofiev. And if the rare presence of secondary sevenths seems as pungent as, for example, the very cassia bloom José describes, the opening chords of the flower song could be by Fauré thirty years later, while the closing chords (as well as tune) were filched intact only fifteen years later for Tchaikovsky's *Pathétique*. So Bizet did shape the future somewhat, but through his harmonic quality, not originality.

His counterpoint was negligible, like that of all French composers. God knows their schooling italicizes polyphony as much as solfège, and Bizet's fugal improvisations in the parlor were as glittering as Liszt's. But the only considerable canonic forays found in written French music are *chez Franck*, who was Belgian. Oh, in *Carmen* there is a pseudo-fugato to close Act I; there are many little stretti-at-the-octave descents to close smaller scenes (hear the

ends of the street boys' first chorus, of Carmen's first exit, of the first entr'acte, of Escamillo's first exit); there is so-called part-writing, like the heavenly choir of cigarette girls (seemingly voices in imitation, actually just voices in harmony). But there is no Germanic concern for independent inner lines, or Italianate concern for two or more viewpoints expressed at once. Bizet flirts with neither undifferentiated nor differentiated counterpoint (to steal Thomson's terms), the one being the same material echoing itself, as in a fugue, the other being unrelated materials simultaneously executed, as in the *Lucia* sextet.

(A sly pedant might propose that the opening chorus, "Sur la place," was built on an inversion of the Habanera—the inversion of Stravinsky's *Jocasta*.)

Like a vat of sangría being brought to boil, the gypsy dance of Act II is as physical as the rumble from *West Side Story*. Rhythm alone explains the mounting wallop. Not rhythmic interest, however, but rhythmic lack of interest: hypnosis rather than psychedelia, monotony in place of variety. Bizet does step up the tempo thrice, building from a metronome 100 to 138; but the chief tactic, as with *Boléro*, lies in piling on dynamics and weight rather than, as with *Le Sacre du Printemps*, increasing the metric intricacy. In song as in dance, *Carmen* is straightforward; meters are never more eccentric than a square three or four, nor within the bar do there occur rhythmic enigmas, Chopinesque juxtapositions.

A steady beat makes the gypsy dance tick, but what makes it "good" is the strong line traced over the tambourines, though this line too is unchangingly reiterated. Indeed melody, which makes all good opera good, is what makes *Carmen Carmen*. Bizet's score seethes with tune, apposite and first-rate, some of it stolen. If Prokofiev's Neapolitan mannerism stems from the Seguidilla, the Seguidilla itself stems from the orchestra of Mozart's *Commendatore*, while the Habanera grew from a nightclub song. (Bizet may well have made thirteen revisions for Galli-Marié, but the final version remains so close to the original that Sebastián Yradier must live in history as its only begetter.) And as in the orchestra of Mozart's *Commendatore*, certain of Carmen's most ravishing curves unfurl without the distraction of a human voice—for instance the thirty-eight measures of the second entr'acte wherein solo winds weave a nearly three-octave gamut like a silver snake through gold harp strings.

To object that his tunes aren't his is to

CONTINUED ON PAGE 56

★ ★ ★ ★ ★

# STARLITE ROOF

A San Francisco Tradition



Cocktails • Dancing  
From Our  
Point of View  
Distinctive Happy Hours  
From 4 to 9  
With Double Shot Cocktails  
No Cover Charge

*Sir Francis Drake*  
Sutter and Powell Sts.  
392-7755  
A PRINCESS HOTEL



## Pearl of Orient

A store filled with a  
dazzling display of the  
very finest in Japanese  
cultured pearls — nothing  
but pearls. First Floor,  
Chocolate Building.  
Ghirardelli Square.  
776-7476

# OPERA EUROPE



CELEBRATING OUR SEVENTH YEAR OF OPERA EUROPE TOURS

October 19 - November 17,

This tour will include 12 exciting evenings of opera or symphony and ballet, highlight dinners in major cities, plus twelve other dinners, all breakfasts, sightseeing in all major cities, the services of an experienced tour director, all 1st class and deluxe accommodations, all tips, taxes, baggage handling, airfare, and airport transfers, and private deluxe motorcoach from Brussels to Barcelona including all transfers to and from the opera.

Think of performances in London, Brussels, Düsseldorf, Wiesbaden, Munich, Nurnberg, Prague, Vienna, Venice, Turin, Monte Carlo, Barcelona and in a few short months you can be there.

All inclusive costs \$4,475.00,  
Single supplements \$480.00

Tour limited to 30 persons.  
For details call (415) 365-5911  
or write Marie Jo Tanner:

OPERA EUROPE

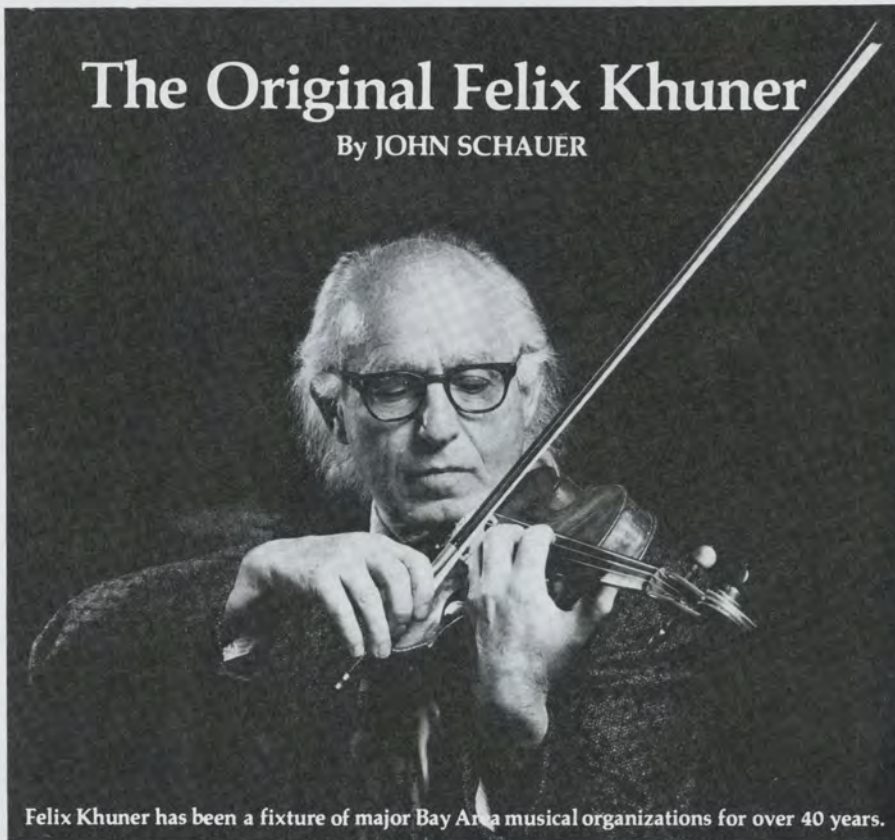
In Cooperation with  
Travellers International  
Tour Operators  
P.O. Box 8011

Redwood City, CA 94063  
Telephone: (415) 365-5911



## The Original Felix Khuner

By JOHN SCHAUER



Felix Khuner has been a fixture of major Bay Area musical organizations for over 40 years.

Eliot Khuner

*In a certain opera house of Northern Europe, it is the custom among the members of the orchestra, several of whom are cultivated men, to spend their time reading books—or even discussing matters literary and musical—whenever they perform any second-rate operas. This is to say that they read and talk a good deal.\**

With these words Hector Berlioz began his famous satire, *Evenings with the Orchestra*, in which he recounts the fictitious conversations of a mythical opera orchestra as a forum for his own outspoken criticisms of the musical establishment of his day.

It is difficult not to recall Berlioz's opinions while listening to Felix Khuner speak about his long musical career. Born in 1906, he went to school in Vienna (he was, for a while, a schoolmate of Kurt Herbert Adler's) and first worked as a professional musician when he earned pocket money as a substitute violinist at the Vienna Opera in the '20s. At age 19 he became a member of the celebrated Kolisch quartet, with which he played for 15 years, until he decided to settle in the Bay Area. He joined the San Francisco Symphony in 1942 and started playing in the San Francisco Opera

orchestra in 1948. Since 1973 he has played primarily with the Opera and, after the 1983 Summer Festival, will retire as an orchestral musician.

Felix Khuner and his wife live in the East Bay. They have four children. One of them, Eliot Khuner, is a photographer who took the portraits reproduced in this article. Another son, Jonathan, is a conductor of his own orchestral ensemble and is on the musical staff of the San Francisco Opera.

To say Khuner is outspoken is putting it mildly; yet his frequently startling pronouncements are not delivered with any bitterness or sense of frustration. He speaks freely as one who, having toiled for many years in the vineyards of music, feels entitled to call the shots as he has seen them.

*The prima donna has shrieked so fearful a high D that we thought she was in the middle of her confinement. The public stamps with joy; two huge bouquets alight on the stage...*

Like Berlioz, Khuner has little regard for the musical taste of the general public. His disdain—and many of his musical judg-

\*This and other passages from Berlioz's *Les Soirées de l'Orchestre* are taken from the translation by Jacques Barzun published by the University of Chicago Press.



## San Francisco's most beautiful tax deduction.

As your accountant has probably told you, owning a home has some beautiful tax advantages. At Church Street Gardens you not only get beautiful tax advantages, but a beautiful home as well. The exquisite design of these very private, very personal condominium homes make them a delight for all San Franciscans. Their nearness to downtown and all forms of transportation make them perfect as a home for working people and as a office/home for the self-employed. Call or visit today and we'll show you how our low down payments, long term financing and built in tax advantages make owning in San Francisco more affordable than you ever thought possible.



## CHURCH STREET GARDENS

THE CITY SPIRIT

### Church Street Gardens

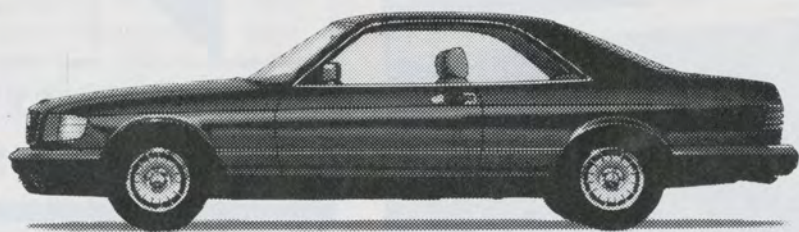
345 Church Street  
Two Blocks from Market  
415/861-3535  
Broker Participation



EQUAL HOUSING  
OPPORTUNITY



# Don't Just Buy A Car. Make An Investment.



## RAB Motors, Inc.

595 Francisco Boulevard  
San Rafael, California 94901

Phone: (415) 454-0582

Ⓜ Authorized Dealer Ⓜ

ments—are based to a great extent on his almost mystical regard for music as an art, particularly as propounded by the composer Arnold Schönberg and the Viennese musical theorist Heinrich Schenker (1868-1935), whom Khuner credits as being a great influence upon him. Schenker taught that the true basis of a musical composition is the *Ursatz*, a fundamental contrapuntal structure that is implied by the actual sounds we hear, which he considered merely the ornamental foreground of a multi-leveled edifice. Schenkerians, like Khuner, tend to admire the German-Austrian repertoire to the general exclusion of the French, Italian and Russian.

"The audience is totally ignorant about any musical matter," Khuner maintains. "Music is such an esoteric business, and I for the life of me cannot understand why people go to concerts, which are purely musical. [People going to] opera I understand, because lots of things are going on—lighting, costumes, historical background and what-not. But it is impossible for anybody who isn't thoroughly trained in musical analysis to get anything out of a piece of music except the superficial sound.

"If you manufacture cars or refrigerators or electronic equipment, you can say whether it works or not. Who knows whether it works or not in music? They look at the wrong thing—they look at the chromium trim, like all the other consumers, and the styling—'Look, isn't it a beautiful car?' Only the engineer knows whether it's properly constructed or not, and if it's not properly constructed, then the car is worth nothing. But the consumer doesn't know that until he has to pay for repairs, and nobody pays for repairs in an opera performance. Anything can go wrong; nobody cares, nobody notices. Except if the curtain doesn't come down because something is snagged, that they know. That is the talk of the intermission: 'The curtain didn't come down.'

"When I came here in 1939, I was invited to a talk by some music teacher who went to New York, and she said, 'Oh, it was wonderful! I saw *The Valkyrie*; it was the greatest I've ever seen—they had real horses!' Did you read about the *Traviata* film? Finally we have an opera about furniture. The trim, the lights, the fixtures, the draperies—who cares about anything else? The furniture counts.

"Another thing: Something is considered good only if it was declared good somewhere else. And that is the opposite of what I grew up with in Vienna. A singer was good if he stayed in Vienna and sang

CONTINUED ON PAGE 52



"Never have I seen you  
at a loss for words, Captain..."

I kept looking at the watch the courier had placed in my hands: an Audemars Piguet Royal Oak. It was not a casual gift. By any means.

I knew the watch well, having given it myself to someone quite special.

Each moving part of one of the world's thinnest movements was polished by hand, then timed in five positions to assure strict precision. To protect this precious cargo, these Swiss master craftsmen created a hand polished case, battened down by eight hexagonal bolts of 18 karat gold.

Here, indeed, was a tough, exacting instrument, almost immune to temperature variations and water resistant to 100 meters.

And each was individually numbered like a fine work of art...yes, there was my number. I turned to the courier, "No note?"

He glanced towards the woman preparing to step from her car. "I don't think," he said with a smile, "you will need one."



**Audemars Piguet**

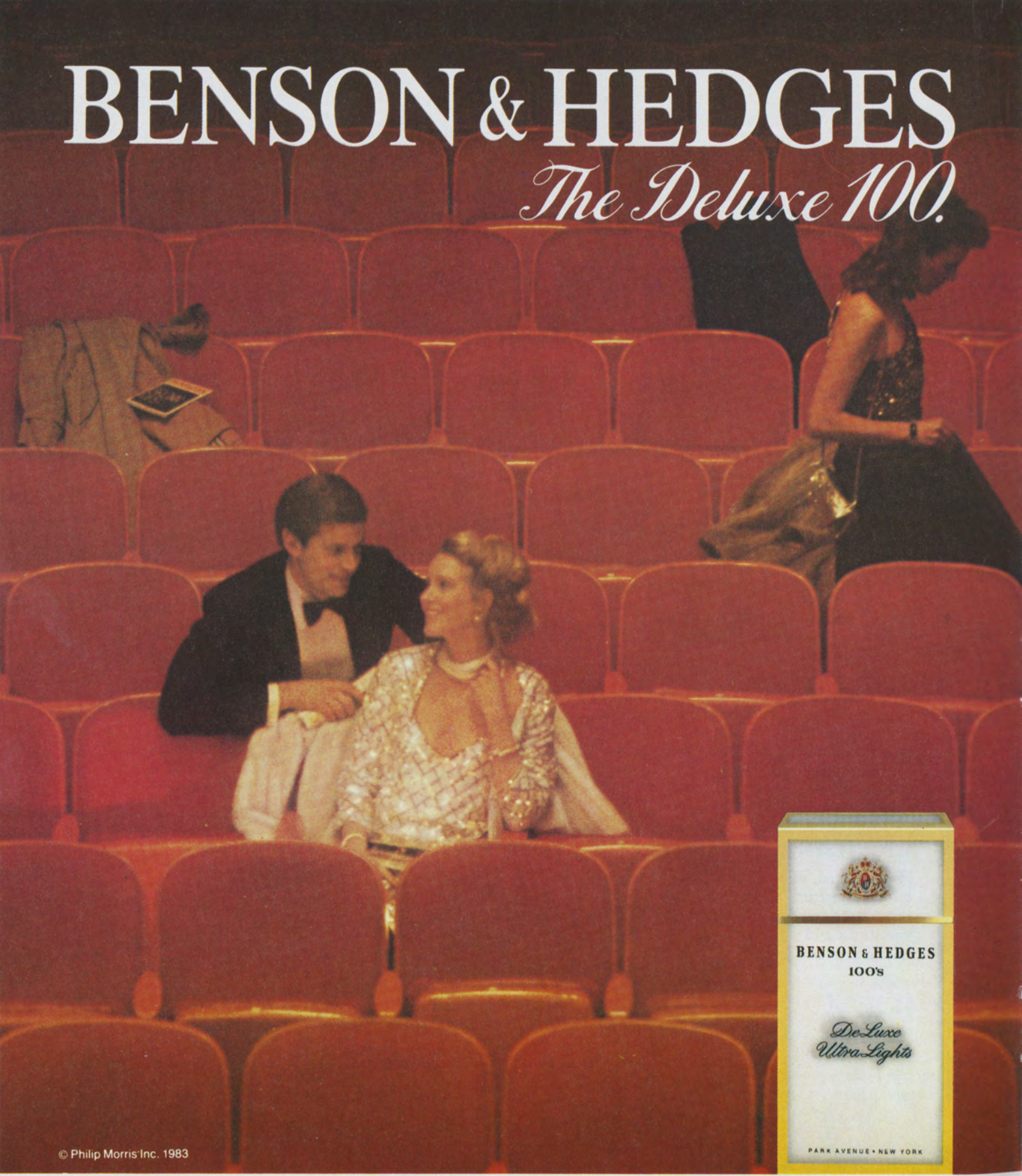
Royal Oak for men, with ultra-thin automatic movement. For ladies, with ultra-thin quartz movement. Fashioned in 18 karat gold, a combination 18 karat gold/stainless steel and all steel.

*Laykin et Cie at J. Magnin*

Stockton & Geary • San Francisco • Telephone 362-2100  
Los Angeles Beverly Hills Palm Springs La Jolla San Francisco Seattle Phoenix Chicago  
We welcome the American Express card.

# BENSON & HEDGES

*The Deluxe 100.*



© Philip Morris Inc. 1983

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

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

*Deluxe Ultra Lights*

Only 6 mg, yet rich enough to be called deluxe.  
Regular and Menthol.

Opera in four acts by GEORGES BIZET  
Text by HENRI MEILHAC and LUDOVIC HALÉVY  
Based on the novella by PROSPER MÉRIMÉE

Critical edition by Fritz Oeser by arrangement  
with Magnamusic-Baton, Inc., for Alkor Edition,  
publisher and copyright owner.

# CARMEN

(in French)

*Conductor*  
Pierre Dervaux\*

*Production*  
Jean-Pierre Ponnelle

*Stage Director*  
Vera Lúcia Calábria\*

*Set Designer*  
Jean-Pierre Ponnelle

*Costume Designer*  
Werner Juerke

*Lighting Designer*  
Thomas J. Munn

*Sound Designer*  
Roger Gans

*Chorus Director*  
Richard Bradshaw

*Musical Preparation*  
James Johnson  
Kathryn Cathcart  
Philip Eisenberg

*Prompter*  
Philip Eisenberg

*Assistant Stage Director*  
Sharon Woodriff

*Stage Manager*  
Jerry Sherk

San Francisco Boys Chorus  
William Ballard, *Director*

San Francisco Girls Chorus  
Elizabeth Appling, *Director*

*Scenery constructed in*  
San Francisco Opera Scenic Studios

*Principals' costumes executed by*  
Boerye Edh of Royal Opera, Stockholm

*Other costumes executed by*  
San Francisco Opera Costume Shop

First performance:  
Paris, March 3, 1875

First San Francisco Opera performance:  
October 1, 1927

FRIDAY, JUNE 17 AT 8:00  
WEDNESDAY, JUNE 22 AT 8:00  
SUNDAY, JUNE 26 AT 2:00  
WEDNESDAY, JUNE 29 AT 7:30  
SATURDAY, JULY 2 AT 8:00

## CAST

(in order of appearance)

*Moralès* Timothy Noble  
*Micaëla* Barbara Daniels  
*A gypsy girl* Isadora Paisley Knudsen  
*Don José* William Johns  
*Zuniga* Kevin Langan  
*Carmen* Victoria Vergara  
*Manuelita* Claudia Siefer  
*Frasquita* Evelyn de la Rosa  
*Mercédès* Susan Quittmeyer  
*Le Dancaïre* William Stone\*  
*Le Remendado* Jeffrey Thomas  
*Lillas Pastia* Michael O'Rourke\*  
*Escamillo* Michael Devlin  
*Guide* Bahman Nouri\* (June 17, 22)  
Teddy Levinson\* (June 26, 29; July 2)

*Soldiers, townspeople, children,  
cigarette girls, gypsies*

\*San Francisco Opera debut

**TIME AND PLACE:** 19th century; Seville, Spain

*ACT I* A street in Seville  
INTERMISSION  
*ACT II* Lillas Pastia's tavern  
INTERMISSION  
*ACT III* In the mountains  
INTERMISSION  
*ACT IV* Outside the arena

Latecomers will not be seated during the  
performance after the lights have dimmed.  
The use of cameras and any kind of recording  
equipment is strictly forbidden.  
The performance will last approximately  
four hours.

# CARMEN

## Synopsis

### ACT I

- 1. INTRODUCTION**  
Corporal Moralès and his men are resting outside the guard-house as Micaëla comes looking for Don José.
- 2. MARCH AND CHORUS OF STREET URCHINS**  
The change of guard arrives, among them Corporal José and Lieutenant Zuniga. Zuniga questions José about the nearby cigarette factory and the girls who work there.
- 3. CHORUS OF CIGARETTE GIRLS**  
The cigarette girls leave the factory for a brief break. The men await a glimpse of Carmen.
- 4. HABANERA**  
When Carmen appears, she flirts with them and gives a flower to José.
- 5. SCENE**  
The girls return to work and José is left alone.
- 6. DUET**  
Micaëla returns and gives José a letter from his mother. She leaves when he begins to read the letter, which advises him to marry and settle down.
- 7. CHORUS**  
Screams are heard from the cigarette factory. Zuniga sends José to find out the cause of the disturbance. José returns with Carmen and another girl, Manuelita, who has a knife wound on her face inflicted by Carmen.
- 8. SONG AND MELODRAMA**  
When Carmen refuses to speak, Zuniga orders José to tie her hands and take her to prison. Zuniga leaves to make out the warrant for Carmen's arrest.
- 9. SEGUIDILLA AND DUET**  
Carmen hints to José about a rendezvous at her friend Lillas Pastia's tavern, and José agrees to let her escape.
- 10. FINALE**  
When Zuniga returns with the warrant, Carmen breaks free as she is being led off to prison. José is arrested.

### ACT II

- 11. GYPSY SONG**  
Carmen and her gypsy friends Frasquita and Mercédès sing and dance at Lillas Pastia's tavern. At closing time the innkeeper begs the soldiers to leave. Zuniga tells Carmen that José has been released from prison.
- 12. CHORUS AND ENSEMBLE**  
A torchlight procession announces the arrival of the torero, Escamillo.
- 13. TOREADOR SONG**  
Escamillo acknowledges the soldiers' toast and describes the excitement of the bullfight. He is attracted to Carmen, who entices him. As the soldiers leave, Zuniga promises to return to see Carmen.

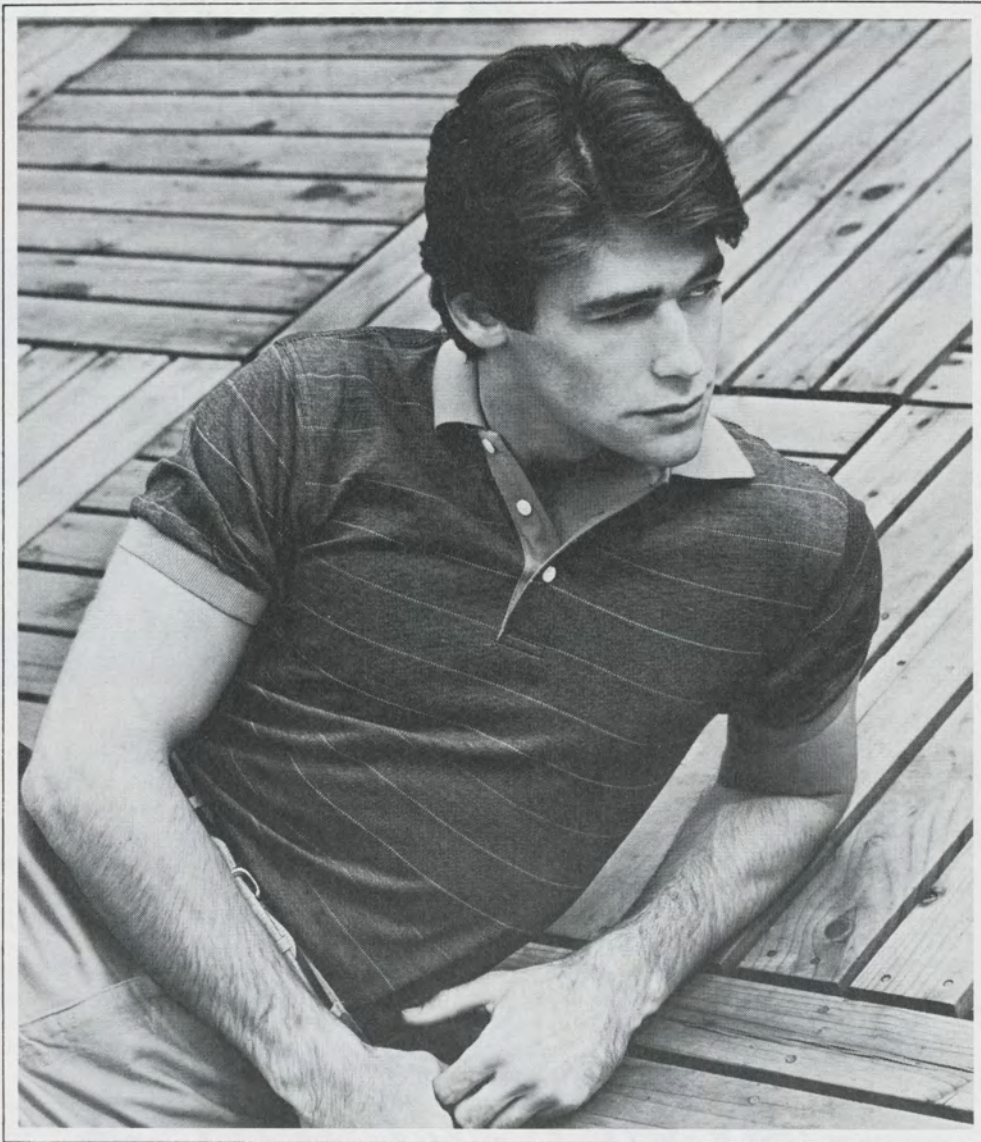
- 14. QUINTET**  
Dancaïre and Remendado come to ask the three gypsy girls to join them in a smuggling expedition.
- 15. CANZONETTA**  
José arrives and gives Carmen the gold piece she sent him along with a file while he was in prison. He explains that his soldier's honor prevented him from trying to escape.
- 16. DUET**  
Carmen dances for José, but when retreat sounds, he starts to leave for the barracks. She taunts him and challenges him to follow her to the mountains.
- 17. FINALE**  
Zuniga returns. The two soldiers fight and are disarmed by the smugglers. José has no choice but to join the band of smugglers.

### ACT III

- 18. INTRODUCTION**  
The smugglers are at work in the mountains. Carmen has become fed up with José's jealousy.
- 19. TRIO**  
Frasquita and Mercédès read their own good fortune in the cards. When Carmen takes her turn, she finds only death. Dancaïre asks the girls to distract the customs men on duty.
- 20. ENSEMBLE**  
The girls agree and depart, leaving José alone on guard.
- 21. AIR**  
Micaëla appears with a mountain guide looking for the gypsies. She runs off as Escamillo arrives.
- 22. DUET**  
José challenges Escamillo to a duel. Carmen intervenes as the smugglers re-enter and break up the fight.
- 23. FINALE**  
Escamillo invites the band of smugglers to his next bullfight. Micaëla is discovered hiding. She tells José that his mother is dying. He leaves with her, but warns Carmen that they will meet again.

### ACT IV

- 24. CHORUS**  
The crowd gathers outside the arena for the bullfight.
- 25. CHORUS AND SCENE**  
When Carmen and Escamillo appear, Frasquita and Mercédès warn her that José is in the crowd. Carmen waits alone outside the arena.
- 26. DUET AND FINAL CHORUS**  
José confronts Carmen and begs her to return to him. She refuses and returns his ring. Realizing that Escamillo is her new lover, he kills her.



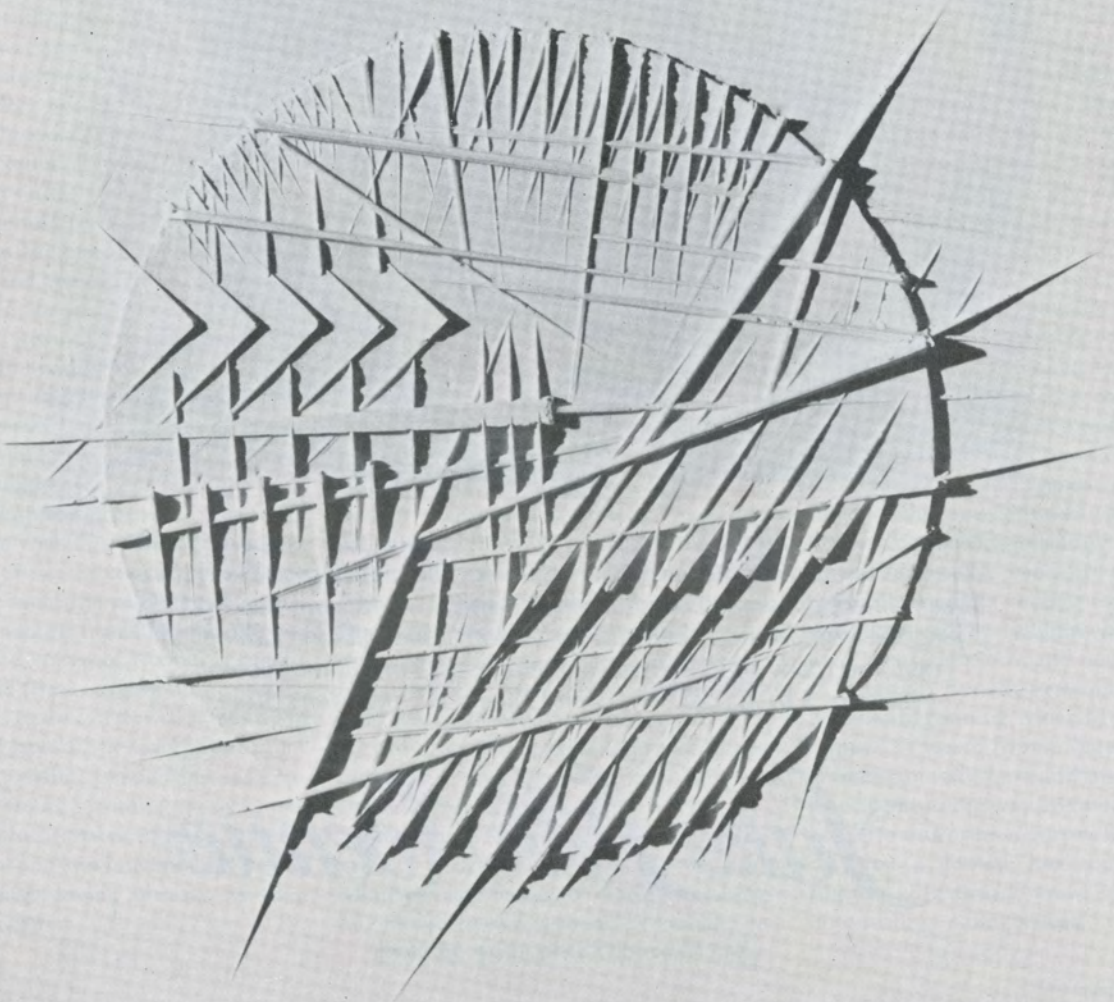
*Colours by Alexander Julian: Clothes with style, flair, a fair amount of wit. Here, the award-winning designer's version of the classic pique knit shirt. Stream-lined, pin-striped...and totally indispensable for summer. And it's just one from his cool, colorful collection—after all, one can never own too many of these dashing perennials! This, in multi-colors for sizes S to XL; \$30. Knit Shirt Collections, the Men's Store.*

*Saks Fifth Avenue*

San Francisco • Palo Alto • Monterey

OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

# MODESTO LANZONE'S



# Artist Profiles

Victoria Vergara



Barbara Daniels



Evelyn de la Rosa



Chilean mezzo-soprano **VICTORIA VERGARA** sings the title role of *Carmen*, with which she has become closely identified. It was the role of her Zurich Opera debut (in the Jean-Pierre Ponnelle production) in 1981, and that same year she appeared as Bizet's temptress with six American companies: Miami Opera, Houston Grand Opera, Cincinnati Opera, Pittsburgh Opera, Connecticut Opera and Hawaii Opera Theatre. Last season she performed the role in San Juan opposite Plácido Domingo, with whom she has filmed an excerpt from Act IV under the direction of Ponnelle. In March of this year she appeared as Carmen in Vancouver, repeating the assignment in April in Philadelphia in a new Frank Corsaro production that will be seen with Miss Vergara at New York City Opera next year. Most recently the role served as the vehicle of her debut at the Berlin Opera, where she will return in 1984 to sing Carmen opposite José Carreras. Miss Vergara is one of the few artists to sing and dance the lead role of Falla's *El amor brujo*, a task she undertook while at Juilliard. She has also recently recorded the role in Mexico. The mezzo made her debut with Houston Grand Opera in the title role of *The Grand Duchess of Gerolstein* during the 1978-79 season and also appeared there in the Ponnelle production of *La Traviata*. That same season brought her to Dayton and Toledo to sing Orlofsky in *Die Fledermaus*. Her Latin-American credits include *Carmen*, Zerlina in *Don Giovanni* and Niklausse in *Les Contes d'Hoffmann* in her native Santiago, and *Il Barbiere di Siviglia*, *Faust*, *Luisa Miller* and *La Gioconda* in Caracas. In 1981 she made her San Francisco Opera debut as Maddalena in *Rigoletto*—a role she has filmed under the direction of Ponnelle—during the Summer Festival and bowed at the Lyric Opera of Chicago in *The Merry Widow*, returning in 1982 for that company's production of *Les Contes d'Hoffmann* opposite Alfredo Kraus. In 1982 she returned to Hawaii Opera Theatre and had a great personal success with her first performances of Amneris in *Aida*, in which role she will open next season at the Vienna Staatsoper opposite Luciano Pavarotti and Maria Chiara under the baton of Lorin Maazel.

Soprano **BARBARA DANIELS** sings Micaëla in *Carmen*. The young singer made her San Fran-

cisco Opera debut as Zdenka in *Arabella* in 1980, and appeared in the title role of *La Traviata* that same season. She returned to sing Liù in *Turandot* for the 1982 Summer Festival. The Ohio native made her professional debut in Innsbruck, Austria, and subsequently made appearances in the major European opera houses. Since 1978 she has been a leading soprano with the Cologne Opera under Sir John Pritchard; her Cologne assignments for the 1983-84 season include *Turandot*, *Carmen*, *Die Fledermaus* and *Falstaff*. Dividing her time between Europe and the United States, she has won acclaim for her portrayals of Manon, Marguerite, Violetta and Liù. She appeared as the Comtesse in Jean-Pierre Ponnelle's Zurich production of *Le Comte Ory*; and as Musetta at the Teatro del Liceo in Barcelona and at Covent Garden. She made her Royal Opera House 1978 debut as Rosalinda in *Die Fledermaus* under Zubin Mehta, repeating the role at the Vienna and Paris Operas. This fall the comely soprano will make her Metropolitan Opera debut as Musetta. Future engagements include Zdenka at the Lyric Opera of Chicago; Violetta with Houston Grand Opera; and Donna Elvira in *Don Giovanni* and Alice in *Falstaff* at Covent Garden.

Soprano **EVELYN DE LA ROSA**, who made her San Francisco Opera debut in 1979 as the Celestial Voice in *Don Carlo*, sings the role of Frasquita in *Carmen*. Last fall she appeared as Clorinda in *La Cenerentola*, Chloe in *The Queen of Spades* and Susanna in the English-language performances of *The Marriage of Figaro*. During the 1982 Summer Festival, the Nevada native was Berta in *The Barber of Seville*, the role in which she will make her Houston Grand Opera debut this fall. A participant in the 1979 Merola Opera Program, she created the role of Dorine in the American Opera Project's 1980 world premiere of Mechem's *Tartuffe*. In 1981 she appeared as Susanna with Spring Opera Theater and sang the role of Aksinya in *Lady Macbeth of Mtsensk* during the Fall Season. That same year she created the part of Diana in the world premiere of Henry Mollicone's *Emperor Norton* with Brown Bag Opera. As a participant in the 1982 Western Opera Theater tour, her assignments included Susanna in *The Marriage of Figaro* and Musetta in *La Bohème*. She has also sung with

CONTINUED ON PAGE 44

KQEDFM

Segovia!

Child  
of  
Genius.  
Father  
of  
Modern  
Music.

WEEKDAYS  
3:00PM  
BEGINNING  
JUNE 14

Hear  
his  
words—  
his  
music.

SEGOVIA! A 13-PART SERIES ON KQED-FM.

FM88.5



# *The Key to Residential Real Estate*



For a selection of the finest homes in California please call one of our many professionals or the telephone number below.

**Grubb & Ellis**  
Residential Brokerage Group  
(800) 772-2472

*A commitment to the marketing of fine residential properties.*

# CARMEN

Photos taken in rehearsal by David Powers

*Victoria Vergara*





*At left: William Johns, Victoria Vergara*

*Directly below: Susan Quittmeyer,  
Victoria Vergara, Evelyn de la Rosa*

*Near right: Michael Devlin*

*Bottom left: Barbara Daniels*

*Bottom right: Timothy Noble,  
Kevin Langan*



The First Act has begun . . .

*Scene i*

Smoked Chicken  
with Watercress  
Black Forest Ham  
Onion Twist Bread

*Scene ii*

N.Y. style Corned Beef  
Real Chopped Liver

*Scene iii*

Hickory Smoked Ribs  
6 Different Cheesecakes

From Puccini to Pastrami, Mozart to Mozzarella, Rossini to Ribs and, yes, even operatic arias by our own singing waiters.



**MAX'S  
OPERA CAFE**

The new chic Deli-Dinner Saloon  
at Opera Plaza, Van Ness Avenue at  
Golden Gate. Luncheon and dinner daily.  
Full Bar. Late night desserts.

**WEDDING  
CAKES . . .**

traditional or unusual.

BAUMKUCHEN



The  
Gypsy  
Wedding  
Tree  
Cake

Open seven days a week to serve you

*Fantasia*

CONFECTIONS

3465 California Street

752-0825

William Johns, Victoria Vergara



numerous chamber ensembles and orchestras, most recently appearing at the 1982 Midsummer Mozart Festival.

Mezzo-soprano **SUSAN QUITMEYER** returns to the San Francisco Opera as Waltraute in *Die Walküre* and Mercédès in *Carmen*, two roles she sang with the Company during the 1981 Fall Season. She appeared here last Fall Season as the Page in *Salome*, Paulina in *The Queen of Spades*, and Cherubino in the English-language performances of *The Marriage of Figaro*. During the 1982 Summer Festival she sang the role of

Fenena in *Nabucco*. Miss Quittmeyer began her association with the San Francisco Opera in 1979, when she was invited to participate in the Affiliate Artists program for two years. During that period she appeared as Dorabella in the English-language performances of *Così fan tutte*; Cherubino with the Spring Opera Theater; and two leading roles in world premieres given by the American Opera Project—John Harbison's *Winter's Tale* and Kirke Mechem's *Tartuffe*. A native of New York, she made her professional opera debut with the St. Louis Opera Theatre in Soler's *The Tree of Chastity*. She bowed with

THE LAST GREAT FILM OF INGMAR BERGMAN

# FANNY & ALEXANDER



A FILM BY **INGMAR BERGMAN**

Written and Directed by INGMAR BERGMAN Executive Producer JÖRN DONNER

Director of Photography SVEN NYKVIST, A.S.C.

PERNILLA ALLWIN as Fanny BERTIL GUVÉ as Alexander

EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN

A SWEDISH-FRENCH CO-PRODUCTION

PRODUCED BY CINEMATOGRAF FOR THE SWEDISH FILM INSTITUTE,  
GAUMONT, PERSONAFILM, TOBIS.

**R** RESTRICTED  
UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN

READ THE PANTHEON BOOK

**EMBASSY**  
PICTURES  
Release

© 1983 The Swedish Film Institute

**JUNE 17TH**  
**NEW YORK—CINEMA 1 AND 3**

**JUNE 29TH**  
**LOS ANGELES—MUSIC HALL**

**JULY 1ST**  
**WASHINGTON, D.C.**  
JENNIFER THEATRE

**JULY 1ST**  
**CHICAGO**  
BIOGRAPH

**JULY 1ST**  
**BOSTON**  
NICKELODEON

**JULY 1ST**  
**SAN FRANCISCO**  
CLAY THEATRE

**JULY 1ST**  
**SEATTLE**  
RIDGEMONT

**JULY 15TH**  
**BERKELEY**  
ACT 1 THEATRE

**JULY 1ST**  
**TORONTO**  
INTERNATIONAL CINEMA

The San Francisco Conservatory of Music

## CHAMBER MUSIC WEST

Uniting the talents of America's finest chamber music players with those of outstanding artist-students.

### SAN FRANCISCO SERIES

(Hellman Hall, SFCM)

MONDAYS, 8 PM

June 13, 20, 27

THURSDAYS, 8 PM

June 16, 23, 30

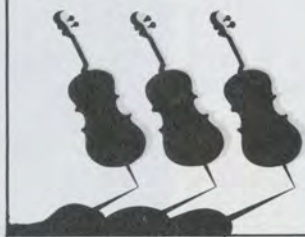
### EAST BAY SERIES

(Hertz Hall, UC Berkeley)

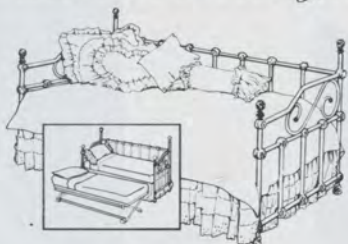
WEDNESDAYS, 8 PM

June 15, 22, 29

For information/tickets call  
(415) 564-8086.



## Victorian Nostalgia



**Sale \$595.00**

**A link to the past . . . Hand crafted at the site of the oldest operating foundry in California, this white iron and brass daybed has a hidden trundle that rolls out to sleep two comfortably. (Size 40" W x 79" L) Reg. \$790.**

design **D** innovations

Visit Design Innovations and see our large selection of iron and pure brass beds and accessories to enhance your environment.

Monday thru Saturday 10 a.m.-6 p.m.  
3349 Sacramento Street, San Francisco  
(between Presidio & Walnut)  
346-5188

(We ship beds anywhere in the U.S.)

Susan Quittmeyer



William Johns



Michael Devlin



Baltimore Opera as Siebel in *Faust*; with the Mobile Opera as Giulietta in *The Tales of Hoffmann*; and with the Los Angeles Opera Repertory Theatre as Dorabella. With LAORT she also appeared as the Composer in *Ariadne auf Naxos*, a role she will perform with the San Francisco Opera during the 1983 Fall Season. A busy concert artist, Miss Quittmeyer made her San Francisco Symphony debut in 1981 in Beethoven's Ninth Symphony, which she also performed with the Los Angeles Philharmonic and the Oakland Symphony. The San Francisco Symphony invited her to return to sing pieces for mezzo-soprano by Harbison and Dallapiccola, and last summer she performed Stravinsky's *Pulcinella* under the baton of Edo de Waart. Miss Quittmeyer appeared in the leading role of the 1982 San Francisco Opera Center Showcase production of Harbison's *Full Moon in March*. Recent engagements include her San Francisco recital debut; Olga in *Eugene Onegin* and Cherubino with Hawaii Opera Theatre; and the title role of *Carmen* with the Mobile Opera Company.

Oklahoma-born tenor **WILLIAM JOHNS** sings the role of Don José in *Carmen*. He made his San Francisco Opera debut during the 1981 Summer Festival as Walther von Stolzing in *Die Meistersinger*, a role he has also sung in Rome and Portugal. He began his career in Bremen, Germany, as Rodolfo in *La Bohème* and soon thereafter was invited to make guest appearances in Berlin, Hamburg, Frankfurt, Düsseldorf, Munich, Stuttgart, Lisbon, Bergen (Norway) and Dubrovnik. In addition to singing standard Italian repertory roles throughout Italy and elsewhere, he performed the title role in Mercadante's *Il Bravo* in Rome and has sung many performances for RAI, the Italian radio network, including Monteverdi's *L'Incoronazione di Poppea* and Alfano's *Cyrano de Bergerac*. In 1975 he made his American debut as Rodolfo with Pittsburgh Opera and has since sung with the companies of New Orleans, Houston and in various Canadian cities. In Vancouver, his first *Otello* brought rave reviews and return engagements in that part and as Dick Johnson in *La Fanciulla del West*. Recent engagements include the title roles of *La Damnation de Faust* in Verona and *Lohengrin* in Düsseldorf; and Don José and Radames in *Aida* with the Metropolitan Opera. During the 1981-82 season he sang Bacchus in *Ariadne auf Naxos* with Lyric Opera of Chicago, where he has also sung *Lohengrin* and where he will appear in *Die Frau ohne Schatten* in 1984; the

tenor leads in *Cavalleria Rusticana* and *I Pagliacci* in Hamilton, Ontario; and the title role in Wagner's *Rienzi* with the Opera Orchestra of New York, for which he won great acclaim. Future engagements include performances of *Lohengrin*, *Die Walküre*, *Die Meistersinger* and *Otello* in Germany.

**MICHAEL DEVLIN** appears as Wotan in *Das Rheingold* for the first time in his career and sings the role of Escamillo in *Carmen*. He made his Company debut in 1979 as Golaud in *Pelléas et Mélisande* and sang the title role of Dallapiccola's *Il Prigioniero* that same season. He also appeared here as Jokanaan in the sensational production of *Salome* during the 1982 Fall Season. Since his first appearance with the New Orleans Opera in *Les Contes d'Hoffmann* in 1963, Devlin has sung with nearly every major company and orchestra in this country. The American baritone made his New York City Opera debut in Ginastera's *Don Rodrigo* in 1966 and has since returned for a variety of assignments, including the title roles of *Julius Caesar* and *Mefistofele*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Reverend Blich in *Susannah*, Golaud, and Escamillo, the vehicle of his 1978 Metropolitan Opera debut. That same year he made his first appearance with the Canadian Opera Company in the title role of *Don Giovanni*, a part he has sung to great acclaim in Munich, Frankfurt, Hamburg, London (Covent Garden), Santa Fe and, most recently, with the Fort Worth Opera Association. Devlin made his European debut in 1974 portraying Count Almaviva at Glyndebourne, and was first heard at Covent Garden the following year as Hector in Tippett's *King Priam*. He returned to the Met for the title role of *Eugene Onegin*, and appeared there during the 1981-82 season as the four villains in the Met's highly acclaimed new production of *The Tales of Hoffmann*. During the 1980-81 season he took part in the Paris Opera productions of *Carmen* and in Rameau's *Dardanus*. Recent performances include Count Almaviva with the Santa Fe Opera and Falstaff with the Washington Opera. Devlin returns to San Francisco for the 1983 Fall Season production of *Katya Kabanova*, in which he portrays Dikoy.

**JEFFREY THOMAS** sings the role of Remendado in *Carmen*. The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in *Die Meistersinger* and returned as the Officer in the 1982

Jeffrey Thomas



William Stone



Kevin Langan



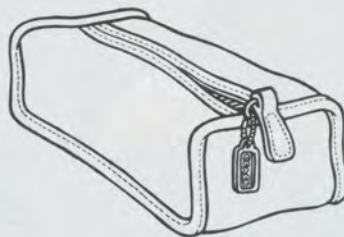
Summer Festival production of *The Barber of Seville*. During the 1982 Fall Season he appeared in five productions, including the English-language performances of *The Marriage of Figaro*, in which he sang Don Basilio. At the 1981 Spoleto Festival USA, Thomas appeared in Menotti's *The Last Savage*. Currently an Adler Fellow with the San Francisco Opera Center, he portrayed Flaminio in the Center's 1982 Showcase production of Scarlatti's *The Triumph of Honor*. During the 1983 Showcase he stepped in on short notice to replace an ailing colleague in the title role of Cavalli's *L'Ormindo*, and also appeared as the Male Chorus in Britten's *The Rape of Lucretia*. Thomas has performed in Mexico's Teatro Degollado as Rameau's Pygmalion with Concert Royal and the New York Baroque Dance Company; in Boston with Musica Viva; and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. A familiar concert artist in the Bay Area, he has sung with the San Francisco Symphony, the Oakland Symphony and the Berkeley Symphony, with which he recently performed Britten's *Spring Symphony*. Other recent engagements include *The St. Matthew Passion* with Robert Shaw in this year's Festival of Masses. In August he will make his European debut in Cesti's *Il Tito* in Innsbruck.

Baritone **WILLIAM STONE** makes his San Francisco Opera debut as Dancaïre in *Carmen*. The American singer performs extensively in the major opera houses of Italy. Twice he inaugurated the May Festival in Florence singing the title role of *Wozzeck* and has also appeared there as Orestes in Gluck's *Iphigénie en Tauride* under Riccardo Muti. He sang the title role of *Eugene Onegin* at the Rome Opera and has given a command performance for Pope John Paul II at the Vatican. Other Roman credits include a concert version of Mussorgsky's *Salammbô* given by the Santa Cecilia Orchestra, and he participated in the same work's world stage premiere last spring at the Teatro San Carlo in Naples. He sang leading roles for two summers at the Spoleto Festival in Italy and has also appeared at La Scala in Milan and the Teatro G. Verdi in Trieste. He attracted international attention when he created the role of Adam in the 1978 world premiere of Penderecki's *Paradise Lost* at the Lyric Opera of Chicago, repeating the assignment when that company took the production to La Scala for its European premiere in 1979. Stone, who made his New York City Opera debut as Germont in *La Traviata*, returned

there last season to perform in that opera and *Madama Butterfly*. Other operas he has appeared in with that company include *Lucia di Lammermoor*, *Le Nozze di Figaro*, *Hamlet*, *Les Pêcheurs de Perles* and *L'Amore dei tre, re*. He has also sung with numerous American opera companies, including those of Santa Fe, Philadelphia, Baltimore, St. Petersburg and Chautauqua, where he appears this summer as Count Almaviva in *The Marriage of Figaro*.

Bass **KEVIN LANGAN** returns to the San Francisco Opera as Colline in *La Bohème* and Zuniga in *Carmen*. Since his 1980 Company debut, Langan has appeared in 16 different productions, beginning with *Samson et Dalila* and followed by *Simon Boccanegra*, *Die Frau ohne Schatten*, *La Traviata*, *Arabella*, *Madama Butterfly*, *Don Giovanni*, *Wozzeck*, *Carmen*, *Lady Macbeth of Mtsensk*, *Turandot*, *The Rake's Progress* and *Aida*, the last-mentioned being telecast live to Europe. His most recent San Francisco Opera performances were as Samuele in *Un Ballo in Maschera* and Bartolo in *Le Nozze di Figaro* last fall. A 1980 Metropolitan Opera National Council Auditions winner and member of the Merola Opera Program that same year, Langan made his recital debut the previous year in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge. In recent seasons he has appeared as Bartolo, Ashby in *La Fanciulla del West* and Sarastro in *Die Zauberflöte* in Philadelphia; Sarastro in St. Louis and Omaha; and in *La Traviata* in New Jersey. Langan made his European operatic debut last November as Osmin in *Die Entführung aus dem Serail*, with additional performances of the role in Chambéry and Grenoble. Earlier this season, he sang Sarastro in Palm Beach, the Duke in Saint-Saëns' *Henry VIII* in San Diego and Seneca in *L'Incoronazione di Poppea* in his Canadian Opera Company debut. An active concert artist, Langan has sung bass solos in Beethoven's Ninth Symphony with the Oakland Symphony, Handel's *Messiah* with the Houston Symphony and Indianapolis Symphony, and Rossini's *Stabat Mater* with the Buffalo Philharmonic. Langan returns to the San Francisco Opera for the 1983 Fall Season in *Ariadne auf Naxos*, *Samson et Dalila*, *Boris Godunov*, and the American premiere of Tippett's *Midsummer Marriage*.

**TIMOTHY NOBLE** returns to San Francisco Opera as Schaunard in *La Bohème* and Moralès

**COACH**  
LEATHERWARE


N° 5030 - Wetpack - \$50

*Coach® Bags, Belts and Accessories are sold in our own stores and in selected stores throughout the country.*

*We now have Coach® Stores in Paris, New York, Washington, D.C., Seattle, San Francisco—and will soon open another in Boston.*

*We accept telephone and mail orders and will be happy to send you our 24-page catalogue.*

**The Coach® Store**

 164-V Grant Ave., San Francisco, California 94108  
(415) 392-1772

# Dine French Fluently

Superbe cuisine  
servie dans  
une ambiance calme  
et élégante  
près des théâtres  
au coeur  
de San Francisco.

Translation with reservations only.

*La Mère Duquesne*

 101 Shannon Alley, off Geary  
between Taylor and Jones, San Francisco  
(415) 776-7600






# To BART Or Not To BART?

Can there be any question? Why bear the slings and arrows of traffic jams or the outrageous fortune of parking? Take BART against this sea of troubles and by thus opposing, end them. Or as Hamlet once said, "Fun Goeth Farther On BART!"

**Civic Center Station:** Orpheum Theatre, Opera House, Performing Arts Center.  
**Powell Street Station:** Curran Theatre, A.C.T. Theatre, Golden Gate Theatre, Fisherman's Wharf, Chinatown.  
**Embarcadero Station:** Restaurants and Shops.  
**19th Street Station:** Paramount Theatre.  
**Oakland City Center:** Jack London Square.  
**Rockridge Station:** Restaurants and Shops.  
**Concord:** Concord Pavilion.  
**Coliseum:** Sports Events.  
**Berkeley:** Berkeley Repertory Theatre, University of California, Restaurants and Theatres.  
**Walnut Creek Station:** Civic Arts Theatre.

Trains run seven days a week till midnight.



## A SHOP FOR ALL SEASONS

T-shirts in many colors and sizes proudly proclaim that Opera is your world.

Keep in tune with a two-piece jogging suit available in a rainbow of colors for children and adults.

Signatures of favorite Opera singers adorn the ultimate fashion accessory — a hand-screened China silk scarf!

**ACTIVEWEAR AND ACCESSORIES** with an emphasis on function and fun. Sweat shirts, T-shirts, jogging suits and more for all ages from infants to adults!

A touch of nostalgia—Our terry cloth beach towel design is an authentic reproduction of a 1932 opening night ticket.

**SAN FRANCISCO OPERA SHOP**  
199 Grove Street / 565-6414

Timothy Noble



Pierre Dervaux



Vera Lúcia Calábria



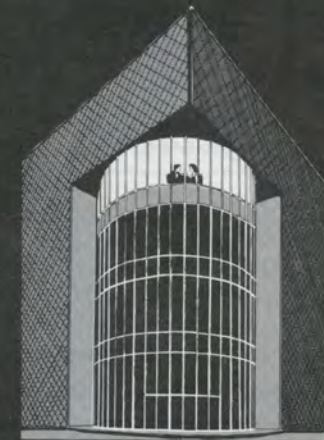
in *Carmen*. Born in Peru, Indiana, the young baritone made his first appearance with the San Francisco Opera as Albany in the American premiere of Reimann's *Lear* during the 1981 Summer Festival. Earlier that year, Noble made his Spring Opera Theater debut as Agamemnon in Eaton's *The Cry of Clytemnestra*, a role he created at the work's world premiere at Indiana University and repeated in its New York premiere with the Brooklyn Philharmonic. He has appeared as Germont in *La Traviata* and in the title role of *Rigoletto* at the Colorado Springs Opera Festival, and as Tonio in *I Pagliacci* at the Lake George Opera Festival. In 1982, he bowed with the Boston Opera Company in *Die Soldaten* and portrayed Ping in *Turandot* for his debut with Houston Grand Opera, where he has also appeared in *Wozzeck* and the Jean-Pierre Ponnelle production of *Arlecchino*. He sang the role of Miller in *Luisa Miller* at the Grand Theatre de Nancy in France for his European debut in the spring of 1982, and returned to Europe early this year for appearances with the Frankfurt Opera, the Vienna Festival and the Opéra Comique in Paris. As a concert artist he has sung with such orchestras as the Indianapolis Symphony, the Cincinnati Symphony, the St. Louis Symphony, the Atlanta Symphony and the Chicago Symphony Orchestra at the Ravinia Festival. He returns to Houston Grand Opera to sing Figaro in *The Barber of Seville* this fall. Other future engagements include Tonio in *I Pagliacci* and Alfio in *Cavalleria Rusticana* with Opera Columbus, and Sharpless in *Madama Butterfly* with the Fort Worth Opera and Houston Grand Opera.

French conductor **PIERRE DERVAUX** makes his San Francisco Opera debut with *Carmen*. Currently resident conductor at the Paris Opera, Maestro Dervaux first held that position from 1947 to 1970 and was invited to return in the same capacity in 1978. Previous positions include the vice presidency of the Pasedeloup Concerts from 1949 to 1955; general directorship of the Orchestre des Pays de la Loire from 1971 to 1979; a similar position with the Nice Philharmonic; and, since 1964, general directorship of the Quebec Symphony. Making frequent guest appearances, Maestro Dervaux has led all of the leading French orchestras and has conducted widely throughout the world. He has been a professor at the Ecole Normale de Musique since 1964, served as professor at the Montreal

Conservatory from 1965 to 1972 and currently holds the same position at the Academie Internationale d'Été in Nice. He teaches at the National Conservatory of Paris and is also president of the jury for the International Music Competition in Besançon. Next year he will celebrate his 25th anniversary as president of L'Orchestre de Colonne in Paris. The many distinctions conferred upon the French conductor both at home and abroad include the title of Chevalier of the Legion of Honor, Officer of the National Order of Merit and Officer of Arts and Letters. His lengthy discography includes Bizet's *The Pearl Fishers*, Massenet's *Thaïs*, Verdi's *La Traviata* and the world premiere recording of Poulenc's *Dialogues of the Carmelites*.

**VERA LÚCIA CALÁBRIA** makes her San Francisco Opera directorial debut with *Carmen*. The Brazilian-born director began her association with the Company in 1979 as assistant to Jean-Pierre Ponnelle, with whom she worked on his production of *Carmen* when it first appeared here during the 1981 Fall Season. She has also assisted the renowned director-designer on *Carmen* in Zurich; a Paris Mozart cycle that began with *Don Giovanni* in 1982; the Metropolitan Opera production of *Idomeneo* that was telecast this year over PBS; *Madama Butterfly* in Strasbourg; *I Pagliacci* and *Arlecchino* at the Houston Grand Opera; and *Parsifal* in Cologne. She returned to San Francisco Opera to assist Ponnelle for the American premiere of Aribert Reimann's *Lear* at the 1981 Summer Festival, and during the Fall Season assisted Sam Wanamaker on the spectacular production of *Aida* that was telecast to Europe via satellite. From 1977-79 she was under contract at the National Theater in Munich as assistant stage director, and then signed a contract with the Frankfurt Opera, where she assisted Ruth Berghaus on *The Magic Flute*. Since 1981 Miss Calábria has been working as a freelance director. She has worked on new productions of Strauss' *Daphne*, *Eugene Onegin*, *Otello*, *Così fan tutte*, *Werther*, *Fidelio* and the Munich world premiere of *Lear*, assisting such directors as Filippo Sanjust, Gian Carlo Menotti and Götz Friedrich. She has also worked with director Brian Large on the production of Puccini's *Il Trittico* that was televised from La Scala in Milan.

One of the world's most noted and discussed directors and designers, **JEAN-PIERRE PONNELLE**, conceived the productions of *Carmen* (1981) and *Così fan tutte* (1970), designing the sets



## the ROTUNDA

at Neiman-Marcus Union Square.

The place to see  
and be seen at dinner.

Fine American cuisine. Pre-theatre, post-meeting  
or leisurely dining just above the Square,  
and under the famous landmark dome.

Tuesdays through Saturdays, dinner 6 to 10 p.m.  
150 Stockton St. For reservations, call: 362-4777.  
(Use the special Geary Street Entrance.)

# ORFEO Opera Club

where opera lives all year —  
with the focus on the great  
singers of the century,  
from Caruso to Domingo.

**SPECIAL!**  
**ONLY \$5**  
(normally \$30)  
**for 12 months'**  
**membership**

in ORFEO, if you join by  
July 20, 1983

Mailing address:  
660 Bush #505  
San Francisco, CA 94108

(415) 398-5303

*Victor's*

VICTOR'S SUNSET DINNER.  
NOW IT PAYS TO BE  
FASHIONABLY EARLY.

Arrive between 5:30 and  
6:45 in the evening and enjoy  
a special Sunset Dinner for  
as little as \$12.50. Unsur-  
passed cuisine, and a view  
to match. Victor's, atop the  
St. Francis. For reservations,  
call 956-7777.

for both and the costumes for the latter. Ponnelle's productions have been seen in all of the world's major opera houses, and many of them have originated in San Francisco. He made his American design debut with the Company in premieres of Orff's *Carmina Burana* and *The*

## Ambience

**Beyond Nouvelle Cuisine**

**Limited but very selective menu**

Serving dinner

Tuesday through Saturday

6-10 PM

761 Post Street

between Jones and Leavenworth

San Francisco,

(415) 928-8361

Discount parking next door

for theatre goers

and Café Bedford diners.

**Café Bedford**



Jean-Pierre Ponnelle



Werner Juerke



Thomas J. Munn



*Wise Maiden* in 1958, and returned the following season to design the American premiere production of Strauss' *Die Frau ohne Schatten*. In 1968 he began to assume dual responsibility as director/designer with productions of *Il Barbiere di Siviglia* and *Così fan tutte* at the Salzburg Festival, where this summer he will be responsible for *Die Zauberflöte* and *Idomeneo*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived for the 1974 and 1982 Fall Seasons. Other Ponnelle productions mounted by San Francisco Opera include *Otello* (1970, '74 and '78), *Tosca* (1972, '76, '78 and '82), *Rigoletto* (1973 and '81 Summer Festival), *Der Fliegende Holländer* and *Gianni Schicchi* (1975 and '79), *Cavalleria Rusticana* and *I Pagliacci* (1976 and '80), *Turandot* and *Idomeneo* (1977), *Il Prigioniero* (1979) and the American premiere of Aribert Reimann's *Lear* (1981 Summer Festival). Ponnelle has created productions of *Falstaff* for Glyndebourne; *Moses und Aron* for Geneva; *Le Nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte* and *Les Contes d'Hoffmann* at the Salzburg Festival; *Tristan und Isolde* at Bayreuth; and Wagner's complete Ring cycle in Stuttgart. For the Cologne Opera he has created a series of Mozart opera productions, and in Zurich he produced the three extant Monteverdi operas, all of which were filmed and televised in this country over PBS. Recent assignments have included a new production of Busoni's *Arlecchino* in Houston, and later this season his productions of *La Cenerentola* and *Der Fliegende Holländer* will be seen at the Lyric Opera of Chicago. His film credits include *Le Nozze di Figaro* and *Madama Butterfly*, also seen on American television.

German set and costume designer **WERNER JUERKE** made his debut as costume designer at the War Memorial with *Carmen* in the 1981 Fall Season. His collaboration with Jean-Pierre Ponnelle on this opera originated with the 1973 production of Bizet's masterpiece at the Stockholm Opera and the Frankfurt Opera. In the late 1950s he assisted Ponnelle on the designs for Orff's *The Wise Maiden* and Strauss' *Die Frau ohne Schatten* at San Francisco Opera and for productions at the Deutsche Oper Berlin, the Munich Staatsoper, the Opéra-Comique in Paris and theaters throughout Germany. Juerke did his first solo designs for the Berlin Ballet Company in 1957. In the early 1960s he worked as designer for theaters in Berlin and Düsseldorf on such works as the musical *Bells Are Ringing*,

Anouilh's *General Quichotte* and Pinter's *The Caretaker*, and collaborated with choreographer Tatiana Gsovsky on numerous ballets. In 1964 he designed the production of Gounod's *Le Médecin malgré lui* seen at Munich's Cuvilliés Theater and was responsible in 1970 for a production of *The Merry Widow* at the Gärtnerplatztheater in Munich. For the Deutsche Oper am Rhein in Düsseldorf he created designs for the ballet *Sleeping Beauty*, for Puccini's *Turandot* and *La Bohème* and, most recently, for Strauss' *Ariadne auf Naxos*. Juerke has done extensive work in television, for which his credits include over 200 productions.

In his eighth year with San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. During the 1982 Fall Season he designed the lighting for such productions as *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; was the lighting director of *Tosca*; and the scenic supervisor and lighting designer for *Salome*. Earlier that year, for the 1982 Summer Festival, his lighting was seen in the productions of *Julius Caesar*, *Turandot* and *Nabucco*, for which he also designed the sets. For the first Summer Festival in 1981, he created the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he originated the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multi-media production of *The Nutcracker*; created the scenery and lighting designs for *Don Quichotte* with the Netherlands Opera; and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*. Other recent design credits include *La Bohème* and *Rigoletto* with the Houston Grand Opera. Munn's television projects include Luciano Pavarotti's live concerts from Houston and San Francisco earlier this year. □

# Tomorrow Begins Today.

Foresight. That's what you need for financial decision making. Seeing where you are today and looking where you can be tomorrow. Sometimes that's not easy.

When you need help evaluating your financial future, turn to Imperial Savings. Our experienced staff can help you with proven profitable money management alternatives. We take an interest in making your interest grow — safely. And at the best rate possible.

Our loan officers can lend more than just an ear. They take pride in developing the best plan to get you the financing you need now to make your tomorrow look bright — easily. And at a rate you can live with.

That's why we're a leading financial center. One of the nation's top ten. We're nearly five billion dollars strong, with over eleven hundred employees and one hundred twenty-four convenient branches throughout California. And a track record you can trust.

So why guess about the future. Visit Imperial Savings today.



 **Imperial Savings**

A Federal Savings and Loan Association

*Where Tomorrow Begins Today.*



## Bread & Honey Tearoom

MATINEE LUNCHEON 11:30-2:30  
 "POSH" AFTERNOON TEA 4-7 PM  
 PRE-THEATRE SUPPER FROM 6 PM

The quintessence of high tea —  
 featuring live piano artistry  
 and the finest sherry collection  
 in the city.

## The King George Hotel

334 MASON (AT GEARY) 781-5050  
 "The City's Unique Antique"



**COWBOYS & INDIANS**  
 san francisco sausalito  
 1872 union street  
 14 princess street

photograph: bob boyling; glenn  
 hair: david murray/jerry short

The New Discovery on Sacramento Street



## The Magic Flute

*A Symphony of  
 Culinary Delights*

3673 Sacramento Street  
 Between Locust and Spruce  
 922-1225

Wine Bar 2:30-6:00 p.m.  
 Dinner 5:30-10:30 p.m.  
 Tuesday through Saturday

FELIX KHUNER CONTINUED FROM PAGE 32

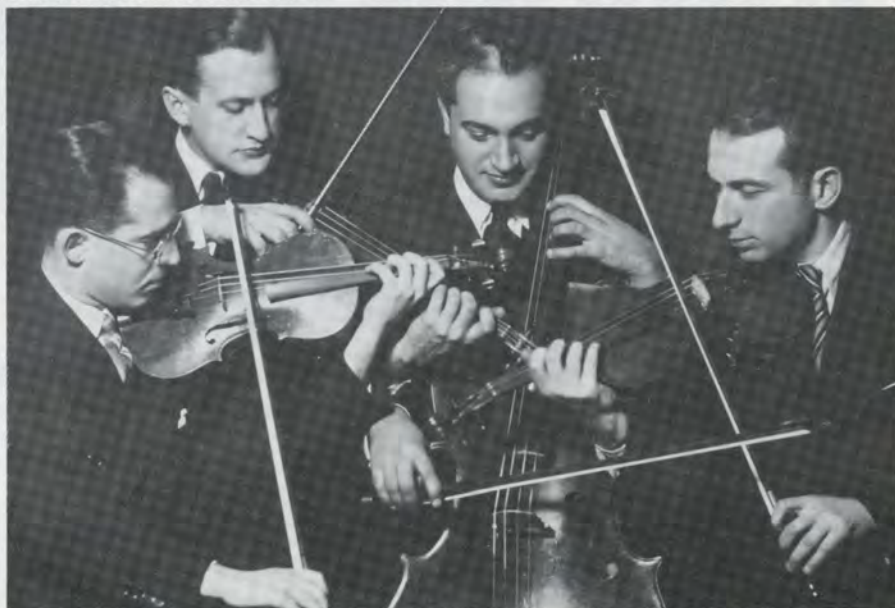


Photo ca. 1929 by Schlosser Wemisch

The Kolisch Quartet was renowned for championing the atonal compositions of such composers as Schönberg, Berg and Webern, and for astonishing their audiences by playing from memory. From left: Felix Khuner, 2nd violin; Eugen Lehner, viola; Benar Heifetz, cello; Rudolf Kolisch, 1st violin.

12, 15, 20 roles a year to the satisfaction of the local audience. But if you look today, you read that he sang this in Milan and this in Vienna and this in Lyons, and next year he'll sing that in Amsterdam or in Melbourne—who cares? Is that good? I remember years ago they had a German concertmaster [in an American orchestra], and in the first program they had a whole list of the orchestras he has played with. I said, 'Those are not orchestras where he played; they're orchestras that kicked him out!'

*I am seated next to one of the violas, who manages to hold his own during the first hour. But a few minutes later his bow begins to sweep the strings listlessly; then it drops from his hand, and I feel an unusual weight on my left shoulder. It is the martyr's head resting there all unconscious...*

"I was teaching chamber music at U.C. Berkeley for several years, and I had music majors, majors in other disciplines, and auditors. The music majors couldn't have been less interested in what was going on. The geologists or physicists, they were much more interested in music, and the auditors were the ones who were really interested.

"The music majors are the ones who have a certain skill playing an instrument—as if the instrument had anything to do with music. Playing the instrument is just like digging a ditch, or any other physical activity—sewing, embroidering; you have

to have good fingers, coordination; you have to adjust what you do to what you hear—especially violinists. Violin is a very difficult instrument. You have to start it very early if you want the fingers flexible.

"If a kid has very good ears, sensitive ears, or a sense of rhythm, it has nothing to do with music; it's a purely sensuous thing. The pitch and rhythm are very important elements of music, but you can be sensitive to them without having any affinity to music itself, to what's going on with the pitch and rhythm. But if you have nagging parents who have the means of sending you to a teacher, and you are practicing and are obedient and ambitious—well, they become violinists. By the time they are 14 or 15, they are fabulous violinists, but by the time they are 18, it turns out they shouldn't have anything to do with music.

"I have to tell my students that the sound they make on the violin is of paramount importance. The sound is not part of a performance, but is an absolute necessity. The television and radio receiver are not part of the program, but if they're not good, you won't hear the program. You have to have a good receiver to hear the program. But the hi-fi enthusiasts are only interested in the receiver, and they couldn't care less about the program."

*A very dull modern French opera is being given. The musicians take their seats with obvious disgust and ill-temper. They do not condescend to tune up, a detail to which the conductor seems not to pay any attention.*

"A conductor, number one, has to know the piece very well; he has to have a decent concept of how it should go. Most of them

don't. And what the conductors really don't have is the elementary stick technique. If we would handle our bows the way the conductors generally handle their baton, we couldn't get a job.

"Those people who can't accompany don't want to become opera conductors. An exception is Toscanini, who couldn't accompany, but he had the power to say, 'I'm not going to accompany; you sing the way I conduct.' He was a very good conductor, but a very mediocre musician, an uneducated musician. A friend of mine played cello in the NBC orchestra and he was carrying a recording of Bach's *Art of the Fugue*. Toscanini said, 'What do you have there?' So my friend showed him and Toscanini said, '*Art of the Fugue*—what is that?' My friend said, 'Would you like to listen to it? Take it home and I'll pick it up day after tomorrow.' He said to me, 'Isn't it wonderful that Toscanini is interested in *Art of the Fugue*?' And I said, 'Isn't it absolutely outrageous that a man of Toscanini's stature has never heard of the *Art of the Fugue*?'"

"It is very unpleasant to be harassed by a conductor. They have to have a kind of leadership. Some are nice and friendly, like Bruno Walter, who did it like syrup. 'My friends, we will...' or, 'My friends, let us...' I was furious—I hadn't given him permission to call me his friend. I didn't even know him. How dare he call me his friend! Although he was a knowledgeable musician. As a matter of fact, he was quite good. I can think of more failures of conductors than high points." Khuner proceeded to offer a number of colorful anecdotes, none of which could be printed in a publication of this nature.

Who was the greatest conductor Khuner played under? "You can't answer that; it's like department stores. Like violin playing, a conductor is a department store. One is good in children's shoes and in power tools, and god-knows-what; any department can have deficiencies.

"We played sometimes better with a poor conductor than with a good conductor because we were left to our own devices; we had to listen to each other and think, because the conductor was no help."

*...there is not a single score, however flat and empty, null and void, that does not gather a few votes of approval or that fails to number sincere admirers, as if to justify the proverb that says there is no pot without a lid.*

"I played the first performance of *The Rise and Fall of the City of Mahagonny* with Weill,

# KEEP KNOCKING.

All four-hundred & fifty Opera Plaza condominiums have been spoken for, we're happy/sorry to say.

But there is still a way to call Opera Plaza home: *resales*.

The nice thing about Opera Plaza resales is the buyer can assume the seller's 9 1/8% (9 3/4% Annual Percentage Rate) 30 year fixed-rate mortgage. That's well worth waiting for!

So come in and place your name on the priority list. That way you'll be the first to know as resales become available.

Sales office open daily, 10 to 6. Telephone 415/474-6600

There are more than homes for (re)sale at Opera Plaza. Three superb restaurants and a plaza-full of intriguing shops & stores\* await your pleasure every day & night.

- \* Air & Sea Tours
- Anderson's Music Store
- Barad's Jewelers
- A Clean Well-lighted Place for Books
- David's Cookies
- Firenze's Featuring Vivaldi's Ice Cream of Italy
- The Kundan Restaurant
- Marshall Steel Cleaners
- Max's Opera Cafe
- Modesto Lanzone's Restaurant
- Opera Plaza Drugstore
- The Plate Lady
- Rosebowl Florist
- ... and more coming.

## OPERA PLAZA

San Francisco's Dramatic New Neighborhood.

Occupying the entire 600 block of Van Ness Avenue.

A Pacific Union Development



One of America's  
Four Great Mexican Restaurants

LA  
PIÑATA

Cocktail Lounge • Lunch • Dinner  
1205 Burlingame Avenue  
Burlingame • (415) 343-0684

Award-Winning

designs in  
rings & other  
fine jewelry.

sidney mobell  
Designer and Creator of Fine Jewelry

Two fine stores in San Francisco:  
141 Post • San Francisco • (415) 986-4747  
Fairmont Hotel, atop Nob Hill

CERTIFIED GEMOLOGISTS  
ACCREDITED GEM LABORATORY  
MEMBER AMERICAN GEM SOCIETY



## Hear tomorrow's New York Times tonight.

And every weeknight on KKHI 95.7 fm stereo/1550 am. Tune in at 7:55 pm and hear a summary of the front page stories in tomorrow's first edition of the New York Times.

sponsored by Citibank/Citicorp

# KKHI

95.7 fm stereo/1550 am



San Francisco

## THERIEN & CO



Sculptured Forms in Silverplate by

*Lino Sabattini*

534 Sutter Street San Francisco (415) 956-8850

American Express and Major Bank Cards Honored

when it was a chamber opera before he enlarged it into a big, grand opera. It was 1927, Baden-Baden in Germany. Didn't do anything for me, I must say. Weill has a certain flavor that is appealing, but if he hadn't been collaborating with Brecht, who has a bigger reputation as a dramatist of the revolutionary persuasion, Weill would be forgotten.

"When people look down their noses at Puccini and say, 'Oh, he's just an entertainer,' to them I say no, he was a good composer. But to people who say there is nothing else *but* Puccini, I tell them it's worthless. He is both—he is an enormous craftsman, but actually as music it's worthless.

"I don't like Verdi. I admire some things in Verdi; he does very striking, very convincing things with very simple means, but that is not great music. It's purely entertainment.

"Wagner was one of the greatest minds we ever had. Compared to Wagner, the rest are pygmies. Of course, Brahms was a more skillful craftsman in music, but Wagner had a much bigger imagination than Brahms. Wagner would have been a magnificent symphony composer if he had wanted to, which you can see in the *Siegfried Idyll*, which is a very good symphonic piece. If I play a Wagner opera, with a bad conductor, excruciatingly lousy singing and very sloppy orchestra playing, still it's a tonic for me. I'm looking forward to playing *Rheingold* again. It's a wonderful piece."

*... the cause of great art, of pure and true art, is compromised by the theater; but it will triumph in the theater itself if we artists defend it and fight for it with unremitting strength and constancy.*

"I advise an intelligent young man going into music, 'Don't. Do something else.' Unless it's for your own pleasure, if you don't have to make a living with it. You are not playing music for your own glory—that's why a violinist wants to play first violin instead of second violin, because he thinks it's more glorious to play first violin. Or he has to sit at the second stand and not the fifth. Maybe there's some financial advantages, but I don't play for the glory of Mr. Felix Khuner. I play to feed my family."

Zaven Melikian, concertmaster of the San Francisco Opera Orchestra, says of Mr. Khuner, "For a number of years, Felix and I were stand-partners in the San Francisco Symphony. Thanks to him, those were rather pleasant years for me, void of musical boredom that can sometimes set in as a result of routine playing of the music put in front of you. ["The only difficulty is

to stay awake," is the way Khuner puts it.] His thorough knowledge of every score we played would keep me on my toes—particularly when he would suddenly start playing notes different than the ones I was looking at. It would always take me a minute to realize that he was filling in for some wind instrument that had failed to make an entrance!"

Robert Commanday, music critic of the *San Francisco Chronicle*, maintains, "Felix Khuner is one of the few originals in the Bay Area's musical scene. The keen mind, lively curiosity and wit of this skilled musician have kept all of us, his colleagues, on our toes, for anyway three decades. The Khunerisms may not reach the public directly—more's the pity—but his effect musically has gotten around. Whether in a new music/chamber music scene, where he was a leading force in the '50s and '60s, or in the San Francisco Symphony and Opera Orchestras or other ensembles, musicians always look to Felix. His point of view counts."

"Music is generally something that is very close to me," Khuner says, "because I think that I know a lot about it. When I look at a Haydn quartet or a Schumann symphony or a Wagner score, it tells me a lot that it seems not to tell other people. So I feel I have a personal relationship.

"When I recently looked, for instance, at the beginning of *Rheingold*, I came to think, 'Now, what is this E-flat triad? Why is it there?' And I came to see Wagner had the idea that the major triad is the seed of music; the water is the first environment of life; and what the Rhinemaidens sing is the beginning of language—inarticulated language. Now I don't know whether Wagner thought about that, but somehow I feel he told me that."

San Francisco Opera general director emeritus Kurt Herbert Adler has kind words for his colleague and countryman: "Felix Khuner is one of the most experienced and knowledgeable orchestra musicians I have known. In addition to having a sharp sense of humor, he has a great talent for discussing musical matters and has indeed been a most distinguished and likeable colleague throughout all the years. He is a real connoisseur of opera and knows not only the part of the orchestra, but also a lot about the singers and what was happening on stage. He has great musical integrity and suffered, for instance, when we sometimes made cuts he didn't like." Khuner, needless to say, did not suffer in silence. San Francisco Opera musical supervisor David Agler recalls a rehearsal for *Die Meistersinger*, with Adler on the pod-

ium, in which Khuner so strenuously objected to a cut that he offered to contribute \$200 to help cover the Company's deficit if Adler would restore the cut passage.

"The joy of my music is that I tell myself I communicate with the composers—and have a lot of contempt for all the other people," Khuner laughs heartily. "But still I'm friendly. The best human beings are totally unmusical, so I don't consider musical education or musical affinity a required part of a good human being."

Tom Heimberg, manager of the San Francisco Opera Orchestra, played for years in the San Francisco Symphony with Khuner. Heimberg recalls a conversation in their car pool in which Khuner was discoursing on the essence of music. "If you are really interested in music," Khuner asserted, "in its true value, then you will search and search for importance and quality, and will not be afraid to have opinions about it, to make new opinions or to change your mind when more experience and thought and wisdom show you that you were wrong." A third member of the car pool was somewhat mystified by Khuner's remarks. "What value?" he questioned. "What importance? There are rehearsals and performances—what else is there?" Heimberg gives a masterful imitation of Felix's shrug and knowing smile as he delivers Khuner's reassuring response: "If you don't know or care, don't worry about it. You can have a fine life without thinking about such things."

Khuner's memory is legendary; he is known to have performed the most difficult pieces, both orchestral and chamber, without music. Heimberg tells of a time someone asked Khuner how he managed to memorize the second violin part of a Beethoven quartet. Khuner replied that he didn't memorize the second violin part; he memorized the entire quartet and played "what was missing." But surely, the inquirer persevered, if he waited to hear what the others were playing, wouldn't he be late? "No," Khuner explained, "—very fast reflexes."

"My contribution to the Opera," Khuner summarizes, "is mainly that I was never late to a rehearsal or a performance, except once when I forgot that the student performances in the afternoon start at one instead of two. I'm very skillful as a violinist, an excellent ensemble player. I have a very good ear, better than most, equal to anybody; I'm really very versatile and very agile, and I see what's going on. I'm a very useful orchestra player; I've made a very good living with it." □

*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 45 Years

## Felix Conquistador

Superb Mexican and Spanish  
Dishes in a New  
and Inviting Room  
Our Specialties Include  
Tampiquena Tiras de Filet,  
Sopa 7 Mares and an Unusual  
Enchilada Guadalajara...  
and There Are Many Other  
Delicacies to Tempt  
Your Palate

VAN NESS at PACIFIC \* SAN FRANCISCO  
(415) 673-1888  
Banquet Facilities • Validated Parking

# SUMMER

**BERKELEY  
REPERTORY  
THEATRE**



June 9 - July 10

Bernard Shaw's

### TOO TRUE TO BE GOOD

Shaw is cheerful, witty and good fun. A spoiled little rich girl finds out that bohemian poverty isn't as romantic as it seems in this madcap adventure.

August 4 - August 28

An Original Musicomical Revue

### GEOFF HOYLE MEETS KEITH TERRY

Dance, clowning, satire and innovative body music by veterans of the Pickle Family Circus. They will captivate your imagination and keep you laughing long after you leave the theatre.

Tickets \$8 - \$14 Children 1/2 price

Tues - Sat 8:00, Sun 7:00 Thurs. Sun Mat 2:00

Order before June 1 for an additional discount

2025 ADDISON ST.

**TICKETS BY PHONE 845-4700**



We're now  
beautifully refurbished  
and enlarged!



RISTORANTE — BAR

Creative Italian Cuisine  
LUNCHEON — DINNER

AFTER THEATER  
MENU 'TIL MIDNIGHT  
LIVE ENTERTAINMENT  
FROM 4:30 PM, MON. -SAT.

Reservations 626-8000  
in the

SAN FRANCISCAN HOTEL

Across from the Orpheum,  
close to Symphony  
Hall and the  
Opera House.

MARKET & 8TH

**“This is  
what I call  
soul-warming,  
fun eating,  
and it should  
attract people  
for a long  
time to come.”**

-James Beard



770 Stanyan Street  
San Francisco 668-2038

CARMEN CONTINUED FROM PAGE 29



Franklin & Rognon

Coe Glade, Ned Rorem's first Carmen, did not sing the role with the San Francisco Opera. In 1935, her only season with the Company, she bowed as Nancy in Flotow's *Martha* (shown above), then appeared as Charlotte in *Werther*.

object to Shakespeare's or Beethoven's sources. It's an ungracious quip, the one about sexual prowess, "It's not what you've got but what you do with it"; yet we are now distanced enough from Bizet to hear him, not as his contemporaries heard him, for the plagiarist that he was, but for how personally he used his robbed goods.

His arias are true arias, not ditties with instruments. The difference? No aria can work on a song program (tell that to your stars), because by definition an aria leads from past to future, advancing the soloist in time and space, while a song is self-contained, sans plot, leaving the soloist where he began. Of Bizet's forty actual songs only one, "L'Adieu de l'hôtesse arabe," has much profile, and many of the others seem to be extracted from unfinished stage works and garnished with fresh words after the composer's death. If Bizet did not possess the gift of song (contrary to, say, Fauré, who lacked a sense of drama), his arias are nonetheless songlike in that they will repeat themselves literally and with identical accompaniment.

Notoriously, *Carmen's* Paris failure killed its composer, though posthumously the piece quickly became a hit from Munich to Moscow. Can one sense the causes in another time and place? "It is lovable," Nietzsche felt, because "it does not sweat.... Through it one almost becomes a masterpiece oneself.... Farewell to the damp north." And farewell to *Lohengrin*, he might have added, for Nietzsche loathed the Wagner he loved, and betrayed him

with a Parisian. But how exact was Nietzsche's French?

Insofar as a person not born to a language can presume to assess a native's accent, let me state that Bizet is often prosodically illogical. French being the sole European tongue without a tonic stress (no syllable having more value than another), any sung layout of verse can be argued as correct. Yet throughout *Carmen* one senses that words have been forced onto preexisting tunes, especially the tunes of Don José; not only at the start of the flower song, with "la" strong and "fleur" weak, but in more tactile, talky moments where declamation should be dictated by nature. Why, for example, with the phrase "Laisse-moi te sauver" in the final dispute, does José hit "te" rather than "sau" on the highest note and strongest beat?

Something's amiss with Don José. By current U.S. standards, he's a mama's boy (*un fils à papa* in French): his need to cast out both fiancée and career while reeling between mistress and mother strikes us as Freudian, while for the nineteenth century the predicament would seem more Roman than Romany (unless it were Jewish, since Halévy and not Mérimée contrived the situation). Were the tenor's lyric inspiration less grand, Americans would hear merely the bathos of this Spaniard behaving like an Italian singing in French for the sole delight of Germans.

Bizet is less expert at *le mot juste* than at *la phrase juste*. Winton Dean calls him a "master of the paragraph," meaning that "the rise and fall of the melody produced whole numbers that seem to spring forth complete from the first bar to the last." I get edgy when people start to compare the arts (architecture is frozen music, etc.), for if the muses were interchangeable we'd need just one, not nine. But if Bizet did compose paragraphs, they were stanzaic, for he was no prosifier; and though music can't rhyme, it can certainly echo. Perhaps he was more a master of the sentence, or rather of the verse. Such verse swells not through development but through repetition.

Yet through all *Carmen* flows the technical inevitability one finds in a disco palace, a linking, an overlapping of numbers granting them both independence and interdependence, and sending them all finally to flight like some doomed Greek family, heroes and jesters alike, toward a horribly needed apotheosis.

Formally the opera bites off more than it can chew, then chews it. CONTINUED

## EARTH'S FIRST SOFT DRINK.



When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.<sup>®</sup>

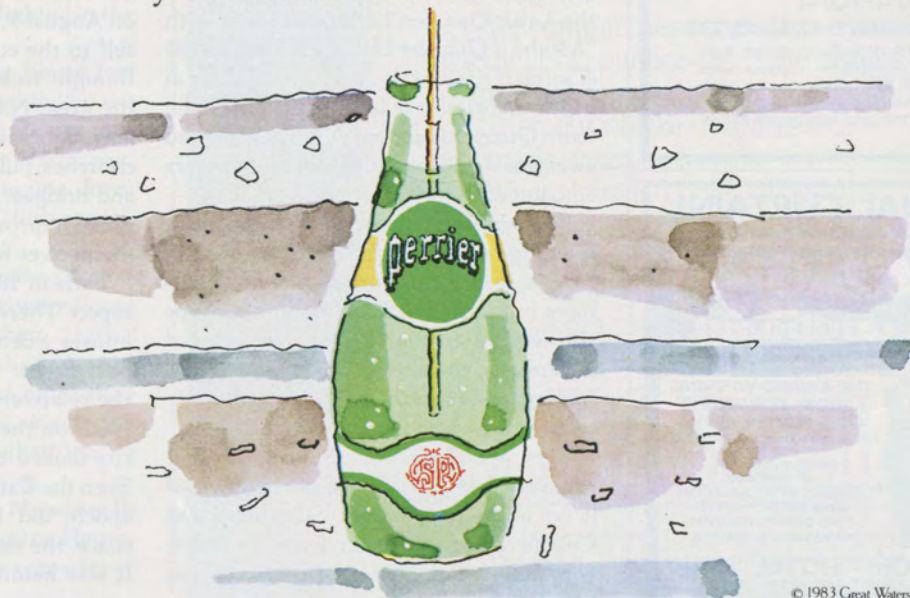
All the Perrier in the world is born in that spring.


Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

Perrier. Earth's first soft drink.<sup>™</sup> Not manufactured, but created by the earth when it was new.





In the heart of San Francisco's shopping & theater district  
 Full Bar open 7 days / Cafe open Mon-Sat  
 Lunch / Light Dining - Before & After Theater  
**Post Street Bar & Cafe**  
 632 Post Street  
 928-9934

OVER 115 YEARS OF FINE FOOD

**Mayer's**  
 OYSTER HOUSE



1233 POLK STREET  
 BETWEEN SUTTER AND BUSH  
 SAN FRANCISCO

SINCE 1867

474-7674

Monday thru Saturday 11-10, Sunday 2-10

Muni parking lot around corner on Bush between Polk & Larkin. Famous with knowledgeable San Franciscans for fresh sea food-char-broiled steaks and chops, generous cocktails and reasonable prices!

**THE FINAL CURTAIN!**  
 ABSOLUTELY LAST ENGAGEMENT ANYWHERE

**CHAMPAGNE!**  
 in a cardboard cup...



THE AWARD-WINNING  
 NOEL COWARD/  
 COLE PORTER REVUE  
 THURSDAYS THROUGH SUNDAYS  
 AT 7:30 \$10.00.  
 SUNDAY MATINEES  
 AT 3:00 \$8.00

TICKETS AT PLUSH ROOM  
 AND GRAMOPHONE  
 TWO DRINK MINIMUM  
 UNRESERVED SEATING

**PLUSH ROOM · HOTEL YORK**  
 940 SUTTER STREET, SAN FRANCISCO  
 RESERVATIONS: 885-6800

Carmen's a liberated woman, she makes the rules, and like great actresses she speaks of herself in the third person, especially as she nears the end. She's a merry and obsessive lover, but a sad and gluttonous one too, and death more than lust seems her dish. At the hour of her suicide—what else can you call it?—Carmen seems fed up. Why? Music explicates where psychoanalysis fumbles. But if Mérimée's tale continually instructs us (his limning of Spanish Romany is no less morosely viridical than his Corsican Mafia in the masterpiece *Mateo Falcone*), who can deny that some pages of the opera sound silly? The males of the chorus, extrovert Latins though they be, are kidding when they ask Carmen when she'll love them (love them collectively?), whereas José in taking her literally, shows himself crazy and provides his own doom. But Bizet was not kidding (surely he, not his librettists, was responsible for the stretchings and ricocheting that veer toward farce) when he invites our sympathy during the Gilbert-and-Sullivan exchange between Micaëla and the *garde montante*. Operetta conventions of yesterday are today unwilling suspensions of disbelief, and not only poor Micaëla suffers in our eyes as she giddily parrots her would-be lover's remarks ("Sa mère, il la revoit," etc.)—Escamillo and Carmen too, glamorous public figures, go around telling just anyone they're in love.

Nothing indicates that Bizet and his friends, at least in their musical speech, were out for a revolution. If things were different after *Carmen*, the difference lay in a (to us) minor French definition of what constitutes grand opera. So far as the ear is concerned, *Carmen*, while becoming the indisputably best lyric drama of its age in France, remains strictly in the tradition of Opéra Comique, unaltered by Delibes or Hahn, by Poulenc or Sauguet, or by Rosenthal or Damase a century later.

Half the opera is choral. Do the choruses, in their inevitability at scene setting, their directness of melody, their lean virile languor and bull's-eye femininity, provide the most gorgeously inspired minutes?

Before deciding, listen again to "La cloche a sonné" as the unison tenors for only twelve bars intone a series of tetrachordal arches more perfectly symmetrical than those of the Pont du Gard (no, architecture is not frozen music), and which, though they speak but once, satisfy our memory over the context of the next two hours. How almost immoral that so telling a fragment be followed by another more elegant still: unison baritones, against six-

teen measures of fluxing hues among undulating cellos and near-motionless reeds, chant but two notes, over and over, only sinking ecstatically to a third as they give way to the long-awaited girls. Hear these girls now, this time in pairs, curling their vowels around each other like the very smoke they evoke, and growing, growing ever higher in the air. Oh, one could go on. Yes, the choruses do form the most beautiful moments.

Paradoxically, it is possible to conceive a *Carmen* (as opposed to a *Meistersinger* or a *Dialogues des Carmélites*) without chorus.



Jennie Tourel and Ned Rorem in Venice, 1951.

The drama is between the few, not the many, and requires no kibbutzing. *Carmen's* choruses are marvelous clothes on a marvelous body.

Had I never heard the orchestration but only seen it, I'd say it couldn't work. I would be wrong. The chances we are taught to avoid when scoring for voice with instruments seem not to be chances to Bizet. Balances or areas that on the page look top heavy or empty are to the ear always right: the scoring is unstintingly crystalline.

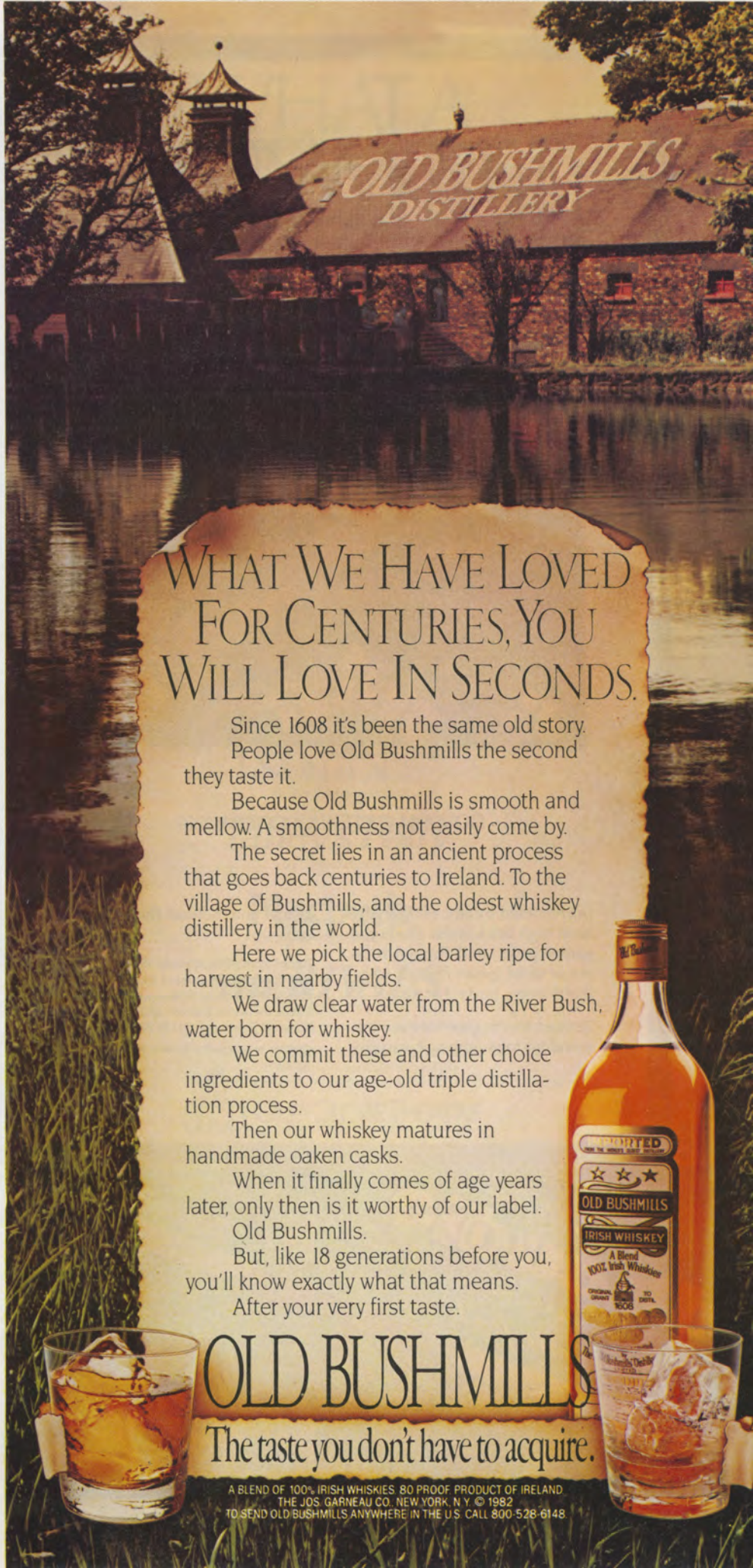
But the scoring is not unusual. Beyond a

predilection for low flutes, for solo bassoon and for crossed strings (as within the sudden soft parentheses between which, after fifteen minutes of rattling fanfare, Escamillo emerges in the final act and, with string quartet, speaks his piece, ominously intimate and self-contained as a black opal centered in a crown of a thousand diamonds), Bizet doesn't really run risks. The major difference between Germans and the French is that in their orchestration the ones use doubling while the others do not. Of course, not to double (i.e. to reinforce, for example, the violas, with one or more oboes at the unison or octave) is probably in itself a risk, like any vulnerable exposure, but it does make for an air-filled luminosity in which the vocalist is not forced to scream for his life, whereas the Germans had to breed a new race of singer to withstand their triple-thick orchestration.

### III

While in Paris in 1947, enjoying some adventures in the line of duty entertainingly recounted in her current *Other People's Letters*, the Proustophilic historian Mina Curtiss coincidentally and almost by accident gained legal access to a cache of memorabilia that opened as unexpected a window onto cultural France as Watergate did onto political America. The cache was in the hands of one Magda Sibilat, the likable but unstable and not too well-informed widow of the nephew of Emile Straus, himself heir to his second wife, nee Geneviève Halévy, daughter of *La Juive's* composer and, by her first marriage, widow of Georges Bizet. The memorabilia were an acre of letters—from Bizet to all his family, from Gounod and rival geniuses to Bizet, to Fromental Halévy from Rossini, Verdi and Berlioz, letters never before seen by anyone but the correspondents. Letters, said Madame de Sévigné, are the wings of friendship—a manifestation no longer vital, but still in Bizet's day so frequent as to seem no more historically useful than our telephone. Surely no such thorough documentation has come down to us from any other artist of the epoch. In her pursuit of what she calls the truth about Bizet, Curtiss spent the next decade immersed in an accurate vision of the past, and by 1958 she had published maybe the grandest profile ever composed on a composer, *Bizet and His World*.

Consider how many volumes appear every month, how much hidden data may still be around on the Second Empire, and how famous are such men as Massenet or Saint-Saëns, Duparc or Chausson, Gou-



## WHAT WE HAVE LOVED FOR CENTURIES, YOU WILL LOVE IN SECONDS.

Since 1608 it's been the same old story. People love Old Bushmills the second they taste it.

Because Old Bushmills is smooth and mellow. A smoothness not easily come by.

The secret lies in an ancient process that goes back centuries to Ireland. To the village of Bushmills, and the oldest whiskey distillery in the world.

Here we pick the local barley ripe for harvest in nearby fields.

We draw clear water from the River Bush, water born for whiskey.

We commit these and other choice ingredients to our age-old triple distillation process.

Then our whiskey matures in handmade oaken casks.

When it finally comes of age years later, only then is it worthy of our label.

Old Bushmills.

But, like 18 generations before you, you'll know exactly what that means.

After your very first taste.



# OLD BUSHMILLS

The taste you don't have to acquire.

A BLEND OF 100% IRISH WHISKIES. 80 PROOF PRODUCT OF IRELAND.  
THE JOS. GARNEAU CO. NEW YORK, N.Y. © 1982  
TO SEND OLD BUSHMILLS ANYWHERE IN THE U.S. CALL 800-528-6148

TOWNHOMES IN THE GREEN

# THE SECRET GARDEN



## GOLDEN GATEWAY COMMONS

Surrounded by city. Hidden behind high brick walls. Sheltered garden paths wind through thickets of vivid green foliage, trees that bloom, birds that sing.

Tucked in the greenery are tremendous townhomes. A surprise

awaits you, behind the garden wall.

Priced from \$295,000 to \$735,000\*. Excellent financing. Decorated models open daily 11:00 a.m. to 6:00 p.m., 640 Davis Street (between Jackson and Pacific Streets). Telephone (415) 781-4900.

\*Subject to availability. Brokers welcome.

nod or Fauré. Then realize that no books are readily available on these men, nor are there decent biographies of even Debussy or Ravel. And the past fades with each passing day. Bizet's each passing day is meanwhile revived, as through a tea-drenched madeleine, and with it a new sense of the man's musical importance, thanks to the Curtiss book. Or is it not Bizet's book? A good 50 percent is "in his own voice," quoting letters judiciously woven into context.

Now, this new sense of Bizet's musical importance—is it a matter of luck, of historic availability? Suppose the author had stumbled upon a store of, say, Meyerbeeriana, with Gounod in a walk-on role (as he has in the present book) and Bizet a mere cameo, would the status of these figures be rearranged in our consciousness? Or is importance irrelevant to worth? (In a sense, because of his defining influence on Wagner, Spohr is more important than Debussy.) Durability in music probably does not rely upon what is written about the music—or its composer—since the musical and the literary publics do not overlap. Mrs. Curtiss herself is a musician only at second hand (Marc Blitzstein's aid in this case was invaluable), though she is a born snoop. Thus her useful book appears built on a devotion less to music than to research. The margins of my copy are sprinkled with reactions.

Bizet made a living out of dying, at least for his closest relatives, all of whom survived to enjoy his fame. Marie Reiter, the family maid, at the end of her life in 1912 informed her grown son Jean that he was the offspring not, as was always supposed, of Bizet *père* but of Georges himself. She doubtless lied.

In musical accouterments—sight-reading, singing, getting the point—Bizet was wildly talented. He could "do" anything. But so could many a prize Conservatoire graduate. Though his professional reputation was solid, his whole bourgeois life was passed as an overworked teacher and copyist with both social connections (all artists had those) and money problems. The woes and joys were those of today's composers—unrehearsed premieres but premieres all the same, mixed reviews, jealousies. He retained boundless fidelity to those he admired, Gounod especially, and developed what looked like an American equation of failure with death.

If flop after flop is patiently chalked up by Curtiss, as by Winton Dean in his less

Come listen!  
**db audio**  
2578 Shattuck • Berkeley, CA • 548-8733 • Mon.-Sat. 10:30-6, til 9 Thurs.  
Quality Stereo Systems • Professional Service • Hard to Find Accessories

Sublime stereo for the sophisticated ear.

factually documented but more musically canny biography, she is understandably defensive about her subject. The fact remains that Bizet's output was mostly mediocre. Even his best works—the young Symphony in C, *Jeux d'Enfants*, parts of *Les Pêcheurs de Perles*—are in the salonistic genre of his period. There were no first-class gods in France then, as he semiconsciously realized; those he invoked were ever foreigners (Shakespeare, Homer, Michelangelo)—except for Meyerbeer, whom he classed with Beethoven.

What do I think about Bizet and his *Carmen*? There are no flukes in art. Yet *Carmen* is a fluke. The high value, if not the style, is incongruous in Bizet's catalogue. *Carmen* deserves her continuing glory: her musical worth is on a par with *Mélanie*, her narrative worth on a par with *Aschenbach*, her vocal know-how on a par with *Norina*. One might argue that *Carmen* is the most perfect opera ever composed, while being far from great. One might also argue that *Carmen* is great but Bizet is not.

Why is *Carmen*, rather than *Fidelio* or *Lulu*, the perfect opera? Because all the elements (beginning with the libretto—an improvement, at least in stageworthiness, on *Mérimée's tale-cum-document*) are first-rate: the traditional symmetries are perfect, the literal repeats are perfect, the exquisite banality is perfect. But perfection does not a chef-d'oeuvre make. Many a masterpiece is flawed, for beauty limps, and grandeur, though spectacular, can turn top-heavy.

Then why is *Carmen* a chef-d'oeuvre? Because the perfect elements all catch fire and gleam with life. They are, as we say, inspired, and together they jell: they have hardened into immortality.

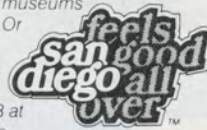
Yet *Carmen* does not make my mouth water. (No offense; neither does Schubert.) I like everything about it except *it*. I do not object that in the final analysis the opera is really so corny and predictable, but my taste buds crave a Frenchness that did not yet exist, a longing for the almost edible sadness that resides in the more sharply spiced recipes of Debussy and Ravel.

Perfection is a realistic goal, greatness is not. Greatness is an endowment—a post partum present, if you wish—never consciously nor even necessarily bestowed by the maker. One can admit to the fact of, and even cheer, certain universal marvels without needing them, while in the private heart one elevates to Paradise lesser works that merely (merely?) satisfy. □

# WHAT A SUMMER!



San Diego offers you the best summer yet. Experience sun-filled days and starlit evenings. Take in our fresh ocean breezes while you play water sports, tennis or golf. Visit our many attractions, museums and specialty shops. Or just relax and enjoy our beautiful scenery. But whatever you do, don't miss Festival '83 at the Old Globe Theatre.



June 5 through September 18

## Twelfth Night

By William Shakespeare

## HENRY IV PART I

By William Shakespeare

## ARSENIC & OLD LACE

By Joseph Kesserling

## Talley's Folly

By Lanford Wilson

## Macbeth

By William Shakespeare

## THE RIVALS

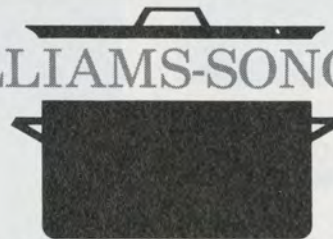
By Richard Sheridan

TO CHARGE-BY-PHONE: (619) 239-2255  
OR WRITE TO: OLD GLOBE THEATRE  
P.O. BOX 2171, San Diego, CA 92112



OLD GLOBE THEATRE  
SIMON EDISON CENTRE FOR THE PERFORMING ARTS

# WILLIAMS-SONOMA



Serving Serious Cooks For Over 25 Years



San Francisco • 576 Sutter St. • 982-0295  
Palo Alto • 36 Town & Country Village • 321-3486  
Cupertino • Vallco Fashion Park • (408) 257-9044



**NOW IS THE  
TIME TO  
SUBSCRIBE TO  
THE  
*Opera Companion***

Delivered in advance to your home or office for each opera,  
*The Opera Companion* features:

- the latest in musical insights
- timely plot analyses
- notes on the vocal glory of past productions
- best-buy record reviews
- details of casts, sets, costumes
- special editions for Wagner's RING productions
- exclusive interviews with Marilyn Horne, Helga Dernesch,  
Edo de Waart, composers Jacques Offenbach, Modest Moussorgsky,  
and others
- new articles on familiar operas
- fresh features for the veteran as well as the new opera-goer

**YES! Please mail me the complete:**

- Summer Festival Series** (\$15.00 for five issues)
- Fall Opera Series** (\$20.00 for ten issues)
- Both Summer and Fall Series** (SAVE! Both for only \$30.00!)
- I am a new subscriber                       This is a renewal.

Name \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Zip \_\_\_\_\_

**Rush with your check to:  
THE OPERA COMPANION, 40 Museum Way, San Francisco, CA 94114**

**There is nothing else like it!**

# Benefits for Our Benefactors

**N**OWADAYS we read so often of astronomical monetary figures, whether they be government deficits or Hollywood production budgets, that it is easy to become numbed to the value of small amounts of money. If you

*As a Friend of the Opera (\$25-\$99), you may choose to be a member of the San Francisco Opera Guild. One of the many benefits of Guild membership is order priority and ticket discount to the popular series of Opera Insights offered in Herbst Theatre. Last fall Joan Sutherland and Richard Bonynge were two of the illustrious stars who participated in these informal and informative discussions. ▽*



Carol Patterson

believe that a donation of \$25, \$50 or even \$100 is insignificant to a major institution like San Francisco Opera, consider the following facts: In 1982, contributions under \$100 to the Fall and Summer Festival Seasons totaled over a quarter of a million

*Donors of \$50 or more are invited to the annual Opera Salon. This year's guest speaker is celebrated French diva Régine Crespin, who will appear in the title role of the 1983 Fall Season production of La Grande Duchesse de Gérolstein. One of the foremost exponents of French operetta, Miss Crespin will discuss the elusive Gallic magic that brings these French confections to ebullient life. ▽*



*Those in the Donor category of \$100-\$249 are invited to attend a dress rehearsal of one of two productions; this fall donors may elect to view either La Grande Duchesse de Gérolstein or La Traviata (pictured here) in rehearsal. Learn firsthand what it takes to polish a production to world-class standards. ▽*



Carolyn Mason Jones

*Classic Woman*

*The Bay Area's only store specializing in contemporary natural fiber sportswear and dresses for sizes 12-20.*

3359 Sacramento Street  
San Francisco 94118  
346-2666



**TRADER VIC'S**

20 Cosmo Place  
San Francisco  
776-2232

The Original is in  
Emeryville  
9 Anchor Drive  
653-3400

**Special Tour for Patrons of the Arts**

**Date** 9.25.83 to 10.15.83

**To** **Jing De Zhen**  
**porcelain capital of China**

**and** scenic Guilin/archaeology in Xian  
Grand Canal cruise/Suzhou gardens  
Cuisine in Hunan/Beijing palaces

Timed for the October Festival &  
the National Games celebration  
in Shanghai

**San Francisco Cultural Delegation**  
**(415) 986-0967 Tim Sheehy**



# Opera People Are Four Seasons Clift People

Captivating. The French Room,  
for dinner before the performance.  
And the Redwood Room, for drinks  
anytime. Final touch—a hotel  
chauffeur to the opera after dinner.  
That's the Clift.



Four Seasons Clift Hotel  
San Francisco

Geary at Taylor. Reservations 775-4700.

dollars; donors in the \$100-\$249 category contributed over a third of a million dollars; and donations of \$250-\$499 accounted for almost half a million dollars. These gifts, totaling well over a million dollars, made up a significant portion of our fund drive total. Every donation, no matter what the amount, is important to us, and we try to show our appreciation accordingly, by providing a wide array of benefits for donors of every category.

A contribution of any amount will give you one of the most important benefits: priority on the purchase of single tickets, an advantage that will be appreciated by anyone who has stood in line at the box office only to find that the desired performance has been sold out. You will also be put on our special mailing list to be among



Supporting Patrons (\$500-\$999) are privileged to observe a Sitzprobe, a front-of-curtain rehearsal in the early stages of putting a production together. Pictured here is a 1978 Sitzprobe for *Norma* at which (from left) Alexandrina Milcheva (*Adalgisa*), Shirley Verrett (*Norma*), prompter Susan Webb, Nunzio Todisco (*Pollione*) and Gwendolyn Jones (*Clotilde*) delve into their roles.

the first to receive notice of our many activities, including the San Francisco Opera Center Showcase, special concerts and recitals, the Opera raffle, and the Vintner's Choice Drawing.

As your contribution increases, so do

The San Francisco Opera has applied for Treasury Fund and Challenge Grants from the National Endowment for the Arts. If awarded, your gift may be used to complete required matches associated with these grants.



## Count on the classics.

# PERSONAL FINANCE

with Leonard Sloane

Listen to some encouraging notes from Leonard Sloane of the **New York Times** as he explains how to successfully manage your money in today's complex economic climate. Tune in weeknights at 6:40 pm and learn the financial facts of life.

sponsored by Shearson/American Express

**KKHI**

95.7 FM STEREO/1550 AM

the benefits, as summarized on the chart reproduced on this page. If you do not already contribute to San Francisco Opera, why not join the more than 13,000 opera-lovers who are enjoying the benefits of helping San Francisco Opera? If you already support us, consider the advantages of taking a step up the contribution ladder—your benefits will increase, and so will our ability to maintain the standards that have made San Francisco Opera one of the world's pre-eminent companies. □

## Donor Categories & Benefits

### FRIEND \$25-\$99

Option for Guild membership.  
Priority single ticket brochure for Summer and Fall performances.  
San Francisco Opera Magazine. (Non-performance issue)  
Donors of \$50 or more will be invited to the Opera Salon.

### DONOR \$100-\$249

All of the above.  
Invitation to a dress rehearsal. (May be during the day)  
Voting membership in the San Francisco Opera Association.  
Invitation to the Annual Meeting.

### PATRON \$250-\$499

All of the above.  
Invitation to one additional dress rehearsal.  
Listing in the season programs and the annual report.  
Opera Seminar.

### SUPPORTING PATRON \$500-\$999

All of the above.  
Sitzprobe.  
Festival Symposium.

### SUSTAINING PATRON \$1,000-\$2,499

All of the above.  
Personal backstage tour.  
Backstage party.

### SPONSOR \$2,500-\$4,999

All of the above.  
Dinner with the General Director, followed by a dress rehearsal.

### BENEFACTOR \$5,000-\$9,999

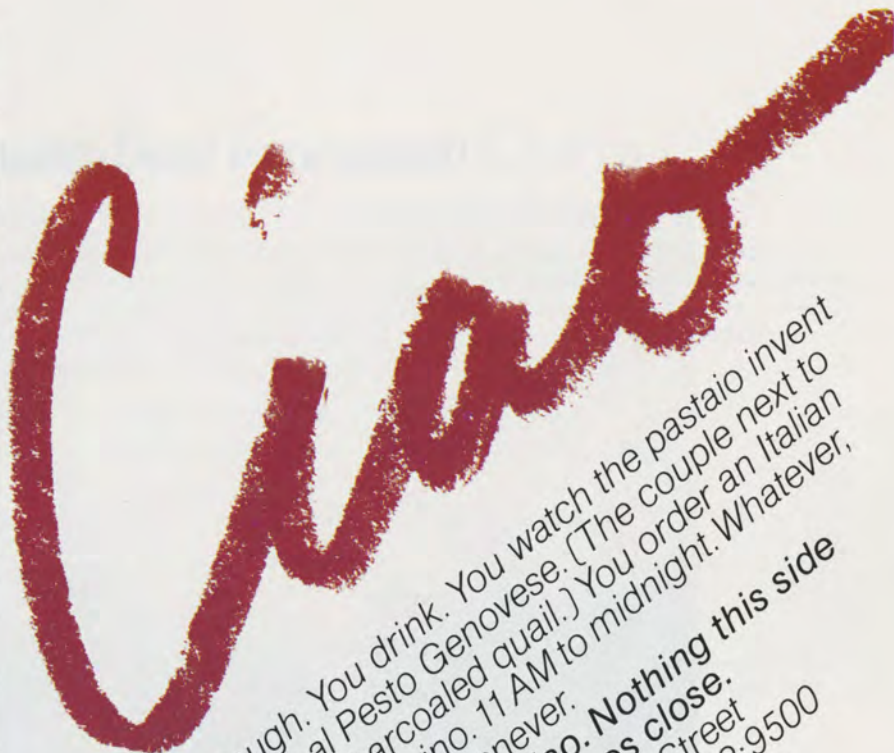
All of the above.  
Personalized ticket service.  
Invitation to a cast party.

### SILVER CIRCLE \$10,000-\$24,999

### GOLD CIRCLE \$25,000 and above.

### MEDICI CIRCLE

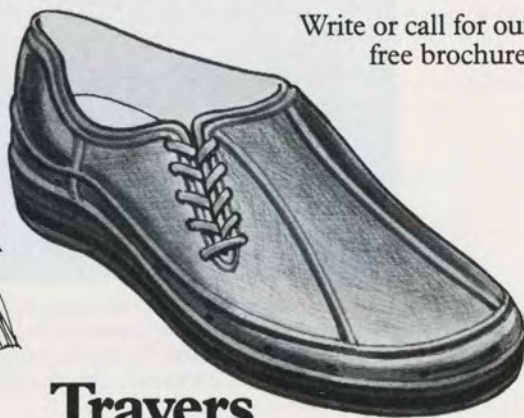
Those who make major gifts to the Endowment Fund or underwrite productions or special projects.



You talk. You laugh. You drink. You watch the pastaio invent your Fettucine al Pesto Genovese. (The couple next to you has the charcoaled quail.) You order an Italian ice, a cappuccino. 11 AM to midnight. Whatever, practically whenever.  
**Ristorante Ciao. Nothing this side of Milan comes close.**  
230 Jackson Street  
Telephone 982-9500  
San Francisco

## Step into a new WORLD of COMFORT

If you have hard to fit feet—If you suffer from foot fatigue, calluses, corns, bunions—If you stand on your feet long hours, the Travers Space® Shoe is for you. Hand molded over plaster casts of your feet, the Travers Space Shoe fits as no other shoe can. It is truly acclaimed the world's most comfortable shoe.



Write or call for our free brochure.

## Travers SPACE® SHOES

1228 Sutter Street (Our only location)  
San Francisco, 885-1926

Discover a new breed of Realtor.®



Traditional ways of choosing and financing a home have given way to a new, sophisticated market. And in this market, we will give you the careful guidance you need: the special service that makes us the Merrill Lynch of Realtors.®

 **Merrill Lynch  
Realty**



EQUAL HOUSING OPPORTUNITIES © 1983 Merrill Lynch Realty Associates Inc.

# Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are ensuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of \$250 or more, singly or in combination, were made to the Opera's various giving programs from February 1, 1982 through April 15, 1983. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects.

Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

## PUBLIC SUPPORT

California Arts Council      National Endowment for the Arts      San Francisco Hotel Tax Fund

## MEDICI CIRCLE

Those who make major gifts to the Endowment Fund or underwrite productions or special projects.

Anonymous (1)	The William & Flora Hewlett Foundation	The San Francisco Foundation
Atlantic Richfield Foundation	The James Irvine Foundation	San Francisco Opera Guild
BankAmerica Foundation	The Andrew W. Mellon Foundation	Santa Fe Industries Foundation
Crocker National Bank Foundation	The G.H.C. Meyer Family Foundation	Carol Buck Sells Foundation
The Ford Foundation	Estate of Lucile Monteagle	The L.J. Skaggs & Mary C. Skaggs Foundation
Mr. & Mrs. Gordon P. Getty	Mr. & Mrs. Bernard Osher	Standard Oil Company of California and the Chevron companies
The William Randolph Hearst Foundation	The David & Lucile Packard Foundation	The Paul L. & Phyllis Wattis Foundation
Mr. & Mrs. William R. Hewlett	R.J. Reynolds Industries, Inc.	
	Estate of Ruth C. Sampson	

## GOLD CIRCLE \$25,000 and above

Mr. & Mrs. Warren J. Coughlin      Mr. & Mrs. Reid W. Dennis      Mr. & Mrs. R. Gwin Follis      Robert McAlpin Moore      Frank M. Tack

## SILVER CIRCLE \$10,000 — \$24,999

Bechtel Foundation	Foremost—McKesson, Inc.	Wilson & Geo. Meyer & Company
Bothin Helping Fund	Four Seasons Clift Hotel	Mrs. Marian Miller
The John M. Bryan Family Foundation	The Martha T. Guggenhome Trust	Pacific Gas & Electric Company
The Callison Foundation	Mr. & Mrs. William Hamm, III	Mrs. William P. Roth
Mrs. Henry Cartan	The William G. Irwin Charity Foundation	Shaklee Corporation
D.R. Casebolt	Mrs. Em Eccles Jones	Mrs. Muriel McKeivitt Sonné
Mrs. Sheldon O. Cooper	Mr. & Mrs. Edmund Wattis Littlefield	Mr. & Mrs. Gene Steil
Mr. & Mrs. Ray Dolby	Louis R. Lurie Foundation	Mrs. Paul H. Vincilione
Werner Erhard	The Atholl McBean Foundation	Mrs. Paul Wattis
Espresso Industries of North America	Mr. & Mrs. John C. McGuire	Wells Fargo Foundation
Fireman's Fund Insurance Company Foundation	Mr. & Mrs. James K. McWilliams	Mr. & Mrs. Alfred S. Wilsey
	Mrs. Edgar N. Meakin	

## BUSINESS SUPPORT

### BUSINESS BENEFACTORS \$5,000 — \$9,999

Ralph Cicurel Ticket Agency  
Crown Zellerbach Foundation  
Deloitte Haskins & Sells  
The Fairmont Hotel  
Hewlett-Packard Corporation  
International Business Machines Corporation  
Levi Strauss Foundation  
Nätomas Company  
Pacific Lighting Corporation  
Pacific Telephone Company  
Retail Merchants Association of San Francisco  
Bullock's  
Emporium-Capwell  
Grodins  
Liberty House  
Livingston's  
Joseph Magnin  
Saks Fifth Avenue  
The Stanford Court  
Neil Thrans Ticket Agency  
Transamerica Corporation

### BUSINESS SPONSORS \$2,500 — \$4,999

Arthur Andersen & Company  
Basic American Foods  
Beringer Vineyard  
Citicorp (USA), Inc.  
Di Giorgio Foundation  
Genstar, Ltd.  
Granat Bros. Jewelers  
Lillick, McHose & Charles  
Matson Navigation Company  
Potlatch Corporation  
Salomon Brothers Foundation  
Syntex Corporation  
Teledyne Charitable Trust Foundation  
Tiffany & Co.

### BUSINESS SUSTAINING PATRONS

\$1,000 — \$2,499  
Alumax Incorporated  
American Airlines  
Amfac Foundation  
Bank of California  
Broad, Khourie, & Shulz  
California and Hawaiian Sugar Company

California First Bank  
Cooley, Godward, Castro, Huddleson & Tatum  
The Cutter Foundation  
Fink & Schindler Co.  
First Interstate Bank of California Foundation  
Fluor Engineers Inc.,  
Mining & Metals Division  
The Gap Stores, Inc.  
Howard, Rice, Nemerovski, Canady,  
Robertson & Falk  
Industrial Indemnity Foundation  
Interocean Steamship Corporation  
KKHI Radio  
Marine Chartering Company, Inc.  
Orrick, Herrington & Sutcliffe,  
A Professional Corporation  
Harold A. Parker Company  
Peat, Marwick, Mitchell & Co.  
Price Waterhouse  
Safeway Stores, Inc.  
Scenic Hyway Tours, Inc.  
Security Pacific National Bank  
Shell Oil Companies Foundation

Sohio Petroleum Company  
Stauffer Chemical Co.  
Union Oil Company of California  
Foundation  
U.S. Leasing International, Inc.  
United Vintners, Inc.  
Utah International, Inc.  
West Coast Property Management  
Western Electric Fund

#### **BUSINESS**

#### **SUPPORTING PATRONS \$500 — \$999**

Mariedi Anders Artists Management  
Bank of the Orient  
Bay View Federal Savings  
Blue Boar Inn  
Clorox Company  
Corsale Violin Shop  
Dandelion  
Determined Productions, Inc.  
1st Nationwide Savings & Loan  
Association  
Garcia/Wagner & Associates  
Golden State Sanwa Bank  
Hawaii 2000 Seminars  
Johnson & Higgins  
Raymond O'S Kelly, Inc.  
La Remise du Soleil

Loomis, Sayles & Company, Inc.  
Metropolitan Life Insurance Co.  
National Business Factors  
Paperworld  
C.M. Peletz Co.  
Plant Brothers Corporation  
Saroni Total Food Ingredients  
Semans Moulding Co., Inc.  
Sherman Clay & Co.  
The Stat House  
Trader Vic's  
2K Packaging Enterprises Inc.  
Union Bank

#### **BUSINESS PATRONS \$250 — \$499**

Agraria  
Antoinette's, Inc.  
The Bonanza Inn  
James Bowman Associates  
Busse & Cummins, Inc.  
Bull Valley Restaurant  
Canamex Commodity Corporation  
Charter Construction Company  
Classical Music Supporters  
Clos Du Val Winery Co., Ltd.  
Consulting Intern Medical Group  
Dodge & Cox  
D.B. Audio  
Evans Pacific Corporation Realtor  
Far East Fine Arts, Inc.  
Floordesigns, Inc.  
Frame of Mind, Inc.  
Robert Half, Inc.  
Hotel Casa Loma  
Hoya Optics USA, Inc.  
Barry MacKay Sports, Ltd.  
Harry Margolis, Inc.  
Marin Medical Group  
Russell Miller, Inc.  
Moceri Public Relations  
Orben & Breslaw Enterprises  
Peanuts Answering Service  
Pellegrini Brothers  
Perini Corporation  
Pittiglio, Rabin, Todd, & McGrath  
Salvatore's Restaurant  
Sherrill/Marino Associates  
Swiss Bank Corporation  
Syska & Hennessey  
Touche Ross & Co.  
Trans Union Financial Corporation  
United Parcel Service  
Western Employers Insurance  
The Wine Group  
Woodwind & Brass Workshop

#### **CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFTS PROGRAMS**

Arco  
BankAmerica Foundation  
The Black and Decker Manufacturing Company  
Carter Hawley Hale Stores  
Caterpillar Tractor Co.  
Citicorp (USA), Inc.  
Cities Services Foundation  
Connecticut General Corporation  
Del Monte Corporation  
Digital Equipment Corporation  
The Equitable Life Assurance Society  
of the United States  
EXXON  
Field Enterprises, Inc.  
Fireman's Fund Insurance Company Foundation  
Fluor Engineers, Inc.,  
Mining & Metals Division  
International Business Machines Corporation  
International Data Group  
Johnson & Higgins  
Kemper Group  
Levi Strauss & Co.  
R.H. Macy & Company, Inc.  
The McGraw-Hill Foundation, Inc.  
Mobil Foundation, Inc.

#### **INDIVIDUAL AND FOUNDATION SUPPORT**

#### **BENEFACTORS \$5,000 — \$9,999**

Anonymous (3)  
Carol A. Bettilyon  
George M. Bowles  
Eugene W. Bramlett  
Estate of F. Neil Buckley  
Dr. & Mrs. Ronald E. Cape  
Van Cliburn  
The Compton Foundation, Inc.  
Mr. & Mrs. Carlton C. Coolidge  
Mr. & Mrs. Oswald E. Cooper  
The Malcolm Cravens Foundation  
Mr. & Mrs. Andre Paul de Bord  
Mr. & Mrs. Edward F. Euphrat  
Mrs. Mortimer Fleishhacker  
Mr. & Mrs. William W. Godward  
The Walter & Elise Haas Fund  
Mrs. Edward T. Harrison  
Jacqueline & Peter Hoefler  
Estate of David R. Hyman  
Veola S. Kerr  
Mr. & Mrs. John R. Kiely  
P & C Lacelaw Trust  
Mr. & Mrs. Robert C. Leefeldt  
Cyril Magnin  
Dr. Joseph Mauritzen  
Mr. & Mrs. Albert Moorman  
Dianne Morris  
Mrs. Mervin G. Morris  
Mr. & Mrs. David Packard  
Mrs. John P. Renshaw  
James D. Robertson Foundation  
Dr. Roberto Rosenkranz  
Madeleine Haas Russell  
Mr. & Mrs. Joseph H. Schlobohm  
Mr. & Mrs. Richard Swig  
Mrs. Nion Tucker  
Brooks Walker, Jr.  
Mr. & Mrs. Rodney E. Willoughby  
Mrs. Lloyd Yoder  
Marshall Young

#### **SPONSOR \$2,500 — \$4,999**

Angelina Genaro Alioto  
Anonymous (3)  
Mr. & Mrs. Alan Andreini

Ronald Artac  
Mr. & Mrs. Walter M. Baird  
Mr. & Mrs. Joachim Bechtle  
Carole B. Berg-Parsons  
Sidney & Phyllis Blair  
Mr. & Mrs. Johnson S. Bogart  
Mr. & Mrs. J. Peter Cahill  
Mr. & Mrs. John B. Cella, II  
Mr. & Mrs. Don A. Chan  
Robert Claiborne  
Mr. & Mrs. Ransom M. Cook  
Mrs. A.R. Dennis  
Mr. & Mrs. Harry de Wildt  
Mr. & Mrs. Robert Di Giorgio  
Eva Marie Doering  
Dewey Donnell  
Mr. & Mrs. Rudolph Driscoll  
Thomas P. Driscoll  
Eldorado Foundation  
Mr. & Mrs. Lennart G. Erickson  
Mr. & Mrs. A. Barlow Ferguson  
Mr. & Mrs. Tully M. Friedman  
Mr. & Mrs. Alfred Fromm  
Dr. Harvey W. Glasser  
Richard & Rhoda Goldman Fund  
Mr. & Mrs. Edward M. Griffith  
Mr. & Mrs. Douglas W. Grigg  
Mr. & Mrs. Prentis Cobb Hale  
Mr. & Mrs. Richard C. Ham  
Dr. Elias Hanna  
Helen Louise Hanna  
Mr. & Mrs. Robert C. Harris  
Mr. & Mrs. Alvin Hayman  
Howard & Marcia Herman  
Mr. & Mrs. Thomas Carr Howe  
Mr. & Mrs. P. Michael Hunt  
Franklin P. Johnson, Jr.  
Mr. & Mrs. C. Richard Kramlich  
Mary S. Levine  
Mr. & Mrs. Richard P. Lieberman  
Jack H. Lund  
Mrs. Ernest O. McCormick  
Mrs. Gregor C. Merrill  
Mr. & Mrs. John Metcalf  
Lucille D. Meyer  
Mr. & Mrs. Richard K. Miller

Sandra F. & Stanley C. Mock  
Graham & Linda Moody  
Mr. & Mrs. Joseph A. Moore, Jr.  
Robert Munday  
Judge & Mrs. William H. Orrick, Jr.  
Mr. & Mrs. M. Kenneth Oshman  
Mr. & Mrs. George Otto  
Mr. & Mrs. James C. Paras  
Barbara B. Parker  
Mary Wachter Patterson  
Mr. & Mrs. Ronald H. Rouda  
Alice & William Russell-Shapiro  
Mr. & Mrs. Peter A. Salz  
Mrs. Donald R. Scutchfield  
James H. Schwabacher, Jr.  
Mrs. Robert Seller  
Mr. & Mrs. John E. Sells  
Mr. & Mrs. Walter H. Shorestein  
Mr. & Mrs. Ronald B. Simpkins  
Mrs. Louis Sloss  
Dr. & Mrs. William J. Spencer  
Marshall Steel, Sr. Foundation  
Mrs. Augustus Taylor  
Mary L. Tiscornia  
Donald M. Underdown  
Mr. & Mrs. Daniel G. Volkmann, Jr.  
Dr. Alejandro Zaffaroni

#### **SUSTAINING PATRONS**

*\$1,000 — \$2,499*

Mrs. Edgar M. Abreu  
Mr. & Mrs. Robert D. Allen  
Mr. & Mrs. Thomas Andersen  
Mr. & Mrs. Adolphus Andrews, Jr.  
Anonymous (15)  
Mr. & Mrs. William H. Appleton  
Fanny H. Arnold  
Dr. & Mrs. Robert Baer  
Peter Kevin Bailey  
Rachael Balyeat  
Mr. & Mrs. James R. Bancroft  
Philip Bancroft, Jr.  
Mrs. Gene C. Baron  
George L. Barbour  
Mark Bartel  
Roger Basso-Kleiser

Deno A. Bassoni  
Mr. & Mrs. Richard Bastoni  
Dr. & Mrs. Robert E. Belknap  
Andrew Belschner  
Mr. & Mrs. Ernest A. Benesch  
Mrs. G. Grace Benoit  
Vincent M. Berzins  
Leonard A. Bidart  
Mr. & Mrs. Donald Gordon Black  
Mrs. Donald P. Black  
Paula Blasier  
Mr. & Mrs. Irwin Boscoe  
Mrs. John Pershing Boswell  
Mr. & Mrs. John L. Bradley  
Robert and Alice Bridges Foundation  
Mrs. Starr Bruce  
A.T. Brugger  
Mr. & Mrs. Edgar L. Buttner  
Mr. & Mrs. W. Robert Buxton  
Mr. & Mrs. Robert Cahen  
Mrs. Robert W. Cahill  
J. Archibald Calhoun  
California Arts Society  
Mr. & Mrs. William J. Cameron  
Mrs. John D. Campbell  
Mr. & Mrs. Burlington Carlisle  
Edward W. Carter  
Selah Chamberlain, Jr.  
Mr. & Mrs. Ernest Charles  
The Richard E. Chojnacki, M.D. Memorial Fund  
Rildia Bee O'Bryan Cliburn  
Mr. & Mrs. Henry C. Coles  
Mr. & Mrs. D. Stephen Coney  
Margaret Conner  
Douglas S. Cramer  
Mr. & Mrs. Gray Creveling  
Copley E. Crosby  
Mr. & Mrs. John Crosby, Jr.  
Dr. & Mrs. Alexander Cross  
Crowley Foundation  
Thomas B. Crowley  
Alfreda S. Cullinan  
Mr. & Mrs. Joseph Cuneo  
Edgar Daniels  
Dr. & Mrs. Lance Darin  
Davies Charitable Trust

Monsanto Fund  
 The Newhall Land & Farming Company  
 Pfizer, Inc.  
 Santa Fe Industries Foundation  
 Security Pacific Foundation  
 Sohio Petroleum Company  
 The St. Paul Financial Services  
 Tandy Corporation  
 TRW Corporation  
 Textron, Inc.  
 Transamerica Corporation  
 The United Parcel Service Foundation  
 United Technologies Corporation  
 Westinghouse Electric Fund  
 The Xerox Foundation

**GIFTS IN KIND**

Bank of America  
 Cable Car Charters  
 Fireman's Fund Insurance Company  
 1st Nationwide Savings & Loan Association  
 Kaiser Aluminum Corporation  
 Levi Strauss Corporation  
 Pacific Telephone Company  
 Shaklee Corporation  
 United Way  
 Van Ness Chrysler-Dodge-Plymouth  
 Vorpall Galleries

Mr. & Mrs. Peter W. Davis  
 Mrs. M. Warren Debenham, Jr.  
 Mrs. Andre de Limur  
 Mr. & Mrs. Bruce K. Denebeim  
 The Djerassi Foundation  
 David A. Dixon  
 Bruce Donnell  
 Mr. & Mrs. Donnell-Faggioli  
 Mrs. William Burke Doyle  
 Dr. & Mrs. Thomas Drake  
 W.H. Dreyer  
 Mr. & Mrs. Myron DuBain  
 Dr. & Mrs. Michael Dumas  
 Mrs. James Durkin  
 Mr. & Mrs. George Dyer  
 Phillip L. Eaton  
 Mrs. Marriner S. Eccles  
 Mrs. Delia Fleishhacker Ehrlich  
 Mr. & Mrs. Richard J. Elkus  
 Mr. & Mrs. E.O. Ellison  
 Mr. & Mrs. Richard Ernst  
 Robert T. Eshleman  
 Dr. Alison B. Evans  
 Henry & Marsha Evans  
 Dr. & Mrs. Balddhard Falk  
 The Fenton Foundation, Inc.  
 Edward F. Fessenden  
 Mr. & Mrs. Charles D. Field  
 Fife Family Foundation  
 Professor & Mrs. Hugo B. Fischer  
 Patricia L. Fleischer  
 Mr. & Mrs. David Fleishhacker  
 Mr. & Mrs. Mortimer Fleishhacker, III  
 Mr. & Mrs. Angelo Fornaciari  
 Lincoln F. Foster  
 Carlo S. Fowler  
 Norman F. Friedman  
 The Ernest Gallo Foundation  
 The Gamble Foundation  
 Mr. & Mrs. Edgar J. Garbarini  
 Dr. Frank Gerbode  
 Dr. & Mrs. Richard Gerlach  
 Mr. & Mrs. E.S. Gillette, Jr.  
 Francis Goelet  
 Walter C. Goodman  
 Tyll Goodrich



The blessings of  
 nature, and a dash  
 of divine inspiration.



Italy's masterpiece.  
 A delightful liqueur  
 created from wild  
 hazelnuts, herbs  
 and berries.

Ah,  
**Frangelico**™

T I M E L E S S



T R A D I T I O N

The Time Honored Quality  
of  
HEREND

Nothing speaks of quality and the well-styled life as clearly as exquisite china and accessories by Herend.

And nobody helps you say it better than Paul Bauer. Where the Herend collection is so large that it includes the magnificent design, "Rothschild Birds," which is shown above, as well as Queen Victoria, Aponyi in rust, green, or purple. And much, much more.

*The most enviable collection of European china & crystal in America.*

**Paul Bauer INC.**

120 Grant Avenue at Maiden Lane • San Francisco • (415) 421-6862

Complete Bridal Registry Service.

- Dr. & Mrs. Marvin L. Gordon
- Dr. & Mrs. Robert B. Gordon
- Mr. & Mrs. Robert M. Graham
- Mr. & Mrs. Thomas J. Graves
- Dr. Jean Haber Green
- Mr. & Mrs. E. Howard Green
- Mrs. A. Adrian Gruhn
- Ben Gunnison
- Dr. & Mrs. Howard Gurevitz
- Evelyn and Walter Haas, Jr. Fund
- Mr. & Mrs. Newton J. Hale
- David W. Hall
- Mr. & Mrs. John R. Hamilton
- Mr. & Mrs. John C. Harley
- Mrs. Charles L. Harney
- Dr. & Mrs. Joseph Harvey Harris
- Richard L. Hay
- Emmett G. Hayes
- Mr. & Mrs. Archie Hefner
- Mr. & Mrs. Alfred E. Heller
- Mrs. I.W. Hellman
- Mr. & Mrs. Philippe Henry de Tesson
- Mr. & Mrs. William G. Henshaw
- Reuben W. Hills, III
- Dr. G. Hing
- Neal P. Holbrook
- Mrs. Jay Holmes
- Mr. & Mrs. Robert G. Holmes
- Mrs. William Knox Holt
- Mr. & Mrs. Jack H. How
- Dr. Fred G. Hudson
- Dr. & Mrs. Russell L. Hulme
- Mr. & Mrs. Jaquelin H. Hume
- Jack T. Hunn
- Mrs. John Edward Hurley
- The Hyperian Foundation
- Mr. & Mrs. David K. Ingalls
- Dr. Paul Isakson
- Mr. & Mrs. Claude Jarman
- Philip M. Jelly
- Mr. & Mrs. George F. Jewett, Jr.
- Mr. & Mrs. Harry Johnson
- Dr. & Mrs. H.R. Johnson
- Walter S. Johnson Foundation
- Barbara S. Jones
- Mr. & Mrs. Wallace L. Kaapcke
- Colonel & Mrs. Robert V. Kane
- Hugh C. Keenan
- Arthur J. Keller
- George F. Kellog
- Mrs. Paul B. Kelly
- Mr. & Mrs. Charles W. Kenady
- Mr. & Mrs. G.H.S. Kendall
- Mr. & Mrs. William Kent, III
- Michael N. Khourie
- Miriam Killebrew
- Tula Gelles Kleinman
- Mr. & Mrs. Gorham B. Knowles
- Thomas & Kathryn Koehler
- Mr. & Mrs. Fred Kohlenberg
- Yiu Wah Kong
- Mr. & Mrs. Robert J. Koshland
- Dr. & Mrs. Richard Kunin
- Dr. & Mrs. William C. Kuzell
- Lakeside Foundation
- Mr. & Mrs. Scott C. Lambert
- Mr. & Mrs. William Langenberg
- Alfred Lapierre
- Lawrence J. Lau
- Harold A. Leader, Jr.
- Peter V. Leigh & J. Lynn Amon
- Mary S. Levine
- Mrs. Rudolph Light
- Betty Y. Lin
- Mr. & Mrs. John A. Linford
- Mr. & Mrs. John S. Logan



EICHELBAUM & CO.  
**IS NOW OPEN FOR DINNER**  
Wednesday thru Saturday nights  
For Reservations Call: 929-9030  
**2417 CALIFORNIA STREET**  
(Near Fillmore Street)

**ANTIQUES & INTERIORS**

European country antiques,  
interior accessories,  
furniture and gift items  
at

**THE neighborhood**

3917 GRAND AVENUE  
IN OAKLAND - 655-1771



Anatole Taras Lubovich  
Mr. & Mrs. James J. Ludwig  
Mrs. Carlos Joshua Maas  
Mr. & Mrs. Peter A. Magowan  
Mr. & Mrs. Giuseppe Maoli  
Mr. & Mrs. Victor L. Marcus  
Dr. Alan D. Matzger  
Peter A. McCoy  
Mrs. Philip J. McCoy  
Mr. & Mrs. W. Patrick McDowell  
Mrs. Felix McGinnis  
Malcolm & Anne McHenry  
Mr. & Mrs. Paul L. McKaskle  
Charles L. McKinney  
Mr. & Mrs. J.R. McMicking  
Mr. & Mrs. William W. Mein  
Mr. & Mrs. John F. Merriam  
Mr. & Mrs. Lawrence V. Metcalf  
Mr. & Mrs. Jeffrey W. Meyer  
Mr. & Mrs. Otto E. Meyer  
Mr. & Mrs. Arnold Michaels  
Erwin D. Mieger  
The Arjay & Francis Miller Foundation  
Daniel G. Miller  
Mercedes Montoliu Miller  
Mr. & Mrs. Otto N. Miller  
Paul A. Miller  
Mr. & Mrs. Robert Folger Miller  
J.F. Minnis, Jr.  
James P. Miscoll  
Arthur R. Mitchell  
Timothy Mitchell  
Averill & Ann Marie Mix  
Mr. & Mrs. Arch Monson, Jr.  
Mr. & Mrs. Dean Morrison  
G. Morrison  
Maryanne Mott & Herman Warsh  
Tim Muller  
Mr. & Mrs. Gilberto Munguia  
James & Ruth Murad  
Harold C. Murphree  
Mr. & Mrs. Daniel J. Murphy  
Dr. Andrew T. Nadell  
Edward M. Nagel  
Dr. & Mrs. Stephen M. Nagy, Jr.  
Dr. H. Henry Nakazato  
Paul Newman  
Evert & Elizabeth Nice  
Grace Nixon  
Mrs. H. Morgan Noble  
Mrs. Alfred J. Olmo  
Mrs. Ernest Ophuls  
Mr. & Mrs. Peter W. Palmer  
Mr. & Mrs. Wm. Rollin Peschka  
Ida Peterman  
Louis & Flori Petri Foundation  
Jefferson E. Peyser  
Dr. & Mrs. Jerry C. Pickrel  
Mr. & Mrs. David E. Pinkham  
Mrs. George Pope  
Stanley Powell, Jr.  
Mr. & Mrs. Eugene R. Purpus  
Mildred J. Quinby  
Mrs. George Quist  
Mr. & Mrs. Barrie Ford Regan  
Supervisor Louise Renne & Paul A. Renne  
Mr. & Mrs. Frank Roberts  
Dr. & Mrs. Patrick Robertson  
Dean Robinson  
Mr. & Mrs. John N. Rosekrans, Jr.  
Dr. & Mrs. Alan J. Rosenberg  
Mr. & Mrs. Theodore Rosenberg  
Mr. & Mrs. Julian B. Roth  
William Rush  
Mr. & Mrs. Paul Sack  
San Jose Opera Guild

Gary Shansby  
Dr. & Mrs. Rolf G. Scherman  
Mr. & Mrs. George B. Schirmer  
Joyce Schnobrich  
Maud Hill Schroll  
Mr. & Mrs. Royce Schulz  
Mrs. Jacob G. Schurman, III  
Mr. & Mrs. Edwin A. Seipp, Jr.  
The Louis Shenson Family  
Norman Shepherd  
Dr. & Mrs. Edward E. Shev  
Mr. & Mrs. Roy L. Shurtleff  
Drs. Edward & Dale Sickles  
Mrs. Sidney Siegel  
Dr. & Mrs. Jon F. Sigurdson  
Dr. & Mrs. Charles Silver  
Dr. D.E. Silvius  
Mr. & Mrs. Andrew W. Simpson, III  
Robert M. Smelick  
Russell G. Smith  
Mr. & Mrs. Emmett G. Solomon  
Mrs. Peter Sosnick  
Mr. & Mrs. A.G. Spanos  
Dr. Robert Stebbins  
Mr. & Mrs. William D. Stein  
Mr. & Mrs. Robert Steiner  
Elle Milgrom Stern  
Dr. Lawrence Daniel Stern  
Daniel E. Stone  
Mr. & Mrs. Richard P. Stovroff  
Dr. Wm. Conrad Sweeting, Jr.  
Frances Mary Taylor  
Mr. & Mrs. L. Jay Tenenbaum  
Mrs. M.E. Thiebaud  
Sylvia Thompson  
Harrison Thompson  
Mr. & Mrs. Joseph Z. Todd  
Mr. & Mrs. Alfred Tomlinson  
Mr. & Mrs. Gary Torre  
Betty S. Toy  
Mrs. Ebe Cella Turner  
Basil R. Twist, Jr.  
Elna R. Tymes  
Mrs. Paul H. Vincilione  
Mr. & Mrs. Brooks Walker  
Mr. & Mrs. Bruce Walker  
Mr. & Mrs. Richard C. Walker  
Mr. & Mrs. Edmond C. Ward  
Dr. & Mrs. Malcolm S. M. Watts  
William & Gretchen Weber  
The C.A. Webster Foundation  
Lawrence Weissberg  
Mr. & Mrs. Edward P. Wells  
Mr. & Mrs. Herbert A. West  
Mr. & Mrs. Clem Whitaker, Jr.  
Mrs. Brayton Wilbur  
Mr. & Mrs. Orris W. Willard  
Ted & Lillian Williams  
Mrs. Dean Witter  
Mrs. Casimir J. Wood  
Mr. & Mrs. Phil Wood  
Mr. & Mrs. R. Woolcott  
Georgia Worthington  
Alexander Yakutis  
Mr. & Mrs. D.B. Yates  
Stephen J. Yoder  
Donald Yost  
Dr. & Mrs. Paul F. Youngdahl  
Dr. & Mrs. John Zderic  
Harold & Doris Zellerbach Fund  
John & Cary Zellerbach

**SUPPORTING PATRONS \$500—\$999**

Anonymous (15)  
Charles J. Abbe  
Andreas & Jennie Acrivos

Francis John Adinolfi  
Mr. & Mrs. Norman P. Adler  
Dr. Lefkos Aftonomos  
Mr. & Mrs. James A. Aiello  
Dr. Thomas E. Ainsworth  
Agnes Albert  
Colonel Janice A. Albert, Ret.  
Jay C. Aleck  
Mr. & Mrs. Nunzio A. Alioto  
Walter R. Allan  
Paul B. Althouse  
Dr. & Mrs. David F. Altman  
Fred H. Altshuler  
Ms. Gayle Anderson  
Mr. & Mrs. L.G. Andrian  
Mr. & Mrs. Richard F. Angotti  
Mr. & Mrs. E.A. Arnold  
Drs. Barbara S. Artson & Kurt A. Schlesinger  
Clifford Ashworth  
Mr. & Mrs. Stanley J. August  
Paul Baastad  
Rimo Bacigalupi  
Mr. & Mrs. Tadini Bacigalupi, Jr.  
Howard C. Bailor  
Mr. & Mrs. Edgar Baker  
Mr. & Mrs. David C. Bardelli  
Joseph F. Barletta  
Mrs. Shirley H. Baron  
Mr. & Mrs. George Barta  
Mr. & Mrs. Irving Bartel  
Douglas H. Barton  
Mr. & Mrs. John B. Bates  
Thomas Bauch  
Mr. & Mrs. Alfred X. Baxter  
Dr. John W. Baxter  
Mr. & Mrs. Alan D. Becker  
Bernice W. Behrens  
Mr. & Mrs. Melvin Belli  
Mr. & Mrs. K.T. Belotelkin  
Mr. & Mrs. Konrad H. Benford  
Mr. & Mrs. Ralph D. Bennett  
Philip P. Berelson  
Eugene M. Berger  
Alfred J. Berglund  
Mr. & Mrs. F. Bruce Bernhard  
Bruce L. Beron  
Mr. & Mrs. Paul Bessieres  
Dr. & Mrs. Jerome W. Bettman  
Robert L. Bianco  
Clement James Blaha  
Mrs. Fred Bloch  
Dorothea E. Blocher  
Ralph & Suzanne Blomberg  
Mr. & Mrs. Arnold L. Bloom  
Mr. & Mrs. John Blum  
Robert & Joan Blum  
Mrs. J. Blumenfeld  
Mr. & Mrs. Burton Blumert  
Mr. & Mrs. Russell S. Bock  
Dave & Diana Bohm  
Mrs. Frederick Bold, Jr.  
Dr. F.J. Bongiorno  
Mr. & Mrs. Corwin Booth  
Mr. & Mrs. D. Power Boothe, Jr.  
Dr. & Mrs. Albert Bowers  
Wayne E. Bowker  
Mrs. Henry M. Bowles  
Mr. & Mrs. William T. Brantman  
Russell & Ellen Breslauer  
Mr. & Mrs. Ernest R. Bridgewater  
Dr. John P. Briske  
Dr. Richard H. Britt  
Dr. & Mrs. Melvin C. Britton  
Mrs. John Brooke  
Mr. & Mrs. Valentine Brooks  
Dr. Anita U. Brothers

Mr. & Mrs. Joseph Brotherton  
William W. Brownell  
Katherine I. Brownlie  
Dr. Fred M. Bruni  
Dr. John W. Bruns  
Mr. & Mrs. Carleton F. Bryan  
Mr. & Mrs. Andrzej Brzeski  
Alan W. Buch  
Mrs. H.C. Buckheim  
Nora-Lee & Alfred C. Buckingham  
Mrs. William Bucklin  
Mr. & Mrs. Richard I. Buckwalter  
John R. Burgis  
Dr. Richard Burnett  
William & Nancy Burnett  
Ann M. Burns  
David & Hilde Burton  
George H. Cabaniss, Jr.  
Louis Cashiotti  
Harry F. Camp  
Dr. & Mrs. Chas. S. Campbell  
Frank A. Campini  
Mrs. Francis Carroll  
Frances Monet Carter  
Curtis & Carolyn Caton  
Mr. & Mrs. Park Chamberlain  
Dr. J. Samuel Chase  
Rex C. Chase  
Mr. & Mrs. Arnold C. Childhouse  
Mr. & Mrs. Marquis W. Childs  
Dr. Robert W. Chow  
Mr. & Mrs. Deal Christensen, Jr.  
Dr. Margaret Clark  
Frances H. Cleary  
Patricia E. Cody  
Mr. & Mrs. Ralph L. Coffman  
Mr. & Mrs. Alvin C. Cohen  
Ina Cokeley  
Dr. & Mrs. Charles F. Collins  
Genevieve Collins  
Judge Marie Bertillion Collins  
Mrs. Philip Conley  
Mr. & Mrs. Gene Connell  
Mr. & Mrs. Thomas Connolly  
Mr. & Mrs. C.M. Converse, Jr.  
Mr. & Mrs. Ransom S. Cook  
Mrs. Richard Cooke, Jr.  
Mr. & Mrs. Robert S. Cooper  
Laurence Corash & Michele Beigel Corash  
Mrs. Edward B. Cosad  
Dr. & Mrs. Richard H. Cote  
Ernest L. Covington  
Mr. & Mrs. Jame F. Crafts, Jr.  
Dr. & Mrs. David Cram  
Mr. & Mrs. Carl W. Croft  
L. O. Crosby, III  
Mr. & Mrs. Anthony Cuevas  
Edwin L. Currey  
Dr. & Mrs. Roy L. Curry  
Dr. & Mrs. T. Cwalina  
Mrs. Thomas Dahl  
Margaret G. Dake  
Mr. & Mrs. D. Douglas Davies  
Mrs. Ralph K. Davies  
Gerald & Lillian Davis  
Dr. & Mrs. Herbert H. Dedo  
Dr. & Mrs. Roy R. Deffebach  
Carl & Catherine N. Degler  
de Heinrich-Wheeler  
Bonnie de la Ossa  
Richard de Latour  
Ralph del Sarto  
Mr. & Mrs. Walter Alfred deMartini  
Mr. & Mrs. Robert Dettner  
Dr. Robert C. Dickenman  
Mr. & Mrs. Albert E. Dien



Marshall Dill, Jr.  
Mr. & Mrs. J. Philip Di Napoli  
Joseph J. DiPietro  
Richard Dolan  
Michael D. Dooley  
Mrs. Peter L. Douglas  
Mr. & Mrs. Robert Dreyer, Jr.  
Mr. & Mrs. John R. Dryden  
Judge & Mrs. Ben C. Duniway  
Camille Cavalier Durney  
Mr. & Mrs. Frederick J. Early, Jr.  
Mr. & Mrs. Edward P. Eassa  
Fred P. Eaton  
Michael R. Ebert  
Charles P. Eddie, Jr.  
Dr. & Mrs. Albert S. Edgerton  
Richard & Eleanor Ehrlich  
Peter Elkind  
Mr. & Mrs. Donald T. Elliott  
Commander & Mrs. Duncan Elliott  
Mr. & Mrs. William H. Elsnor  
Dr. John E. Emery  
Dr. & Mrs. L. P. Enright  
Dr. Kathleen Erhart  
Mrs. Hubert Everist, Jr.  
In Memory of Claude Benoit Fagnan  
Mr. & Mrs. Henry K. Evers  
Dr. & Mrs. Seymour M. Farber  
Mr. & Mrs. Thomas Fawcett  
Mr. & Mrs. E. Perrin Fay  
Mr. & Mrs. Alan Fenton  
Mr. & Mrs. Robert A. Ferguson  
Robert Fergusson  
David Field  
Charles J. & Lily W. Fillmore  
Mr. & Mrs. John H. Finger  
George Hopper Fitch  
George & Patricia Flynn  
John L. Flynn  
Dr. & Mrs. John Douglas Forbes  
Mrs. William R. Forman  
Fisher L. Forrest  
Mr. & Mrs. James D. Forward, Jr.  
Dr. Donald M. Foster  
Mr. & Mrs. T. Jack Foster, Jr.  
Ed W. Fowler  
Louis Francisco  
Ernest D. Fraser  
June N. Freitas  
Michael Frenzell-Forrest  
Mr. & Mrs. Nino Frument  
James C. Gabriel  
William G. Gaede  
Monsignor James P. Gaffey  
Mr. & Mrs. Alfred J. Gagnon  
Mr. & Mrs. Nicholas Gannam  
Claude L. Ganz  
Mr. & Mrs. Max Garcia  
Mr. & Mrs. Robert Kahn Gardner  
Albert E. Garrett  
Mr. & Mrs. Robert H. Gerdes  
Mrs. Stanley B. Gerdes  
Dr. & Mrs. Jay Gershow  
Mr. & Mrs. Alexander Gholikely  
Mr. & Mrs. Edwin C. Gibson  
Pauline E. Gilmore  
Dr. John H. Gilmore  
Lezlee Martin Goldstein  
Rose L. Goldstein  
Charles R. Gouker  
Reeve Gould  
Richard N. Gould  
Mr. & Mrs. Russell Gowans  
Mr. & Mrs. Greig A. Cowdy  
Jill Graham  
Hildegard Graves

Jose M. Graves  
Mrs. Ronald Gray  
Dr. Albert Greenberg  
Mr. & Mrs. G.J. Grieve  
Mr. & Mrs. Marvin M. Grove  
Richard J. Guggenheimer, Jr.  
Max Gutierrez  
Paul & Mary Haas Foundation  
Mr. & Mrs. Peter E. Haas  
Mr. & Mrs. Robert R. Hagopian  
Mr. & Mrs. George N. Hale, Jr.  
Marshal Hale  
Bronwyn Hall  
Hadley Dale Hall  
John Wylie Hall  
Dr. Bert Halter  
Mrs. Edward M. Hamilton, Jr.  
Dr. Don C. Hampel  
Mr. & Mrs. John C. Hancock  
Louis & Sandra Handler  
Elwood Hansen  
Patricia Hanson/Clay Thomson  
Dr. & Mrs. David O. Harrington  
Drs. Kevin & Margaret Harrington  
Mr. & Mrs. L. W. Harris, Jr.  
Dr. M. R. Harris  
Mr. & Mrs. Theodore Harris  
Jane & David Hartley  
Mrs. Carlton W. Hartness  
Mr. & Mrs. Bruce H. Hasenkamp  
Mr. & Mrs. Ernest E. Haskin  
Dr. J. E. Hasson  
Willie Sue Haugeland  
Horace O. Hayes  
Elwood M. Haynes  
Dr. Lawrence R. Heckard  
Mrs. Easton G. Hecker  
Mr. & Mrs. Ray E. Held  
Mr. & Mrs. Robert D. Heller  
Robert E. Henderson  
Mr. & Mrs. William E. Henley  
Robert H. Hering  
Mrs. William R. Herlocker  
Mr. & Mrs. Mortimer H. Herzstein  
Mrs. & Mrs. Whalen K. Hickey  
Mr. & Mrs. Thomas W. High  
Mr. & Mrs. Anthony R. Hill  
Dr. W. Wright Hillman  
Mr. & Mrs. Austin E. Hills  
Larry & Betty Hinman  
Dr. & Mrs. Harold C. Hodge  
Dr. & Mrs. George H. Hogle  
Alice E. Holmes  
Donald E. Hood  
Mr. & Mrs. Albert J. Horn  
Raymond & Karen Houck  
David Hough  
Thomas R. Houran  
Henry Howard  
Mr. & Mrs. James E. Howell  
Lorraine Howell  
Joseph J. Hughes  
Mr. & Mrs. Marion T. Hvidt  
Mr. & Mrs. Bruce W. Hyman  
Stanley A. Ibler, Jr.  
Oolep Indreko  
Mr. & Mrs. Keith A. Jacobsen  
William Jaeger, Jr.  
Mr. & Mrs. Richard A. Jaenicke  
Dr. Robert L. Jagger  
Dr. & Mrs. John P. Jahn  
Dr. Walter S. James, III  
Edward T. Janney  
Dr. Duval B. Jaros  
Bradford Jeffries  
Bruce M. Jewett

Prof. & Mrs. Chalmers A. Johnson  
Mr. & Mrs. Reverdy Johnson  
Mr. & Mrs. Robert R. Johnston  
Mrs. Allen H. Jones  
Col. James T. Jones, USAF Ret.  
Mr. & Mrs. Robert Metcalf Jones  
Mr. & Mrs. Anthony M. Joseph  
Eleanor Jue  
Harry & Candace Kahn  
Mr. & Mrs. William Kane  
Mrs. Eileen Kaplan  
Richard & Susan Kaplan  
Dick & Sherry Karrenbrock  
Mr. & Mrs. Mark O. Kasanin  
Raymond E. Kassir  
Bennett R. Katz  
Dr. & Mrs. Gordon Keller  
Don Kennedy  
Mrs. Gerald D. Kennedy  
Michael Kennedy  
Dr. & Mrs. James Kent  
Harlan & Esther Kessel  
Dr. David L. Kest  
Woodward Kingman  
Mr. & Mrs. Francis Kirkham  
Catherine M. Klatt  
Mr. & Mrs. Simon Kleinman  
Mr. & Mrs. Marten F. Klop  
Mr. & Mrs. A. E. Knowles  
Dale & Sue Kocienski  
Jero Kodama  
Dr. Nevea D. Kohout  
Mr. & Mrs. T. A. Kolb  
Dr. & Mrs. Arthur Kornberg  
Dr. Rowena Korobkin  
No'el E. Koster  
Dr. & Mrs. Robert Kradjian  
Dr. & Mrs. Bernard M. Kramer  
Mr. & Mrs. Leroy Krusi  
Loni Kuhn  
Dr. C. B. Kunz  
Drs. Paula & Michael Kushlan  
Mr. & Mrs. Vernon N. Lambertsen  
Mr. & Mrs. William B. Land  
John M. Lane  
Dr. Jack D. Lange  
Brian Lannes  
Modesto Lanzone  
Mr. & Mrs. Bill Larkin  
Mr. & Mrs. Moses Lasky  
Eric W. Laub  
David A. Lauer  
Helen Le Conte  
Mr. & Mrs. Allan E. Lee  
Mrs. & Mrs. Ronald D. Leineke  
Dr. & Mrs. John Lenehan  
Mr. & Mrs. Alan Lerch  
Estelle F. Levine  
Mrs. Bert W. Levit  
John C. Lewis  
Joseph F. Lewis  
Dr. & Mrs. Douglas A. Liddicoat  
S. Christopher Lirely  
Philip Little, III  
Mr. & Mrs. Carl Livingston  
Mrs. Lawrence Livingston  
Mr. & Mrs. Peter R. Loeb  
George Long  
Margaret B. Long  
Dr. & Mrs. Herschel H. Loomis, Jr.  
Richard J. Love  
James P. Lovegren  
Mrs. Gordon Lovegrove  
Mr. & Mrs. William J. Lowenberg  
Mrs. Thomas G. Lyons  
Mrs. James F. Macadam

Graeme K. MacDonald  
S. A. MacIsaac  
Mr. & Mrs. William R. Mackey  
Mrs. John B. Mackinlay  
Mr. & Mrs. Richard B. Madden  
Mr. & Mrs. John H. Madonne  
Mr. & Mrs. John W. Mailliard, III  
Anita Naz Mardikian  
Dr. Andrew S. Markovits  
Mr. & Mrs. Phillip E. Martin  
Mr. & Mrs. Stephen J. Martin  
Mr. & Mrs. Barry J. Martinez  
George C. Martinez & Ingrid Montague Martinez  
Margaret Martinoni  
Virginia R. Mason  
Richard Mateosian  
Dr. Jacob L. Mathis, Jr.  
Tom Maupin  
Mrs. Elliot McAllister  
Lucy Kelly McCabe  
James W. McClary  
James V. McConnell  
Donald L. McGee  
John H. McGuckin, Jr.  
Mr. & Mrs. Merl McHenry  
Mr. & Mrs. John R. McKean  
Mr. & Mrs. James McKellar  
Mr. & Mrs. Richard S. McKewan  
Mrs. William Marcus McMillan  
George P. McNear Family  
Mr. & Mrs. John E. McNear  
Mr. & Mrs. Donald G. McNeil  
Dennis & Barbara McPencow  
Mrs. E. Johnson McRae  
Mrs. Edgar Meakin  
Drs. Robert & Thurid Lininger Meckel  
Mr. & Mrs. J. Alec Merriam  
Robert Messick  
Dr. Vincent P. Messina  
Dr. & Mrs. Daniel W. Meub  
Barbara Meyer  
Mr. & Mrs. Chester I. Meyer  
Mr. & Mrs. Ernest W. Meyer  
Mr. & Mrs. Carsten Mikkelsen  
Mr. & Mrs. Allan P. Miller  
Mr. & Mrs. Daniel C. Miller  
Mr. & Mrs. E. Homer Miller  
Mr. & Mrs. Ralph H. Miller  
Stanley E. Miller  
Russ Mills  
Mr. & Mrs. Osmond Molarsky  
Mr. & Mrs. Milton Molinari  
Millicent W. Moncrief  
Mr. & Mrs. David L. Moore  
R. Joseph Moore  
Mrs. W. Lee Moore  
Thomas & Lydia Moran  
Lloyd N. Morgan  
Mrs. Peter Morrison  
Mr. & Mrs. Everts Moulton  
Mr. & Mrs. Darrell Mueller  
Paul & Roberta Mundie  
Harold C. Murphree  
Richard Murray  
Robert Myers  
Mr. & Mrs. William S. Needham  
Dorothy B. Neely  
Mr. & Mrs. Kelvin Neil  
Dr. & Mrs. T. S. Nelsen  
Dr. & Mrs. D. H. Neustein  
Nancy Jarrett Newcomer  
Mr. & Mrs. P. L. Newton  
Col. & Mrs. C. W. Nicolary  
Gerald & Ortrun Niesar  
Mr. & Mrs. Russell Niles  
Dr. & Mrs. Charles Noble, Jr.

Charles E. Noble  
 Dr. & Mrs. Paul W. Nordquist  
 Forbes & Delores Norris  
 Dr. G. W. O'Brien  
 Mr. & Mrs. James L. O'Dea  
 Stanley E. Odell  
 Mrs. Ernest L. Offen  
 Mr. & Mrs. C. Y. Offutt  
 Nancy & Robert Ogg  
 Mary Ann Oklesson  
 Mr. & Mrs. Jon Older  
 Professor & Mrs. Ingram Olkin  
 Dr. & Mrs. A. C. Olshen  
 Ernesto Ono  
 Mr. & Mrs. William Randolph Oscarson  
 John R. Page  
 Jesun & Hisuh Paik  
 Mr. & Mrs. F. Ward Paine  
 Mr. & Mrs. George Paras  
 Peter & Isabel Paret  
 William N. Parker, Jr.  
 Margaret Hayes Parsons  
 Dr. & Mrs. Frank R. Passantino  
 Susan Jane Passovoy  
 Mr. & Mrs. Fred Pavlov  
 Ruth M. Payette  
 Janet Pease  
 Peter A. Pender  
 Dr. & Mrs. Roland K. Perkins  
 Louise Pescetta  
 Mrs. Lester S. Peterson  
 J. E. Phillips  
 Mr. & Mrs. Allen M. Phipps  
 Dr. & Mrs. Vincent Piccioni  
 Milton Pilhashy  
 Michel Pisani  
 D. G. Plichta  
 Paul & Helen Pocher  
 Harry Polland  
 Dr. Stanford Pollock  
 Mr. & Mrs. Gordon L. Poole  
 Rachel Poole  
 G. Ross Popkey  
 Lisa L. Pouteau  
 V. Laudel Pratt  
 Mr. & Mrs. W. J. Price  
 Bruce E. Pugsley  
 Carol A. Putnam  
 Dr. Roger Pyle  
 Harriet M. Quarré  
 Mr. & Mrs. John B. Quigley  
 Walter P. Quintin, Jr.  
 Ray Quiros  
 Mr. & Mrs. Michael G. Rafton  
 Victor Ragosine  
 Dr. & Mrs. H. E. Raitano  
 Davis L. Ralston  
 P. Ramsden  
 Dr. Robert L. Raphael  
 W. D. Rasdal  
 Dr. Kenneth Rashid  
 Mr. & Mrs. Richard H. Rasmussen  
 Dr. & Mrs. George T. Raust, Jr.  
 David & Connie Redell  
 Robert M. Refvem  
 Mr. & Mrs. Daniel P. Reid  
 Florence S. Reinke  
 Mr. & Mrs. Robert S. Reis  
 Dr. & Mrs. Michael P. Remler  
 Dr. & Mrs. Paul R. Rhodes  
 Denis T. Rice  
 Mr. & Mrs. Burton Richter  
 Leonard E. Rickan  
 Dr. Robert M. Rinehart  
 Andrew M. Riolo  
 Dr. & Mrs. Bruno Ristow

# BRASSERIE RESTAURANT AND COCKTAIL LOUNGE

WHERE ONLY THE NAME REMAINS THE SAME.



**G**REAT food and drink. Hearty servings and reasonable prices.



**24 HOURS** Breakfast. Lunch. Dinner. Late, late suppers.



**S**OUPS and salads. Deli sandwiches. Chocolate cheesecake.



**L**IVE lobsters 2 to 5 lbs. 16 oz. steaks. Triple-cut chops. Barbequed ribs.



**P**ASTA or Cassoulet. Potato skins and hot biscuits with honey.



**W**INE by the carafe. Pitchers of Margaritas. Low-price cocktails in a lively atmosphere.



**P**ERFECT any time day or night, before or after the show.

## THE FAIRMONT HOTEL

On the Arcade Level. Call 772-5199 for reservations or just drop in.

## DEPEND ON DELTA FOR THE BEST PASSENGER SERVICE IN THE SKY.



The Delta professionals, like Flight Attendant Cynthia Tompkins, go all-out to give you a great trip.

Wherever you fly Delta, you'll find its 35,000 men and women couldn't care more. Their spirit of service is the Spirit of Delta™. For reservations, call your Travel Agent. Or call Delta in San Francisco at 552-5700. **DELTA**  
The airline run by professionals.

**DELTA IS READY WHEN YOU ARE®**

Is that your new  
BMW Roger?

Wow!



It's my new, exciting  
"MILL VALLEY IMPORTS"  
BMW George...

Very.



*There Really Is A Difference...!*

**MILL VALLEY IMPORTS**  
**388-2750**

489 MILLER AVE., MILL VALLEY, 94941

Robert Goodhue's  
**FALL OPERA**  
Course: **PREVIEWS**

on all ten operas of the S.F. Opera Fall Season.

For **NOVICES & Opera BUFFS**  
**10th consecutive year**

**CHOICE of SIX Sections**

(Monday, Tuesday or Thursday evening, or Saturday morning).

You are not restricted to the section you sign up for.

**Get the MOST**

out of the San Francisco Opera fall season

**SPECIAL: ONLY \$40!**

for complete course of ten 1 1/2-hour classes, if you register  
by July 20, 1983 (regular tuition is \$60 for the course).

Mailing Address:

(415) 956-1271

Location of classes:

55 Sutter, #359

San Francisco, CA 94104

13 Columbus,  
San Francisco

Mr. & Mrs. Roger Ritchey  
Mr. & Mrs. Alan S. Robinson  
Mrs. Henry W. Robinson  
Paul A. Macaulay Robinson  
Thomas Robinson  
Margaret Schilling Rocchia  
Dr. & Mrs. Ernest Rogers  
Mr. & Mrs. John G. Rogers  
Dr. Charles Rolfe  
Mrs. Leslie L. Roos  
Dr. & Mrs. Kenneth T. Roost  
Dr. & Mrs. Hugh Rose  
Mr. & Mrs. Barr Rosenberg  
Mrs. Mary A. Rosenblatt  
Dr. Frank Rumore  
Dr. Elaine R. Ryan  
John K. Ryckman  
Hugh H. Saffery  
Samy S. Salem  
Mr. & Mrs. Bertram Sampson  
Dr. & Mrs. John J. Sampson  
Mrs. Lois Samson  
J. Michael Samuel  
Dr. & Mrs. John D. Santaniello  
Mr. & Mrs. Charles Sargent  
Mr. & Mrs. Alfred B. Saroni, Jr.  
Louis Saroni, II  
Leontine Sassell  
Mr. & Mrs. G. W. Saul  
Mrs. Walter Schilling  
Mr. & Mrs. Donald Schine  
Mr. & Mrs. Philip S. Schlein  
Mr. & Mrs. Nathaniel C. Schmelzer  
Dr. & Mrs. Leon H. Schmidt  
Dr. & Mrs. Thomas Schmitz  
Judge & Mrs. Robert H. Schnacke  
Steven Schochet  
Mr. & Mrs. Charles Schonfeld  
Dr. Betty Schreiner  
Mr. & Mrs. Michael D. Schroeder  
Mrs. Karl Schuster  
Mrs. John L. Scott  
Dr. William B. Seale  
Mr. & Mrs. William A. Seavey  
Mrs. Martin J. Seid  
Marlene K. Seligson  
Mr. & Mrs. B. H. Sellers  
Mrs. A. Setrakian  
Grant A. Settlemier  
Maryanna G. Shaw  
Ronald H. & Barbara J. Shaw  
Thomas L. Shelton  
Dr. & Mrs. William A. Sheppard  
Mr. & Mrs. Jack C. Shnider  
Dr. & Mrs. Mervyn Shoor  
Mr. & Mrs. Lawrence L. Shrader  
Mr. & Mrs. Leon R. Sickle  
Dr. William J. Siegel  
Dr. & Mrs. John B. Sikorski  
Mr. & Mrs. Sol Silverman  
Mrs. Herschel Silverstone  
Dr. Jack H. Sinow  
Mrs. Verne L. Skjonsby  
Mrs. Borroughs Slater  
Jean Slocum  
Francis X. & Mary W. Small  
J. Small  
Edward Meade Smith  
Mr. & Mrs. Gerald L. Smith  
Mr. & Mrs. Marlis E. Smith  
Mrs. Jack Smithers  
Dr. A. J. Smoller  
Dr. Richard L. Sogg  
J. S. Soifer  
Ruth Freeman Solomon  
Steven M. Somers

Mr. & Mrs. Joshua L. Soske  
Dr. Cynthia Soyster  
Ronald L. Sparks  
Ann Sproul Speck  
Mr. & Mrs. Hart H. Spiegel  
Barbara K. Spring  
Charles E. Stanton  
Mr. & Mrs. William E. Steen  
Frank J. Stefanich, Jr.  
Mr. & Mrs. Tibor Stefansky  
Dr. Samuel J. Stegman  
Ruth & Alan Stein  
Dr. & Mrs. Stuart Steinberg  
Drs. John & Diana Stephens  
Ken & Dottie Stevens  
Mr. & Mrs. Robert J. Stewart  
Joseph A. Stockdale  
Dr. David M. Stockford  
L. R. Stoeven, III  
Mr. & Mrs. Kneeland E. Stone  
Frank D. Stout  
Mr. & Mrs. Arthur H. Stromberg  
Dwight V. Strong  
Dr. & Mrs. J. M. Stubblebine  
Mr. & Mrs. Barry Stubbs  
Mr. & Mrs. Edward Sugarman  
Mr. & Mrs. John A. Sutro, Jr.  
Dr. Alan D. Swensen  
Robert M. Taubman  
Donald & Joyce Tayer  
Sal & Sylvia Tedesco  
Mr. & Mrs. Nicholas G. Thacher  
Mr. & Mrs. D. H. Thakar  
Dr. Ruedi F. Thoeni  
Mrs. Dudley W. Thomas  
Mr. & Mrs. Glyn Thomas  
Mr. & Mrs. Richard Thomas  
Mr. & Mrs. Neil Thrams  
Dr. & Mrs. Charles W. Tidd  
Mr. & Mrs. F. J. Thomas Tilton  
Mr. & Mrs. Dickson Titus  
Carol Tomlinson  
Mr. & Mrs. Arthur Toupin  
Virginia W. Tracy  
Janet Treseder  
Mr. & Mrs. John G. Troster  
James A. Tucker  
Barbara J. Turner  
Allen & Marcia Tusting  
Constance Tydeman  
Thomas E. Unterman  
Dr. & Mrs. John R. Upton  
Lea Ann van Houten  
Michael J. Varn  
Mr. & Mrs. Alexander von Hafften  
Derek Lea von Schausten  
Dr. & Mrs. Richard F. Wagner  
Eugene J. Wait, Jr.  
Mr. & Mrs. Peter Whitmore Wallace  
Mr. & Mrs. Barry M. Wally  
Mr. & Mrs. Robert H. Walter  
E. L. Walton, Jr.  
Arnold Ward  
Whitney Warren  
Don Watson, Jr.  
Dr. & Mrs. Harry Weinstein  
Mr. & Mrs. John W. Weiser  
Paul M. Werner  
Mrs. Clem Whitaker  
John C. Whitehead Foundation  
Mrs. James Wickersham  
Samuel J. Wiegand  
Paul W. Wilkinson  
Dr. & Mrs. Charles Wilson  
Dr. Peter Windhorst  
Lee Winey

Mrs. Jean C. Witter  
Mrs. Clare Wolcher  
Dr. & Mrs. Lawrence Wolfe  
Mr. & Mrs. Avram Yedidia  
E. James Young  
Frank & Shirley Young  
Dr. E. A. Zarate  
Mrs. Harold L. Zellerbach  
Mr. & Mrs. Walter Zolezzi  
Mr. & Mrs. Peter M. Zuber  
Mr. & Mrs. Amos C. Zucci  
Mr. & Mrs. Clerin W. Zumwalt

**PATRONS \$250—\$499**

David A. Abercrombie  
Dr. & Mrs. Rodney Abernethy  
William Abrahams  
Dr. & Mrs. Stephen F. Adam  
Dr. Pearl I. Adams  
Thomas A. Adams  
Peter Addison  
Mr. & Mrs. Alan W. Agol  
Robert Aiello  
Henry Akin & Harriette Akin Thompson  
E. Geoffrey & Stella Albert  
Mr. & Mrs. Bernard J. Alioto  
Estelle C. Allegrini  
Constance Allen  
Mr. & Mrs. Jonathan B. Allen  
Judith Allen  
Mr. & Mrs. Neal Alley  
Mr. & Mrs. Kendall Allphin  
Mr. & Mrs. Jose R. Alonso  
Mr. & Mrs. Ludwig Altman  
Fred H. Altshuler  
Julia R. Amaral  
Elle Coy Amundsen  
August R. Anania  
Dr. Claude M. Anderson  
Mr. & Mrs. Kenneth B. Anderson  
Paul E. Anderson  
Ray Anderson  
Mrs. Robert van Vleck Anderson  
Roy I. Anderson  
Dr. & Mrs. Theodore W. Anderson  
Mrs. John E. Anderton  
Adolphus Andrews, III  
Dorothy Annesser  
Anonymous (27)  
Robert C. Anthony, Jr.  
Mr. & Mrs. Edward C. Antognoli  
Dave E. Arata  
Mr. & Mrs. Ernest C. Arbuckle  
Dr. S. Q. Arce  
Anneliese Armstrong  
Dr. William T. Armstrong  
Lucille Arneson  
Margaret Arnold  
Henry B. Arnott  
Eugene S. Arntz  
Dr. & Mrs. Jeffrey Aron  
Mrs. Henry Arrighi  
Ross L. Arrington  
Desmond Arthur  
Dr. Faye Arundell  
Mrs. Taylor Ashley  
Donald W. Atcheson, Jr.  
E.P. Atkins  
Steve Auerback  
Carol Augustus  
Dr. & Mrs. William H. Ayres  
Martha H. Azevedo  
James V. Babcock  
Victor J. Bacigalupi  
Elizabeth M. Backlund  
Mr. & Mrs. W. Reece Bader

Mr. & Mrs. Robert E. Baechtold  
Mr. & Mrs. David A. Baerncopf  
Edward D. Baker  
Sunnie Baker  
Mrs. Kenneth S. Baldwin  
Peter Balint  
Rosemary Balistreri  
Jerald T. Ball  
Gaston P. Banderier  
Mr. & Mrs. Edward V. Baraty, Jr.  
Michael Barcun  
Rev. William H. Barcus, III  
Mr. & Mrs. B.J. Barden  
Mr. & Mrs. Jonas A. Barish  
David N. Barnard  
Dr. Barry C. Baron  
Sanomar Barr  
Mrs. L.M. Barsocchini  
Mr. & Mrs. James P. Bartlett  
Dr. Richard J. Bartlett  
Gloria Baruh  
Richard M. Barulich  
Mr. & Mrs. Martin Bastiani  
Mrs. Dudley S. Bates  
J. Peter Baumgartner  
Dr. Wayne Bayless  
Frank Bayley  
Robert H. Beadle  
Kenneth G. Beaman  
Joseph Beaupre  
Olga Bebenin  
Dorothy M. Beck  
John Beckham  
Michael A. Bednarz  
Mrs. Kay Beisel  
Dr. & Mrs. Leslie Z. Benet  
Edgar A. Benhard  
Merle L. Benkavitch  
John Kier Bennett  
Charles & Dorothy Benson  
Robert Berbec  
Mrs. Dikran M. Berberian  
Jeffrey Bereit  
Mrs. Edward T. Berg  
Dr. & Mrs. Irving Berg  
Dr. & Mrs. Walter Berger  
Dr. John Berghout  
Mr. & Mrs. Austin Bergin  
Mr. & Mrs. Robert D. Berkley  
Margot Berkovitz  
Mrs. A. Brooks Berlin  
Harry Bernard  
Mr. & Mrs. R.E. Bernard  
Catherine Besser  
Richard & Janet Betts  
Henry J. Bianchi  
Margrit Biever  
Vernon Birks  
Nat Birnbaum  
Dr. & Mrs. Michael Bishop  
Dr. Rodger C. Bishton  
Mr. & Mrs. Paul\*A. Bissinger, Jr.  
Dr. & Mrs. John D. Black  
Nordin & Donna Blacker  
Robert C. Blair  
Mrs. John H. Blake  
Richard L. Bledsoe  
Michael E. Block  
Robert N. Block  
Betty Blomberg  
Mr. & Mrs. Maxwell Bloom  
Allan Blumenfeld  
Robert M. Blunk  
Mr. & Mrs. R.J. Boddy  
Philip & Kimberly Boesche  
Judy Bogart

Mrs. & Mrs. William Bolin  
Robin J. Bollinger  
Merle I. Boomhower  
Dr. & Mrs. Jephtha T. Boone  
Mr. & Mrs. Dix Boring  
Dr. & Mrs. Richard A. Borrison  
Andre Bosc  
Mrs. Armand D. Bosc  
Mr. & Mrs. James B. Bouick, III  
Murray & Molly Bower  
Wayne E. Bowker  
C.H. Braden  
Paul Bradley  
James T. Brady  
Dr. & Mrs. Erwin Braff  
Mr. & Mrs. David R. Braker  
Peggy & Bill Bramstedt  
Dr. & Mrs. John R. Brandes  
Peter Brandes  
Mr. & Mrs. R. Robert Brattain  
Ruth & Todd Braunstein  
Richard C. Brautigam  
Dr. Joseph V. Brazie  
Dr. & Mrs. Henry Brean  
Dr. David Breithaupt  
Mary L. Brickler  
Dr. Timothy L. Bridge  
Mr. & Mrs. R.G. Brindle  
Mr. & Mrs. George Britt  
Dr. & Mrs. Mark Brockbank  
Innis Bromfield  
Dr. Joseph W. Bronzini  
Mr. & Mrs. Robert K. Brorsen  
Mrs. Allan Brotsky  
Bruce & Jane Brough  
Dr. Ellen Brown  
Mr. and Mrs. F. William Brown, III  
Nacio Jan Brown  
Richard E. Brown  
Mr. & Mrs. Robert Brown  
Thomas W. Brown  
Mr. & Mrs. Timothy N. Brown  
Robert E. Brownell  
Harry Browning  
Dr. Norman Bru  
Mr. & Mrs. A. Jay Bruch  
Mr. & Mrs. E. Kergan Bruck  
Alan R. & Sally J. Brudos  
Barbara Bruser  
Laura A. Bryan  
Mr. & Mrs. Leonard C.Z. Buck  
Charlton Buckley  
Joseph Buckley  
Shirley Buckley  
Donald P. Buhman  
Gary Alan Bukovnik  
Mrs. F. Bulkley  
Mrs. George Bull  
Jack A. Buller  
Mr. & Mrs. Edward R. Bunting  
Mr. & Mrs. John S. Burd  
Mrs. Robert N. Burgess, Jr.  
Dr. & Mrs. Hugh W. Burrell  
Dr. & Mrs. Robert N. Bush  
Richard Buth  
Dr. Eric K. Butler  
Mr. & Mrs. Robert Byrne  
Dr. & Mrs. Sheldon Cable  
Mrs. James W. Caddick  
Dr. Robert B. Cahan  
Mr. & Mrs. Donald M. Cahen  
Mr. & Mrs. Lee W. Cake  
Mrs. Thomas Calhoun  
Dr. & Mrs. Donald R. Call  
Mrs. Lewis S. Callaghan  
Gay Callan

Mrs. John C. Callan  
 Arthur H. Calvert  
 Charles C. Camp, Jr.  
 Gary & Mari Campbell  
 Dr. James M. Campbell  
 William R. Campbell  
 Robert & Erica Campisi  
 Mr. & Mrs. Norman P. Canright  
 Dr. Mary Cantrell  
 Nicholas Caputi  
 Hubert F. Card  
 F. L. Carley  
 Mr. & Mrs. Arthur S. Carlin  
 Steven Carlson  
 Betty J. Carmack  
 Stephen C. Carniglia  
 Mr. & Mrs. Willard O. Caro  
 Dr. Alan B. Carr  
 Allen & Glenavon Carr  
 Dr. Norman F. Carrigg  
 Mr. & Mrs. Frederick L. Carroll  
 Dr. Michael P. Carter  
 Ruth Carter  
 Richard & Shelley Casey  
 Roy & Carol Castellini  
 Jeanne A. Caturegli  
 Robert G. Caughey  
 Joanie Cesano  
 Miss Lucy Chaderjian  
 Mr. & Mrs. Sheldon F. Chanes  
 W. A. Chapman  
 Julia W. Cheever  
 David Cheifetz  
 Mr. & Mrs. Peter R. Chernik  
 Mr. & Mrs. Melvin Chernev  
 Mr. & Mrs. Milton Chernin  
 A. K. Chetin  
 Edward Chichura  
 Mrs. Raymond Burke Chrisman  
 Rod Chu  
 Mario J. Ciampi  
 Judith Ciani  
 Harold S. Cicerone  
 Mr. & Mrs. Frank T. Cisek, Jr.  
 Anna E. Clafin  
 Christina Clark  
 Dr. Don Clark  
 James Clark, Jr.  
 Joseph William Clark  
 Mrs. Willard J. Classen  
 Dr. & Mrs. Francis J. Clauss  
 Robert R. Claypool  
 F. H. Cloudman  
 David J. Clover  
 Jack Coffman Cobb  
 Joseph K. Cobb  
 Roy W. Cody  
 Drs. Barbara & Nathan Cohen  
 Henry Cohen  
 Dr. & Mrs. Richard J. Cohen  
 William A. Cohendet  
 Dr. & Mrs. Albert Cohn  
 Merrill W. Cole  
 Mr. & Mrs. Thomas R. Cole  
 Thomas W. Cole  
 Bill Coleman  
 Mr. & Mrs. Ira J. Coleman  
 Dr. Ella Collier  
 Professor George A. Collier  
 J. M. Collins  
 Lillian P. Collins  
 Roy C. Colton  
 James Compton  
 Nancy Lowell Compton &  
 Jack Cameron Worthen, Jr.  
 Joanne Condrin  
 Edward J. Conley  
 Lawrence R. Conningham  
 Mr. & Mrs. J. Lloyd Conrich  
 Luke Conroy  
 Frances J. Contreras  
 Miss Nieves Conway  
 Mr. & Mrs. Quentin L. Cook  
 Margot Cookson  
 Clifford Coon, Jr.  
 Mr. & Mrs. Joseph W. Cooper, Jr.  
 J. Caleb Cope  
 Janet W. Cope  
 Mr. & Mrs. Alfred Coppel  
 James L. Coran  
 Evelyn & Israel Cornet  
 R. S. Cornwell  
 Louise Corsale  
 Carroll Coslow  
 Tom & Jane Coulter  
 Laura & Robert Cory  
 David Crockett  
 Mr. & Mrs. John A. Cronin  
 Rev. & Mrs. D. Clifford Crummey  
 Mary C. Crutchfield  
 Mr. & Mrs. Ramiro F. Cruz  
 Edith Parks Cunningham  
 Robert Curl  
 Mrs. C. J. Curley, Jr.  
 Mr. & Mrs. Lenn Curley  
 Walter Curtis  
 Dr. & Mrs. Robert W.P. Cutler  
 Andrew H. D'Anneo  
 Dr. & Mrs. Ture Dahlstrom  
 Orville W. Dale  
 Mrs. Jay Darwin  
 Mr. & Mrs. Gordon E. Davis  
 Mr. & Mrs. Harry D. Davis  
 Michael B. Davis  
 Dr. Paul Day & Sue Day  
 Mr. & Mrs. James F. Dean  
 Mr. & Mrs. Bernard Deasy  
 Ned de Bran  
 Mrs. Alexander de Bretteville, Jr.  
 Dr. & Mrs. Robert J. Debs  
 Dr. James Deitz  
 Raffaella del Bourgo  
 Dr. Stephen de Luchi  
 Mr. & Mrs. Heiko T. de Man  
 Dr. John J. Demas  
 Mrs. MacDonald Denman  
 Dr. & Mrs. K. B. de Ome  
 Mr. & Mrs. Kenneth Joseph Detwiler  
 Donald E. Devers  
 Mr. & Mrs. Roderick L. Dewar  
 William Dickey  
 Claudia Dickman  
 Henry Chabot Dieckmann  
 John H. Dilks, Jr.  
 John Marshall Dill  
 J. P. Richards Dillingham  
 Mrs. Martin J. Dinkelspiel  
 Mr. & Mrs. Richard C. Dinkelspiel  
 Dr. & Mrs. Kemp B. Doersch  
 Dr. & Mrs. Gary M. Dolan  
 Susan Donahue  
 Charles Geo. Dondero  
 Peggy Donovan-Jeffry  
 Robert W. Donselman  
 Estella Dooley  
 Mr. & Mrs. Gerald M. Doppelt  
 Dorothy & Richard Dorsay  
 Mr. & Mrs. C. L. Dostal, Jr.  
 Mrs. G. Dostrow  
 George E. Doty  
 Howard M. Downs  
 Mr. & Mrs. Robert J. Doxey  
 Dr. Sharon B. Drager  
 Robert E. Drake  
 Dr. Monte Jan Dray  
 Henry A. Dreger, Jr.  
 Vern Drehmel  
 Sidney Drell  
 Donald G. Dresel  
 Adele Druktenis  
 Sherwood Dudley  
 Gloria S. Duffy  
 Mr. & Mrs. William W. Dunlop  
 George A. V. Dunning  
 Mr. & Mrs. Thomas R. Dwyer  
 Kenneth E. Dyer  
 David M. Eakin  
 Richard M. Eakin  
 Mari-Lynne Earls  
 Frank L. Edlund  
 Mr. & Mrs. Gene M. Edwards  
 Dean E. Eggertsen  
 Dr. & Mrs. Winston Ekren  
 Donald F. Eldridge  
 James L. Ellington  
 Mr. & Mrs. Theodore Ellington  
 Charles L. Elliott  
 Robert & Barbara Elliott  
 Seymour & Diane Ellison  
 Suzanne F. Ellmore  
 Scott M. Elrod  
 G. Pete Encinas  
 Mr. & Mrs. Marvin L. Engel  
 Mrs. Bruce Engel  
 Olive English  
 Dr. & Mrs. Marvin A. Epstein  
 Dr. Robert J. Epstein  
 Mr. & Mrs. Keith H. Erdman  
 Ronald A. Ernst  
 Dr. Vaughan A. Ewert  
 Mr. & Mrs. Richard E. Faggioli  
 Dr. Robert T. Falltrick  
 Rosemary Faris  
 Paul D. Farmer  
 Mr. & Mrs. Jack M. Farrell  
 Mr. & Mrs. Wesley J. Fastiff  
 C. Frederick Faude  
 A. Brent Faulkner  
 Mark & Marlo Faulkner  
 Irwin & Sheila Federman  
 Mrs. Arnold Fehl  
 Mr. & Mrs. James A. Felchlin  
 Cantor & Mrs. Martin Feldman  
 Milton Feldstein  
 Dr. Robert B. Fenwick  
 E. Jean Ferdinandsen  
 Mr. & Mrs. Robert E. Ferguson  
 Dr. Richard Ferguson  
 Mr. & Mrs. Hamilton Y. Ferris  
 Barbara & Frederick Fields  
 Dr. Dennis A. Fillmore  
 Warren D. Fishburn, Jr.  
 Drs. Anita & Gerald Fisher  
 Dr. & Mrs. Jerome Fisher  
 Louis C. G. Fisher  
 David G. Fladlien  
 Dr. & Mrs. Neil F. Flaherty  
 R. E. Flatow  
 Mrs. Herbert Fleishhacker, Jr.  
 Dr. & Mrs. John A. Fleming  
 Robert B. Flint, Jr.  
 Robert M. Flynn  
 Mr. & Mrs. Terence Flynn  
 Charles H. Fogg  
 Henry Fong  
 Arturo & Vicki Fontanes  
 Mr. & Mrs. Charles D. Ford  
 Gerald W. Ford  
 E. Jardine Forsyth  
 Helaine Fortgang  
 Mr. & Mrs. T. Jack Foster, Jr.  
 Mr. & Mrs. George Fowler  
 Mr. & Mrs. William M. Fox  
 Mr. & Mrs. Steve Franco  
 Mr. & Mrs. Thomas L. Frankel  
 William & Jane Frazer  
 Mr. & Mrs. Jefferson Frazier  
 Dr. & Mrs. E. W. Fredell  
 Joseph E. Frederickson  
 Robert F. Frederickson  
 Dr. & Mrs. J. Freedman  
 Hal Freeman  
 Mr. & Mrs. Harold R. Freeman  
 Dr. & Mrs. Arthur J. Freid  
 Dr. Allen B. Freitag  
 Dr. & Mrs. M. Wallace Friedman  
 Lynn C. Fritz  
 Hildburg Fuchs  
 Dr. & Mrs. Winston Ekren  
 Anita C. Fuery  
 Mrs. Eugene Fulton  
 Mr. & Mrs. Larrie R. Furst  
 J. Gerard Gagnon  
 Marylyn Galatis  
 Thomas G. Gale  
 John L. Galindo  
 H. M. Galliver  
 Mr. & Mrs. Joseph Gans  
 Dr. & Mrs. Alexander N. Gansa  
 Leo Ganz  
 Drs. Patricia & Zalman Garfield  
 Dominic Garofalo  
 Larry Gaskill  
 Mr. & Mrs. George O. Gates  
 Dr. Michael L. Gay  
 Robert Gazell  
 Gayle S. Geary & Richard A. Drossler  
 Kathryn Gehrels  
 Eleanor E. Geiger  
 Walter E. Geiger  
 Dr. & Mrs. Herman M. Geller  
 Warren J. Genz, CLU  
 Lucy I. Gerard  
 Harry Hill Gester  
 Mr. & Mrs. Michael Gettelman  
 Jeralde C. Gibson  
 Mrs. Oliver H. Gilbert, Jr.  
 Dr. & Mrs. Robert Gilbert  
 Mr. & Mrs. Rolf A. Gille  
 Joyce R. Gillis  
 James Harvey Gilman  
 Mr. & Mrs. Dario Giovacchini  
 In Memory of Nello J. Girolami  
 Norman Givant  
 Jules Glazer  
 Drs. Joan & John Goble  
 Mr. & Mrs. Gary Goddard  
 Dr. & Mrs. Edward Goldstein  
 Mr. & Mrs. Vernon Goodin  
 Mr. & Mrs. Sidney Gottfried  
 R. H. Gottleben  
 Spencer T. Gould  
 Gary L. Graham  
 Stewart G. Graham  
 Dr. & Mrs. Melvin Grais  
 Mrs. Richard Gratton  
 Mr. & Mrs. Adolphus E. Graupner, Jr.  
 Dr. Harold R. Graves  
 Dr. & Mrs. William K. Graves  
 Anne & Michael Green  
 J. J. Greene  
 Richard Greene  
 Dorothy Gregor  
 Herbert Grench  
 Mr. & Mrs. R. G. Grey

Katherine M. Griffin  
 David A. Gross  
 Walter S. Gross  
 Dr. James R. Groundwater  
 Mr. & Mrs. Steven Grover  
 Donald J. Grubb  
 Lydia Gruber  
 Mr. & Mrs. Morris M. Grupp  
 Mary Grush  
 Michael R. Gumbmann  
 Richard B. Gump  
 Capt. Lawrence Eric Gustafson  
 Dr. Joseph P. Gutstadt  
 Dr. & Mrs. Charles K. Guttas  
 Dr. & Mrs. Theodore Haessler  
 Harry C. Haines  
 Dr. H. Clark Hale  
 Perry E. Hall, II  
 Dr. & Mrs. Walter B. Hall  
 Jordan D. Haller  
 Kenneth S. Halliwell  
 James T. Hamilton  
 R. E. Hamon, Jr.  
 Mr. & Mrs. John C. Hancock  
 Donald M. Haneke  
 James T. Hannon  
 Katharine Hanrahan  
 Mrs. H. Ross Hansen  
 Dr. Graeme Hanson  
 Robert D. Harhay  
 H. William Harlan  
 Jacqueline A. Harmes  
 Betty-Lou Harmon  
 Mrs. Kurt Harpe  
 Lew Harper  
 Dr. Marilyn H. Harper  
 Charles H. Harrell  
 Mr. & Mrs. Clinton L. Harris  
 Mrs. Carter H. Harrison  
 Dr. Johnny R. Harrison  
 Dr. & Mrs. R. S. Harrison  
 Mr. & Mrs. Woodford H. Harrison  
 Gurnee F. Hart  
 Eric Hart  
 Kiyo Hase  
 Robert Haug  
 Mr. & Mrs. Albert F. Haussener  
 Kenneth C. Hawkins  
 Mr. & Mrs. Robert D. Hayes  
 Howard Hein  
 Peggy & Ralph Heineman  
 E. Dixon Heise  
 Gordon & Julia Held  
 Mr. & Mrs. Wayne H. Heldt  
 Dr. & Mrs. Erich A. Helfert  
 Dr. & Mrs. Donald G. Helgren  
 Mr. & Mrs. A. Carl Helmholtz  
 Mr. & Mrs. Gardiner Hempel  
 Mr. & Mrs. Joseph A. Hendel  
 Mrs. H. S. Henderson  
 Robert L. Henn  
 Clyde W. Henry, Jr.  
 John S. & Betty J. Hensill  
 David Heranney  
 Martin Herbach  
 Oscar Z. Hercs  
 Donald Herman  
 Mrs. Richard O. Herman  
 Donald A. Hermann  
 Freda Hermann  
 Rose M. Hernandez  
 Mr. & Mrs. John G. Herriot  
 Mr. & Mrs. J. Wynne Herron  
 Mr. & Mrs. Herschelle  
 S. Dale Hess  
 Hasi Hester

*Good Taste Is Our Tradition.*

Le Caviar  
D'Or Garni

**NOB  
HILL**

RESTAURANT

NUMBER ONE NOB HILL  
(415) 391-9362

SAN FRANCISCO



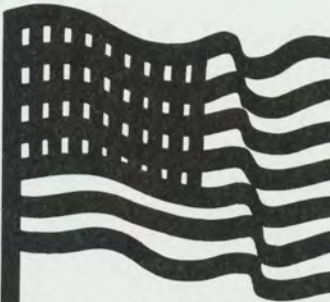
## ROOM WITH A VIEW.

Taste comes to Tahoe. Oversized rooms and suites. Chinese prints on the walls. Hushed colors, plush carpets, luscious quilting. Redwood sauna, pool and hot tubs looking straight on the lake. Minutes away from the slopes and the more glamorous casinos. Wake up and sigh.

*Inn by the Lake*

3300 Lake Tahoe Blvd., South Lake Tahoe, California 95705  
(916) 542-0330 Managed by RAMADA®

TUNE IN,  
AMERICA,  
TO  
"MUSIC IN AMERICA"



Tune in to Maestro Riccardo Muti and the Philadelphia Orchestra, Krzysztof Penderecki, Sir Colin Davis, Sir Edward Elgar, the Guarneri Quartet, Beethoven, Gerard Schwarz, Mozart, Willi Boskovsky and the San Francisco Symphony, Marilyn Horne, Montserrat Caballe, Rossini, Jean-Pierre Rampal, Julius Baker, a 20-flute orchestra, and much more.

**"Music in America"**  
**Wednesdays at 10 PM**

**KKHI**

THE CLASSIC STATIONS  
1550 AM • 95.7 FM



Sponsored by Lincoln

**"The most stunning movie version  
of an opera ever made. 'Parsifal' is a thrilling  
masterpiece, the most complex and controversial expression  
of Wagner's genius."**

Jack Kroll, NEWSWEEK

FRANCIS FORD COPPOLA  
PRESENTS

# Parsifal.

Richard Wagner's masterpiece  
becomes a motion picture  
destined to be a legend.



A Film by H. J. SYBERBERG  
Starring **KARIN KRICK** and **MICHAEL KUTTER** as **PARSIFAL**  
and **EDITH CLEVER** as **KUNDRY**

© 1983 TRIUMPH FILMS



**CASTRO**

Castro at Market / 621-6120  
San Francisco's Landmark Movie Palace

Exclusive Northern California Engagement

**5 DAYS ONLY! JUNE 15 - 19**

MATINEES SATURDAY, SUNDAY AT 2 PM / EVENINGS 7:30

M. L. Hetzel  
William J. Hetzelson  
William B. Hewitt  
Alfred Hexter  
Barbara Heyneman  
Diane Hickingbotham  
Mr. & Mrs. Robert Higgins  
John K. Hill  
Mrs. Norman L. Hill  
Robert B. Hill  
Ruth & Gareth Hill  
Mr. & Mrs. James Hillbrant  
Mr. & Mrs. Bill Hillman  
Wayne & Micky Hinthorn  
Ivars Hirss  
John Hiskes  
Dr. Roger W. Hoag  
Mr. & Mrs. Irving Hochman  
Mr. & Mrs. Joseph R. Hochstim  
Robert W. Hofer  
J. E. Hoff  
Mr. & Mrs. Max Hoffman  
Ora L. Hogan  
Mr. & Mrs. William C. Hogan  
Mrs. Edward Hohfeld  
Jesse Hollis  
Dr. Leo E. Hollister  
John H. Holm  
Don Holmes  
Dr. & Mrs. Charles Holtfreter  
Mr. & Mrs. Leonard G. Homann  
Miriam Honig  
Dr. & Mrs. John T. Hopkin  
John T. Hornung  
Mr. & Mrs. Robert B. Horowitz  
Shelly J. Horwitz  
Kenneth A. Housholder  
Thelma Houser  
Vija M. Hovgard  
Barry Hovis  
Mrs. E.A. Howard  
Dr. William H. Howell, Jr.  
David S. Hugle  
Dr. Robert C. Hull  
Robert L. Hultgren  
George H. Hume  
Carol Hunter  
Dr. & Mrs. Edwin J. Hyman  
Marie Natalie Hyman  
Henry K. Ilg  
Virginia Ireys  
John Irick  
Terry Irvin  
Suzanne Irwin-Wells  
Victoria Ivarsson  
Joan M. Ivy  
Mr. & Mrs. James L. Jackman  
Clayton R. Jackson  
Mr. & Mrs. W. Turrentine Jackson  
Mr. & Mrs. Philip S. Jacobs  
Mrs. Tevis Jacobs  
Joan Procter Jacobson  
Dr. & Mrs. Yorke G. Jacobson  
Dennis C. Jaffe  
Ruth Jaffe  
Carlton S. James  
Mr. & Mrs. J. Burgess Jamieson  
Mr. & Mrs. G. William Jamieson  
George T. Jarrett  
William E. Jarvis  
Dr. & Mrs. Timothy Jen  
Mrs. J.A. Jenkins  
Dr. Arthur Jensen  
James Earl Jewell  
J. Roger Jobson  
Judith Clancy Johns

John J. Johnsen  
Donald Johnson  
Rev. George E. Johnson  
Mr. & Mrs. J.B.S. Johnson, Jr.  
Jackson Johnson  
Judith S. Johnson  
Leif E. Johnson  
Phyllis H. Johnson  
Mrs. Robert Malcolm Johnson  
Robert R. Johnson  
Betty J. Johnston  
Mr. & Mrs. Edward F. Johnston  
Mr. & Mrs. Peter J. Joos  
Mr. & Mrs. Eric W. Jorgensen  
Dr. & Mrs. Maynard Joslyn  
Mr. & Mrs. Willaim T. Joyce  
Dr. Leslie Kadis  
Dr. Betty L. Kalis  
Dr. Lilli Kalis  
Dr. & Mrs. Isadore Kamin  
Daniel F. Kane, Jr.  
Dr. & Mrs. Samuel D. Kaplan  
Mr. & Mrs. Andrew Katten  
Dr. Lawrence D. Katz  
Dr. & Mrs. Benjamin Kaufman  
Harold & Heidi Kaufman  
Patrick S. Kaufman  
Mr. & Mrs. Felton Kaufman  
Sondra L. Kay  
John Keeley  
Mattie Zumwalt Keeley  
Mr. & Mrs. Robert H. Keenleyside  
John Kehr, Jr.  
Edward J. Keith  
Mr. & Mrs. Jack Kelley  
Phyllis Kempner/David Stein  
Mr. & Mrs. Thomas Kendall  
Allen S. Kent  
Sarah Kenyon  
Mr. & Mrs. Herbert Kerlinger  
Lawrence A. Kern  
Roger Ketcham  
Arthur & Nancy Keyes  
Mrs. Frank L. Kidner  
Dr. & Mrs. B.B. Kinloch, Jr.  
Cassius L. Kirk, Jr.  
Mr. & Mrs. James Kirkham  
Dr. & Mrs. Philip Kivitz  
Eileen & Arthur L. Klatsky  
Mr. & Mrs. Peter Klatt  
George Klauss  
Mr. & Mrs. Jack Klein  
Nora R.L. Klein  
Mrs. Robert H. Klein  
Mr. & Mrs. Frank M. Kleman  
Dr. & Mrs. Robert J. Klett  
Jeanne Kline  
Mr. & Mrs. Thomas J. Klitgaard  
Dr. & Mrs. Irving J. Klompus  
Mr. & Mrs. Ronald B. Knapp  
Dale M. Knight  
Michael Knowles  
Steen Knudsen  
Frances Wynns Knudtson  
Dr. Mitchell H. Koch  
Blanche Baker Koenig  
Frederick O. Koenig  
Ronald L. Koenig  
David Koester  
Louis A. Koffman  
Mr. & Mrs. Joseph Kohlenstein  
Dr. & Mrs. Felix O. Kolb  
Dr. Walter K. Konishi  
Dr. & Mrs. R.W. Koster  
Daniel Kotler  
Donald & Ruth Krajewski

Dr. Marion R. Kramer  
George Kraw  
Charles C. Kredensor  
Mr. & Mrs. Walter A. Kreutzer  
Ted Krumland  
Donald D. Kuhlke  
Dr. & Mrs. Dirk J. Kuizenga  
Dr. & Mrs. Ernest E. Kundert  
Jeanne Jo L'Heureux  
Thomas M. Lacey  
Mr. & Mrs. Charles LaFollette  
Christel McRae Noe Laine  
Linda Noe Laine  
Mrs. Peter C. Lambert  
Mr. & Mrs. Pierre R. Lamond  
P. Lancaster  
Laura H. Landers  
Stephen Langley  
L.B. Langston  
Grant A. Larsen  
Norman Larson  
Mr. & Mrs. Ronald Larson  
Dr. & Mrs. Marvin I. Lasky  
Julian Lastowski  
Dr. & Mrs. Roger Lauer  
Dr. James P. Laumond  
Mr. & Mrs. Richard G. Laurence  
Dr. & Mrs. Paul E. Lavoie  
Mr. & Mrs. Benjamin B. Law  
Dr. John H. Lawrence  
Judith Lawrence  
Mr. & Mrs. Charles E. Lazer  
David L. Lazzari  
Dr. & Mrs. David A. Leahy  
Dr. & Mrs. Samuel R. Leavitt  
Richard E. Le Blond, Jr.  
Petrina Leclair  
Jean Lee  
Mrs. Marion T. Lee  
Mr. & Mrs. Robert Leeper  
Dr. & Mrs. Charles Leftwich  
Harvey Lehtman  
Malcolm & Janice Leiser  
Mr. & Mrs. Darwin Leister  
Mr. & Mrs. Kenneth Leitch  
Jeffrey Shattuck Leiter  
Ann L. Lenardon  
Norman & Marjorie Leonard  
Douglas Leong  
Mr. & Mrs. Leon Lerman  
Lena Lerza  
Mrs. John A. Lesoine  
Ellie Leswing  
Edwin & Freda Leuin  
Victor Levi  
Mr. & Mrs. Gerald S. Levin  
Morton & Elaine Levine  
Dr. & Mrs. Ernest L. Levinger  
Regina & Leon Levintow  
Jacques E. Levy  
Margery J. Levy  
Dr. Philip L. Levy  
Dr. & Mrs. Brian Lewis  
John M. Lewis  
Mrs. Francois G. Leydet  
Alfred Leyser  
Mr. & Mrs. David Lieberman  
Dr. & Mrs. Joseph E. Lifschutz  
Dr. & Mrs. David L. Lilien  
John G. Lilienthal  
Mr. & Mrs. Robert C. Lilly  
Mr. & Mrs. Raymond E. Lindahl  
Mr. & Mrs. Herbert Lindenberger  
Sylvia R. Lindsey  
Mr. & Mrs. John W. Lindstrom  
J.L. Linebarger

Mr. & Mrs. George A. Lineer  
Mr. & Mrs. Reint Lingeman  
Kenneth J. Lining  
Michael Link  
Mrs. Murray H. Link  
David G. Linn  
Mr. & Mrs. Merek E. Lipson  
James B. Lirette  
James M. Liston  
George S. Livermore  
William G. Livingston  
Dr. Louis G. Livoti  
William R. Lloyd  
Kori Lockhart  
Robert Lofgren  
Mr. & Mrs. Stanley C. Loft  
Mr. & Mrs. George Loinaz  
Ethel London  
John Robert Lonergan  
Dr. Diane G. Long  
Ralph Long  
Sally Loos  
John A. Lord  
Mr. & Mrs. Irving Loube  
Colonel John Loughran  
Carl D. Lovotti  
Jeffrey M. Lowell  
Claude L. Lowen  
Dr. & Mrs. Jerold M. Lowenstein  
Dexter F. Lowry  
Frank J. Lucas  
Dr. & Mrs. G. Karl Ludwig, Jr.  
Mr. & Mrs. Charlie Lum  
Sandra Lundgren  
Mr. & Mrs. Albert E. Luntz  
Professor Joseph F. Lupino  
Dr. Harry Lutrin  
Mr. & Mrs. C.K. Lyde  
Gilbert C. Lyle  
Mr. & Mrs. Laurence R. Lyons  
Mr. & Mrs. R.W. Lyons  
Jeanne MacCoy  
M.A. Mace  
Mr. & Mrs. Slava Charles Mach  
Dr. David L. Mackler  
Michael Macpherson  
Edwin W. Macrae  
Peter Macris  
Dr. John Maddox  
Mr. & Mrs. Takefumi Maene  
Mr. & Mrs. J. Richard Maffei  
James T. Maher  
Robert John Mahoney  
Mr. & Mrs. Stanley E. Mahy  
Lacy Main  
Mrs. Raymond K. Main  
Mrs. Robert K. Malcolm  
Thomas W. Malloy  
Edward J. Maloney  
Dr. & Mrs. E. David Manace  
Mr. & Mrs. L. Mandelson  
Dr. & Mrs. Bernard Mander  
Anthony Mangifesti  
Dr. Jack F. Mangum  
Mr. & Mrs. Dinesh Maniar  
Mr. & Mrs. Jack Mannarino  
Peter & Marilyn Mansfield  
Edmund R. Manwell  
Leonard A. Marascuilo  
Ephraim Margolin  
Vincent A. Marinkovich  
Dr. Joseph P. Mark  
Mary Jane Markell  
M.V. Markof-Belaeff  
Mr. & Mrs. Robert B. Marquis  
Richard Marrus

Mr. & Mrs. David Marsten  
Mr. & Mrs. Michael Marston  
Francis A. Martin, III  
Roger M. Martin  
Mr. & Mrs. Jack A. Martinelli  
Dr. Robert L. Marvin & Connie Benz  
Mr. & Mrs. Gilbert Mata  
Fred C. Matheny  
N.D. Matheny  
Joe Mathis  
Mrs. Albert C. Mattei  
Lynne Matthes  
John & Virginia Matucha  
Lucie M. Matzley  
Mr. & Mrs. William D. Maus, Jr.  
John Maxwell  
Klaus E. May  
William B. May  
Commander Frank T. Maynard  
Mr. & Mrs. Alex Mazetis  
Dr. A. Stratton McAllister  
Mrs. Decker McAllister  
Jeanne L. McCann  
Dr. James McCarroll  
George William McCauslan  
Robert & Helen McCrary  
Mr. & Mrs. James L. McDonald  
Rev. Thomas J. McElligott  
Mr. & Mrs. Floyd L. McElroy  
Mrs. Davis McEntire  
Dr. Teresa McGovern  
John McGreevey  
William Fleming McHugh  
Bruce McKee  
Mr. & Mrs. Francis M. McKim, Jr.  
Marilyn Y. McKinney  
Margaret M. McLaughlin  
Frank X. McLeod  
Mr. & Mrs. J. Richard McMichael  
Dr. Dennis J. McShane  
Mr. & Mrs. Fred G. Meis  
Richard N. Melbourn  
Karen Melchers  
Greg Melchor  
Dr. & Mrs. Leo N. Meleyco  
Mr. & Mrs. Paul V. Melodia  
Dr. Pierre Menard  
Lee & Carole Meredith  
John E. Merow  
Mr. & Mrs. Harvie M. Merrill, IV  
Mr. & Mrs. John O. Merrill  
J. Lee Mershon  
Susan Merwin  
Dr. Leroy Meshel  
Mrs. Stacy R. Mettier, Jr.  
Jeanne A. Meyer  
Dr. John L. Meyer  
Tressa Meyers  
John & Evelyn Barbieri Miche  
Mr. & Mrs. Donald G. Michener  
Dr. & Mrs. Laughton E. Miles  
Luana Miller  
Larry Millsap  
Michael Milstein  
John & Faith Milton  
Mr. & Mrs. J. Robert Minser  
James E. & Manon C. Mischeaux  
Constance Missimer  
Mr. & Mrs. Bruce T. Mitchell  
Mrs. Kenneth Mitchell  
Mr. & Mrs. Richard G. Mitchell  
Mr. & Mrs. Stuart G. Moldaw  
Millicent W. Moncrieff  
Robert Mondavi  
Mr. & Mrs. Joseph Montano  
Georgia Moody



James C. Moora  
 Barbara Moore  
 Bethene M. Moore  
 David Moore  
 Mr. & Mrs. Thomas G. Moore  
 Dr. & Mrs. James Moorefield  
 Ed Moose  
 Daniel & Katherine Morgan  
 Paul Moriconi  
 Stephen F. Morin  
 James & Marilyn Morrell  
 Mr. & Mrs. Brewster Morris  
 Elliot & Marlene Morrison  
 Marion Eaton Morrison &  
 Marion Lois Morrison  
 Mrs. Walter Morrison  
 Mr. & Mrs. A. Charles Morse  
 Mrs. A.P. Morse  
 Mr. & Mrs. Edwin H. Morse  
 Walter C. Mortenson  
 Dr. Forrest S. Mortimer  
 Mr. & Mrs. Stewart Morton  
 Mr. & Mrs. Thomas Morton  
 Robert C. Norwood  
 Mr. & Mrs. James S. Moser  
 Mr. & Mrs. Leland M. Mosk  
 Richard H. Moss  
 Louis Muchy  
 Marsh M. Murdock  
 Dr. & Mrs. Bradford G. Murphey  
 David G. Murphy  
 Jane N.L. Murphy  
 Charles & Doris Muscatine  
 Dr. & Mrs. Anton C. Musladin  
 Ian A. Nabeshima  
 Mr. & Mrs. Herbert T. Nadai  
 Keshavan Nair  
 Dr. Norman S. Namerow  
 Dr. Paul Nathan  
 David Nee  
 Mr. & Mrs. Thomas F. Nee  
 Florence Neilan  
 Alfred L. Nella  
 Dr. Alex Nellas  
 Clarence E. Nelson  
 Donald E. Nelson  
 John W. Nelson  
 Nels B. Nelson  
 Peter M. Nelson  
 Mr. & Mrs. Warren Nelson  
 Mr. & Mrs. W. Newell Nelson, Jr.  
 Dr. Walter A. Nelson-Rees  
 Elaine F. Nemer  
 Robert M. & Patricia D. Ness  
 Dr. & Mrs. David Netboy  
 Laurence A. Neuber  
 Dr. & Mrs. Ernest Newbrun  
 Dr. J.W. Newell  
 Dr. Nancy M. Newman  
 Mr. & Mrs. Christ Nicholson  
 James D. Nickerson  
 Dorothy Nickolai  
 H.A. Nimmo  
 Joaquin Nin-Culmell  
 David E. Noble  
 Dr. Beatrice Nold  
 Mr. & Mrs. D. Warner North  
 Thomas D. Notaro  
 Dr. & Mrs. T. Novakov  
 Gerald Nutt  
 Drs. Donald & David Oakes  
 Garrath M. Oakes  
 Theda Mae Oates  
 Wulfrin O. Oberlin  
 Mildred J. O'Connor  
 Mr. & Mrs. Leo W. O'Donnell

Mrs. Edward V. O'Gara  
 Arlys M. Oesterling  
 Martin Oettinger  
 Mr. & Mrs. Fred Offensend  
 Ronald Ogg  
 Shizuko Ogishima  
 Brendan P. O Hehir  
 Duncan H. Olmsted  
 Mrs. John A. Olson, Sr.  
 Oscar E. Olson  
 Stevanie Jan Olson  
 Mr. & Mrs. Robert Olwell  
 Joseph P. O'Neill  
 John C. Opperman  
 Jerry Orecchia  
 Mr. & Mrs. Jack A. Ornstein  
 Dr. Mark Oscherwitz  
 Mr. & Mrs. Lester O'Shea  
 Harold L. Ossher  
 Dr. & Mrs. Peter F. Ostwald  
 Mr. & Mrs. R.C. Otter  
 James R. Overholt  
 Thomas R. Owens  
 Rev. David F. Pace  
 Mrs. Roy Paehlig  
 Colonel Philip E. Page, Jr.  
 Richard L. Page  
 Dr. Seaver Page  
 Dr. & Mrs. Arthur R. Paik  
 Drs. Rainer & Dorothee Pakusch  
 Donald & Blaniid Palatucci  
 Dr. Charman F. Palmer  
 Mr. & Mrs. Clark Palmer  
 Dr. Robert D. Palmer  
 Frank Pannorfi  
 J.A. Pardini  
 Dr. Nelson H. Parker  
 Harold Parnes  
 Lawrence H. Parsons  
 Dr. & Mrs. Roy A. Pasqualetti  
 Adolph L. Patrick  
 William J. Patrinis  
 Mrs. Alan G. Pattee  
 Ida Pau  
 Mrs. Lois Paul  
 Dr. James A. Paulsen  
 Virginia Peacock  
 Bernard D. Pechter  
 Dr. & Mrs. Donald A. Peck  
 James C. Peddicord  
 Larry Peden  
 Mr. & Mrs. Robert L. Pedrazzini  
 Dr. & Mrs. Morris Peltz  
 Gareth Penn  
 Mrs. Charles Foster Pennock  
 John S. Perkins  
 Mr. & Mrs. David Perlman  
 Ann Marie & Joseph F. Perrelli  
 Mr. & Mrs. L. Ellsworth Perry  
 Dr. John Bauman Peschau, Jr.  
 Dr. Edward T. Peter  
 Mr. & Mrs. Frank A. Petro, Jr.  
 Ulla Pettersson  
 E. David Peugh  
 Dr. & Mrs. Adolph Pfefferbaum  
 Commander John F. Pfeiffer  
 Robert E. Pfeiffer  
 Thomas E. Phelps  
 Dr. Gene M. Phillips  
 Phillip D. Phythian  
 Raul S. Picardo  
 Mr. & Mrs. Tom Peipenbrink  
 John & Dove Pierce  
 Mr. & Mrs. Peter Pike  
 Mary L. Pilibos  
 Ann Mary Pine

Alexander Pines  
 Tina Pirani  
 Mr. & Mrs. Harold Pischel  
 Mrs. Robert B. Pitts  
 Mr. & Mrs. William Podesto  
 Dr. Paul E. Poenisch  
 Mr. & Mrs. William H. Poeschl  
 Dr. William H. Pollard, II  
 Mr. & Mrs. Mark Pomeroy  
 Robert & Marcia Popper  
 Mr. & Mrs. Norman L. Poulsen  
 Dr. J. Ronald Powell  
 Mr. & Mrs. Harold Trent Power  
 Pietro Giovanni Pracchia  
 Dr. Rod Prestwood  
 Dr. & Mrs. Richard E. Price  
 Mr. & Mrs. L.S. Prussia  
 Courtney C. Puffer  
 Siegfried B. Puknat  
 Mr. & Mrs. George M. Pullman  
 Mr. & Mrs. William J. Purdy, Jr.  
 Virginia Pyke  
 Robert V. Pyke  
 Augustin Pyre  
 Diane M. Quenell  
 Joan Quigley  
 Ruth Quigley  
 Mr. & Mrs. Martin Quinn  
 Mr. & Mrs. Irving Rabin  
 Nora G. Raggio  
 Eme Ragland  
 Dr. Barry Ramer  
 David & Christine Rammler  
 Ann Ramsay  
 Mr. & Mrs. C.A. Ramsden  
 James G. Randall  
 Dr. & Mrs. John M. Randall  
 Theodore J. Randall  
 Filomena M. Ranuio  
 Mr. & Mrs. Thomas R. Ranweiler  
 H.S. & Meera Rao  
 Mr. & Mrs. Mitchell Raskin  
 Raymond A. Razzano  
 Bruce Reader  
 Mr. & Mrs. James Ream  
 Ray C. Reddell  
 Mr. & Mrs. Douglas Redfern  
 Dr. & Mrs. John B. Reed  
 Arthur Regan  
 Timothy Lee Reid  
 Dr. George W. Reimer  
 Richard & Lettie Reinertson  
 Dr. & Mrs. Paul H. Reinhardt  
 Mrs. Robert L. Remke  
 Professor Walter E. Rex  
 Steven D. Reynolds  
 Sherlee Rhine  
 Mr. & Mrs. William Rhoades  
 Anne & Stan Rice  
 Dr. & Mrs. Victor Richards  
 Lyle Richardson  
 Wesley Richert  
 Mrs. Edwin T. Rickman  
 Dr. Francis J. Rigney  
 Juan Rios  
 Mr. & Mrs. Joseph J. Rizzuto  
 Mr. & Mrs. Barrett B. Roach  
 Mr. & Mrs. Justin Roach  
 Paul & Grace Robb  
 Dr. & Mrs. Edward D. Robbins  
 Lindsey Chaloner Robbins  
 Mr. & Mrs. Neil F. Roberts  
 Mr. & Mrs. R.S. Roberts  
 Paul A. Robinson  
 Paul A. Macaulay Robinson  
 Violet B. Robinson

Gertrude D. Roche  
 Rosemarie Rochex  
 Alan Rockwell  
 Mr. & Mrs. Alvin J. Rockwell  
 Mr. & Mrs. Ralph Roesling  
 Mr. & Mrs. Burton L. Rogers  
 Mr. & Mrs. J. Mark Rogers  
 Mr. & Mrs. A.L. Romano  
 L.M. Romashko  
 Dr. & Mrs. David H. Rose  
 Paul M. Rose  
 Dr. Stephen G. Rosenbaum  
 Mr. & Mrs. Martin S. Rosenblatt  
 Norman Rosenblatt  
 Mr. & Mrs. David Rosenkrantz  
 Gerald B. Rosenstein  
 Joseph A. Rosenthal  
 Mrs. Donald F. Ross  
 James Ross  
 Madie J. Ross  
 Mrs. Kim Cotter Rossi  
 Dr. & Mrs. Harry L. Roth  
 Dr. & Mrs. Edgar J. Rothenberg  
 Dr. G. Rothman  
 Mr. & Mrs. Fred A. Rowley  
 Mr. & Mrs. Leonard Rubin  
 Pasquale A. Rubino  
 John E. Ruden  
 Dr. Michael Rudolph  
 Mr. & Mrs. Joseph L. Ruegg  
 Dr. Kenneth N. Rumburg  
 John & Millicent Rutherford  
 Barbara Mary Rutkowski  
 Raymond J. Salazar  
 John M. Salyers  
 Robert B. Samphin  
 Dr. & Mrs. Bruce J. Sams, Jr.  
 John H. Samter  
 Dr. Glory A. Sandberg  
 William A. Sands, Jr.  
 Lidia Sanseau  
 Felipe R. Santiago  
 John R. Santibanes  
 Joaquin Santos  
 Dr. & Mrs. Richard Saran  
 Joan Cady Sartorius  
 Louis E. Saubolle  
 Robert V. Saumuelian  
 Roger Saut  
 Dr. & Mrs. Michael F. Saviano  
 Richard A. Savoy  
 Richard & Ruth Sayre  
 Dr. & Mrs. C.G. Scarborough  
 Dr. & Mrs. Richard R. Schellinger  
 Robert C. Schenk  
 Mr. & Mrs. Edward J. Schneider  
 Steve Schneider  
 Mr. & Mrs. Warren Schneider  
 Fred Scholder  
 Sigrid Schonfelder  
 Harry Schor  
 Erich L. Schreiber  
 Dr. & Mrs. Theodore R. Schrock  
 Mr. & Mrs. Ronald Schroeder  
 Ellen Schuler  
 Jean Schulz  
 Ted & Mary Schulz  
 Dr. & Mrs. Stanton Schwartz  
 Dr. Steven Schwartz  
 Dr. Robert J. Schweitzer  
 Raymond J. Schweizer  
 Raymond L. Scully  
 Mrs. Donald R. Scutchfield  
 Mr. & Mrs. Howard M. Seitz  
 Joseph A. Seitz, Jr.  
 Walter H. Sekela

Dr. & Mrs. Arthur Selzer  
Johannes C. Severiens  
Mr. & Mrs. William I. Shanney  
Janet-Marie Shapeero  
Dr. Lorraine G. Shapeero  
Dr. & Mrs. James S. Shapiro  
Donald Share  
Edward A. & Yvonne Sheahan  
Judy & Wylie Sheldon  
John Sheridan  
James R. Shevock  
Leslie M. Shinozawa  
Mr. & Mrs. N.A. Shlyapin  
Dr. Sol Shnider  
Bruce W. Shore  
Richard & Diana Shore  
Peyton Short  
Michael Shotwell  
Mr. & Mrs. Robert F. Shurtz  
J.T. Siddoway  
Jack Siemon  
Dr. & Mrs. John B. Sikorski  
Stephen Silberstein  
Mrs. A.F. Silva  
Paul C. Silva  
George Otto Simmons  
Mrs. Henry C. Simmons  
Marjory C. Simmons  
Mr. & Mrs. John E. Simon  
Anthony Simpson  
Mr. & Mrs. Dwight Simpson  
Mr. & Mrs. Alfred L. Singer  
J. Francis Sinnott  
Marian A. Sinton  
Mona Skager  
Harold Skilbred  
Henriette Phelan Slattery  
Mr. & Mrs. Frank H. Sloss  
Miss A.M. Smith  
Barnabas B. Smith  
Dr. Chandler S. Smith  
Mr. & Mrs. Frank H. Smith  
Dr. & Mrs. George L. Smith, Jr.  
J.T. Smith  
K. Hart Smith  
Dr. Mansfield F.W. Smith  
Philip Collier Smith  
Reese Smith  
Robert Asa Smith  
Mr. & Mrs. W. R. Smith  
Dr. & Mrs. Marvin Smoller  
Hon. Joseph T. Sneed  
Ross H. Snyder  
Stephen A. Sokolow  
Allan E. Sommer  
Dr. & Mrs. John L. Sommer  
Renee & Bradley Sonderman  
Mrs. T.A. Soong  
Mrs. Marcus Sassoon Sopher  
Sylvia Sorell  
Stephen Lloyd Sorensen  
Mr. & Mrs. John E. Sparks  
Richard Sparks  
Dr. & Mrs. Joseph T. Spaulding  
Philip L. Spears  
Carol Spencer  
Mary Jo Spencer  
Marian Speno  
Mr. & Mrs. Leonard M. Sperry, Jr.  
Robert L. Spiegel  
Dr. & Mrs. Samuel D. Spivak  
Munroe L. Spivok  
Norman Spivok  
Richard R. Squibb  
Bill Sprague  
Mr. & Mrs. Dale F. Sprinkle

Mrs. Victor B. Staadecker  
Ioanna Stamatopoulos  
Dr. Thomas A. Stamey  
Dr. & Mrs. Robert L. Stamper  
Captain William I. Starrett, Jr., USN  
Dr. & Mrs. Henry H. Stauffer  
Karl W. & Sandra T. Stauffer  
Ernest M. Steen  
Mrs. Guy E. Steller  
John T. Stelma  
Anna Birch Stephens  
Mr. & Mrs. Waite Stephenson  
Harry & Elsie Stern  
Dr. & Mrs. Maury Stern  
Mrs. Donald H. Stewart  
John D. & Marsha D. Stodghill  
Dr. & Mrs. Bernard Stone  
Harold Stone  
Claudia Stoop  
Dr. & Mrs. Anselm Strauss  
Harry & Marianne Strauss  
W. Paul Strawther  
Prof. & Mrs. Andrew Streitwieser  
Dr. M. Jerome Strong  
Rosealee Stuart  
Ann Younggreen Sullivan  
Daniel A. Sullivan  
Kathleen Sullivan  
Robert E. Sullivan  
Mr. & Mrs. Bert O. Summers  
Dr. Lennart E. Suther  
H. Jean Sutherland  
Mrs. Delphine Sutley  
Boris Sutter  
Madge H. Sutton  
Mr. & Mrs. Thomas B. Swartz  
Gary Swartzburg/Ms. Sandra McCabe  
Laurence C. Swayda  
Maryland White Swensen  
Jonathan Swift  
Mrs. Howard R. Swig  
Mrs. Robert Symon  
Mr. & Mrs. George Taffel  
Edward L. Talberth  
Mr. & Mrs. Forrest Tancer  
Mr. & Mrs. Joseph M. Tanner  
Dr. & Mrs. Alexander Tarics  
Mr. & Mrs. Richard L. Tavrow  
Angus E. Taylor  
Leonard M. & Courtney D. Taylor  
Mr. & Mrs. R.E. Taylor  
Virginia Lee Taylor  
Jack E. Teeters  
Dr. & Mrs. John Tegnell  
Nikolai Tehin  
Mr. & Mrs. Marvin T. Tepperman  
Mr. & Mrs. Milton W. Terrill  
Lou & Karen Test  
Alphonse P. Testa  
Mrs. Susan Tevis  
Edmund & Georgiana Teyrovsky  
Edward D. Thirkell  
Robert Thoen  
Betty Jean Thomas  
Mrs. Keith A. Thomas  
Keith G. Thomas  
Leslie Thompson  
Maurice K. & Wendy Thompson  
Rik Thompson  
Suzie S. Thorn  
Mr. & Mrs. John M. Thorpe  
Drs. William & May-Loo Thurston  
Betty Thysen  
Mr. & Mrs. John H. Tiedemann  
Dr. William J. Tikunoff  
Dale Tillery

Professor Cecil G. Tilton  
Hugh K. Tirrell  
Dr. & Mrs. G. James Tobias  
William Mills Todd, III  
Mr. & Mrs. Andre V. Tolpegin  
Mr. & Mrs. Philip Toren  
Dr. Wilfred E. Toreson  
Dr. Robert C. Tricarò  
William Trieweiler  
Hugh Trutton  
Harold L. Tryon  
James A. Tucker  
Mr. & Mrs. Robert M. Tuller  
May Tung  
Bob L. Turner  
Edwin E. Turrell  
Donald Tusel  
Jason Tuttle  
Mr. & Mrs. Fred Twining  
Hunter A. Tynes  
L.W. Udick  
M.L. Uhlenberg  
William J. Ullom  
Mr. & Mrs. Lawrence W. Ulrich  
Dr. & Mrs. Allan M. Unger  
Dr. & Mrs. Michael Upsher  
Dr. & Mrs. John Urquhart  
John J. & Lorna A. Vaccarello  
Donald T. Valentine  
Mr. & Mrs. Jack Vandenburg  
Dr. Don B. Van Derby  
Edward Van Egri  
W. Denman Van Ness  
Mrs. Frank Van Steenberg  
Andrew Varlow  
Mr. & Mrs. Henry J. Vaux  
Mrs. Stephen W. Veitch  
Darlene Vian  
Mr. & Mrs. Harry F. Villec  
John E. Vinton  
Homer C. Votaw  
George L. Waddell  
William E. Wadsworth  
Harry Wagner  
Jesse & Lois Walden  
Dr. & Mrs. Milton S. Waldman  
C. Richard Walker  
Mrs. Frank F. Walker  
John T. Walser  
Dr. Arthur W. Ward, Jr.  
Dr. Beatrice A. Ward  
Mary-Margaret Ward  
Mr. & Mrs. Michael J. Ward  
Robert B. & Emily H. Warden  
William Edwin Warren  
Fred Waters  
Dr. & Mrs. Paul M. Weber  
Mr. & Mrs. William C. Webster  
Harold Wechsler  
John G. Wegner  
Miriam & William Wehrend  
Mr. & Mrs. Ernest Weil  
Matthew & Barbara Weinberg  
Sidney J. Weinberg, Jr. Fdn.  
Dr. Grcar Weingant  
Harry S. Weinstein  
Will K. Weinstein  
Mr. & Mrs. William E. Weisgerber  
Dr. & Mrs. Jerome M. Weiss  
M.S. Weiss  
Paul & Barbara Weiss  
Mrs. Robert G. Weiss  
Louise Weitbrecht  
Dr. Ernest M. Weitz  
Arthur Welch  
Dr. & Mrs. David Werdegard

Dr. & Mrs. C.M. Weseman  
Mrs. Miley B. Weston  
Dr. Thomas D. West  
Dr. & Mrs. Roger W. Westmont  
Margaret C. Weymouth  
Mrs. Thaddeus Whalen  
Palmer Wheaton  
Marjorie M. Whitaker  
Mrs. Abraham White  
Mr. & Mrs. B.C. White  
Edward A. White  
George White  
Robert White  
Kevin White  
Mrs. R. Stacy Whiteside  
Dr. & Mrs. James E. Whiteside  
Mrs. Judith G. Whitaker  
Mr. & Mrs. DeWitt Whittlesey, Jr.  
Robert A. Whyte  
Mr. & Mrs. Robert E. Wickersham  
Mr. & Mrs. Walton Wickett  
Dr. & Mrs. Kenneth Wiener  
Mr. & Mrs. Gregory F. Wilbur  
Jerrold Wilhelm  
Anthony F. Willard  
James Willcox  
Lola B. Williams  
Mr. & Mrs. William H. Williams  
Brady & Nancy Williamson  
Dr. Charles N. Williamson  
Dr. Glenn E. Willoughby  
Mr. & Mrs. Daniel Wilson  
The Robert G. Wilson Foundation  
Mrs. Waldron E. Wilson  
Warren C. Wilson  
Mr. & Mrs. Charles Winchester  
Dr. James Winfrey  
Dr. Ted Winn, Jr.  
Mrs. Anthony Winston  
Dr. & Mrs. Harold Winters  
Edward J. Wisnewski  
Mr. & Mrs. Harold Witkin  
Mr. & Mrs. Carl Witkovich  
Dr. Betsy Wobus  
Mr. & Mrs. David Wodlinger  
Marcia E. Wolfe  
Mr. & Mrs. Robert Wolfe  
Dr. & Mrs. Bertram L. Wolfsohn  
Eileen C. Wong  
Dr. & Mrs. Russell D. Woo  
Grace M. Wood  
Peter Farr Wood  
Mrs. Robert Newell Wood  
William T. Wood  
Sandra Cooper Woodson  
Ronald C. Wornick  
Mr. & Mrs. J.L. Wrathall  
John H. Wright  
Dr. Kent R. Wright  
Dennis Wu  
Nina Wyatt  
Dr. & Mrs. Mark J. Yanover  
Dr. Stanley K. Yarnell  
Dr. Charles D. Yates  
Norman L. Yeon  
Frank Michael Yhap  
Alain Youell  
Dr. & Mrs. Bradford W. Young  
In Memory of Bruce Young  
Colston Young  
Janet M. Youngblood  
Dr. W. Peter Yu  
Mr. & Mrs. Carl Zachrisson, Jr.  
Garifalia Zeissig  
Bryant K. & Harriet Zimmerman  
Mrs. C.F. Zobel

  
**Sue Fisher King**  
 SAN FRANCISCO

FINE LINENS  
 MEDITERRANEAN POTTERY  
 GARDEN TERRACOTTA

3075 SACRAMENTO STREET  
 SAN FRANCISCO CA 94115  
 PHONE (415) 922-7276

# Before or After

**YOUR TIME  
 IS OUR TIME**



Monday thru Thursday  
 11:30 A.M.—12:30 A.M.  
 Friday and Saturday  
 11:30 A.M.—1:30 A.M.  
 Sunday  
 12 NOON—  
 12:30 A.M.

PIZZERIA

**UNO**

RESTAURANT AND BAR  
 2200 Lombard St., San Francisco  
 415/563-3144

# ZUNI

Cafe & Grill

1658 Market Street  
 Between Franklin & Gough  
 San Francisco 94102  
 415 552-2522

Open 7 nights.  
 Monday-Saturday until ...

**MIDNIGHT**

## Services

### Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway 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 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.

### Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

### Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

### Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the Nurse's Station in the lower lounge, where the emergency telephone is located.

**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.

### Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

### Ticket Information

San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 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. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby.

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

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

Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

### Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

Mondays, 10:00-2:30 on the hour and half hour.

Davies Hall only:

Wednesday 1:30/2:30—Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance.

General \$3.00—Seniors/Students \$2.00

For further information, please call (415) 552-8338.

**THE OPERA HOUSE MUSEUM** (South Mezzanine Box level behind the Opera Boutique) currently houses an exhibit on Wagner's *Ring of the Nibelung* as it has been seen in San Francisco in years past. Featured are photographs, props, costumes and memorabilia from the complete *Ring* cycles of 1972 and 1935 (with Kirsten Flagstad and Lauritz Melchior). A brief browse through this fascinating exhibit, assembled by Christine Albany, will provide an intriguing counterpoint to the new *Ring* productions in this year's Summer Festival.

*Exclusively  
Yours*

Heightened identity is yours at 353 Sacramento. This distinctive new office tower commands a prominent location in the heart of San Francisco's financial district at the corner of Sacramento and Battery Streets.

The elegant brushed aluminium and reflective glass exterior is complemented by a classically styled corner. An impressive lobby entrance is highlighted by green Italian marble and an original tapestry created especially for 353 Sacramento.

The building offers corner offices with panoramic views and flexible floorplate layouts. Tenants can enjoy high identity on a multi-tenant floor or the prominence of full-floor occupancy.

353 Sacramento places your company in a position of high visibility. Consider this excellent opportunity today. For leasing information, contact Cushman & Wakefield, 555 California Street, Suite 2700, San Francisco, CA 94104, (415) 397-1700.

Miller-Klutznick-Davis-Gray Co., owner.

*353  
Sacramento*  
THE RIGHT PLACE



**NEW!  
IT'S FILTERED!**

# LUCKY STRIKES AGAIN

**THE MOMENT IS RIGHT FOR IT.**

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

Filters Box and Soft Pack: 12 mg. "tar", 1.0 mg. nicotine av. per cigarette by FTC method.

Also  
in  
soft  
pack