

Norma

1982

Saturday, September 11, 1982	8:00 PM
Tuesday, September 14, 1982	8:00 PM
Friday, September 17, 1982	8:00 PM (Live radio broadcast)
Saturday, September 18, 1982	11:00 AM (Radio broadcast)
Tuesday, September 21, 1982	8:00 PM
Sunday, September 26, 1982	2:00 PM
Wednesday, September 29, 1982	7:30 PM
Saturday, October 2, 1982	8:00 PM

SFO_PUB_01_SFO_1982_09

Publications Collection

San Francisco Opera Archives



1982
SAN FRANCISCO
OPERA

NORMA

A PERFORMING ARTS PUBLICATION • \$1.00

Dr. Porsche invites you to test drive the newest Porsche.

My family, beginning with my father, has been designing and building cars for over 80 years.

Our very first Porsche was the 356.

Now there is a new Porsche: the 944.

It has a new 2.5-liter, 143-hp Porsche engine.

On the track, the 944 accelerates from 0 to 50 mph in 5.9 seconds. And it reaches the 1/4-mile mark from a standing start in only 16.2

seconds at a speed of 84 mph. Its maximum speed: 130 mph.

The new 944 also has the Porsche transaxle design, Porsche aerodynamics, and Porsche handling.

To my family, the 944 is more than a new car. It is a new and true Porsche.

At Porsche, excellence is expected.



Dr. F. Porsche
Stuttgart

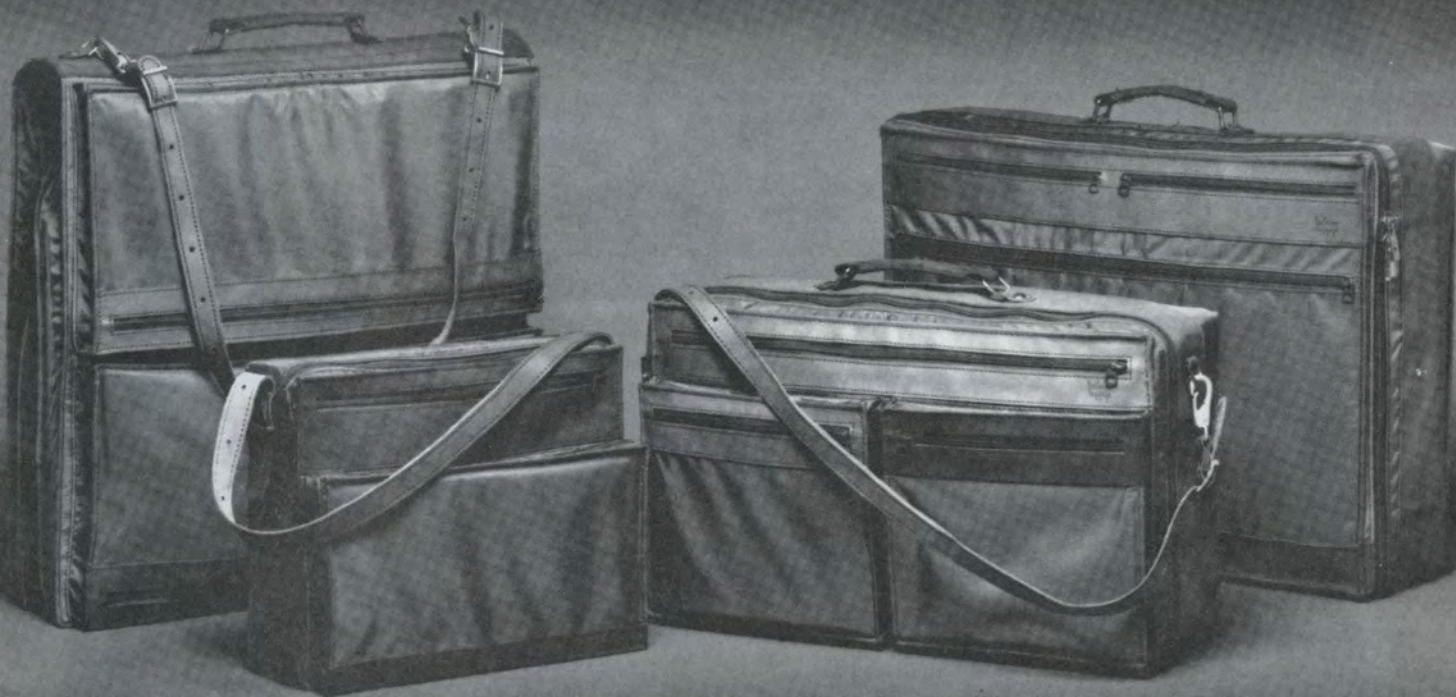
The new 944 Porsche.

\$18,450. Mfr.'s suggested retail price does not incl. sales tax, registration, transportation and dealer prep charges, if any.

PORSCHE + AUDI

HARTMANN Hobo

FROM THE MALM COLLECTION.



The Nouveau Hobo Series by Hartmann

This carry-on luggage is elegantly styled in the Hartmann tradition. Perfect for your own travel, it makes a most-appreciated gift too.

The 100% nylon fisherman's packcloth is rugged and lightweight. The all natural belting leather trim makes it even tougher. The Featherflex® frames maintain their shape, and the square corners provide extra packing space. Available in 8 of the most functional styles and sizes, each with multi-zippered pockets and full opening for easy access.

Shown left to right: **Women's Hanger, \$255**
Gadget Bag, \$95 / **The Weekender, \$230**
24" Transcontinental, \$220

Also Available: **The Sports Bag, \$165**
Men's Hanger, \$250 / **26" Le Tour du Monde, \$245**
29" Space Shuttle, \$265

Malm

Fine Luggage Since 1868 Handbags / Attache Cases / Gifts / Repairs

Your American Express, Visa or Master Card is Welcome

San Francisco

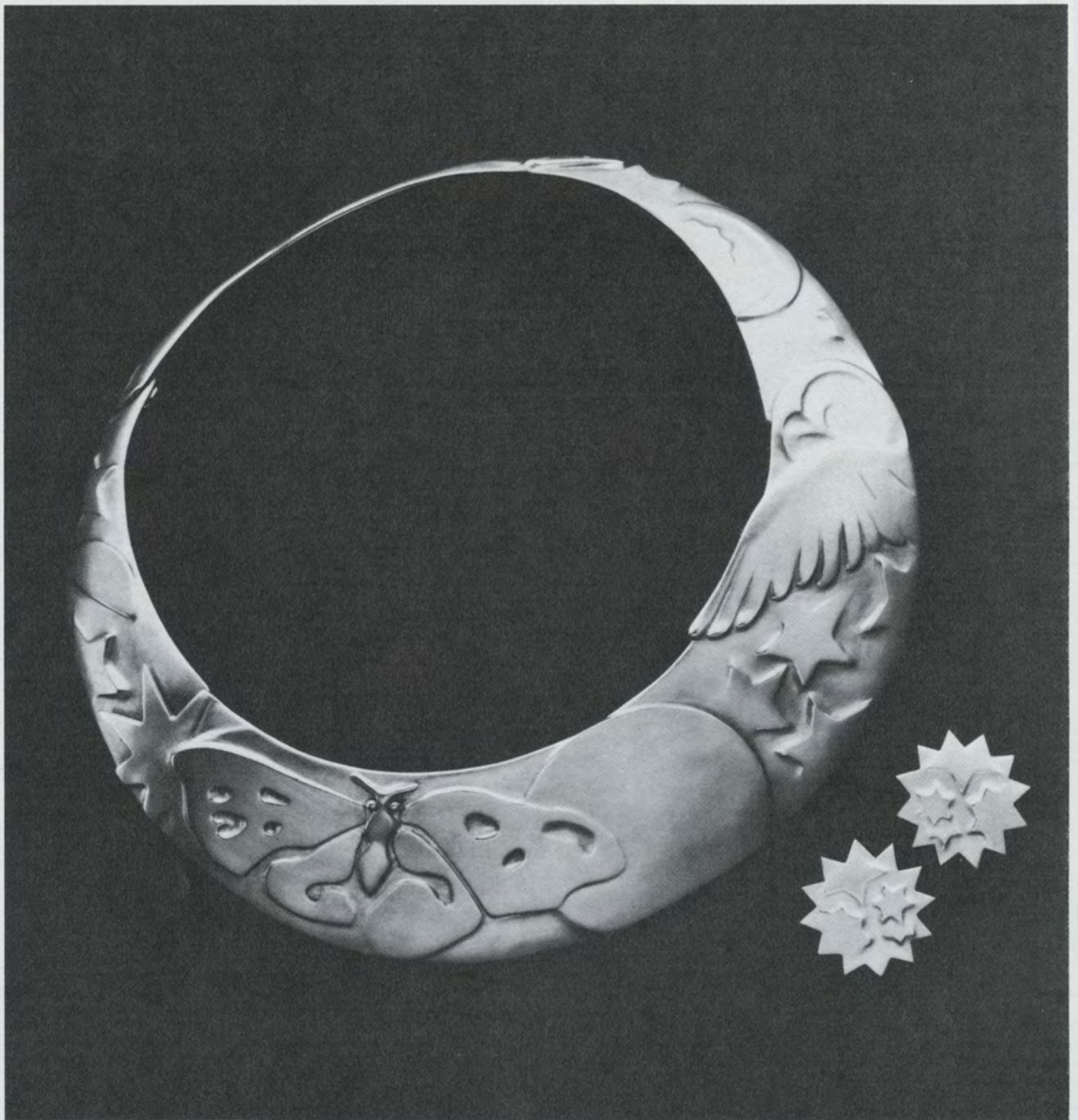
222 Grant Avenue
Stonestown Mall

392-0417
564-9080

Mill Valley
Santa Rosa

Town & Country Village
791 Santa Rosa Plaza

383-8060
527-5162



Angela Cummings' Nocturnal Designs

*Necklace with the moon and stars, a night owl
and a lunar moth, of eighteen karat gold, \$ 5,800.
Matching star earrings, \$ 495.*

TIFFANY & CO.

SAN FRANCISCO 252 GRANT AVENUE • ZIP: 94108 • PHONE: (415) 781-7000 • Design © T. & Co.

General Director's Message

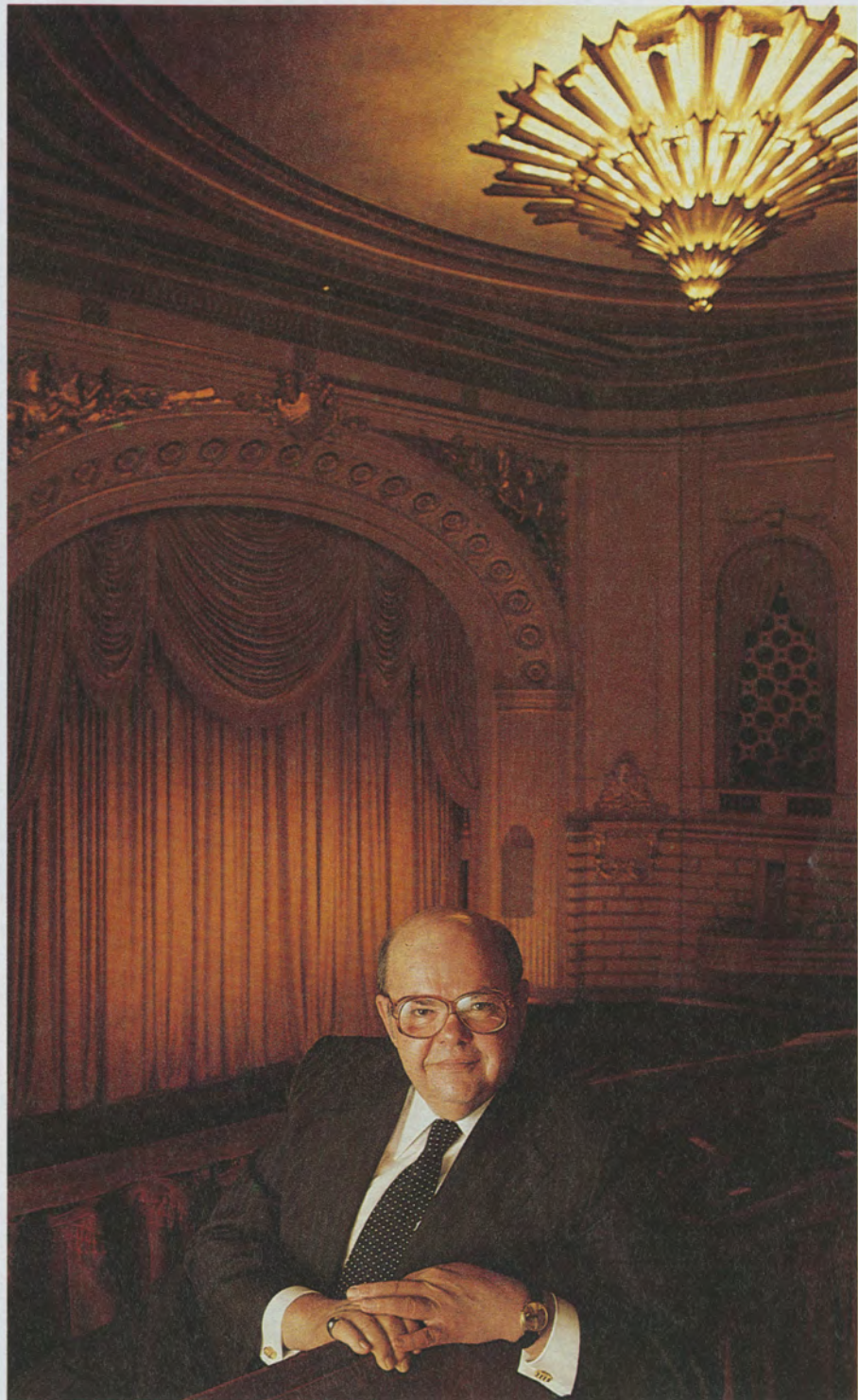
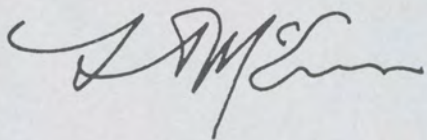
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

In my first Fall Season as general director, I hope that I have presented a program and a roster of artists that you will thoroughly enjoy. I am proud that we were able to secure the services of so many distinguished performers, both in the category of artists known and loved here and those who are making San Francisco Opera debuts.

With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

It is perhaps for this reason that I continue to be concerned with the financial health of this great opera company. In order to remain one of the outstanding cultural institutions of the world, we must thrive and grow and continue to surpass the exacting standards we have set for ourselves.

With the help of my excellent staff and a community whose loyalty and support remain the envy of other opera houses, I am confident that our goals will continue to be met.



RON SCHERL PHOTO



You can tell from the outside
which Scotch they serve on the inside.

Johnnie Walker®
Black Label Scotch
YEARS 12 OLD

1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director



Editor: Koraljka Lockhart. Art director: Frank Benson.
Editorial assistants: Robert M. Robb, John Schauer.
Editorial offices: San Francisco Opera,
War Memorial Opera House,
San Francisco, CA 94102. Telephone (415) 861-4008.

Featured on the covers of all 10 issues of the 1982 San Francisco Opera Fall season magazine are reproductions of works of art from the collections of the *Fine Arts Museums of San Francisco*: The M.H. de Young Memorial Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park, whose staff generously assisted in the search for the right subjects.

Moonlit Landscape RALPH ALBERT BLAKELOCK,
1847-1919, American. Oil on canvas, 27 1/4 x 48.
Anonymous loan to

The Fine Arts Museums of San Francisco
M.H. de Young Memorial Museum
California Palace of the Legion of Honor

Cover design: Lorli Willis. Cover photography: Schopplein Studio

NORMA

Features

The Swan of Catania and the Druid Priestess
by John Schauer

Bellini's career, set against the birth of Romanticism, with consideration of the energy that sparks the most famous score of this Romantic composer. 27

Norma's World
by Bill Huck

Living in a society that was primitive and even bloodthirsty, the Druids were also priests, prophets and guardians of the sacred flame of knowledge. 34

Footnotes to Norma
by Andrew Porter

The play and the personalities behind *NORMA*: an examination of literary and lyrical forces that converged and resulted in a masterpiece. 38

Departments

Season Repertoire 20
Opera Previews 36
Artist Profiles 54
Box Holders 74
Supporting the San Francisco Opera 76

San Francisco Opera Magazine 1982 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lillenthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Frank Benson, Art Direction; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates. ©All Rights reserved 1982 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.



**“HAVING ARRIVED DOESN'T MEAN MUCH
IF YOU'RE BORED GETTING THERE”**

The Ultimate Driving Machines
From the Dealer with the Ultimate In Leasing Plans

Total Dedication to Our Customers
Total Commitment to Quality



MILL VALLEY IMPORTS
489 MILLER AVENUE
MILL VALLEY, CALIFORNIA 94941
(415) 388-2750

From the President

It is with great pride that we welcome you to San Francisco Opera's 60th consecutive Fall Season; it was on September 26, 1923, that Gaetano Merola conducted a performance of *La Bohème* in the Civic Auditorium, launching the first Fall Season of what was to become one of the great opera companies of the world. It is a happy coincidence that 50 years ago this October, the indefatigable Merola conducted *Tosca* at the start of our Company's first season in its beautiful home, the War Memorial Opera House. It is a fitting tribute to this great house that our final presentation this fall is a commemorative production of *Tosca*.

I would like to extend a special welcome to our new subscribers, who have joined the San Francisco Opera family on several new fall subscription series and during our recent Summer Festival. Congratulations are due to everyone concerned with the Festival, which was a stunning success; attendance was 83 per cent of capacity, more than 60 per cent higher than that for our first festival in 1981. This significant increase in support is most heartening.

One of the primary concerns of our general director, Terence A. McEwen, is long-range planning to

secure a stable financial future for our Company. An important means for achieving this is our endowment fund, which serves two purposes: the interest earned by the fund supplements our annual earned income, while the principal is a cushion against the sort of unforeseen financial difficulty that hangs over every non-profit performing arts organization. Some of you may not be aware that San Francisco Opera entered a voluntary



RON SCHERL PHOTO

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera Association

moratorium on our endowment fund drive during the financing and completion of the Performing Arts Center. Now that the Center is completed, it is imperative that we direct our energy with renewed enthusiasm toward the growth of our endowment fund. A major step in that direction is this year's gala opening night benefit performance of *Un Ballo*

in Maschera, the net proceeds from which have given our endowment fund drive a major boost.

As I have mentioned so often in these messages, we could not survive without the continuing support to our annual fund drive. Ticket revenues cover only about 55 per cent of our expenses, and we must look to annual contributions from our supporters for a substantial portion of the remaining 45 per cent. We are grateful to the thousands who make annual gifts to us; if you are not among them, won't you please join them.

We would like to extend our continuing 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. Their assistance remains a vital contribution to our endeavors.

Finally, I would like to welcome the 10 new members of the San Francisco Opera Board of Directors who were elected during the past few months. They join us in our commitment to work with the administration and staff to give the San Francisco public what it deserves: a Company that is both financially stable and artistically dynamic.

San Francisco Opera 1982

Officers

R. Gwin Follis
Chairman of the Board
Walter M. Baird
President and Chief Executive Officer

Richard K. Miller
Vice President
Reid W. Dennis
Treasurer

William W. Godward
Vice President-Development
Wallace Kaapcke
Secretary

Board of Directors

Samuel H. Armacost
Walter M. Baird*
Mrs. Joachim Bechtle
John M. Bryan
Edward W. Carter
John B. Cella, II
Mrs. Warren J. Coughlin
Dr. Alexander D. Cross
Mrs. Joseph D. Cuneo
Mrs. Bruce K. Denebeim
Reid W. Dennis*
Ray Dolby
Myron DuBain
Robert Einzig
Mrs. Lennart G. Erickson
Eugene Fife
Mrs. Wayne H. Fisher
R. Gwin Follis*
Tully M. Friedman
Alfred Fromm

Mrs. Gordon P. Getty
William W. Godward*
A. Adrian Gruhn
Richard J. Guggenheimer
Prentis Cobb Hale*
Mrs. Richard C. Ham
Mrs. William H. Hamm, III
Elwood Hansen
Mrs. William R. Hewlett
Reuben W. Hills, III
Robert G. Holmes
Mrs. Thomas Carr Howe
Jaquelin H. Hume
Philip M. Jelley
Wallace Kaapcke*
Raymond E. Kassar
Scott C. Lambert
Robert C. Leefeldt
Mrs. Rudolph A. Light
Mrs. Edmund W. Littlefield

Mrs. Carl Livingston
Richard B. Madden
Cyril Magnin
William D. Maus, Jr.
Mrs. James K. McWilliams
John R. Metcalf
Lawrence V. Metcalf
Otto E. Meyer
Otto N. Miller
Richard K. Miller*
Bernard Osher
Mrs. George J. Otto
Willis J. Price
Mrs. Harriet M. Quarré
George Quist
Mrs. Sheldon Ramsay
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
Emmett G. Solomon*
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 1982

Administration

Terence A. McEwen
General Director

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

George S. Burrows
Director of Marketing

Administrative Staff

Office of the General Director	Marian Lever, Executive Secretary to the General Director Vivien Baldwin, Tessa Bergen, Brigitte Warger			
Business	John Olsen Controller William F. Russell Assistant Business Manager	Joseph Patterson Budget Coordinator	Gordon Taylor Data Processing	Raymond Houck Mary M. Lewis David J. Powers
Development	Nancy Stryble Assistant Director of Development	Christine Fiedler Assistant Director of Development	Regan Harrington Deborah Young Lynn Woodman	Marna Clark Special Projects
Public Relations	Robert M. Robb Publicity Assistant	John Schauer Staff Writer	Carol Patterson Press Assistant	
Marketing	Christine Albany Group Sales	Betty Crouse		
Production	Larry Klein Associate Technical Director Vicky Kaufman Technical Office	Noel Uzemack Assistant Technical Director	Jerry Sherk Production Stage Manager	Jonathan Gardner Rehearsal Administrator
Merchandising	Meigs Ingham Merchandising Associate	Elizabeth Wilson Opera Shop Manager	Gabrielle Harmer Merchandising Assistant	Cheryl Weiss
Season Tickets	Richard Sparks Subscription Manager	Helen Burstein Eliza McNutt Richard Street		
Box Office	Michael Thek Box Office Treasurer	Marcella Bastiani Bill Mathews Lyle Snow Assistant Treasurers	Sherry McDonald Telephone Orders	Daniel Dickinson Katherine Morales Ruth Van Slyke Marilyn Wilson
Office of the Company Administrator	Janet Houser Assistant Company Administrator	Otis Bess Heidi Goldberg Librarian	Olivia Burton Erik Grady Reception	
Pillsbury, Madison & Sutro Legal Counsel		Busse & Cummins, Inc. Advertising		Deloitte Haskins & Sells Certified Public Accountants

Kurt Herbert Adler, General Director Emeritus

San Francisco Opera Center

Christine Bullin Manager	Elaine Snyder Administrative Assistant	Marcia Ellard
-----------------------------	---	---------------

Western Opera Theater

Russ Walton Company Administrator	Douglas J. Varchol Company Manager
--------------------------------------	---------------------------------------

Merola Fund

James Schwabacher President	Alice Cunningham Administrator
	Katherine Prongos

U.S. PATENTS 2,936,009; 3,297,063; 2,837,142

ROOM SETTING: LEAVITT & WEAVER PHOTOGRAPHY: RUSSELL MACMASTERS



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.

The Company

Conductors

Kurt Herbert Adler
David Agler
Mario Bernardi
Richard Bonyng
Richard Bradshaw
Heinrich Hollreiser
Berislav Klobučar
Henry Lewis
García Navarro
Silvio Varviso

Chorus Director

Richard Bradshaw

Assistant Chorus Director

Ernest Fredric Knell

Assistant for Artists

Philip Eisenberg

Musical Staff

Kathryn Cathcart
Martha Gerhart
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

Grischa Asagaroff
John Dexter*
Matthew Farruggio
Sonja Frisell
Nikolaus Lehnhoff
Brian Macdonald*
Lotfi Mansouri
Nathaniel Merrill
Robin Thompson
Wolfgang Weber

Ballet Mistress

Marika Sakellariou

Productions designed by

Henry Bardón*
Zack Brown
John Conklin
Beni Montresor
Robert O'Hearn*
Jean-Pierre Ponnelle
David Reppa
José Varona

***American opera debut*

**San Francisco Opera debut*

Costume Designers

Jane Greenwood
Tobias Hoheisel**
Suzanne Mess

Lighting Designers

Thomas J. Munn
Joan Sullivan
Gil Wechsler*

Choreographers

Rael Lamb
Brian Macdonald
Vassili Sulich*

Sound Designer and Consultant

Roger Gans

Associate Lighting Designer

Joan Sullivan

Assistant to the Design Consultant

Larry French

Assistant Stage Directors

Sheila Gruson
Fred Perruzza*
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
Martha Brett Finley
Fred Frumberg
Scott Holderer
Paula Williams

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
Gerd Mairandres
Steven Horak
Candace Neal
Anne-Charlotte Ulfung
Rex Rogers
Charles Mullen
Lilli Rogers
Leslie Sherman

Rehearsal Department

Jonathan Gardner
Katherine Hilst
Bess Sherman

Supernumerary Coordinator

Fred Frumberg

Scenic Construction

Pierre Cayard

Scenic Artist

Jay Kotcher

Master Carpenter

Michael Kane

Assistant Carpenter

Robert Corso

Master Electrician

George Pantages

Assistant Electrician

David Tyndall

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

Ira Nowinski

David Powers

Ron Scherl

Music Librarian

Nancy Ewing-Wood

Master Electrician for the War Memorial Opera House

William Freeman

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.

Pick 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 \$1,000,000* For information phone (415) 956-0101. 101 Lombard St., San Francisco, (at Sansome, off the Embarcadero). A Gerson Bakar/Jim Joseph Development.

*subject to availability.

101
LOMBARD

One of the world's best addresses.

At

G. Leuenberger

Company

Keyboards
Are Our
Business
...Our Only
Business



We carry a full selection of
YAMAHA

▪ Pianos ▪ Organs ▪ Synthesizers

and the new exciting
PS-20 Portable Keyboard.

Our services include ▪ Sales
Piano Rentals ▪ Teaching ▪ Tuning

...plus a staff of fine trained
musicians to help you with
your musical needs.

*All this at our
convenient downtown location*

727 Market St. at Grant
(415) 543-1888

*San Francisco's exclusive
YAMAHA dealer*

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
Natalia Igudesman
Nathan Ladyzhensky

CELLO

David Kadarauch *Principal*
Doug Ischar
Samuel Cristler
Thalia Moore
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 Klingelhofer *Principal*
David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt

TRUMPET

James Miller *Principal*
Timothy Wilson
Carole Klein

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 de Cray

LIBRARIAN

Lauré Campbell

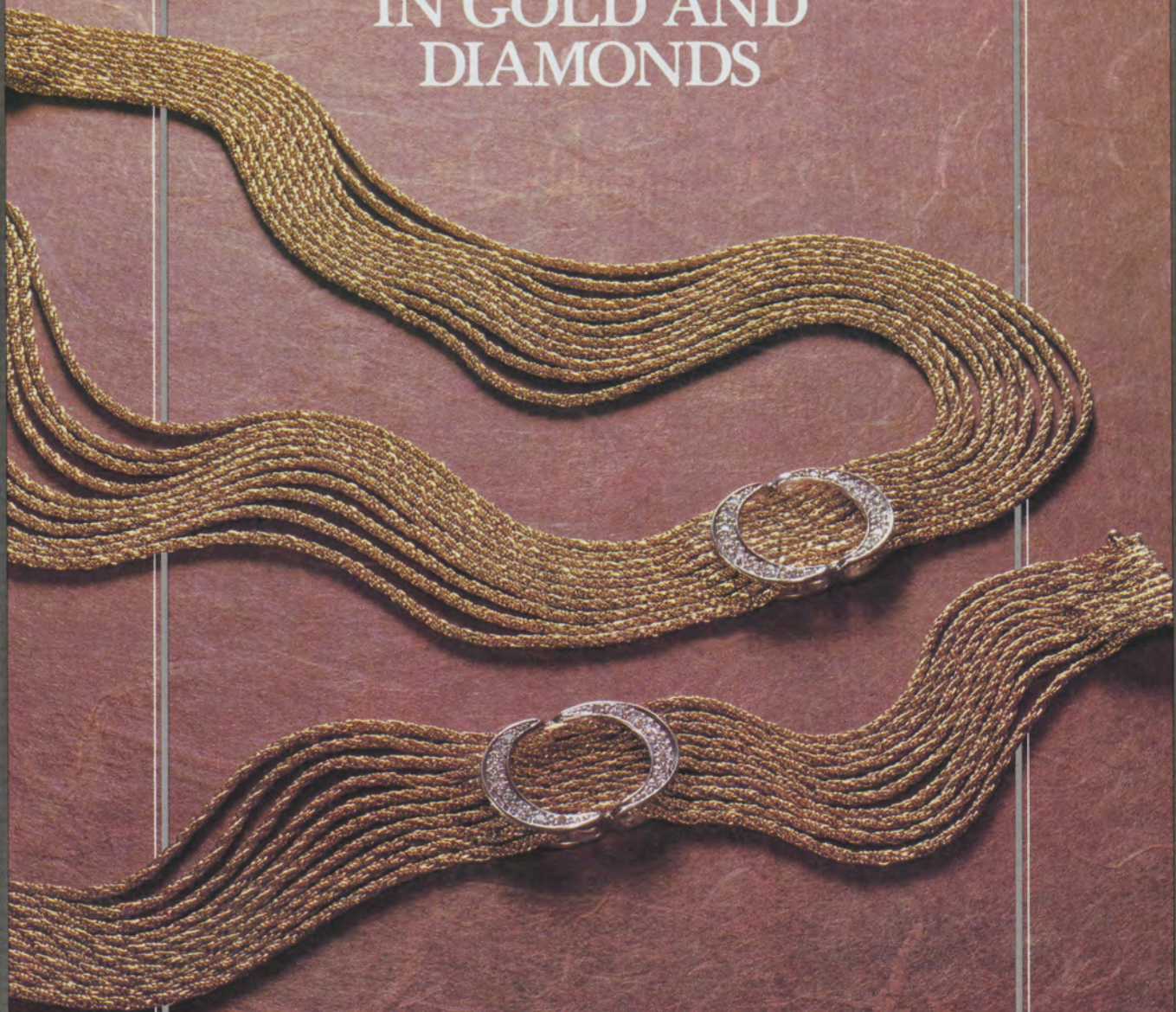
ORCHESTRA MANAGER
Thomas B. Heimberg

Living well is the best revenge.



B and B
The drier liqueur. Imported from France.

SPECIAL EFFECTS IN GOLD AND DIAMONDS



Our ensemble of 18k gold tinsel rope and diamonds create a striking visual effect. Ten strands of delicately twisted gold travel behind a diamond ellipse in this dazzling jewelry. Necklace, 16", \$3,300. Matching bracelet, \$2,200.

SHREVE & CO.

JEWELERS SINCE 1852

Artists

ARTISTS

Laura Brooks Ricet
 Leslie Richardst
 Leonie Rysanek
 Joan Sutherland
 Carol Vaness
 Delia Wallis
 Ruth Welting
 Virginia Zeani*
 Teresa Zylis-Gara

Giacomo Aragall
 Francisco Araiza*
 Hermann Becht*
 Emile Belcourt*
 Sesto Bruscantini
 James Busterud*
 Silvano Carroli*
 John Davies
 John Del Carlo
 Michael Devlin
 Justino Díaz
 Stephen Dickson*
 John Duykers

Ezio Flagello
 Carl Glaum
 Donald Gramm
 Jonathan Green
 Eric Halfvarson
 Howard Hensel*
 Peter Hofmann*
 Peter Kazaras*
 Tom Krause*
 Kevin Langan
 John MacAllister
 Ermanno Mauro*
 Vasile Moldoveanu*
 Paolo Montarsolo
 Luciano Pavarotti
 Hermann Prey
 Gregory Stapp†
 Michail Svetlev
 Italo Tajo
 Robert Tate
 Jeffrey Thomast
 David Ward
 Stanley Wexler
 Thomas Woodmant

**American opera debut
 *San Francisco Opera debut
 †Member, Adler Fellowship Program

CHORUS

Candida Arias-Duazo
 Roberta Irene Bowman
 Jeanie Buchmann
 Dotty Dean
 Giovanna DiTano
 Beverley Finn
 Sondra Gelb
 Margot Hanson
 Theodotia Hartman
 Susan McClelland
 Leslie Anne McCorkle
 Tamaki McCracken
 Irene Moreci
 Sharon Navratil
 Rose Parker
 Shelley Seitz

Bonnie Shapiro
 Linda Smeage
 Barbara Smith
 Ramona Spiropoulos
 Delia Voitoff
 Sally Winnington
 Garifalia Zeissig

Daniel Becker-Nealeigh
 Bruce Bell
 Daniel Boggess
 David Cherven
 Angelo Colbasso
 Edward Corley
 Frank Daniels
 Robert Delany
 Gerald Johnson

Eugene Lawrence
 Frank Levar
 Kenneth MacLaren
 Kenneth Malucelli
 Jim Meyer
 Monte Pederson
 Valery Portnov
 Kenneth Rafanan
 Tom Reed
 Karl O. Saarni
 Sigmund Seigel
 Bill Tredway
 John Walters
 John Weiss
 Andrew Yarosh

EXTRA CHORUS

Kathy Anderson
 Sonya Badasov
 Lael Carlson
 Hilda Chavez
 Teresa Colyer
 Lisa Glenister
 Gloria Holmby
 Anna Huffington
 Christina Jaqua
 Marena Lane
 Cecilia MacLaren
 Roberta Maxwell
 Constance McCorkle
 Anna McNaughton

Iris Miller
 Linda Moody
 May Murakami
 Susan Perry
 D'Ann Ricciolini
 Darja Schult
 Susan Sheldrake
 Lola Simi
 Lorice Stevens
 Susan Witt

John Beauchamp
 Michael Bloch

Merle Bowen
 Ric Cascio
 Raymond Chavez
 Tom Clark
 John Coffin
 Patrick Daugherty
 Dale Emde
 Tim Enders
 Mats Ernmark
 Peter Girardot
 John L. Glenister
 Edgar Harris

continued on p. 24

BEYOND THE BOUNDS OF EARTH, THE 23RD MUSIC FESTIVAL AT SEA.

Sailing Jan. 3-14, '83
 from San Juan
 to the Caribbean.
 (And you fly free!)

The M/S Mermoz will take you on a voyage offering the unique experience of a world given over to glorious music. While the music transports you beyond this earth, you will sail from charming San Juan to historic Cartagena, and then on to one enchanted isle after another: Curaçao, Barbados, St. Lucia, Guadeloupe, St. Croix.

Mix music & paradise by attending concerts in many of your ports of call. Your companions will include over 30 artists, such as trumpeter Maurice Andre, flutist James Galway, violinist Henryk Szeryng & cellist Yo Yo Ma. Evenings will be the occasion for gala dinners prepared by our French chefs; our selection of vintage wines at lunch & dinner, bar service & shore excursions are included in the price of the cruise. And you fly free from over 65 cities!

To reserve your place, see your Travel Agent or write for our free brochure. Paquet Cruises, Inc., 1370 Ave. of the Americas, NY, NY 10019. (212) 757-9050.

Ship's registry: France.

M/S MERMOZ



PAQUET
 FRENCH CRUISES

You work hard for your money. Now your money can work hard for you.

What a Crocker Working Capital Account™ can do for you.

Your money should be earning high money market rates. It should be working for you to provide a maximum return every day. It should be immediately available when you want it, without delay or penalty. Now your money can do all these things, and more.

The Crocker Working Capital Account combines money market rates and discount brokerage services with all the financial advantages and conveniences of a local bank. You can open an Account with \$20,000 in any combination of cash, stocks and bonds. And your money is invested automatically in a money fund.

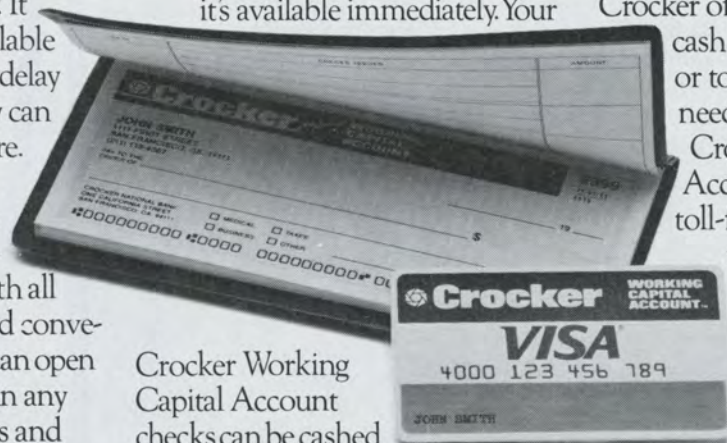
Money Market Rates.

Your cash earns money market rates. So do the dividends on stock and interest on bonds that are automatically deposited from the securities in the brokerage portion of your Account. There's no requirement to tie up any money at a lower rate in order to take

advantage of our Working Capital Account. Money market rates are paid on all your cash. Your money is working until you want it.

Availability.

When you want your money, it's available immediately. Your



Crocker Working Capital Account checks can be cashed anywhere you would use your standard checks. Your VISA® debit card works just like a check; the amount of purchase or withdrawal is taken from the available funds in your Account. And even if there are no funds available in your Account to cover your checks or VISA purchases, money can be made available by creating an automatic margin loan against your marginable securities portfolio.

Best of all, there are no penalties for early withdrawal, and no delay while an out-of-state check clears.

Accessibility.

You can take advantage of the convenience of more than 380 Crocker offices in California to cash checks, to make deposits, or to handle other financial needs. You can call the Crocker Working Capital Account Service Center toll-free for Account information or to place buy-and-sell orders for your securities portfolio. Plus, your VISA debit card can be used for purchases anyplace that honors VISA including cash withdrawals from more than 100,000 financial institutions worldwide.

Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account



check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

The securities in your portfolio are insured up to \$500,000, including a maximum of \$100,000 in cash, by the Securities Investor Protection Corporation.

Personal Lines of Credit.

With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,[®] an unsecured line of credit up to \$25,000; and EquityLine,[™] a secured line of credit up to \$100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

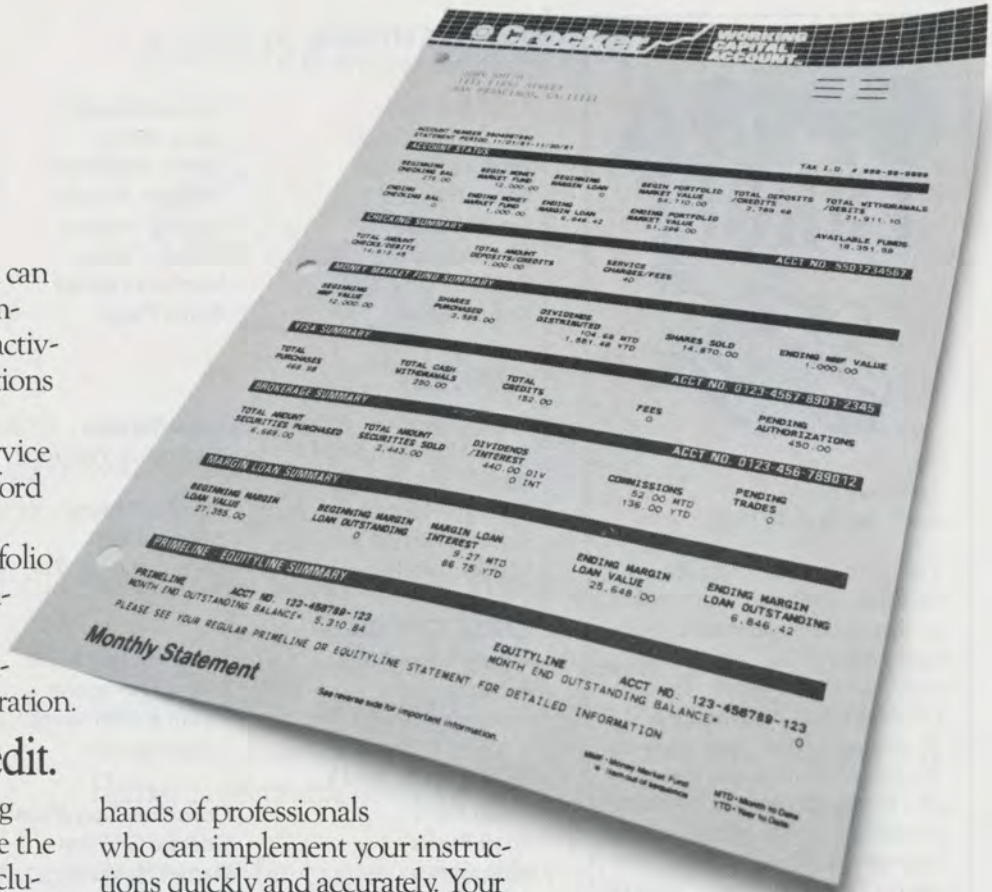
Experienced Account Representatives.

It's important to know that your investment account is in the

hands of professionals who can implement your instructions quickly and accurately. Your entire Account will be handled by specialists in our Crocker Working Capital Account Service Center. They are available through a toll-free number in California (800-652-1044), outside of California (800-227-5468), or by mail. Plus, there are specially-trained representatives in designated Crocker Bank offices who can help you with most transactions.

Put your money to work now.

You work hard for your money. Now the Crocker Working Capital Account can make your money work hard for you. To take advantage of the Crocker Working Capital Account, simply clip and mail the coupon today.



Yes! I want to put my money to work now. Please send me detailed brochures and an application for opening the Crocker Working Capital Account.

Mail to: Crocker Working Capital Account Service Center, P.O. Box 38045, San Francisco, CA 94138. Or in California call toll-free 800-652-1044. Outside of California, call 800-227-5468.

I am interested in a personal account or a business account.

Name _____

Address _____

City _____ State _____ Zip _____

People stay with Crocker because they want to stay ahead.[™]

Crocker Bank

San Francisco Opera

Terence A. McEwen, general director

1982 Fall Season

Gala Benefit Opening Night

Friday, September 10, 7:00

Un Ballo in Maschera Verdi

This production was made possible by a very generous gift from a friend of the San Francisco Opera.

Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*

Adler/Frisell/Conklin/Lamb/Munn

Saturday, September 11, 8:00

Norma Bellini

This production was made possible in 1972 through the generosity of the late James D. Robertson.

Sutherland, Horne, Richards/Mauro*, Flagello, Hensel*

Bonyngé/Mansouri/Varona/Sullivan

Monday, September 13, 8:00

Un Ballo in Maschera Verdi

Caballé, Battle, Baldani/Moldoveanu*, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras

Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00

Norma Bellini

Thursday, September 16, 8:00

Un Ballo in Maschera Verdi

Friday, September 17, 8:00

Norma Bellini

Sunday, September 19, 2:00

Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00

Norma Bellini

Wednesday, September 22, 7:30

Un Ballo in Maschera Verdi

Friday, September 24, 8:00

Salome Strauss

Barstow*, Dernes, Quittmeyer, Hartlieb/Belcourt*, Devlin, Hensel, Del Carlo, MacAllister, Duykers, Green, Tate, Busterud*, Wexler, Stapp, Glaum, Kazaras

Klobučar/Lehnhoff/Hoheisel**/Munn

Saturday, September 25, 8:00

Un Ballo in Maschera Verdi

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi

Tuesday, September 28, 8:00

Salome Strauss

Wednesday, September 29, 7:30

Norma Bellini

Friday, October 1, 8:00

Salome Strauss

Saturday, October 2, 8:00

Norma Bellini

Tuesday, October 5, 7:30

New Production

Le Nozze di Figaro Mozart

Doese**, Popp*, Esham, Rice, Gamberoni*/Prey, Krause*, Langan, Green, Tate, Stapp

Varviso/Frisell/Brown/Sullivan

Wednesday, October 6, 7:30

Salome Strauss

Friday, October 8, 7:30

Le Nozze di Figaro Mozart

Saturday, October 9, 2:00

Family Matinee

The Marriage of Figaro Mozart

Cook, de la Rosa, Quittmeyer, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp

Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00

Salome Strauss

Sunday, October 10, 2:00

La Cenerentola Rossini

Horne, de la Rosa, Richards/Araiza*, Bruscantini, Montarsolo, Del Carlo Bernardi/Asagaroff/Ponnelle/Sullivan

Tuesday, October 12, 8:00

Salome Strauss

Wednesday, October 13, 7:30

La Cenerentola Rossini

Friday, October 15, 7:30

Le Nozze di Figaro Mozart

Saturday, October 16, 8:00

La Cenerentola Rossini

Sunday, October 17, 2:00

Salome Strauss

Tuesday, October 19, 8:00

La Cenerentola Rossini

Wednesday, October 20, 7:30

Le Nozze di Figaro Mozart

Friday, October 22, 8:00

La Cenerentola Rossini

Saturday, October 23, 8:00

New Production

Dialogues of the Carmelites Poulenc

This production from the Metropolitan Opera was made possible by a much-appreciated grant from the San Francisco Opera Guild.

L. Price, Crespini, Vaness, Zeani*, Norden*, Petersen, Richards/Hensel, Halfvarson, Green, Thomas, Busterud Lewis/Dexter*/Reppa/Greenwood/Wechsler

Sunday, October 24, 2:00

Le Nozze di Figaro Mozart

Monday, October 25, 8:00

La Cenerentola Rossini

Tuesday, October 26, 8:00

Dialogues of the Carmelites Poulenc

Wednesday, October 27, 7:30

Le Nozze di Figaro Mozart

Friday, October 29, 8:00

Dialogues of the Carmelites Poulenc

Saturday, October 30, 7:30

Le Nozze di Figaro Mozart

Sunday, October 31, 2:00

La Cenerentola Rossini

Wednesday, November 3, 7:30

Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00

New Production

The Queen of Spades Tchaikovsky

Zylis-Gara, Resnik, Quittmeyer, Petersen, de la Rosa, Gamberoni/Svetlev, Krause, Dickson*, Green, Halfvarson, Thomas, Tate, Stapp Agler/Merrill/O'Hearn*/Sulich*/Munn

continued



© 1982 CHANEL, INC. CHANEL BEAUTY™ CHANEL®

CHANEL BEAUTY

The news from Paris: Quadra Shadow. Audacious eye makeup in opulent colors. Imagine the possibilities.

PREMIERING AT SAKS FIFTH AVENUE

Feast and Fantasize... Sensibly.

Burgers to Chateaubriand.
Served in our lavish half acre
fantasy. Sensibly priced.
Dining seven days, noon til...
call 441-4140.

*Maxwell's
Plum*[®]
Restaurant • Cafe • Gathering Place
Ghirardelli Square
San Francisco



A Hardwicke Company
Created and Designed by Warner LeRoy

Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

Sunday, November 7, 2:00
The Queen of Spades Tchaikovsky

Tuesday, November 9, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, November 10, 7:30
San Francisco Opera Premiere
Cendrillon Massenet
Production from National Arts Centre,
Ottawa, Canada
Greenawald, Welting, Wallis, Forrester,
Erickson*, Rice/Gramm, Busterud, Tate,
Glaum
Bernardi/Macdonald*/Bardon*/Mess/
Sullivan

Friday, November 12, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 13, 8:00
Cendrillon Massenet

Sunday, November 14, 2:00
Dialogues of the Carmelites Poulenc

Monday, November 15, 8:00
The Queen of Spades Tchaikovsky

Thursday, November 18, 7:30
The Queen of Spades Tchaikovsky

Friday, November 19, 7:30
Lohengrin Wagner
This production was made possible by a
very generous gift from a friend of the
San Francisco Opera.
Lorengar, Rysanek/Hofmann*, Becht*,
Ward, Woodman, Tate, Thomas,
Glaum, Stapp
Hollreiser/Weber/Montresor/Munn

Saturday, November 20, 2:00
Cendrillon Massenet

Monday, November 22, 8:00
The Queen of Spades Tchaikovsky

Tuesday, November 23, 7:30
Lohengrin Wagner

Wednesday, November 24, 7:30
Tosca Puccini
This production was made possible in
1972 by generous grants from the
Charles E. Merrill Trust and Mr. and
Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson,
Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

Saturday, November 27, 8:00
The Queen of Spades Tchaikovsky

Sunday, November 28, 1:30
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, 7:30
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, 1:30
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, 7:30
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, 7:30
Lohengrin Wagner

Sunday, December 12, 2:00
Tosca Puccini

**American opera debut
*San Francisco Opera debut

Repertoire, casts and dates subject to
change

Box office and telephone sales:
(415) 864-3330

SAN FRANCISCO OPERA GUILD PRESENTS

Opera for Young Audiences

THE MARRIAGE OF FIGARO

Mozart

In English

Thursday, October 14, 1:00 p.m.

Friday, October 22, 1:00 p.m.

Monday, October 25, 1:00 p.m.

Matinee for Senior Citizens
and Disabled Patrons

Wednesday, October 6, 1:00 p.m.

San Francisco Opera On Radio

Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the broadcasts are made possible in part by grants from Chevron USA, Inc., and the Corporation for Public Broadcasting.

Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

- 9/3 Julius Caesar
8 p.m., 11 a.m.
- 9/10 Un Ballo in Maschera
7 p.m., 11 a.m.
- 9/17 Norma
8 p.m., 11 a.m.
- 9/24 The Barber of Seville
8 p.m., 11 a.m.
- 10/1 Turandot
8 p.m., 11 a.m.
- 10/8 Nabucco
8 p.m., 11 a.m.
- 10/15 Le Nozze di Figaro
7:30 p.m., 10:30 a.m.
- 10/22 La Cenerentola
8 p.m., 11 a.m.
- 10/29 Dialogues of the Carmelites
8 p.m., 11 a.m.
- 11/5 The Rake's Progress
8 p.m., 11 a.m.
- 11/12 The Queen of Spades
8 p.m., 11 a.m.
- 11/19 Lohengrin
7:30 p.m., 10:30 a.m.
- 11/26 Cendrillon
8 p.m., 11 a.m.

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer.



A little like a French apéritif.

A little like an imported sherry.

Nothing else like it.

Panache. From Domaine Chandon, Napa Valley, California



THE SHOW BEGINS
AT THE SQUIRE RESTAURANT.

Next time you plan a night at the theatre, begin at the Squire Restaurant. The dining experience at this Travel/Holiday Award-Winning Restaurant is an exciting production of lavish food and service. Reservations highly suggested. 772-5211.

Fairmont

Squire Restaurant at the Fairmont Hotel. Atop Nob Hill.

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

Claude M. Jarman
President
Fred Campagnoli
Vice President
Alan D. Becker
Mrs. Joseph D. Cuneo
Mrs. Walter A. Haas, Jr.
Sam K. Harrison
Thomas E. Horn
Krikor G. Krouzian
Mrs. John Ward Mailliard III
Gina Moscone
Oscar M. Preston
George G. Matson
Managing Director
Thelma Shelley
Assistant Managing Director

Opera Guild

Mrs. Bruce K. Denebeim
President
Mrs. Rodney Willoughby
Vice President-Administration
Mrs. Richard L. Parino
Vice President-Chapters
Mrs. Mark O. Kasanin
Vice President-Education
Mrs. James J. Ludwig
Vice President-Fund Raising
Mrs. Everts Moulton
Secretary
Dr. David L. Kest
Treasurer
Mrs. James M. Crane
Member-at-Large
Allen M. Hillebrandt
Executive Director
Barbara McClure
Staff Assistant

EXTRA CHORUS

continued from p. 17

David House
Maxwell Jarman
Robert Klang
Robert Klose
Conrad Knipfel
Greg Marks
Henry Metlenko

Stephen Meyer
Eugene Naham
Steven Oakey
Stephen Ostrow
Autris Paige
John Parry
Robert Price

Robert Romanovsky
James Starkey
Grant Thompson
James Tipton
Daryl Wagner
Mark Ziemann

DANCERS

Peggy Davis
Anne Elizabeth Egan
Sarah Gale
Carolyn Houser
Kathryn Roszak
Dana Sapiro
Katherine Warner

Peter Childers
Michael Rios
Pete J. Shoemaker
John Sullivan
Jim Tryforos
Jim Voisine
Charlie West
Byrd White

SUPERNUMERARIES

Gertrude Albert
Patricia Angell
Joan Bacharach
Dorothy C. Brown
Janet Dahlsten
Renee DeJarnatt
Jennifer Hegler
Mary Kay Henderson
Susan Holzkamp
Nina Izotoff
Mary Joyce
Candace Kahn
Betty MacDonald
Donna Martin
Liska Janelle Moody
Holly Morrison
Kathy Prongos
Louise Russo
Sally Scott
Karen Topp
Carolyn Waugh
Susan Weiss

Gene Angell
Sky Bamford
Douglas Beardslee
Fred K. Beeson II
William Burns
Mark Cabrinha
Roy Castellini
David Clover
Don Correira
Don Crawford
Tom Curran
Chas Dargis
Julio Dorjoni
Martin Doyle
Richard Emmons
Richard Eskilsen
Robert Esformes
Peter Felleman
Robert Flax
Mickey Frettoloso
Matt Garadis
Peter Garadis
Tommy Garadis
Phillip Gibson
Cliff Gold

Rex Golightly
Greg Greunke
Ward Greunke
Michael Grinnage
Gary Hill
Mark Huelsmann
John R. Janonis
Clinton Jennings
Dean Jones
William Joyce
Julius Karoblis
John Kovacs
Ralph Ludascher
Tompers McMahan
Lawrence Millner
Steve Moawad
Ralph Murphy
Paul Ricks
Kevin Scarlata
James Sizemore
Rick Skarolid
Jonathan Speiler
Kent Speirs
Robert Tilton

“Pour it again, Sam.”

From California to Casablanca, people are discovering that Puerto Rican white rum makes smoother tonic drinks than vodka or gin. Because white rum from Puerto Rico is aged for at least a full year, by law. And when it comes to smoothness, aging is the name of the game.



RUMS OF PUERTO RICO
Aged for smoothness and taste.



Jessica McClintock



Marcy Maloy

An Autumn Day Spent Dreaming by the Sea

In demure pleats and delicate laces, windswept as wishes are to far-away shores.

By Jessica McClintock. Only at 353 Sutter Street, San Francisco. 415/397-0987

The Swan of Catania and the Druid Priestess

By JOHN SCHAUER

It's a wonder Hollywood has never made a film of his life; Vincenzo Bellini had all the attributions of the archetypal Romantic Artist: astonishing precociousness in childhood, strikingly attractive looks, international fame and success at an early age, tempestuous love affairs and a tragically early death. It fairly cries out for dramatization.

Of course, what has by now become the stereotype of the Romantic composer, an image that began with Beethoven, was anything but a cliché during the brief decade of Bellini's operatic output. The "Swan of Catania," as he came to be lionized, was born there on November 3, 1801, and grew up in the era that gave birth to Romanticism, a time during which landmark masterpieces clocked in at what in retrospect seems an unbelievable rate that we can only contemplate with envy.

Bellini's first opera, composed while he was a student, was *Adelson e Salvini*, first performed in 1825, a year after the premiere of Beethoven's Ninth Symphony. Bellini's success resulted in a commission from the Teatro San Carlo to compose *Bianca e Gernando* (sic), first performed in 1826, the same year as Weber's last opera, *Oberon*. *Bianca* made a sufficient impression upon Domenico Barbaja, the greatest opera impresario of his day, for him to commission Bellini's third opera, *Il Pirata*, which received its premiere at La Scala in 1827, the year of Beethoven's death. *Il Pirata* was an immediate and sensational success, and it established Bellini's reputation internationally. This was the same year that Schumann wrote in his celebrated review of Chopin's Opus 2 the oft-quoted words, "Hats off gentlemen, a genius!"

Romantic genius continued to blossom, and 1828 saw the first performances of Marschner's *Der*

Vampyr in Leipzig and Auber's *La Muette de Portici* at the Paris Opéra. The former is considered a milestone in the development of German Romantic opera (and one of Wagner's models for *Der fliegende Holländer*), while the latter is credited as the beginning of French grand opera in the strictest sense of the term. It was the year of Schubert's death, as well as the publication of his *Winterreise* song-cycle.

COLLECTION T.A. MCEWEN



Vincenzo Bellini in a contemporary lithograph, made from a painting by Arienti.

The following year, 1829, brought forth the full development of French grand opera with Rossini's last opera, *Guillaume Tell*, as well as two new works by Bellini: *La Straniera*, written for La Scala, and *Zaira*, first performed in Parma. If *Straniera* had a success that rivalled even that of *Pirata*, *Zaira* was considered a failure, a fact Bellini conceded when he borrowed from it for four subsequent operas; he would not have reused music that he expected to be performed in its original form again.

The year 1830 broke new ground with the first performances of Berlioz's *Symphonie Fantastique* and Victor Hugo's *Hernani* — revolutions in symphonic music and legitimate theater — and Donizetti's first major success, *Anna Bolena*. Bellini himself

was restored to the ranks of the successful with his *I Capuleti ed i Montecchi*.

In 1831, Meyerbeer's first French opera, *Robert le Diable*, brought fame to its composer and marked the birth of the Romantic ballet with its celebrated *divertissement* depicting an abbey of lapsed nuns dancing in the moonlight. It was also the year of the premieres of *La Sonnambula* and *Norma*, two vastly different works whose rapid, successive composition represents perhaps the climax of Bellini's career.

In 1832, Romantic ballet had its first full-length major work, *La Sylphide* (with music by Schneitzhöffner), and Donizetti produced *L'Elisir d'amore*. The following year — during which Wagner composed his first opera, *Die Feen* — Bellini gave *Beatrice di Tenda* to a world that did not appreciate it. Bellini himself did not consider it a failure, but its significance today seems to rest less on its place — or lack thereof — in the repertoire than on the fact that it was Bellini's last collaboration with Felice Romani, who had written the librettos for all of Bellini's operas since their first project as a team, *Il Pirata*.

During 1834 — the year that Schumann began composing *Carnaval* — Bellini rested. He was to write only one more opera, *I Puritani*, which received its premiere at the Paris Opera in January 1835, the year that also gave the world *La Juive* and *Lucia di Lammermoor*. By the end of the year, Bellini was dead from amoebic dysentery at the age of 33, a premature death that evokes the similar fate of Chopin, who met Bellini two years before the latter's death and who, on his own deathbed in 1849, asked for "Ah, non credea mirarti" from *La Sonnambula* to be played.

Bellini is today seen as the epitome of *bel canto*, an infuriatingly imprecise term that has been used for everything

OPERA EUROPE



30 Days
March 1-30, 1983

This tour will include 12 exciting evenings of opera and/or symphony and ballet, highlight dinners in major cities, plus nine 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 motor-coach from Hamburg to Frankfurt.

Think of performances in London, Hamburg, Copenhagen, Berlin, Nuremberg, Munich, Salzburg, Vienna, Budapest, Zagreb, Venice, Turin, Bern, Frankfurt and in a few short months you can be there. All inclusive costs \$4,500.00, single supplement \$485.00. Tour limited to 35 persons.

Departures may be arranged from other cities.

Our seventh year of memorable opera tours. For details call 415/ 349-9200 or write Marie Jo Tanner:

Hillsdale Travel Center
212 Hillsdale Mall
P. O. Box 3337
San Mateo, California 94403
Telephone 415/ 349-9200



MORTON PHOTO

Bruna Castagna as Adalgisa in San Francisco Opera's first staging of *Norma*, 1937.

from Venetian opera of the early 17th century until *verismo* reared its supposedly realistic head toward the end of the 19th. Certainly as a composer of serious operas (and all but his first effort and *La Sonnambula* are highly serious) he was in the direct line of the *opera seria* tradition. Among those with whom he worked during his student years at the Conservatory of San Sebastiano in Naples was Girolamo Crescentini, the last of the great castrati. Rossini, who has been characterized by Donald J. Grout as "the last composer to write castrato roles and also one of the first to appreciate the value of contralto or mezzo-soprano voices in leading parts," was certainly a major influence. We know that Bellini owned scores of several Rossini operas; the first Naples performances of Rossini's *Semiramide* in 1824 are said to have profoundly impressed the student Bellini, and he continued the tradition of the female "trouser role" (exemplified by Arsace in *Semiramide*) by making Romeo in his own *Capuleti* a mezzo-soprano. In his letters, Bellini was explicit regarding his desire for librettos with highly dramatic situations and verses "designed to portray the passions in the liveliest manner," an ideal that recalls the baroque doctrine of the affections.

Music history seems fond of associating composers in pairs, such as Bach and Handel, Mozart and Haydn, Mahler and Bruckner, Debussy and Ravel. Bellini's name has thus become linked with that of Donizetti, and as in any such over-simplification, the generalizations usually made about the two tend to obscure as much as make meaningful the real distinctions of the individuals involved. Like Mozart and Haydn, the two Italians exerted a mutual influence. The traditional cant has been to extol the long, arched melodies of Bellini and the passionate, forceful declamation of Donizetti. As Andrew Porter has pointed out (in "Footnotes to *Norma*," page 38, and elsewhere), it was more likely Bellini who, with *Il Pirata*, influenced Donizetti's text-setting. And while there is no escaping the magnificence of Bellini's justly famed melodies, the emphasis writers have put upon the introspective and elegiac quality of some of his work belies the driving rhythmic pulse that gives *Norma* much of its thrust and impact. It is an aspect of the piece worth examining briefly.

The military aspect of the plot, the presence of the Roman soldiers and the battle aspirations of the Druids, is reflected in the steady, almost march-



MORTON PHOTO

Gina Cigna in the title role of San Francisco Opera's first presentation of *Norma*, 1937.



**From Italy,
two top performers
Luciano Pavarotti
and Maserati**

Maserati



Performing Aida in San Francisco or driving a Maserati Quattroporte in Italy, Luciano Pavarotti has uncompromising taste. The famed tenor knows the legendary performance of Maserati automobiles. The crescent of comfort and the perfection in performance has been achieved in this Italian masterpiece. Live a rare moment, drive a 1982 Maserati Quattroporte! Regardless of where you're going, they'll know you've arrived.

Test Drive the Maserati at

SAN FRANCISCO: BRITISH MOTOR CARS

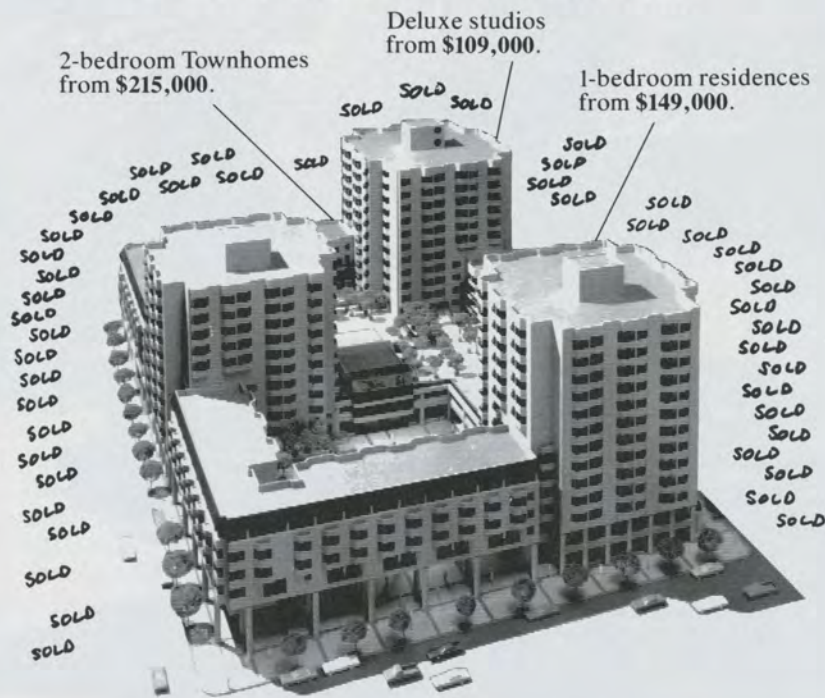
901 Van Ness at Ellis • (415) 776-7700

PALO ALTO: CARLSEN MASERATI

4190 El Camino • (415) 493-1515

BRAVO!

Opera Plaza's sales premiere was an absolute smash. Over 300 sales. A great beginning. But only a beginning. Just wait till you see what's showing now...



9 1/8% 30-year assumable loans*. Mortgages funded by tax-exempt bonds, producing an antique interest rate. What a difference this makes monthly. All loans assumable any time. What a difference that makes for resale. **For a Grand Tour, telephone 474-6600.** Do come soon while you can still choose the view, the floorplan, appointments, et alia that suit you best. Brokers welcome.

OPERA PLAZA

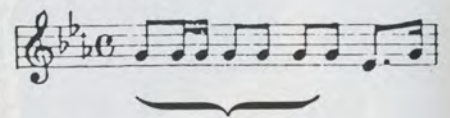
San Francisco's Dramatic New Neighborhood.
Occupying the entire six-hundred block of Van Ness Avenue.
Valet parking available—enter on Turk Street.

 A PACIFIC UNION DEVELOPMENT

* An open occupancy development. A low 9 1/8% interest rate is available for the 30-year life of your loan plus cost of required mortgage insurance. APR 9.34% based on 80% loan to value. \$100,000 loan with 360 monthly principal and interest payments of \$817.00. Loan is fully assumable by new owner-occupant provided he/she has necessary income credit requirements.

like beat of much of the opera. Indeed, one is struck by the fact that in the entire score of *Norma*, only one section — the *andante* of the trio in the finale to Act I — is in a genuine triple meter. It is interesting that the same section, which originated as a duet in Bellini's abandoned setting of *Hernani*, is the one section where the characters behave in a manner typical of the older *opera seria*: time is suspended as each character steps back figuratively from the drama and reflects upon his or her emotional reaction to what has immediately transpired, i.e., the revelation that Adalgisa's lover is the same as Norma's. [Richard Bonyne, in his recorded version of *Norma*, is one of the very few conductors to realize fully this ravishing moment of repose by taking the section at the leisurely *andante* Bellini indicated in the score, and by including the essential, though unpublished, stanza for Adalgisa.] Outside of this one interlude, the rest of the opera is composed in duple meter, giving the work a feeling of urgency and inevitability. At times Bellini will subdivide a duple meter into triplets, but the underlying pulse remains adamantly duple.

In addition, there are several rhythmic figures that pervade the score of *Norma*, in both the vocal lines and the accompaniment. Perhaps the most immediately noticeable is the fanfare-like rhythm



(sometimes with the first note either implied



or displaced by an octave). It is first heard as an introduction to the processional tune that signals Norma's imminent entrance; it provides a similar flourish to the start of the cabaletta to "Casta Diva." As an accompaniment figure, it frequently punctuates Adalgisa's duet with Pollione in Act I, a function it also serves in the great Norma-Adalgisa duet of Act II. It precedes the "Guerra!

Sheridan & Bell Florists

On Famous Maiden Lane



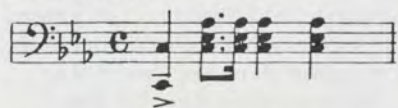
- QUALITY FLOWERS & FINE GIFTS
- FLOWERS WIRED ANYWHERE
- CHARGE BY PHONE TO YOUR BANK CREDIT CARD OR AMERICAN EXPRESS CARD

120 Maiden Lane off Union Square • 781-2300

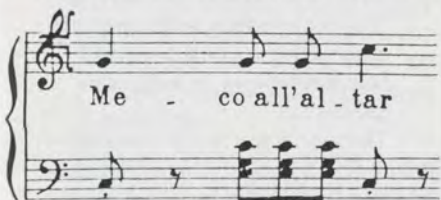
Guerra!" chorus and turns up prominently in Norma's extended duet with Pollione at the end of the opera.

The dramatic bite of the figure is unmistakable; it is not surprising that it dominates the section in which Norma speaks directly to Pollione for the first time in the opera, her furious outburst of "Oh non tremare." It is probably the most obvious when heard in the final cadence of a section, as in the conclusions of Pollione's cabaletta (just before the coda), the Adalgisa-Pollione duet, the Norma-Adalgisa duet of Act I, the finale of Act I, the Norma-Adalgisa duet of Act II, and the duet between Norma and Pollione just before the finale of the opera.

Another figure that is strikingly prominent is



the main feature of which is the trochaic rhythm on the weak, or second, beat. Such a rhythm marks the first words in the opera sung by Adalgisa ("Sgombra è la sacra selva"), Pollione (in augmentation, "Svanir le voci!") and, in a slightly modified but still readily recognizable form, Norma herself ("Sediziose voci"). It is the rhythm to which the men's chorus launches into "Dell'aura tua profetica," and in augmented form is sung at the first entrance of the mixed chorus on the words "Sorta è la Luna, o Druidi." It serves as accompaniment to Pollione's cabaletta, giving it an unavoidable resemblance to Norma's entrance march, and is the opening figure of the cabaletta to "Casta Diva." It underpins Norma's first words in the second act, "Dormono entrambi," and highlights numerous important phrases such as Norma's plaintive cry of "O rimembranza." It occurs with remarkable frequency throughout the opera, sometimes more often than it would appear from a quick glance at the score, since the undotted rhythm



3

is, in some performances, altered to conform to triplet figuration in the

San Francisco's Grand Luncheon.

The Compass Rose has a new menu that offers one of the most exciting lunches on Union Square. With entrees starting as low as \$4.95.

Order from a wide selection of delicious salads, hot and cold appetizers and entrees that include The Smorgasboard and Supreme of Capon Saffron. And for dessert choose from the many specialties that have made the St. Francis famous.

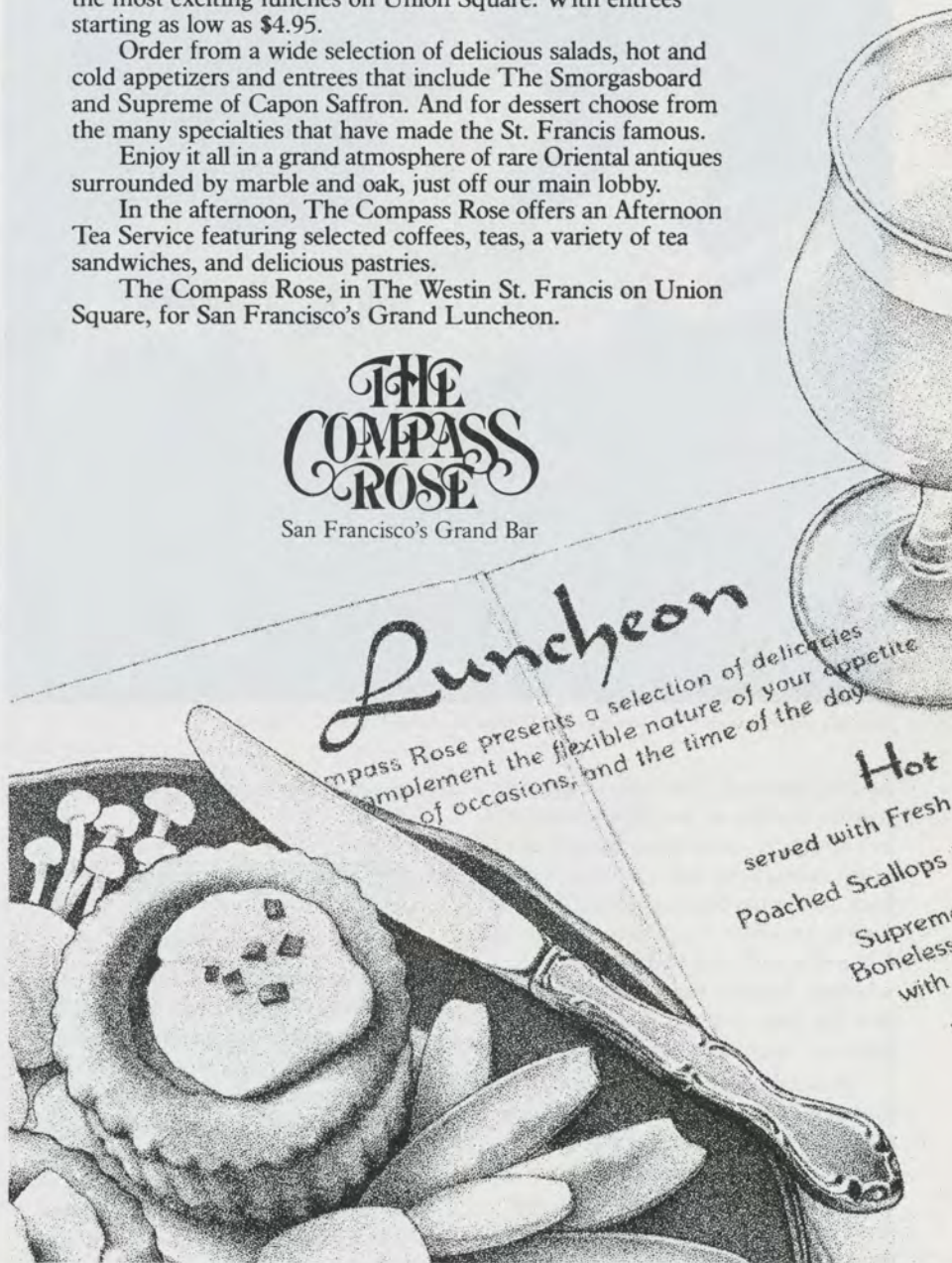
Enjoy it all in a grand atmosphere of rare Oriental antiques surrounded by marble and oak, just off our main lobby.

In the afternoon, The Compass Rose offers an Afternoon Tea Service featuring selected coffees, teas, a variety of tea sandwiches, and delicious pastries.

The Compass Rose, in The Westin St. Francis on Union Square, for San Francisco's Grand Luncheon.

THE COMPASS ROSE

San Francisco's Grand Bar



Luncheon

Compass Rose presents a selection of delicacies to complement the flexible nature of your appetite of occasions, and the time of the day

Hot
served with Fresh
Poached Scallops
Supreme
Boneless
with

Victor's

A dining experience as spectacular as its view.

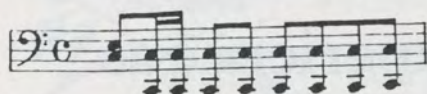
Victor's, the elegant dinner room atop the St. Francis Tower, is featuring a new "Sunset" dinner menu from 5:30 to 7:00 pm. nightly. Enjoy a lavish Sunday brunch from 9:30 am to 3:00 pm. Reservations recommended, call 956-7777.



Norma's children in the 1937 San Francisco Opera production of Bellini's *Norma*.

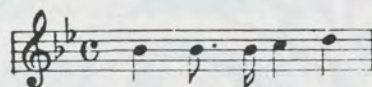
accompaniment. [The idea of altering a written rhythm in one part to conform to another — most often where two notes are written against three — goes back to the baroque period. The degree to which it was done in the 18th century is still hotly debated by scholars; how far the practice extends into the 19th century, if at all, is at this point an open question.]

It would be unproductive to try to find every instance of these and other rhythmic figures in *Norma*. It is important to remember that these are not rhythmic leitmotifs; they do not serve any structural function and are not symbolic of any particular character or idea. They are not unique to *Norma*; while they appear there in profusion, they also occur in other of Bellini's operas. The cadential



appears in *La Sonnambula*, too, for instance, although it is conspicuously absent in the first half of that piece, and appears only infrequently in the

second. Philip Gossett has identified the



Sgombra è la sa.cra

motive as endemic to Giulietta's themes in *I Capuleti ed i Montecchi*, and it no doubt appears many other places as well. It may have been common to all Italian opera of the period, although we will not be sure until we know more of the works of lesser composers whose collective output forms the background against which the accomplishments of Bellini and Donizetti stand out.

The point is that the frequent use of such rhythms gives Bellini's operas, and *Norma* in particular, an energy and a drive that is too often glossed over in performance and discussion of Bellini's works, giving the false impression that his operas are primarily ethereal, long-winded spans of melody, like immense musical jellyfish with no rhythmic backbone.

Such a misunderstanding was reinforced by Bellini's image as a dandy. Heinrich Heine, who met Bellini

in Paris in 1835, wrote of him that "he always reminded me of one of the young shepherds who simper about coyly in our pastoral plays, with little pastel jackets and breeches and beribboned crooks. And his gait was so virginal, so elegiac, so ethereal. The whole man looked like a sigh in dancing-pumps."

If Heine could be devastatingly sardonic, he was also capable of unfortunate prescience. Mme. C. Jaubert, in her *Souvenirs* of 1881, records a conversation in which Heine addressed Bellini (as translated by Herbert Weinstock):

"You are a genius, Bellini, but you will pay for your great gift with a premature death. All the great geniuses died very young, like Raphael and Mozart . . . let's hope, my friend, that the world has been mistaken about you, and that in fact you are not a genius. The good fairies, what is more, gave you a thousand other gifts: they



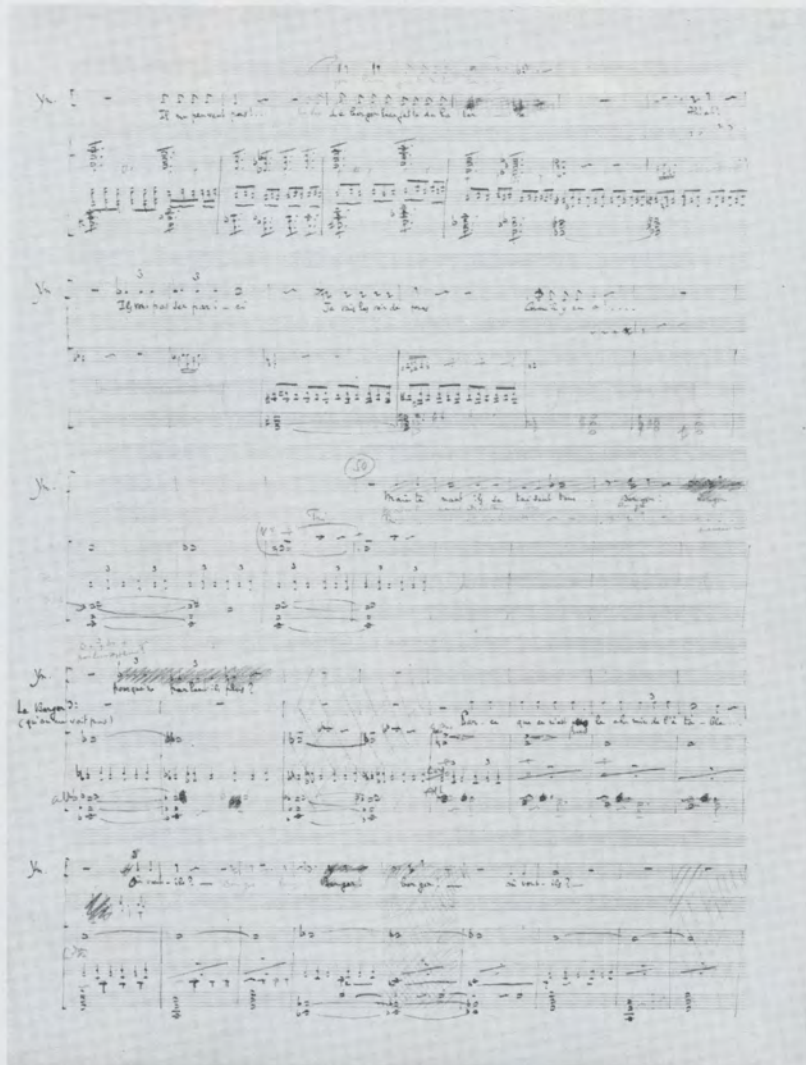
Bellini monument at the Père Lachaise cemetery, Paris.

granted you the face of a cherub, the candor of a boy, and the stomach of a stork. Let us hope that the evil fairy didn't intrude among those good ones and ruin everything by stirring in genius . . ."

The world was not mistaken; Bellini was a genius. The evidence, however, lies not in his dramatically early death, but in the immortal monuments of music he left behind, the greatest of which is *Norma*. ■

CHRISTIE'S BAY AREA CLIENTS

are among our most important. That's why we have just appointed a specialist to represent us in San Francisco.



Claude Achille Debussy: Autograph manuscript, *Pelléas et Mélisande*, opera in five acts, the composer's early piano-vocal score, Paris, 1893-1901. Sold for \$385,000.

Ellanor Notides, Christie's new representative, will appraise and accept for consignment your Old Master, Nineteenth Century, American, Contemporary, Impressionist and Modern Pictures. She will also set up appointments with our experts for Oriental, American and European Decorative arts and jewelry.

Mrs. Notides will be pleased to advise you on buying and selling at Christie's auctions in New York, London and on the Continent, and can tell you about our special regional events,

such as exhibitions, benefit appraisal days and house sales.

For further information, call Ellanor Notides at 415/751-2501, and let her put Christie's services at your disposal.



Christie's

502 Park Avenue, New York, New York 10022 212/546-1000

Norma's World

By BILL HUCK

Tonight's opera is set in a far away place at a far away time. That, in itself, is a common enough proposition. You could be at the court of the Empress of China. In war-torn Egypt. Or sunny Seville. To one Italian composer, Sacramento seemed exotic fare; to another, Boston.

Vincenzo Bellini, when he read Soumet's tragedy about Norma, found perhaps the most mysterious of all of opera's outlandish settings. Norma herself is a Druid priestess, living in primitive France among a people called the Celts.

Many a tall tale has been told of these people. They gave William Butler Yeats the Irish legends of his plays. Like Norma, Deirdre was a Celtic heroine; the story of her sorrows has been recounted often, perhaps most poignantly by John M. Synge. Behind much of the mythology of William Blake's fantastical epics stand these same Druids. Theirs were the feet in ancient time that walked on England's green and pleasant land.

Specifically, the Druids in *Norma* were the priests of their community. They served it as theologians, as ambassadors, prophets, storytellers and diviners, physicians and magicians. In the class structure of their society, they surpassed even the barons who fought the wars. Since they were elected officials, the Druids were a more select group than the warriors, whose distinction was based on heredity. In short, the Druids were the intellectuals of their world: the ones cherished for what they could remember.

Before we investigate what it was they had to remember, let us look at the material reality the Druids faced. Their people, the Celts, were a collection of Iron Age tribes whose dominion was Northern Europe. United by linguistic bonds, common customs and beliefs, the Celts at one

time held sway over an area that was not to be reconstituted again until Napoleon. At their maximum extension, the Celts ranged from as far east as modern-day Turkey, through Hungary-Austria, the Rhineland, France, England and Ireland. There is further evidence to be found of them across the Pyrenees in Spain and across the Alps in Northern Italy. Their power peaked around 100 B.C. They faded before the rising star of Rome.

Economically, the most important

is headed at the end of tonight's opera is part of the long shadow fire cast upon the Druids.

Among these iron-working people, blacksmithing was naturally the most prestigious craft. Not only were tools such as knives, shears and axe-heads made throughout the Celtic world, but so were more elaborate pieces designed for decorative and domestic use. By adding copper and tin to the iron ore, the Celts made bronze, which they then used not only for huge



Sacred forest of the Druids from Act I of *Norma*. Illustration from *Beauties of the Opera*, Paris, 1845.

fact about the Celts is that they worked in iron. Besides its ramifications in the weapons this enabled them to make, their metallurgy meant the plough and other hard-edged tools.

A necessary element in the casting of iron is fire. The Celtic need for fire had therefore wide implications in their culture and determined many of the peculiarities of their religious system. The blaze toward which Norma

cauldrons, but smaller bowls, flagons, mirrors and other ornaments. In matters of metalwork, the ancient Celts were no less skillful than their contemporaries in Greece and Rome and often superior to their successors in medieval Europe.

As with most peasant peoples, one can assume a large body of traditional medicine lying behind the few specific

continued on p. 66



*For nearly half a century...
the most beautiful jewels in the world.*

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.

1982 Fall Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m., doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$16; Individual tickets are \$4. For further information, please call (415) 565-6432. Program subject to rehearsal schedule of the artists.

Joan Sutherland/Richard Bonyng	9/23
Marilyn Horne	10/5
Sesto Bruscantini/Paolo Montarsolo	10/14
Regina Resnik	11/9

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

SALOME	
Michael Barclay	9/23
LA CENERENTOLA	
Harold Rosenthal	10/7
DIALOGUES OF THE CARMELITES	
Speight Jenkins	10/14
CENDRILLON	
Arthur Kaplan	10/28
THE QUEEN OF SPADES	
Dale Harris	11/4
LOHENGRIN	
Blanche Thebom	11/18

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 595-4137.

LA CENERENTOLA/CENDRILLON	
James Keolker	10/11
THE QUEEN OF SPADES	
Eugene Marker	11/1
LOHENGRIN	
Blanche Thebom	11/15

There will be a special Gala, featuring arias and ensembles from operas of the fall season, on September 13 at 7:30 p.m., also at the Crocker School. Admission is \$6.00

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$18.00; single tickets are \$4.00, students half price. For further

information, please call (415) 494-8519 or 325-8451.

SALOME	
Arthur Kaplan	9/21
LA CENERENTOLA	
Harold Rosenthal	10/5
DIALOGUES OF THE CARMELITES	
Speight Jenkins	10/12
THE QUEEN OF SPADES	
Dale Harris	11/2
CENDRILLON	
James Keolker	11/9
LOHENGRIN	
Blanche Thebom	11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 13777 Fruitvale Ave., Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

NORMA	
James Keolker	9/16
SALOME	
Arthur Kaplan	9/23
LE NOZZE DI FIGARO	
Arthur Kaplan	9/30
LA CENERENTOLA	
Harold Rosenthal	10/7
DIALOGUES OF THE CARMELITES	
Speight Jenkins	10/14
CENDRILLON	
James Keolker	10/21
LOHENGRIN	
Blanche Thebom	10/28
THE QUEEN OF SPADES	
Dale Harris	11/4

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Barbara Labagh at (415) 349-3521.

SALOME	
Michael Barclay	9/22
LE NOZZE DI FIGARO	
Arthur Kaplan	9/29
LA CENERENTOLA	
Harold Rosenthal	10/6
DIALOGUES OF THE CARMELITES	
Speight Jenkins	10/11
THE QUEEN OF SPADES	
Dale Harris	11/3
CENDRILLON	
Arthur Kaplan	11/10
LOHENGRIN	
James Keolker	11/19

A special "Evening with Leontyne Price" is offered on October 13, 5:30 p.m., in Herbst Theatre. Miss Price will be interviewed by Speight Jenkins. The event is free of charge and open to all. This program



i. magnin
beauty salon

**Total Beauty
and Haircare
362-2100**

is being presented by the Junior League of San Francisco to celebrate 35 years of previews of opera, ballet and the A.C.T.

**PIEDMONT ADULT
EDUCATION OPERA PREVIEW
SERIES**

Previews of all 1982 fall season operas will be given by Arthur Kaplan at Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information, call (415) 653-9454 or 658-3679.

UN BALLO IN MASCHERA	9/2
NORMA	9/9
SALOME	9/20
LE NOZZE DI FIGARO	9/30
LA CENERENTOLA	10/4
DIALOGUES OF THE CARMELITES	10/18
THE QUEEN OF SPADES	11/1
CENDRILLON	11/8
LOHENGRIN	11/17
TOSCA	11/22

NAPA OPERA LECTURE SERIES

For the 10th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

UN BALLO IN MASCHERA	9/9
NORMA	9/16
SALOME	9/23
LE NOZZE DI FIGARO	9/29
LA CENERENTOLA	10/7
THE QUEEN OF SPADES	10/14
DIALOGUES OF THE CARMELITES	10/21
CENDRILLON	10/28
LOHENGRIN	11/4
TOSCA	11/11

**FRIENDS OF THE KENSINGTON
LIBRARY**

A free lecture featuring Michael Barclay will be presented from 7:30 to 9:30 p.m. on Thursday, October 7, at the Kensington Library, 61 Arlington Ave., Kensington. The preview will compare and contrast Rossini's *La Cenerentola* with Massenet's *Cendrillon*. For further information, please call (415) 524-3043.

**MERRITT COLLEGE
OPERA LECTURE SERIES**

Merritt College will offer a tuition-free course on all of the fall operas. The previews include recordings and films and will be held Tuesday evenings at 7:00 p.m. beginning September 14. They will be held at Merritt College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

continued on p.72

R A R E



E X Q U I S I T E

The Essence Of Distinction

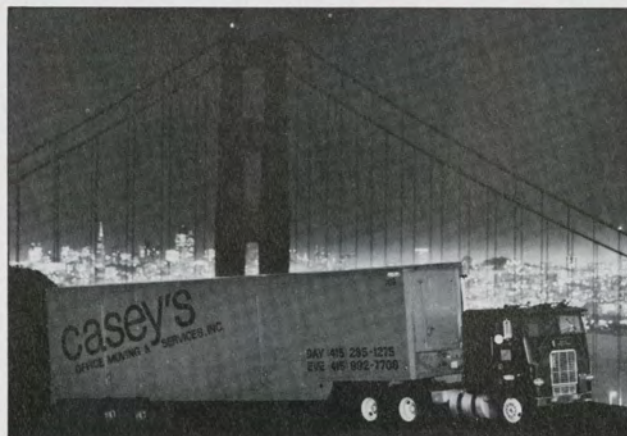
*H*and-cut lead crystal. Master-crafted and emblazoned in 18K gold like the finest of jewels. From Paul Bauer's incomparable collection. An unmatched treasury of china and crystal so rare it includes selections available nowhere else in America.

The most enviable collection of European china & crystal in America

Paul Bauer INC.

120 Grant Ave. • San Francisco • (415) 421-6862

Major Credit Cards Accepted



**It's Your
Move!**

casey's
OFFICE MOVING &
SERVICES, INC.

**DAY (415) 285-1275
EVE (415) 992-7708**



Giulia Grisi as Norma in an anonymous painting from 1846.

FROM THE COLLECTION OF JOAN SUTHERLAND AND
RICHARD BONYNGE. REPRODUCED BY THEIR KIND
PERMISSION.

Footnotes to NORMA

By ANDREW PORTER

This is not an essay on the eloquence and beauty of Bellini's melody (to which Verdi and Stravinsky, among many others, have paid homage); nor a defense of his apt, skillful orchestration; nor a tribute to Felice Romani's masterly libretto. They are no longer needed. If anything, Bellini has been overpraised in recent years. His weaker operas have not been sufficiently distinguished from the strong. With the uneven pieces, delight in the general rediscovery of a style once despised but now newly appreciated may have obscured perception of the specifically Bellinian achievements. The composer himself once said he disliked two passages of *Norma*: the tenor's cabaletta and the whole of the Adalgisa-Pollione duet. Perhaps we can agree that the first is the only number in *Norma* which drops into Ottocento cliché. It is hard to agree with him about the second.

This is, rather, a collection of notes to that appreciation of *Norma* which no longer needs writing. There could have been more of them: about the lampshade that Pasta sent to the composer on the day of the premiere; about the 1841 production at Covent Garden for which Adelaide Kemble adopted authentic Druidess costume as described by Strabo, with six colored stripes on her gown. But first things first, and I concentrate on the circumstances, the ideas, and the diverse people who came together so happily in the creation of a masterpiece.

Bellini composed ten operas. Two of them, both produced in 1831, are masterpieces of their genres: the *melodramma* or *opera semiseria* *La Sonnambula*, and the *tragedia lirica* *Norma*. His last opera, the *melodramma serio* of 1835, *I Puritani*, is musically their equal and in some ways even more refined in its working, but as a drama it is all over the place. I love *I Puritani* and am quite prepared to defend its "integrity" as a musical construction, but as a dramatic whole it lacks the formal perfection and the sure easy flow of the earlier pair. The other seven operas contain very fine scenes. They are ambitious works; Bellini was always ambitious. But some episodes are weak, and others conventional. Within a few measures we find melodies of purest Bellinian inspiration collapsing into formulae.

It is hard to see and say just why *La Sonnambula* and *Norma* should be so

much stronger than, say, the operas that came just before and just after it — *I Capuleti ed i Montecchi* (1830) and *Beatrice di Tenda* (1833). Speed can have little to do with it. *I Capuleti* was run up in haste — but then so was *La Sonnambula*, when Bellini suddenly dropped an *Hernani* he was working on to turn to the pastoral subject. *Norma*, on the other hand, was composed in what for those days was an unusually long time. The subject was chosen by July 1831. The composition was begun in September and finished in late November, allowing nearly a month's rehearsal before the Scala season began on December 26th. Three whole months! Thus, in the words of Bellini's biographer Francesco Pastura, "Bellini had the opportunity to work calmly, to give his imagination full play." In the Bellini Museum in Catania, there are sheaves of sketches for the opera, while the Accademia Chigiana in Siena owns a folder containing 31 close-written sheets, most of them covered on both sides, in which the libretto is worked out, scene by scene, in Romani's neat, difficult hand, with alterations and suggestions in Bellini's.

Soumet's "Norma"

Bellini had composed for La Scala before (*Il Pirata* in 1827, *La Straniera* in 1828, both with Romani librettos). But Giuditta Pasta, though already internationally famous, had for some reason not yet sung there. After the immense success of both Pasta and Bellini with *La Sonnambula*, given at the Carcano, a smaller Milanese theater, something very special had to be created to open the Scala season and present Pasta's debut there on opening night. In *Norma*, Bellini wrote to Pasta in September, the soprano would find a role suitable to her "encyclopedic character." Alexandre Soumet may perhaps have come to his and Romani's attention when Rossini's *Le Siège de Corinthe*, of which Soumet was co-librettist, reached La Scala in 1829 and was the great success of the season. His play *Norma* had been given at the Odéon, in Paris, in April 1831 (a month after *La Sonnambula* appeared in Milan); and Soumet tells us that in the title role the actress Mlle. Georges "had a clamorous success. Having been in turn, in the first four acts, the Niobe

of the Greeks, Shakespeare's Lady Macbeth, M. de Chateaubriand's Velléda [the heroine of his novel *Les Martyrs*], having run through the whole gamut of passions that can be contained in the female heart, she then in the last scene, the mad scene, rose to heights of inspiration which can perhaps never be reproduced."

Soumet had won a prize from the Académie in 1835 for his poem *The Discovery of Vaccine*. As a playwright, he took classical drama to the threshold of Romanticism. He was not modest: when critics pointed out that his *Norma* resembled *Medea*, he declared: "I have just one answer to make. *Norma* resembles *Medea* as *Hamlet* resembles *Orestes*, as *King Lear*



Giuditta Pasta in a contemporary lithograph.

resembles *Oedipus*." Romani, for his part, had already had some experience with *Norma*-like characters. For Simone Mayr in 1813, he had written *Medea in Corinto* (one of Pasta's most famous roles), and for Giovanni Pacini in 1813 *La Sacerdotessa di Irmisul*. Strikingly, however, when he came to write *Norma* he omitted the most closely *Medea*-like — and the most patently "operatic" — episode of Soumet's play: the fifth act, the tremendous mad scene. *Norma* has murdered one of her children, and at the close of the drama she hurls herself, with the other, over a precipice!

Otherwise, Soumet's first four acts correspond, more or less, to the action of the opera. Romani added the Druid assembly at the start. (The play begins with Pollione and Flavio; but operas almost invariably began with a chorus enclosing a solo — the standard

Rossinian *introduzione* to which Verdi so often had recourse, right up to *Otello*.) He added, too, the first chorus of Act II; but the "Guerra!" chorus has its counterpart in the play, as a fiery prophetic utterance from *Norma* punctuated by *symphonies et prodiges*, and choral cries. The librettist also built the trio-finale of Act II from two successive dialogues of Soumet's play. This was unconventional. The Scala management asked, instead, for the usual ensemble finale but did not get it. The management also wanted *Norma*, at the end, to ascend the pyre and deliver a brilliant cabaletta from its height. Poet and composer refused; and it is interesting to note in the *Norma* autograph (which has been published in facsimile) that Bellini further struck out, on the penultimate page, six measures that contain a melodramatic stroke: a crash of the gong, and cries from *Norma*, Pollione, and Orovoso as a black veil is placed on the priestess' head. No such obvious effect would mar their noble finale.

Before leaving Soumet, we may just note that his Clotilde (one of Joan Sutherland's early roles, incidentally) is a Christian nanny, and her charges, *Norma*'s children Agénor and Clodomir, are speaking roles, Agénor indeed being quite voluble. Act III begins with a conversation in which Agénor remarks that he doesn't care much for his mummy's god, Irmisul, and for that matter is rather uncertain about his father's, Jupiter. Clotilde thereupon produces a picture of *her* God, who, she says, may seem to be only a baby on his mother's lap, but is far more powerful than either of the others. It's not an important motif in the play, and it was not taken up in the opera.

The Soprano

Giuditta Pasta (1796-1865), the first *Norma*, is a singer rather difficult for the operatic historian to fathom. Tributes to her abound. Bellini wrote of her and to her in terms of the highest admiration and enthusiasm. He called her his inspiration, and the parts he composed for her — *Amina* in *La Sonnambula*, *Norma*, and *Beatrice di Tenda* — are eloquent of it. In early years, she sang *Donna Elvira* (and later *Donna Anna*), *Cherubino*, *Fiordiligi*,

continued on p.60



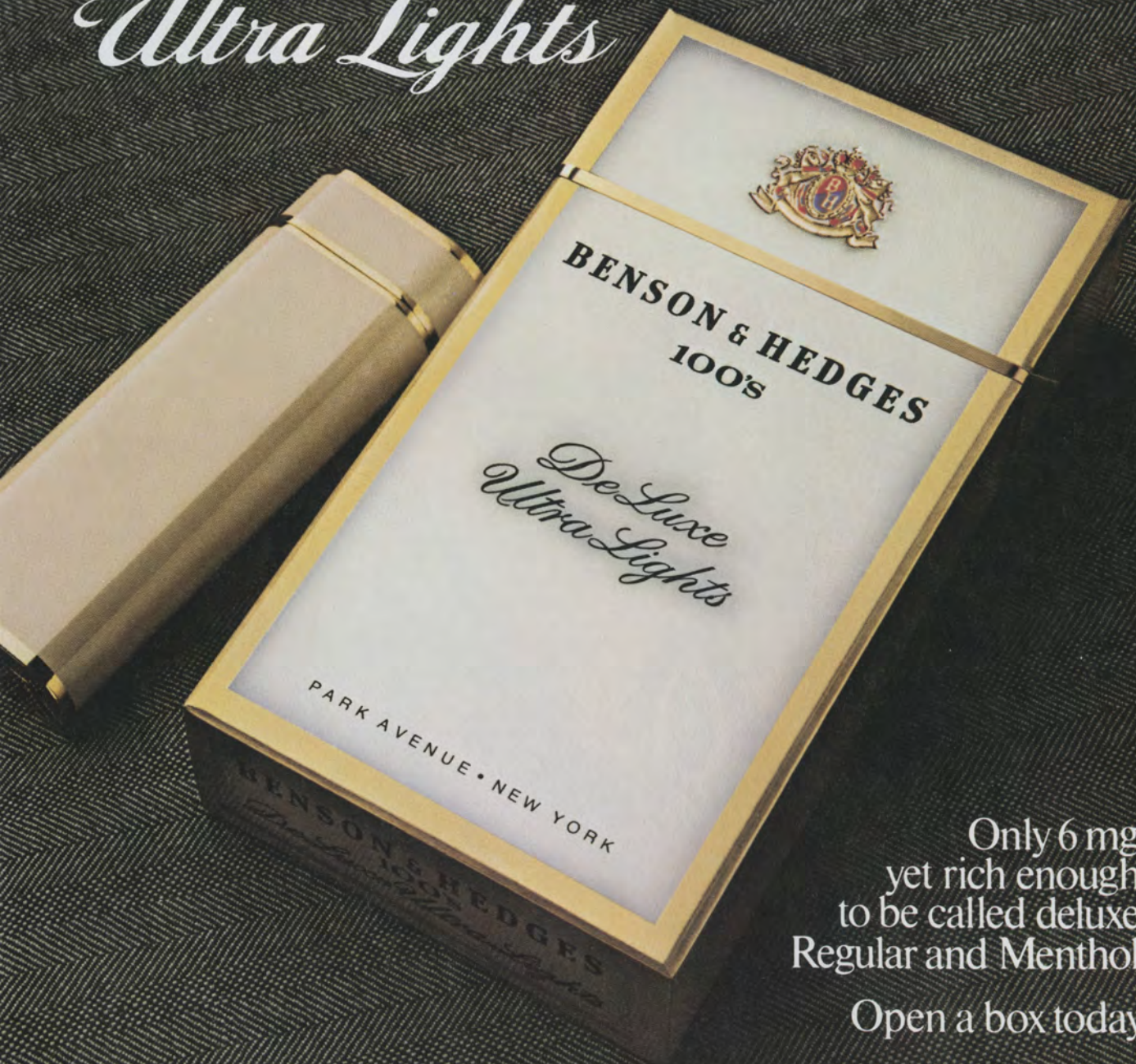
LA
COLETTE

89 MAIDEN LANE (AT GRANT AVENUE) SAN FRANCISCO, CALIFORNIA 94108 415-362-2611

ROYAL SIBERIAN AMETHYST PERSIAN TURQUOISE DIAMONDS ENCASED IN 18K GOLD ONE OF A KIND, SUBJECT TO PRIOR SALE

BENSON & HEDGES

*Introducing
Deluxe
Ultra Lights*



Only 6 mg
yet rich enough
to be called deluxe.
Regular and Menthol.
Open a box today.

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.

© Philip Morris Inc. 1982

NORMA

Joan Sutherland

Photos taken in rehearsal
by Ira Nowinski



Joan Sutherland



Marilyn Horne



Marilyn Horne, Joan Sutherland



Marilyn Horne, Joan Sutherland



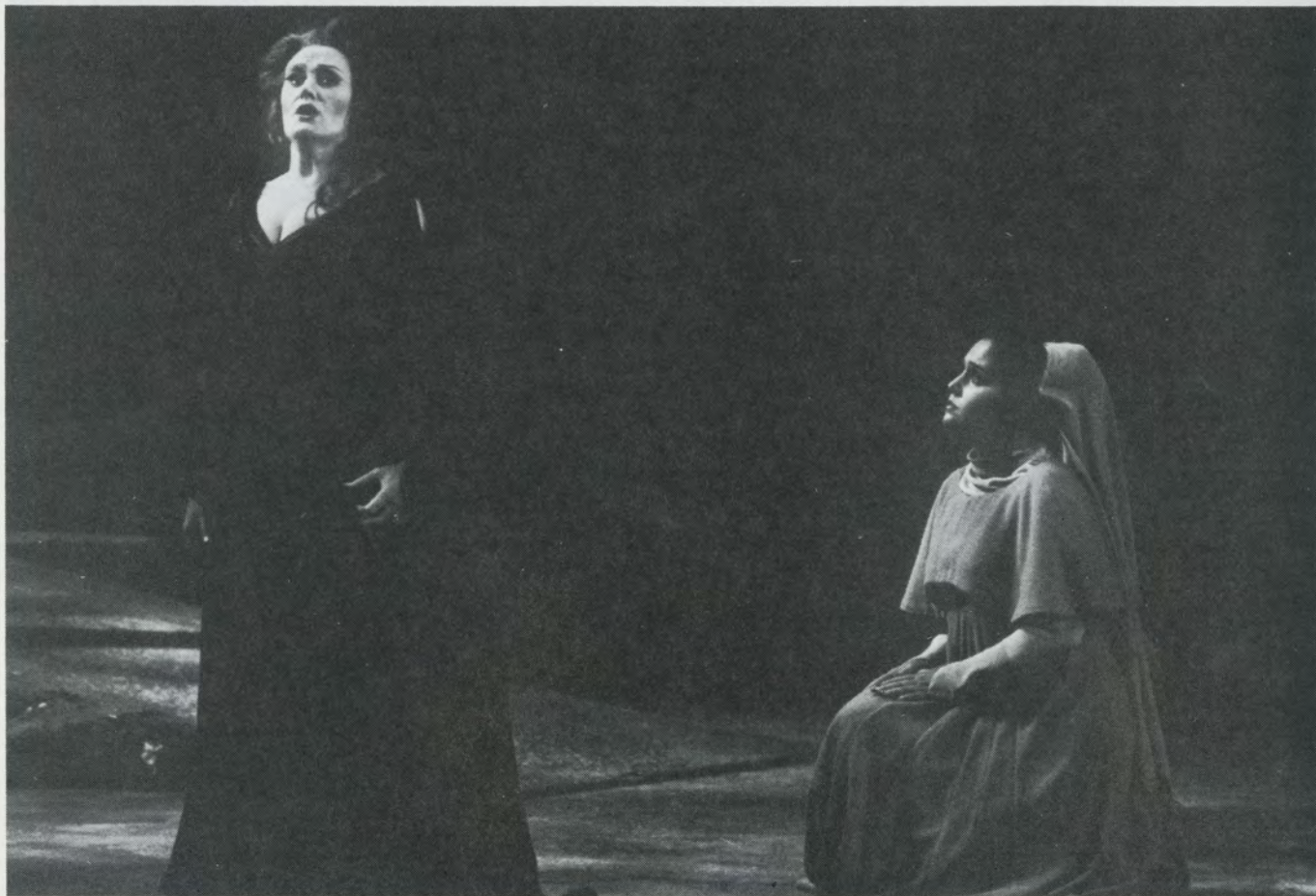
Marilyn Horne, Joan Sutherland



Ermanno Mauro, Marilyn Horne



Ezio Flagello



Joan Sutherland, Leslie Richards



Always a
step ahead

Sonia Rykiel hits her stride this fall with a collection that outpaces any other. Knits that stretch the imagination with a lean, spare sophistication. Styling, as timeless as any you've known. From the Sonia Rykiel Paris Collection, The Shop on Union Square (d. 170) - Macy's San Francisco

m a c y s



SAN FRANCISCO OPERA SHOP

SINCE YOU LIKE OPERA, YOU'LL LOVE WHAT WE HAVE IN STORE FOR YOU!

A selection of gift items and operatic memorabilia that guarantees performing arts enthusiasts a truly classical shopping experience.

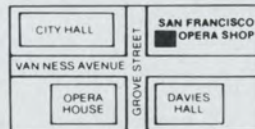
An impressive selection of books, scores and librettos as well as an extensive array of albums and tapes are featured in the new record gallery. Luggage, Jogging Suits and Poster Graphics including the San Francisco Opera '82 Fall Season Poster are also available. An espresso Bar adds a final touch of cordiality to a customer's visit.

The San Francisco Opera Shop is open at 11 every Monday thru Friday and 12 on Saturday and Sunday. Throughout the year, the shop is open in the evening until curtain time of Performing Arts Center events.

SPECIAL FALL EVENTS

Saturday, November 6, 1-4 PM: MEET IRA NOWINSKI AND JOAN CHATFIELD-TAYLOR at a special signing of their new book, *Backstage At The Opera*, published by Chronicle Books featuring the San Francisco Opera.

VAN NESS AT GROVE / 565-6414



Diagonally across from the Opera House

One Hour Free Validated Parking at Civic Center Garage

Proceeds benefit the San Francisco Opera



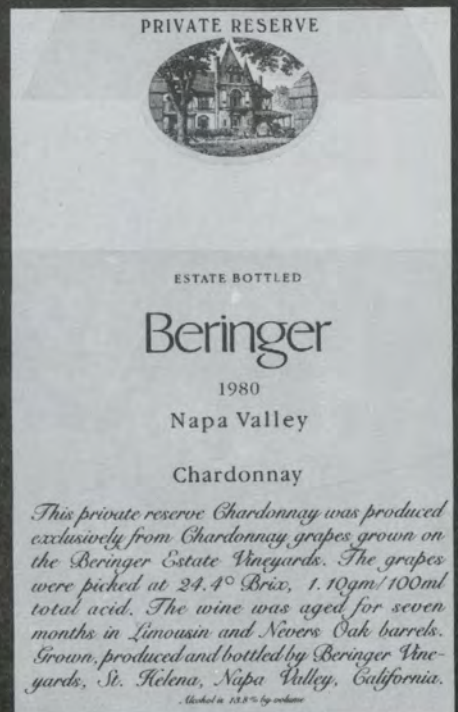
TOASTING SUCCESS! Terence A. McEwen and Diane L. Morris, President of the Opera Guild Auxiliary

On August 22, Beringer Vineyards and the Opera Guild Auxiliary honored Terence McEwen at a tasting of rare Chardonnay wines in Beringer's historic Rhine House at St. Helena.

The highlight of the tasting, led by Winemaster for Beringer Vineyards Myron Nyhtengale, was a 1980 Private Reserve. This extraordinary wine was the only Chardonnay to win the Double Gold Medal at the 1982 San Francisco Fair and Exposition.

Mezzo-soprano Laura Brooks Rice, member of the Adler Fellowship Program, and soprano Nikki Li Hartlieb, both appearing during the 1982 Fall Season, performed arias and duets during the afternoon. Attending this welcoming party in honor of Mr. McEwen were members of the Boards of Directors of the Opera Association, Opera Guild, Opera Guild Auxiliary and the Merola Opera Program.

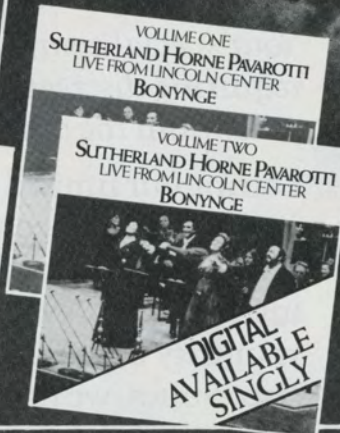
Members of the Opera Guild Auxiliary wish to express their thanks to Beringer Vineyards for assisting in presenting this event to welcome Mr. McEwen as General Director of the San Francisco Opera.



Dame Joan Sutherland & Richard Bonynge



Photograph: Christian Steiner



The Dream Cast
NORMA!



All London Opera, LPs & Cassettes, ON SALE!

\$4.44
\$6.98 LIST
PER LP/CASSETTE

\$6.99
\$9.98 LIST
PER LP/CASSETTE

\$7.99
\$10.98 LIST
PER LP/CASSETTE

\$9.99
\$12.98 LIST
PER LP/CASSETTE

TOWER RECORDS

San Francisco Berkeley Mtn View Campbell Concord

COLUMBUS & BAY

2510 DURANT
NEAR TELEGRAPH


EL CAMINO AT
SAN ANTONIO ROAD

1900 SOUTH BASCOM
AT THE PRUNERYARD


1280 WILLOW PASS RD.
OPPOSITE THE WILLOWS

SALE PRICES GOOD THROUGH NOVEMBER 24, 1982


Open 9AM To Midnight — 365 Days A Year



San Francisco Suites on Nob Hill




**You'll know us
by the way we keep
your company.**




IMAGINE the possibilities of owning an elegant city apartment for just the time you need it.




Envision a tastefully-appointed Nob Hill suite available for you or your guests... complete with everything—jacuzzi bath, private conference room, gazebo roof garden, executive business services and concierge... perfect for:




Company visiting overnight from out of town



A late performance suggesting an evening stay in the city instead of driving




Your special company meeting requiring discreet elegance away from the office.



During our limited initial offering, you or your company can make a purchase today returning savings forever... creating your City estate. At San Francisco Suites, we're known by the way we keep your company.

Call collect or write us today for a full-color brochure detailing this limited offering.



San Francisco Suites
on Nob Hill
710 Powell Street
Suite A
San Francisco 94108
(415) 433-9700



This production was made possible in 1972 through the generosity of the late James D. Robertson.
Opera in three acts by VINCENZO BELLINI
Text by FELICE ROMANI
Based on a play by LOUIS ALEXANDRE SOUMET

NORMA

(in Italian)

Conductor
Richard Bonyngé
Stage Director
Lotfi Mansouri
Set Designer
José Varona
Lighting Designer
Joan Sullivan
Chorus Director
Richard Bradshaw
Musical Preparation
Martha Gerhart
Mark Haffner
Prompter
Susan Webb
Assistant Stage Director
Robin Thompson
Stage Manager
Gretchen Mueller

First performance:
Milan, December 26, 1831
First San Francisco Opera performance:
November 13, 1937

SATURDAY, SEPTEMBER 11 AT 8:00
TUESDAY, SEPTEMBER 14 AT 8:00
FRIDAY, SEPTEMBER 17 AT 8:00
TUESDAY, SEPTEMBER 21 AT 8:00
SUNDAY, SEPTEMBER 26 AT 2:00
WEDNESDAY, SEPTEMBER 29 at 7:30
SATURDAY, OCTOBER 2 AT 8:00

Norma radio broadcast on
September 17 at 8 p.m. and September 18 at 11 a.m.

*Please do not interrupt the music with
applause.*

*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
three hours.*

*Opening night flowers courtesy of John
Tallerino Designs. Plants courtesy of
Green Valley Plant Rental.*

CAST

<i>Oroveso</i>	Ezio Flagello
<i>Pollione</i>	Ermanno Mauro*
<i>Flavio</i>	Howard Hensel*
<i>Norma</i>	Joan Sutherland
<i>Adalgisa</i>	Marilyn Horne
<i>Clotilde</i>	Leslie Richards
<i>Norma's children</i>	Alianna Jaqua Thomas Garadis Jonathan Rapoport (Sept. 17)

Priests, priestesses, warriors

**San Francisco Opera debut*

PLACE AND TIME: Gaul, during the Roman
occupation in 50 B.C.

ACT I	Scene 1: Sacred forest of the Druids Scene 2: Outside Norma's secret dwelling
	INTERMISSION
ACT II	Inside the dwelling
	INTERMISSION
ACT III	Sacred forest of the Druids

Synopsis

NORMA

ACT I

Oroveso, the Druid high priest, comes into the sacred grove of Irminsul with other Druids and warriors of Gaul. They are waiting for the moon to rise, at which moment Norma, high priestess and seeress, will cut the sacred mistletoe and make her prophecies. They all hope she will predict war against the hated Roman oppressor. When the men have gone, the Roman proconsul Pollione enters with his centurion, Flavio. Pollione has seduced Norma, who has betrayed her vows and secretly borne him two children. Now, however, he proclaims his love for Adalgisa, a young novice in the temple of Irminsul. As the Druids are heard returning, Pollione and Flavio leave. Before her people, Norma performs the mystical rites, at the same time trying to allay the Druids' warlike impulses. After invoking the moon goddess, she utters her secret feelings: her continued love for Pollione despite the torment caused by his neglect. When the sacred grove is again deserted, Adalgisa enters. Overcome by doubts, she awaits her lover. Pollione appears and persuades her to come away with him to Rome.

In her hidden retreat, Norma reveals to her confidante Clotilde the fear that Pollione, who is about to leave for Rome, will not take her with him. As someone is heard approaching, Clotilde leads the children away. Adalgisa comes in and confesses to Norma that she is in love. Norma, recalling her own weakness, forgives Adalgisa and releases her from her vows. When Pollione suddenly appears and Adalgisa innocently indicates that he is her lover, Norma becomes enraged. Once she reveals to the stunned Adalgisa Pollione's former love for her, the young novice, loyal to her high priestess, spurns the

Roman. The sacred bronzes of the temple ring out, summoning Norma to the rites.

ACT II

In desperation, Norma is on the point of killing her children, but her maternal love is stronger than her fury against the faithless Pollione. She sends for Adalgisa and proposes that the young girl go off with the Roman, imploring her at the same time to take the children with her and look after them. Adalgisa dissuades Norma from suicide and promises to induce Pollione to return to her. The two swear eternal friendship.

ACT III

Near the Druids' grove, the Gallic warriors, still impatient to fight the Romans, are reluctantly persuaded by the Archdruid Oroveso (Norma's father) that the time for war has not yet come. Norma learns that Adalgisa's entreaties to Pollione have failed. In a furious rage, Norma summons her people and declares war on the Romans. The Gauls are overjoyed. Norma is about to name the sacrificial victim when a sudden tumult reveals the sacrilegious presence of a Roman in the temple sanctuary. It is Pollione who has followed Adalgisa there. His rash act must be punished by death. Norma announces that a renegade priestess will also be burned on the pyre. Pollione begs her to spare Adalgisa. When Norma utters the victim's name, it is, to everyone's surprise, her own. She confesses her guilt and prepares to ascend the pyre. Her nobility reawakens Pollione's love. Norma's final thought is of her children. She pleads with her father to give them refuge. He finally consents and forgives her, as she and Pollione prepare to die together.

Harry Fueside



Jewelry • Correct Accessories
219 Sutter Street • San Francisco • 981-6307
701 Bishop Street • Honolulu • 536-3527

Profiles



JOAN SUTHERLAND

Affectionately dubbed "the voice of the century" and universally regarded as one of the world's leading interpreters of the *bel canto* repertoire, Australian soprano Joan Sutherland appears in the title role of *Norma*, a role she sang here in 1972 during the 50th anniversary season of the San Francisco Opera. She made her American debut in Dallas in 1960, singing the title role of Handel's *Alcina*, followed by debuts at the San Francisco Opera, the Lyric Opera of Chicago and the Metropolitan Opera in *Lucia di Lammermoor*, the opera that catapulted her to international fame after her appearance in the historic Covent Garden production of 1959. Subsequent appearances in San Francisco include Amina in *La Sonnambula* (1963), Violetta in *La Traviata* (1964), Elvira in *I Puritani* (1966), and the title role in the American stage premiere of *Maria Stuarda* (1971). During the 1973 season here she first essayed the role of Rosalinda in *Die Fledermaus*. Other career firsts for Miss Sutherland at San Francisco Opera include the aforementioned *Maria Stuarda*, the title role of *Esclarmonde* in 1974 and Leonora in *Il Trovatore* in 1975. Her most recent appearance with the Company was as Anna Glawari in *The Merry Widow* during the 1981 Fall Season. She sang Rosalinda in her native Australia this

season, where other recent assignments include *Les Huguenots* and the title roles of *Lucrezia Borgia* and *La Traviata*. She appeared opposite Beverly Sills in the historic San Diego Opera production of *Fledermaus* in 1980, and was seen in three nationally telecast recitals in the *Live from Lincoln Center* series with Marilyn Horne, Luciano Pavarotti and conductor Richard Bonyngé. Miss Sutherland's spectacular career has been closely interwoven with Bonyngé's; they had studied together at the Sydney Conservatory and were later reunited in London, where Bonyngé became her accompanist, coach, adviser and, eventually, her husband. Miss Sutherland has made numerous opera, operetta and recital recordings for London Records. In 1979, she was named Dame Commander of the British Empire by Queen Elizabeth II.



MARILYN HORNE

Internationally renowned as one of the leading Rossini interpreters of our time, mezzo-soprano Marilyn Horne sings Adalgisa in *Norma* and the title role of *La Cenerentola*, a role she has not sung since her student days in Southern California. The Pennsylvania native made her first major American operatic appearance with San Francisco Opera in 1960, appearing as Marie in *Wozzeck* and Zita in *Gianni Schicchi*. Her subsequent credits with the Company include Marzellina in *Fidelio*, Hermia in *A Midsummer Night's*

Dream and Marina in *Boris Godunov* (1961); Musetta in *La Bohème*, Marie in *Daughter of the Regiment* and Nedda in *I Pagliacci* (1962); Eboli in *Don Carlo* (1966); and the title role of *Tancredi* (1979), the role in which she first appeared to great acclaim at the Rome Opera in 1977. Miss Horne is perhaps Spring Opera Theater's most illustrious alumna, having portrayed Carmen (1961), Rosina (1962) and the title role of *L'Italiana in Algeri* (1964), three roles that have won her critical plaudits at the Met and elsewhere. She made her highly acclaimed Met debut in 1970 as Adalgisa to Joan Sutherland's *Norma*. A noted exponent of "trouser roles," she first appeared at La Scala in 1969 as Neocle in *L'Assedio di Corinto* and has since been praised for her portrayals of Gluck's Orfeo, Vivaldi's Orlando, Bellini's Romeo and Handel's Rinaldo, which she most recently sang at Canada's Ottawa Arts Festival this summer. In 1980 she scored a great triumph at the Aix-en-Provence Festival as Arsace in *Semiramide*, a role she had previously sung with the American Opera Society, Boston Opera, the London Opera Society and Lyric Opera of Chicago and repeated for the opening night production of San Francisco Opera's 1981 Fall Season. She sang at last year's televised Golden Gate Park concert, and during the coming year will be heard at Carnegie Hall in concert performances of *Tancredi*, *Semiramide* and *La Donna del lago*.

LESLIE RICHARDS

Mezzo-soprano Leslie Richards sings Clotilde in *Norma*, Tisbe in *La Cenerentola* and Mother Jeanne in *Dialogues of the Carmelites*. She made her Company debut in the fall of 1980 in *Die Frau ohne Schatten* and *Jenůfa*. In the 1981 Fall Season, Miss Richards was heard in productions of *Lucia di Lammermoor*, *Die Walküre* and *Il Trovatore* and, most recently, as Leonora in the 1982 San Francisco Opera's Showcase production of *The Triumph of Honor*. She created the roles of Mme. Pernelle in the American Opera Project's world premiere of Kirke Mechem's *Tartuffe* in 1980 and



Marla in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera in 1981. As member of the 1980 Merola Opera Program, she appeared as Nancy in *Albert Herring* and Berta in excerpts from *The Barber of Seville*. A native of Los Angeles, she participated in the San Diego Opera Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi* in 1979. In addition to operatic engagements, she has recently sung with the San Francisco Concert Orchestra in Mahler's *Des Knaben Wunderhorn* and in a concert version of *Carmen* with the Ventura Symphony. Miss Richards is currently an Adler Fellow with the San Francisco Opera Center.

ERMANNANO MAURO

Ermanno Mauro, a leading tenor with the Metropolitan Opera, makes his San Francisco Opera debut as Pollione in Bellini's *Norma*. Born in Trieste, he made his Canadian debut with the Edmonton Opera as Manrico in *Il Trovatore* in 1962, his American debut in 1974 as Cavaradossi in *Tosca* with the San Diego Opera and his New York debut later the same year as Calaf in *Turandot* with the New York City Opera. The year 1978 marked his Metropolitan Opera debut as Canio in *I Pagliacci*; his La Scala debut as Manrico in *Il Trovatore* and Des Grieux



in *Manon Lescaut*; and his Rome Opera debut as Radames in *Aida*. With the Metropolitan Opera this season he gives 38 performances in *Il Trovatore*, *Madama Butterfly*, and adds *La Forza del destino* and *Macbeth* to his repertoire, which includes a wide range of operas by Verdi, Puccini, Bellini, and works by French composers. Last season he appeared at the Munich Staatsoper, the Edmonton Opera, Opera Metropolitana in Caracas and the Portland, Tulsa and Baltimore operas. He sang his first *Otello* with the Buffalo Philharmonic and traveled to the Orange Festival in France to sing Don Alvaro in *La Forza del destino* opposite Montserrat Caballé. Later this season he will appear with the New Orleans Opera, as Rodolfo in *La Bohème*, a role he performed this spring in Venezuela.

EZIO FLAGELLO

World-renowned bass Ezio Flagello returns to San Francisco Opera to portray Oroveso in *Norma*. His 1956 professional debut in Rome was in the role of Dulcamara in *L'Elisir d'amore*. The following year the native New Yorker made his debut at the Metropolitan Opera as the Sacristan in *Tosca*, and within two weeks he was asked to step in for an ailing colleague as Leporello in *Don Giovanni*. He has



since gone on to perform more than 30 major roles for the Metropolitan, among them the title roles of *Falstaff* and *Gianni Schicchi*, Dr. Dulcamara in *L'Elisir d'amore*, Rodolfo in *La Sonnambula*, Timur in *Turandot*, Colline in *La Bohème*, Ramfis in *Aida*, Wurm in *Luisa Miller*, King Phillip in *Don Carlo*, Silva in *Ernani*, Giorgio in *I Puritani* and Padre Guardiano in *La Forza del destino*. Flagello's career has taken him to the world's opera capitals, including La Scala, the Vienna Staatsoper and the Deutsche Oper in Berlin. In this country he has performed with the Philadelphia Lyric Opera, the Houston Grand Opera, the Dallas Opera, the Connecticut Opera, the Florentine Opera of Milwaukee and the San Francisco Opera, where he made his 1968 debut in *Ernani*. He returned to San Francisco in 1971 as Pogner in *Die Meistersinger*. An active concert performer, Flagello has sung with the orchestras of New York, Cleveland, Philadelphia, Boston, Los Angeles, Detroit, Denver, Chicago, Atlanta, St. Louis, Pittsburgh, Indianapolis and Minnesota, as well as the National Symphony. He has been a featured artist at the music festivals of Saratoga and Meadowbrook. Flagello is also in demand as a recording artist and can be heard on London, Deutsche Grammophon and RCA records.



HOWARD HENSEL

Iowa-born tenor Howard Hensel makes his San Francisco Opera debut as Flavio in Bellini's *Norma*, Narraboth in *Salome* and the Chevalier in *Dialogues of the Carmelites*. A regular with the New York City Opera since his 1975 debut, he has participated in productions of *L'Incoronazione di Poppea*, *Idomeneo*, *Salome*, *Die Meistersinger*, *The Ballad of Baby Doe*, *Lucrezia Borgia*, *Un Ballo in Maschera*, *Die Fledermaus* and *The Merry Widow*. The latter he has also performed at Central City Opera with Kurt Herbert Adler conducting. Last season included his debut with the Michigan Opera Theater; several performances with New York's Festival Opera as Jacquino in *Fidelio* opposite James McCracken; a return to the Miami Opera; his first Don José in his Minnesota Opera debut in *Carmen*; and his first appearance with the Cleveland Orchestra at the Blossom Festival. Hensel's concert engagements include Beethoven's Ninth Symphony in Washington, D.C.; *Messiah* with the Baltimore Handel Society; and the Bach B Minor Mass at the Kennedy Center. This season marked his debut in Paris as Don José in the widely discussed adaptation of *Carmen* by Peter Brook.



RICHARD BONYNGE

Richard Bonyngé conducts *Norma*, the opera he first led here in 1972. Originally a pianist, Bonyngé left his native Australia in 1950 to study piano in London, where he was reunited with his fellow student from the Sydney Conservatory, Joan Sutherland. Bonyngé has been the single greatest influence in Miss Sutherland's career, serving as her coach, adviser and, eventually, her husband. Regarded as a master of the *bel canto* style, Bonyngé has rescued many works from oblivion or neglect, and his attention to musicological details has become one of the hallmarks of his performances with Miss Sutherland. His official conducting debut was in 1962 with Rome's Santa Cecilia Orchestra, followed quickly by appearances at the Hollywood Bowl and with the Vancouver Opera Association. He made his San Francisco Opera debut conducting *La Sonnambula* in 1963 and has since appeared on the podium of the world's major houses. His Metropolitan Opera debut was a 1966 production of *Lucia di Lammermoor*. His San Francisco Opera assignments have included *La Traviata* (1964), *I Puritani* (1966), *Maria Stuarda* (1971), *Die Fledermaus* (1973), *Esclarmonde* (1974 — the first presentation of the work anywhere in over 40 years) and *Il Trovatore* (1975). He has been music

director of the Vancouver Opera Association, where he conducted *Norma*, *Faust*, *Pique Dame*, *Mignon*, *Un Ballo in Maschera*, *Le Roi de Lahore* and *La Fille du Regiment*, and serves in the same capacity for the Australian Opera in Sydney, where he has led *Carmen*, *Lakmé*, *The Magic Flute*, *Lucrezia Borgia*, *Suor Angelica*, *Nabucco* and, in 1978, *The Merry Widow*, which he conducted here last fall. During the 1982 season, his Australian performances include *Die Fledermaus*, *Hamlet*, *Manon*, *Norma* and *Lucrezia Borgia*. In 1977 he was honored during the Silver Jubilee of Queen Elizabeth II, who named him a Commander of the British Empire.



LOTFI MANSOURI

Noted stage director Lotfi Mansouri returns to the San Francisco Opera for his 15th season to direct Bellini's *Norma*. Last year he staged *The Merry Widow* and *Il Trovatore* and, in 1979, was responsible for *La Gioconda*, which was seen over live television in the United States and Europe. The Iranian-born director has staged over 28 different works for the Company, including Bellini's *La Sonnambula* (1963), and Massenet's *Esclarmonde* (1974), both with Joan Sutherland;

"Bravo, United."



United's "Ocean to Ocean" Service makes flying coast to coast a real pleasure.

With features like advance check-in, advance seat selection and round-trip boarding passes to help get your trip off to a smooth beginning. In-flight service that includes deli-tray refreshments, choice of entrée and first-run movies.

And an exclusive Mileage-Plus program that lets you use the miles you travel toward a future upgrade or even a free trip. From East to West and West to East, it all adds up to a great way to go.

Fly the friendly skies of United.

Call United or your Travel Agent.



Donizetti's *Daughter of the Regiment* (1974) with Beverly Sills; Auber's *Fra Diavolo* (1969) and Meyerbeer's *L'Africaine* (1972). From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director at the Grand Théâtre in Geneva. While in Switzerland, Mansouri was director of dramatics at both the Zurich International Opera and the Centre Lyrique in Geneva. In 1976 he made his debut at the Metropolitan Opera with *Esclarmonde* and his Vienna State Opera debut with *La Fanciulla del West*. General Director of the Canadian Opera Company since 1978, his stagings there include *Don Carlos* (in the original French), *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, Tchaikovsky's *Joan of Arc*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra*, *Peter Grimes*, *Otello*, *Lulu*, *Norma* and *The Merry Widow*. In 1979 he staged *The Merry Widow* with Joan Sutherland for the Australian Opera and in 1981 with Elisabeth Söderström for the Canadian Opera Company. Other recent credits include *Norma* in Rio de Janeiro, Verdi's *Giovanna d'Arco* in San Diego (1980), and *Les Huguenots* with Miss Sutherland in Sydney (1981).

JOSÉ VARONA

Recognized as one of the world's foremost opera and ballet designers, José Varona returns with *Norma*, the vehicle of his San Francisco Opera debut in 1972. His career began in his native Argentina with ballet designs executed for Cuyo University in Mendoza. Varona's first opera was *Il Trovatore*, a 1958 open-air presentation of the Teatro Colón in Buenos Aires. A series of assignments with that company followed, including *The Love for Three Oranges*, *The Rake's Progress*, *L'Italiana in Algeri*, *Castro's Proserpina* and *the Stranger*, *Così fan tutte* and *Mavra*. The designer's first North American credits were for 1964 productions of the New York Shakespeare Festival mobile unit. In 1966 he made his debut as costume



designer for New York City Opera's celebrated production of *Giulio Cesare*. Subsequent designs with that company included *Manon*, *Le Coq d'Or*, *Bommarzo*, *Lucia di Lammermoor*, *Roberto Devereux* and *Maria Stuarda*. Recent opera credits include the costumes for *Die Entführung aus dem Serail* in 1976 and *L'Incoronazione di Poppea* in 1978, both for the Paris Opéra; *Orfeo et Eurydice*, *Gianni Schicchi* and *Il Tabarro* for the Holland Festival in 1977; *The Merry Widow* for the Deutsche Oper, Berlin, in 1979; and the sets for *La Bohème* at the Ottawa Arts Festival in 1980. Ballet set and costume creations include the Stravinsky/Christensen *Le Baiser de la Fée* for the San Francisco Ballet in 1977, the Berlin Opera Ballet production of Prokofiev's *Cinderella* in 1978, and the Delibes/Balanchine *Coppélia* in Geneva in 1977 and Pennsylvania in 1978.

JOAN SULLIVAN

In her third year with the San Francisco Opera, associate lighting designer Joan Sullivan has designed the lighting for the 1982 Fall Season productions of *Norma*, *Le Nozze di Figaro* and *Cendrillon*. She is also the lighting director for this season's production of *La Cenerentola*. During the 1982 Summer Festival she was responsible



for *Il Barbiere di Siviglia* and *The Rake's Progress*. The 1981 season included her work on such productions as *The Merry Widow*, *Le Cid* and *Il Trovatore*, and her 1980 credits included *Simon Boccanegra* and *Arabella*. In a similar post with the Lyric Opera of Chicago from 1974 through 1979, Miss Sullivan worked on all the company's productions and also recreated the lighting for the Chicago production of Penderecki's *Paradise Lost* in the work's European premiere in 1979 at La Scala. In Chicago she also served as lighting designer for the Lyric Opera School, where her credits included Britten's *Turn of the Screw* and *The Rape of Lucretia*, Stravinsky's *The Rake's Progress*, Cimarosa's *Il Matrimonio Segreto* and Bizet's *Doctor Miracle*. As lighting designer for the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute*, *I Pagliacci*, *The Impresario* and *Il Trovatore*. This year, Miss Sullivan's lighting assignments included *Simon Boccanegra* with the greater Miami Opera and *Elektra* with the New Orleans Opera.

You can tell at a glance...



JAEGER[®]
LONDON

Jaeger International, 272 Post Street, San Francisco, CA 94108 (415) 421-3714. Jaeger at I. Magnin, 50 Stanford Shopping Center, Palo Alto, CA 94304 (415) 324-4711
Jaeger at I. Magnin, 1301 Broadway Plaza, Walnut Creek, CA 94596 (415) 933-1300

Footnotes

continued from p.40

and Servilia in *La Clemenza di Tito*. She became a Rossini specialist (though perhaps that term is inappropriate, since every soprano who wanted a career had to be a Rossini specialist in those days when his operas dominated the repertory); she was especially praised as Rossini's Desdemona and as Semiramide. But it is hard to square her fame with the detailed accounts of her performances. Eighteen months after the *Norma* premiere, Pasta brought the opera to London. She was thirty-five. And this is what J. E. Cox, a sensible critic, had to say about her:

"So faulty was her intonation that in the celebrated duet 'Mira, o Norma,' she had gradually got a whole tone down, to which the string players were cleverly accommodating themselves, while those who had to deal with the wind instruments gave up altogether as a hopeless affair. . . . Pasta's tone still continued to ebb and flow to the end of the opera. Yet, in spite of this deficiency, her acting covered it." Well, acting *can* cover a lot, but I doubt that any soprano today, however well she acted, could get away with singing whole stretches a tone flat. Or even a semitone flat. Henry F. Chorley, later the author of one of the most eloquent of all tributes to Pasta, declared of this *Norma* performance: "She steadily began her evening's task half a tone too flat." And added: "Her acting was more striking and powerful than ever, if that could be."

When I hear those oft-made claims that, whereas in the bad old days it was enough to sing, we nowadays expect our singers to be able to act as well, I sometimes wonder whether the words "act" and "sing" shouldn't be reversed!

The Second Soprano

By which, of course, I mean the Adalgisa, nowadays a role more often than not taken by mezzo-sopranos, but first performed by Giulia Grisi (1811-1869), an undoubted soprano. Adalgisa came early in her career, soon after her debut. She was 20 at the time. She'd made her Scala debut the previous season. Before long, Grisi moved up to *Norma*. She was beautiful (whereas Pasta was grandly majestic). She was a fine actress; there are vivid accounts of her flashing eyes in moments of anger

or passion (in those happy days when footlights allowed singers' eyes to be seen). An uncommonly fine singer, with a schooled, beautiful, and even voice, she was, in effect, London's *prima donna* from 1834 (she sang *La Sonnambula* in her first London season) until her retirement in 1861, spanning a repertory from Rossini to the new works of Verdi and Meyerbeer. Bellini's *Elvira*, in *I Puritani*, and Donizetti's *Norina*, in *Don Pasquale*, were composed for her (both in Paris, for it was in Paris and London that she made most of her career). Accounts of her Adalgisa are few, but Chorley has this to say about her *Norma*:



Giulia Grisi in a contemporary lithograph.

"Her *Norma*, doubtless her grandest performance, was modelled on that of Madame Pasta — perhaps, in some points, was an improvement on the model, because there was more of animal passion in it; and this (as in the scene of the imperious and abrupt rage which closes the first act) could be driven to extremity without its becoming repulsive, owing to the absence of the slightest coarseness in her personal beauty. There was in it the wild ferocity of the tigress, but a certain frantic charm therewith which carried away the hearer — nay, which possibly belongs to the true reading of the character of the Druid priestess, unfaithful to her vows."

But what were those old critics looking for? When Chorley came to discuss Adelaide Kemble's *Norma*, mentioned earlier, he said: "Miss Kemble's *Norma* could be compared with that of Madame Pasta — could be preferred (apart from comparisons of voice and person) to that of Madame

Grisi." Grisi sang better, she looked more beautiful, and — Chorley almost says — she acted better than Pasta. I suppose Kemble shared with Pasta that quality for which Chorley most admired the older singer: "a sense for the measurement and proportion of time . . . due recognition of accent and phrase." I'm not sure that that quality could, for me, redeem persistent out-of-tune singing.

About the end of the century, Adalgisa became the province of mezzo-sopranos — except in Germany, where Lilli Lehmann sang both *Norma* and Adalgisa (like Dame Joan, she began as Clotilde); where the duet was recorded by Grete Forst (a Lakmé, Lucia, and Olympia) and by Gertrud Förstel (a Gilda and Susanna). Förstel sang "Mira, o Norma" with Margarethe Siems as the *Norma*. Siems was a dramatic coloratura who had *Isolde* in her repertory; she was Strauss' first *Chrysothemis*, *Marschallin*, and *Zerbinetta*. Any attempt at "categorizing" soon produces anomalies, so let us pass on to:

The Tenor

At 41, the first Pollione, Domenico Donzelli, was something of a veteran. Back in 1815, Rossini had composed *Torvaldo e Dorliska* for him. In 1822, he turns up at one of Beethoven's concerts in Vienna, singing in the trio "Tremate, empi, tremate." When Donzelli heard that he had been engaged for the 1831 *Scala* opening, and that Bellini was to write the opening opera, he wrote at once to the composer (with whom he had not worked before) "to give precise details of my style of singing, my range, and the character of my voice; to direct your inspirations so that I can render them in a way that corresponds to the effect you will want, and which will contribute to the success of your music and of my art. . . . The range of my voice, then, is nearly two octaves, from low D to top C. Chest voice to G; and it is in this range that I can declaim with vigor and sustain all the force of the declamation. From G to high C, I can use a falsetto that, employed with art and with power, provides a means of decoration. I have a fair amount of agility, but find descents much easier than ascents."

continued on p. 64

FROM THE COLLECTION OF T.A. McEWEN

SEND FOR EXCITING COINTREAU RECIPES. P.O. BOX 5723 GRAND CENTRAL STATION, NEW YORK, NY 10163
COINTREAU LIQUEUR 80 PROOF. RENFIELD IMPORTERS, LTD., NY. © COINTREAU CORP. 1982

Cointreau®. The tasteful indulgence.



COINTREAU

THE ORIGINAL ORANGE SPIRIT
FROM FRANCE.

AN UNCOMMON STATEMENT



Distinctive architecture, luxurious appointments and a sophisticated city neighborhood. Fifty-two exquisite townhomes at one of The City's most elegant addresses near the waterfront, adjacent to Jackson Square in the Golden Gateway—a pedestrian bridge away from the financial district, theaters, restaurants and shopping. For those people who always make an uncommon statement about their lifestyle.

There are one, two and three bedrooms (some with libraries),

with up to three baths, on one and two levels. Seven spacious plans to choose from, up to 2,350 square feet.

Priced from \$275,000 to \$650,000.*
Excellent financing available.
Open House. Saturday & Sunday,
11:00 a.m. to 5:00 p.m.
550 Davis Street, (between Jackson
and Pacific Streets). For an appointment
or information, call: (415) 781-4900.
A development of Perini Land &
Development Company and Vintage
Properties.

*subject to availability.
Brokers welcome.

The Ultimate In Urban Living GOLDEN GATEWAY COMMONS

ORIGINAL BLEND OF
EAST/WEST CUISINE
ROMANTIC DINING

SnowPeas

4072-18TH ST
SAN FRANCISCO
TEL: 552-6655



Marilyn Gump
Specializing in European Antiques

610 Sir Francis Drake Blvd.
San Anselmo 94960
(415) 453-5518 or 459-2002

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

Pina Colada

COINTREAU



Cointreau Colada.
2 oz. Cointreau
2 oz. Coco Lopez
Pineapple juice to taste.
Ice
Mix well in blender.
Garnish with
pineapple, cherry.

**Cointreau lends any
great drink added refinement.**

Send for exciting Cointreau recipes: P.O. Box 5723, Grand Central Station, New York, N.Y. 10163.
COINTREAU LIQUEUR, 80 PROOF RENFIELD IMPORTERS, LTD. N.Y. © COINTREAU CORP. 1982.



OUR BACKYARD HAS SOME HOLES IN IT.

Nine of them to be exact.

A nine-hole par-three course right on our premises. And an eighteen-hole championship course a stone's throw away.

If you tire of golf, you can go on around to our front yard. And play a set or two at the John Wayne Tennis Club.

And you can always take a dip in our swimming hole. Or stroll among the trees and flowers of our sprawling, 26 acres by the bay.

When you can have all that, why putt around with any other Orange County hotel?



THE NEWPORTER
A Bayside Resort

1107 Jamboree Road, Newport Beach, California 92660. (714) 644-1700.

The WARFIELD
AN EVENT IN ITSELF

BILL GRAHAM PRESENTS

CHILDREN OF A LESSER GOD
OCTOBER 15, 16, 17

•

TWYLA THARP DANCE
OCTOBER 27-31

•

MANHATTAN TRANSFER
DECEMBER 27, 28, 29

•

Tickets available at all BASS outlets including Bullocks, most Record Factory Stores, Sears, Liberty House (S.F., Dublin), the San Jose Box Office, the BASS ticket office, 362 22nd Street, Oakland, and at Ticketron. Credit cards accepted. All tickets subject to service charge. WATCH OUT FOR COUNTERFEIT TICKETS. BUY ONLY FROM AN AUTHORIZED TICKET AGENCY.

The Warfield Theatre Box Office is not open for daily sales. Advance tickets are available through the above listed outlets, or for your convenience...

CHARGE BY PHONE:
415/835-4342, 408/297-7552,
408/246-1160, 916/443-2118.

Theatre Box Office opens one hour prior to performance.

982 MARKET STREET • SAN FRANCISCO

Footnotes

continued from p. 60

A glance at Pollione's music will show how carefully Bellini undertook to display Donzelli's best points and make them an effective part of his own music. The full two-octave range is employed, but with emphasis on full-voiced G's. There is just one "decorative" high C; and in coloratura passages, downward runs are commoner than upward ones. The role is very different from the elegant, high-flying tenor notes in the earlier operas — and the later one, *Arturo in I Puritani* — that Bellini wrote for Giovanni Battista Rubini. Conscientious tenor! It is a pity to read that after the first night the composer remarked that, although Donzelli was a good singer, he didn't know his part well enough.

Mention of Rubini brings up another tenor point. Conventionally, Bellini is characterized as the author of long, beautiful melodies, and Donizetti as the originator of a more vigorous declamation, leading toward Verdi. But in fact it was Bellini who pioneered the energetic manner, and Donizetti who adopted it from his colleague. Their mutual influence — not unlike that passing to and fro between Haydn and Mozart — forms a long and complicated story. It is enough here to note that Bellini made his name with the vigorous, energetic *Il Pirata* (La Scala, 1827), and that there are credible accounts of Bellini and his tenor, Rubini, declaiming *Romani's Pirata* libretto in forceful dramatic speech — finding the natural accents and emphases of an actor before trying to find the music that would embody them. And when it came to *I Puritani*, composed for Paris, Bellini refused to commit any of Arturo's music to paper until Rubini had arrived in the city, and the part could be worked out in consultation with him.

The bass plays a small part in our story, for the contribution of Vincenzo Negrini, the first Oroveso, seems to have been largely negative. He suffered from a weak heart, and therefore, we are told, Bellini abandoned his idea of including a vigorous denunciation of Norma by Oroveso in the finale. But Bellini regularly made virtue of necessity: the long sweep of that ensemble finale, with its great double

crescendo, is one of the noblest things he ever wrote.

Borrowings

At least six passages in *Norma* are taken from earlier Bellini works. From the abandoned *Hernani*, a duet composed for Elvira and Don Carlos yielded first the melody of "O! di qual sei tu vittima" (the trio-finale of Act I), and then, without change of text, Norma's and Adalgisa's "Si, fino all'ore" (the cabaletta of "Mira, o Norma"). The chorus after this ("Non parti?") comes from the expanded version of Bellini's second opera, *Bianca e Fernando*, put on in Genoa in 1828. Romani collaborated with Bellini on the *Bianca* revision, and in places no change of his text was necessary.

FROM THE COLLECTION OF T.A. McEWEEN



Domenico Donzelli in a contemporary etching.

The *Norma* sketches show that in the other three instances the borrowing was a solution adopted only after other things had been tried. For the cabaletta of "Casta Diva," which now has the text "Ah! bello a me ritorna," Bellini first used other words, set to a rather square tune; then he decided to replace it with an elaborated version of a cabaletta from the revised *Bianca* ("Contenta appien quest'alma"), set into the first-act finale. Pollione's "Sol promessa al Dio tu fosti" (in his duet with Adalgisa)

seems to have given the composer particular trouble, and it formed a kind of point-of-entry for ideas that landed elsewhere in the opera. Bellini's first notion for it later went into the trio. His second notion went into the Norma-Pollione duet. His third notion was a theme borrowed from *Hernani*; it didn't suit Pollione, but it happily became Oroveso's "Ah! del Tebro." Finally, for Pollione, Bellini had recourse to his 1829 arietta "Bella Nice."

*

And thus all the elements came together. The occasion was special. The company, the composer, and the librettist had been chosen. The subject — a brand-new play — was found, one matched to the talents of the singers and challenging to a composer who had never worked in quite this classic-romantic vein before. Old scores were raided — the abandoned *Hernani*; *Bianca*, which had not been heard in Milan — but borrowed material was introduced only when it had become clear to Bellini that it would serve his purpose even better than other things he tried. And there resulted the opera eloquently described by Lilli Lehmann, the great soprano who turned down all invitations to sing the title role until, only after she had mastered Donna Anna, Leonore, and Isolde, she felt ready for a part she deemed "ten times as exacting as Leonore." *Norma*, Lehmann said, is a work

rich in melody, the passionate action of which has more human grandeur than many a bungled modern composition that has received great applause. *Norma*, which bears so much love within it, may not be treated indifferently or just polished off. It should be sung and acted with fanatical consecration, rendered by the chorus and the orchestra with artistic reverence, led with authority by the conductor. To every single eighth-note should be given the musical tribute that is its due. ■

Andrew Porter is music critic of the New Yorker. Verdi's "Macbeth": A Sourcebook, which he has edited with David Rosen, is due soon from W. W. Norton.

GIN & Tonic

COINTREAU



Cointreau & Tonic.
2 oz. Cointreau
Tonic to fill.
Pour Cointreau over ice.
Add tonic, lime slice.

Cointreau® lends any
great drink added refinement.

Send for exciting Cointreau recipes: P.O. Box 5723, Grand Central Station, New York, N.Y. 10163.
COINTREAU LIQUEUR, 80 PROOF. RENFIELD IMPORTERS, LTD. N.Y. © COINTREAU CORP. 1982.



THERE'S ONLY ONE WAY TO GET INTO THE JOHN WAYNE TENNIS CLUB IF YOU'RE NOT A MEMBER.

Stay at The Newporter.

The internationally renowned John Wayne Tennis Club, ranked number one in California, is located on the premises of this beautiful, bay-view resort hotel.

And it's available for the use of our guests.


As is our golf course, swimming pools and other amenities. With all the nearby attractions of one of California's ultimate resort areas, Newport Beach.

Okay, the balls in your court now.



THE NEWPORTER
A Bayside Resort

1107 Jamboree Road, Newport Beach, California 92660. (714) 644-1700.



PERFORMANCE
 from our
 Point of View

STARLITE ROOF

- Lunch
- Cocktails
- Dancing

'DRAKE'S TAVERN'

Dining
in
Old English Tradition

Sir Francis Drake
 Sutter & Powell Sts.
392-7755


ELEGANT . . .
. . . FUNCTIONAL



DESIGN / RESTORATION
BY
ALEXANDER-LONG, INC.

4111 EIGHTEENTH STREET
SAN FRANCISCO, CALIFORNIA 94114

(415) 621-8305

Norma's World

continued from p. 34

references to herbs used by the Celtic Druids. Norma, as a member of this priestly class, would have known extensively about these herbs. In fact, the mistletoe she cuts for the "Casta Diva" was the most important of the Celtic medicinal secrets, as well as the most sacred of their totems.

Norma's society was rough: her people lived in a near-constant state of tribal warfare; they were almost entirely illiterate. Compared to their contemporary Athenians, they were barbarians, living in a cold, wet world. But they were not ill-equipped to face that world. They could get iron and copper and tin from the ground. They knew enough to let an exhausted field lay fallow or to plow animal waste into it.

The Celts could not build extensive shelters because they had no mortar for cement; their building powers, besides enabling them to arrange massive slabs of stone, produced only timber huts with thatched roofs. Hence, these people lived much of their lives out-of-doors, using animal skins for clothing and warmth. Despite the tradition of *Norma* productions garbed in Roman togas, it is to the Celts we owe the pants we wear.

Though they could not read or write, the Celts could remember. In fact, as already noted, they had a separate class, the Druids, whose function it was to recite the ancient lore. As a priestess, Norma was then one of the individuals of her society responsible for keeping this knowledge alive. The most immediate question to ask about Norma herself is whether as a woman she could actually have been a member of this sacred caste.

First of all, we can pretty much guess the sources that Bellini, Felice Romani, his librettist, and Louis-Alexandre Soumet, the playwright whose tragedy the other two adapted, must have read about the Druids. These were the classical Latin authors who chronicled Rome's conquest of Gaul. In Tacitus's *Annals*, XIV, 30, there is a striking passage which contains the seed of *Norma's* final tableau. "On the shore stood the opposing army with its dense array of armed warriors, while between the ranks dashed women in black attire like the Furies, with hair

dishevelled, waving brands. All around, the Druids, lifting up their hands to heaven and pouring forth dreadful imprecations, scared our soldiers by the unfamiliar sight and sound, so that, as if their limbs were paralysed, they stood motionless and exposed." (Translation by Church and Brodribb, London, 1876.)

Here women dressed in black seem to be an active ingredient in the Druid ceremony, but separated from the Druids themselves. The vestal virgin cult to which Norma and Adalgisa belong probably descends from Tacitus's reference here to the Furies, overlaid with the Catholic nuns of later times. The vow of chastity that plays such an important part in Norma's undoing is nowhere mentioned in the classical or archaeological sources. This element seems entirely the addition of the Christian sensibility of *Norma's* creators.

Yet the power that the heroine of Bellini's opera wields was not entirely outside of her reach. Stuart Piggott, whose *The Druids* (New York, 1968) is the most lucid account of the subject and source for much of the above, has specifically noted the existence of important Druid females: "The documentary evidence from Britain shows, in the intimidating personalities of Boudica and Cartimandua, that women could be elected to the status of tribal 'queens.'" He further points to the corroboration of richly furnished graves entombing some women.

What we know of the careers of Boudica and Cartimandua makes difficult reading for the queasy. They were warrior maidens of an Amazon type and particularly harsh on their captured enemies. Nevertheless, they did exist among the Druids, were respected and became the subject of song and legend. Though their distinguishing characteristics were different from hers, they can serve as distant models for Norma.

If Norma had risen to the high place given her by Soumet and Bellini, this was not because of her warrior skills. Being a religious leader, Norma's greatest virtues were probably her poetical talents. According to Piggott, the Druids were "a class of learned

**Come see an
exquisite
performance
in San Francisco
home design.**

Archways crown kitchens awash with light. Central staircases rise to rooms that flow rather than form. Enchantment dances throughout each magnificent condominium home in a delicate mosaic of light, space and texture. Affordably priced with low down payments and excellent long term financing. Come enjoy the city's best weather and a most convenient location. Come to Church Street Gardens and capture your City spirit today.

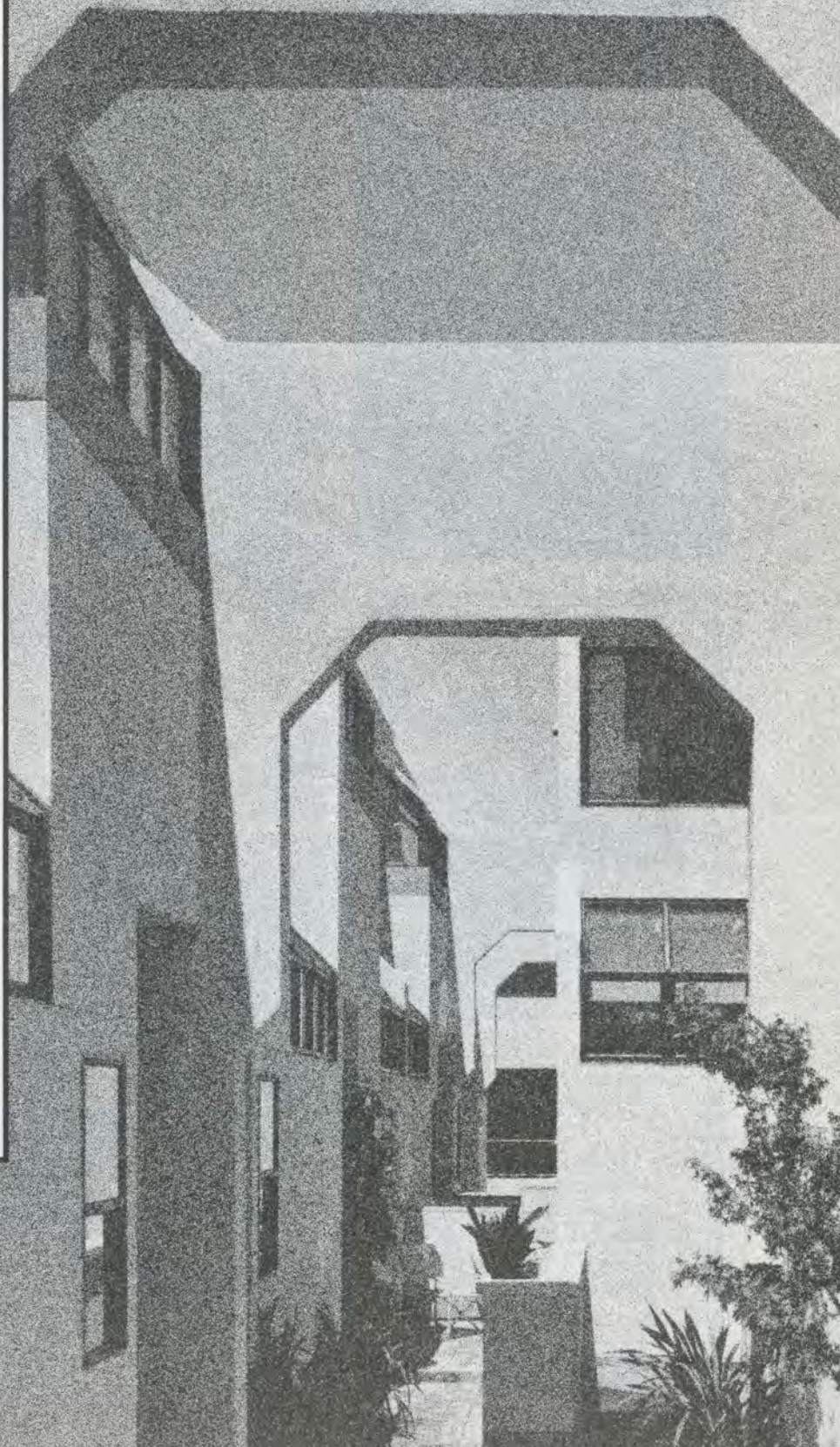


**CHURCH STREET
GARDENS**

THE CITY SPIRIT

Church Street Gardens


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



Make a note to meet at
The Other Trellis after the performance.



THE OTHER TRELIS
on the lobby level

HYATT REGENCY  SAN FRANCISCO
AN EMBARCADERO CENTER



Norma and her children. Illustrations from *Beauties of the Opera*, Paris, 1845.



IN SEATTLE
ALEXIS
HOTEL & RESTAURANT



Fifty-four rooms in the
European style of elegance
and service.

Brochure on request.
Attention: A. Vari
First Avenue at Madison
Seattle, WA 98104
(206) 624-4844; 1-800-426-7033
Telex: 152 059 Alexis SEA

Katarina Kleinmann, Managing Director
Operated by Cornerstone Development Company
A Weyerhaeuser Company

men, repositories of the traditional wisdom of the tribe, whether it concerned the gods or men; the way to write a poem or construct a calendar; the due rite of sacrifice and the correct interpretation of omens." As a description of Norma's duties, this is quite apt. She knows, for example the hymn to the moon and the rituals for cutting the mistletoe and the portents upon which military victory depends.

Since Norma's knowledge was all memorized — she had no written language, though she may have been able to transact business matters in Latin — her novitiate could last up to 20 years. It did not have to, and we are allowed to think Norma herself an especially quick pupil and so account for her exalted place in society.

Since they never wrote anything out, we know little about the actual

religion the Druids fostered in their community. Yet two specifics of their faith have come down to us. Chicken Little, who so feared the sky falling on her head, was originally a Druid domestic animal. She caught her fright from the people she lived among.

In the court of Alexander the Great, Ptolemy was present when ambassadors from the Celts responded to the emperor's summons to sign a compact which would permit him to attack Persia and Phoenicia. As they sat drinking, Alexander asked the envoys what they feared most. "We fear no man," they replied. "There is but one thing we fear: that the sky should fall on us."

When the Druids bound their vow to Alexander, they gave further evidence of their peculiar obsession. "If we observe not this agreement, may the sky fall on us and crush us; may the earth gape and swallow us up; may the sea burst out and overwhelm us."

The central — and from the perspective of the student of comparative religions, the most advanced — dogma of the Druid faith concerned the immortality of the soul. Ancient commentators thought that the Druids had borrowed this belief from Pythagoras, but most modern experts seem to opt for its intrinsic origins in Druidic mythology. Not only was the soul immortal, but it passed from one body to another. Like the Buddhists believing in the transmigration of the soul, the Druids imagined that their spirit could reappear in a wide variety of animals and plants. From the Druids comes our saying "knock on wood." It was their way of propitiating the good spirit of a tree.

So certain were the Celts of their immortality, reports one source, that they would even lend money on a promissory note to be redeemed in the other world.

Besides knowing the religious rituals, the secrets of immortality and the nature of transmigration, the Druids of Gaul served as the judicial arm of their society. Together with "professors of wisdom," the epithet frequently found describing the Druids is "the most just of men." Caesar, for example, emphasized the Druids' widespread power, their authority in

Create a Stir.

Go Topless!



R.A.B. Motors, Inc.

595 Francisco Blvd., San Rafael, California 94901

Phone 415-454-0582



nearly all civil and criminal cases as well as in questions of property and boundaries. He added further that they could excommunicate an individual or tribe who did not accept their rulings. Norma's legal mind is consulted when Adalgisa wants release from her sacred vows and then by the whole community when they want to know who should be sacrificed at the opera's end.

It is indeed these human sacrifices and the blood-stained altars for which they were responsible that have most tainted the Druids' historical reputation. As Oroveso says in the last act of Bellini's masterpiece, "Never has the altar lacked victims." Truly it is a

the human sacrifice to which Norma and Pollione go was well within the practice of the Celtic world. The most alarming of these customs was meticulously described by Caesar in his *Gallic Wars*. There the Roman general told of large wickerwork human figures whose limbs were filled with living men and set on fire.

All commentators who bother to identify the victims in these sacrifices claim that they were criminals of one sort or another, and that such burnings were an elaborate form of capital punishment. Caesar, for example, reported: "The gods are supposed to prefer those caught red-handed; but if there is a shortage of these, the

strike a tree. Now we know that the oak grove was the sacred haunt of the Druids. In the forests that cover Northern Europe, the oak is far outnumbered by both the beech and the Scotch pine, but according to modern statistics gathered by W. Warde Fowler, the oak is much more likely to be struck by lightning (cf. Frazer, *The Golden Bough*).

The grove of the oak was the temple of the Druids, but the mistletoe that grew on one of these trees was the sacred object. This was true, of course, for many reasons. Most importantly, the mistletoe was used as herbal medicine. The Druids called it "all-healing" and claimed for it special powers in treating children's ailments. Secondly, it was sacred because it was a gift from the sky. As a plant that never touched the ground, the mistletoe seemed to belong more to the air than to the earth. It was mysterious and healing, a combination the primitive mind could not resist.

Thirdly, it brought another gift from the sky. In a storm, mistletoe acts as a lightning rod. The tree, in particular the oak, adorned with mistletoe, attracted the fire for which Norma's forefathers prayed. Caesar's giant wicker figure, filled with human sacrifice, may perhaps harken back to this burning tree. I am claiming no literal connection between the two events; they are separated by hundreds of years, but the ritual fires the Druids set may have been their way of commemorating the ancient return of the flame.

Human sacrifice for the purpose of remembering a near-forgotten event, for ensuring good luck or even for punishing criminals is barbaric in the extreme. No amount of romanticizing about Norma's world can remove the bitter taste these sacrifices leave in the mind. They made great theater for Bellini, but their reality is a painful reminder of what man can do to man, whatever the reason. ■

Bill Huck is a writer on music. His performance reviews appear weekly in two San Francisco newspapers, The Sentinel and The Voice. His essays appear locally in City Arts and nationally in The Advocate.



Pollione and Adalgisa. Illustration from *Beauties of the Opera*, Paris, 1845.

barbaric ethos we are facing.

Before we plunge into this sanguine subject, a caveat must be observed. Most of what we know about the Druids comes from their losing encounter with Rome. The Latin writers who followed these battles were trying to justify the wholesale extermination of a culture. A similar predicament arose in the American West, when English-speaking writers wanted to prove that the Indians were heartless savages deserving of the genocide we wreaked upon them.

However, that warning aside, it must be quickly and definitely said that

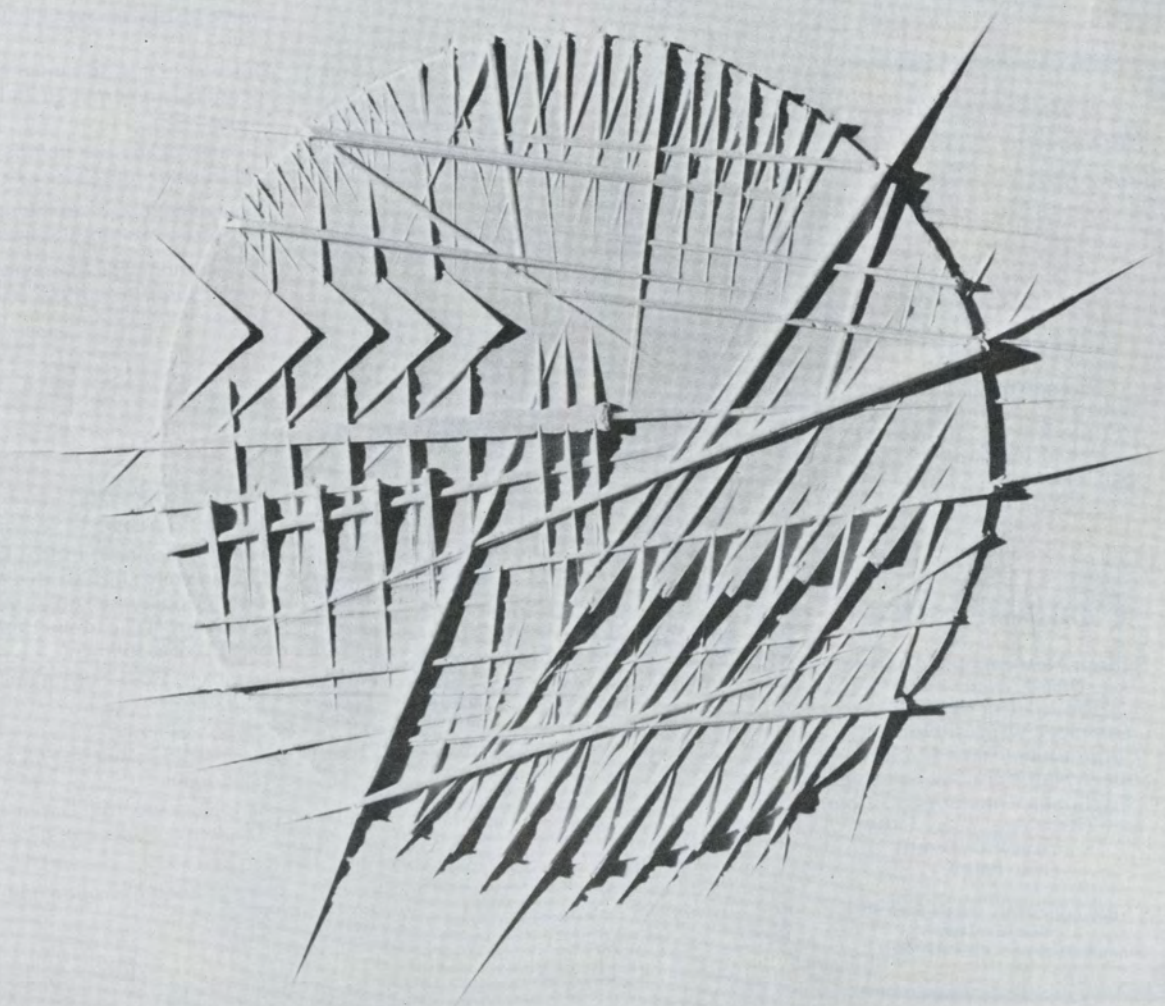
innocent are made to take their place." This fits Norma's situation, for she is tempted to sacrifice the relatively innocent Adalgisa, but in the end condemns her own guilty self.

The fact that burning seems to have been the favored form of human sacrifice returns us to the central place fire had in the minds of these iron-workers. Several particulars of Druid culture converge on this same point.

Back in the time when primitive man knew how to make use of fire, but not how to make it, he would sometimes let it go out. In order to get it back, he had to wait for lightning to

OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

MODESTO LANZONE'S





Farmhouse Cheeses
 Country Hams
 Rare Wines
 Exotic Mustards
 Select Produce
 Seasonal Truffles
 Wild Mushrooms
 Balsamic Vinegar
 Fresh Caviar
 Pâtés & Salads
 Hazelnut Oil
 Fresh Herbs
 Italian Sundried Tomatoes

The search has ended.

OAKVILLE GROCERY CO.
 1555 Pacific Avenue
 San Francisco (415) 885-4411

St. Helena Highway, Oakville
 Napa Valley (707) 944-8802

The New Discovery on Sacramento Street

The Magic Flute

A Symphony of Culinary Delights



Phillip and Anthony LaCavera
 invite you for intimate
 Continental Dining



922-1225
 3673 Sacramento Street

continued from p.37

SAN FRANCISCO COMMUNITY COLLEGE PREVIEWS

The San Francisco Community College District will sponsor a series of free previews Wednesday mornings at 10:00 at 33 Gough Street in the auditorium. The previews will be given by Robert Finch, president of the San Francisco Chapter of the Opera Guild. For further information, please call (415) 239-3082.

UN BALLO IN MASCHERA	9/8
NORMA	9/15
SALOME	9/22
LE NOZZE DI FIGARO	9/29
LA CENERENTOLA	10/6
DIALOGUES OF THE CARMELITES	10/13
THE QUEEN OF SPADES	10/20
CENDRILLON	10/27
LOHENGRIN	11/3
TOSCA	11/10

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1982 fall season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Discount series tickets for all 10 lectures, including Barclay's discography "The 1982 Season on Records," is \$50. Individual admission is \$6. For further information, please call (415) 526-5244.

UN BALLO IN MASCHERA	9/7
NORMA	9/9
SALOME	9/20
LE NOZZE DI FIGARO	9/30
LA CENERENTOLA	10/4
DIALOGUES OF THE CARMELITES	10/14
THE QUEEN OF SPADES	10/21
CENDRILLON	11/1
LOHENGRIN	11/8
TOSCA	11/17

UC BERKELEY EXTENSION LECTURE SERIES

Ten illustrated previews will be given by Natalie Limonick, professor of music, USC. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single previews \$8 at the door if space is available. For more information, please call (415) 642-8840.

UN BALLO IN MASCHERA	9/7
NORMA	9/13
SALOME	9/20
LE NOZZE DI FIGARO	9/27
LA CENERENTOLA	10/4
DIALOGUES OF THE CARMELITES	10/11
THE QUEEN OF SPADES	10/18

CENDRILLON	10/25
LOHENGRIN	11/2
TOSCA	11/8

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A 10-week series of introductions to the 1982 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all and will be given on 10 consecutive Thursday evenings. All lectures are at 7:00 p.m. in the San Leandro Library Community Center Theater, 300 Estudillo, San Leandro, and in the "Little Theater" on the Hayward Campus of Chabot College, 25555 Hesperian Blvd., Hayward. Series registration is \$18.00. Individual admission is \$2.50. For further information, please call (415) 786-6802.

UN BALLO IN MASCHERA	9/9
NORMA	9/16 (Hayward)
SALOME	9/23
LE NOZZE DI FIGARO	9/30
LA CENERENTOLA	10/7
DIALOGUES OF THE CARMELITES	10/14
THE QUEEN OF SPADES	10/21 (Hayward)
CENDRILLON	10/28
LOHENGRIN	11/4
TOSCA	11/11

ROBERT GOODHUE'S FALL OPERA COURSE

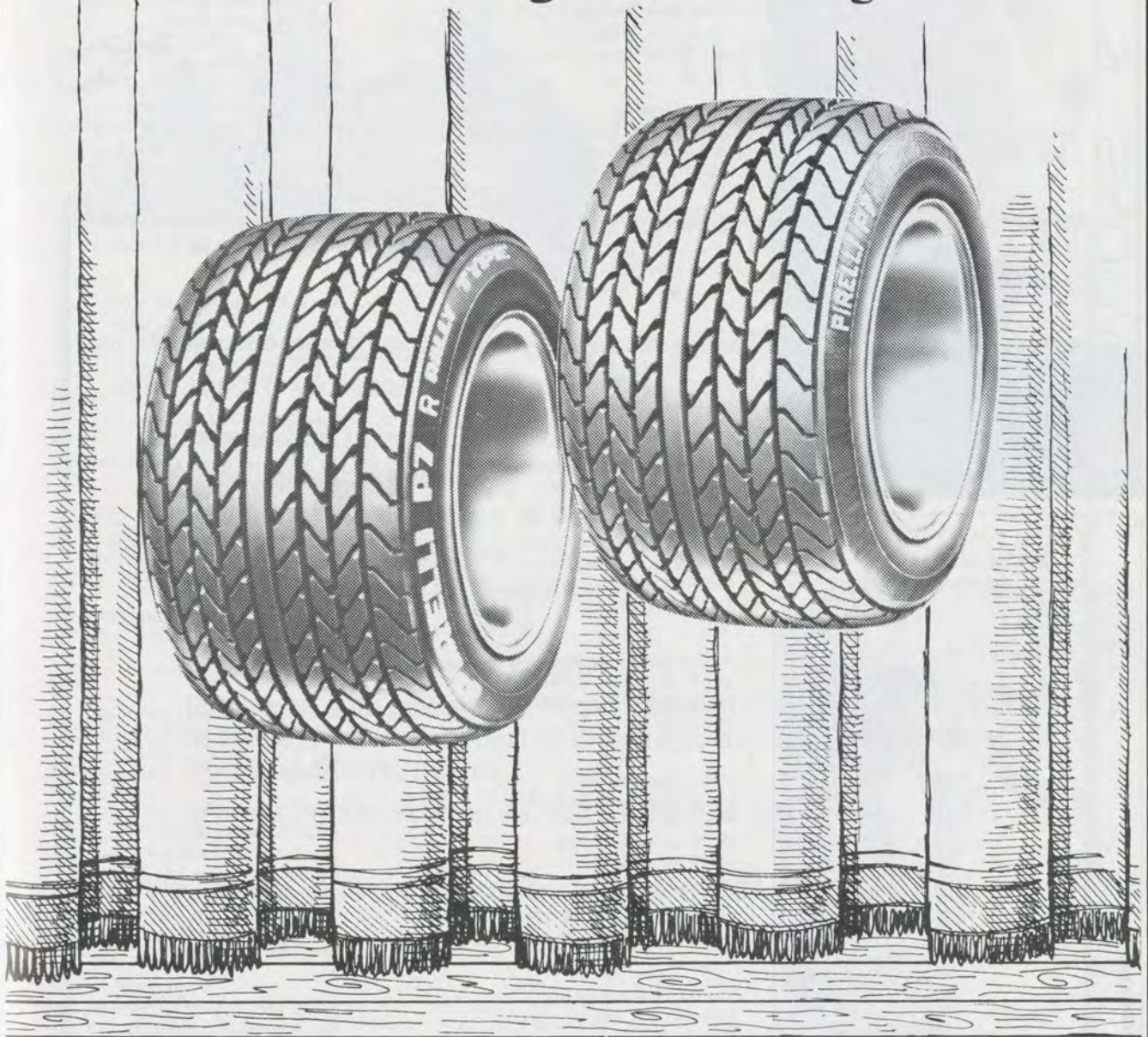
Mr. Goodhue offers 10 two-hour classes on all the fall operas (one class per opera). There is a choice of two sections: Section A (Mondays at 6:00 p.m., August 23 to November 15), and Section B (Thursdays at 6:15 p.m., August 26 to November 18). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

SAN FRANCISCO CONSERVATORY OF MUSIC

The Fine Arts Museums of San Francisco and the San Francisco Conservatory of Music Adult Extension Program will present "Why We Love the Opera," a lecture series on four consecutive Wednesdays in September and October in the Little Theater of the California Palace of the Legion of Honor. The lectures are by Michael Steinberg, artistic adviser of the San Francisco Symphony, and begin at 10:30 a.m. Admission is \$18 for a series ticket, \$5 for individual lectures. For more information, call (415) 564-8086.

9/22	"What the music adds; what the music does"
9/29	"Music and drama and how they work together"
10/6	"In the pit: What the orchestra does beyond the Oom-pa-pa"
10/13	"Singers and singing"

*A performance is...
not always on stage*



**MARK MORRIS TIRES and PIRELLI
SUPPORT THE PERFORMING ARTS**

24 Locations serving the greater bay area

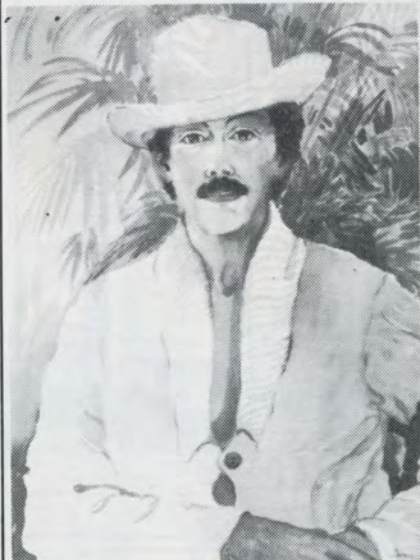
COWBOYS & INDIANS
 1872 union street
 14 princess street

san francisco
 sausalito



photograph: russo/styling: glenn

**YOUR PORTRAIT IN
 WATERCOLOR**



by the internationally renowned artist

Sabille

Personal commissions
 by appointment

1074 Dolores St. San Francisco 94110
 (415) 648-3446

Box Holders

REGULAR SUBSCRIPTION SERIES

A

Terence A. McEwen

B

Mr. & Mrs. A. Adrian Gruhn
 Mr. & Mrs. John F. Merriam
 Mrs. Jacob Gould Schurman, III

C

Carol Bettilyon
 Mr. & Mrs. Burlington Carlisle
 Mrs. William Knox Holt
 Mrs. Ernest O. McCormick

D

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

E

Mr. & Mrs. Gordon Getty
 Mrs. Rudolph Light
 Mr. & Mrs. John P. Renshaw
 Mr. & Mrs. John E. Sells

F

Mr. & Mrs. Robert Folger Miller
 Mrs. Robert Watt Miller

G

Mr. & Mrs. Otto N. Miller
 Dr. & Mrs. Ernst H. Plesset
 Mr. & Mrs. Brooks Walker
 Brooks Walker, Jr.

H

Mrs. Angelina Genaro Alioto
 Mr. & Mrs. Harry deWildt
 Mr. & Mrs. William Henshaw
 Mrs. Felix McGinnis

J

Mrs. Donald P. Black
 Mr. & Mrs. Joachim Bechtel
 Mrs. I.W. Hellman
 Dr. Joseph Mauritzen
 Mr. & Mrs. Gene Steil

K

Mr. & Mrs. William R. Hewlett
 Mr. & Mrs. Edmund W. Littlefield

L

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

M

Mrs. Delia Fleishhacker Ehrlich
 Mrs. Mortimer Fleishhacker
 Mr. & Mrs. Mortimer Fleishhacker, III
 Mr. & Mrs. David Fleishhacker

N

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

O

Mr. & Mrs. Adolphus Andrews, Jr.
 Mr. & Mrs. Gorham B. Knowles
 Mrs. Mercedes Montoliu Miller
 Mrs. George A. Pope

P

Reuben W. Hills, III
 Mrs. Carlos J. Maas
 Mrs. Muriel McKeivitt Sonne
 Mr. & Mrs. Rodney E. Willoughby

Q

Mr. & Mrs. Ray Dolby
 Cyril Magnin
 Mr. & Mrs. Walter Newman
 Mr. & Mrs. Ronald B. Simpkins

R

Mr. & Mrs. Ransom M. Cook
 Mr. & Mrs. Richard C. Ham
 Mr. & Mrs. Jaquelin H. Hume
 Mr. & Mrs. John S. Logan

S

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

T

Mr. & Mrs. John B. Cella, II
 Mr. & Mrs. Robert C. Leefeldt

U

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

V

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

W

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

X

Mrs. Ebe Cella Turner
 Mrs. Lloyd Yoder

Y

Mr. & Mrs. Robert G. Holmes
 Dr. & Mrs. Richard Kunin
 Mr. & Mrs. William Wallace Mein

Z

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



**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:

- researched musical insights
- timely plot analyses
- notes on the vocal glory of past productions
- best-buy record reviews
- details of casts, sets, costumes
- our opera calendar
- broadcast notes, times, lengths
- interviews with composers Verdi, Bellini, Tchaikovsky; critics Richard Pontzious, Robert Commanday; members of S.F. Opera orchestra, others.
- articles for the veteran as well as the new opera-goer.

YES, please mail me the complete FALL OPERA SERIES.

Name: _____

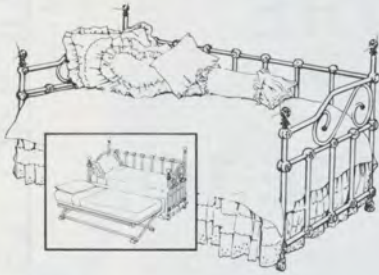
Mailing Address: _____

_____ Zip _____

Rush with \$20.00 for each subscription to:
THE OPERA COMPANION
40 Museum Way, San Francisco, CA 94114

There is nothing else like it!

Victorian Nostalgia



Sale \$595.00

This white enamel and brass draped is hand made and hand cut at the site of the first foundry in California. It has a protective baked on epoxy coating to keep the white enamel finish bright for years. Enhanced with pure brass finials, this draped has hidden trouble that rolls out to sleep two comfortably. Reg. \$713.00.



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 94118 (415) 346-5188

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



Le Vaudeville
restaurant français

**39 A Grove
San Francisco**

Park at Le Vaudeville and walk to the Golden Gate, Orpheum, Symphony, Opera or Ballet.

Lunch 11:30-2:00 Dinner 5:30-10:00
Now! Late Supper 10:00-12:00
Starting September 10

For Reservations Call 861-0788

Annual Supporters

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 through August 10, 1982. These programs include the annual fund drive, the Endowment Fund, production sponsorship 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.

Atlantic Richfield Foundation
Chevron U.S.A.
Crocker National Bank Foundation
The Ford Foundation
Mr. & Mrs. Gordon P. Getty
The William Randolph Hearst Foundation
Mr. & Mrs. William R. Hewlett
The William & Flora Hewlett Foundation
The James Irvine Foundation
The Andrew W. Mellon Foundation
The Charles E. Merrill Trust and Mr. & Mrs. Robert A. Magowan, Trustees
The G.H.C. Meyer Family Foundation
Estate of Lucile Monteagle
Mr. & Mrs. Bernard Osher
The David & Lucile Packard Foundation
James D. Robertson*
Estate of Ruth C. Sampson
The San Francisco Foundation
San Francisco Opera Guild
Santa Fe Industries Foundation
Carol Buck Sells Foundation
The L.J. & Mary C. Skaggs Foundation
The Paul L. & Phyllis Wattis Foundation

GOLD CIRCLE
\$25,000 and above
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Fred Kohlenberg
Robert McAlpin Moore
Mr. & Mrs. Gene Steil
Frank M. Tack

SILVER CIRCLE

\$10,000-\$24,999

BankAmerica Foundation
Bothin Helping Fund
The Callison Foundation
D.R. Casebolt
Mr. & Mrs. Warren J. Coughlin
Mr. & Mrs. Werner Erhard
Espresso Industries of North America
Exxon Corporation
Four Seasons Clift Hotel
The William G. Irwin Charity Foundation
Mr. & Mrs. Edmund Wattis Littlefield
Louis R. Lurie Foundation
Mr. & Mrs. John C. McGuire
Mr. & Mrs. James K. McWilliams
Mrs. Edgar N. Meakin

*Deceased

Wilson & George Meyer & Co.

Mrs. Marian Miller
Pacific Gas & Electric Company
Mrs. William P. Roth
Shaklee Corporation
John Tallerino Designs
Mrs. Paul H. Vincilione
Wells Fargo Foundation
Mr. & Mrs. Alfred S. Wilsey

BUSINESS SUPPORT

BENEFACTORS

\$5,000-\$9,999

Bechtel Foundation
Ralph Cicurel Ticket Agency
Crown Zellerbach Foundation
Deloitte Haskins & Sells
The Fairmont Hotel
Fireman's Fund Insurance Company Foundation
Foremost-McKesson, Inc.
Hambrecht & Quist
Hewlett-Packard Corporation
Levi Strauss Foundation
Natamas Company
Pacific Lighting Corporation
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

SPONSORS

\$2,500-\$4,999

Arthur Andersen & Company
Beringer Vineyard
Del Monte Corporation
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.

SUSTAINING PATRONS

\$1,000-\$2,499

Alumax Incorporated
American Airlines
Amfac Foundation
Arcata National Corporation
Broad, Khourie & Schulz
California and Hawaiian Sugar Company
California First Bank
Citibank
Clorox Company
Coldwell Banker & Co.
Consolidated Freightways, Inc.
Cooley, Godward, Castro, Huddleson & Tatum
The Cutter Foundation
Daon Corporation
Eureka Federal Savings & Loan

Fink & Schindler Co.
First Interstate Bank of California Foundation
Fluor Mining & Metals
The Gap Stores, Inc.
Max Garcia & Associates
Howard, Rice, Nemerovski, Canady & Pollak
Industrial Indemnity Foundation
Interocean Steamship Corporation
Raymond O'S. Kelly, Inc.
KKHI Radio
Marine Chartering Company, Inc.
Murdock Travel, Inc.
Orrick, Herrington & Sutcliffe
Peat, Marwick, Mitchell & Co.
Safeway Stores, Inc.
Scenic Hyway Tours, Inc.
Security Pacific National Bank
Shell Oil Companies Foundation
Shreve & Co.
Sohio Petroleum Company
Stauffer Chemical Company
Union Oil Company of California Foundation
U.S. Leasing International, Inc.

United States Steel Foundation, Inc.
United Vintners, Inc.
Utah International, Inc.
West Coast Property Management
Western Electric Fund
Arthur Young & Company

SUPPORTING PATRONS

\$500-\$999

Mariedi Anders Artists Management
Bank of the Orient
Blue Boar Inn
Consulting Intern Medical Group
Corsale Violin Shop
Damater Travel Service, Inc.
Dandelion
Determined Productions, Inc.
Evans Pacific Corporation Realtor
1st Nationwide Savings
Fritzi of California
General Steamship Corporation
Golden State Sanwa Bank
Great Western Savings & Loan
The Grubb Company
Hawaii 2000 Seminars
Johnson & Higgins
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.
Stanley & Wing
The Stat House

Trader Vic's
Union Bank
United Airlines Foundation

PATRONS
\$250-\$499

Agraria
The Allstate Foundation
American Express Company
American Forest Products Corporation
Antoinette's, Inc.
The Bonanza Inn
James Bowman Associates
Busse & Cummins, Inc.
Bull Valley Restaurant
Canamex Commodity Corporation
Classical Music Supporters
Clos Du Val Winery Co., Ltd.
D.B. Audio
Dodge & Cox
Far East Fine Arts, Inc.
Floor designs, Inc.
Frame of Mind, Inc.
Robert Half, Inc.
Hermes Travel Service
Hotel Casa Loma
Hoya Optics USA, Inc.
Fred S. James & Co.
Langer Mortgage & Investment Company
La Remise du Soleil
Leasametric, Inc.
Lloyds Bank of California
Barry MacKay Sports, Ltd.
Harry Margolis, Inc.
Marin Medical Group
Marsh & McLennan, Inc.
William M. Mercer, Inc.
Russell Miller, Inc.
Mocerri Public Relations
Orben & Breslaw Enterprises
James H. Oury Medical Corporation
Pellegrini Brothers
Perini Corporation
Pilliglio, Rabin, Todd & McGrath
Salvatore's Restaurant
Shasta Beverages, Inc.
Sherrill/Marino Associates
Soko Hardware
Swiss Bank Corporation
Syska & Hennessey
Touche Ross & Co.
Trans Union Financial Corporation
Western Employers Insurance
Woodwind & Brass Workshop

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Archbold Charitable Trust
BankAmerica Foundation
The Black & Decker Manufacturing Company
Carter Hawley Hale Stores
Caterpillar Tractor Co.
Citicorp
Connecticut General Corporation
Deluxe Check Printing Foundation
Digital Equipment Corporation
The Equitable Life Assurance Society of the United States
Field Enterprises, Inc.
Fireman's Fund Insurance Company Foundation
Fluor Mining & Metals, Inc.
International Business Machines Corporation
International Data Group
International Minerals & Chemical Corporation
Johnson & Higgins

10:04 P.M.



STRATFORD UPON AVON.
The first night of Twelfth Night left nothing to be desired. Except, that is, for a snifter or two of Grand Marnier. Just as you like it. 'Tis indeed a dream on a midsummer night.



What time today will you say "Grand Marnier"?

Product of France. 80 proof © Carillon Importers, Ltd. New York, New York 10111

DANISH DELIGHTS



PHOTOGRAPHY BY NINA GLASER

peasant shirts
dresses
blouses
and
quilted vests
all in
natural fibers

our own
designs
for men
and
women
4104
24th street
near castro
282 - 6878

AMFAC HOTELS. ONE CLASSIC IDEA AFTER ANOTHER.



Tucked in amongst the vineyards of Napa Valley, a world-class resort awaits you – with golf, tennis and wine tours. Just 60 minutes north of San Francisco. Drive up soon.

SILVERADO

Napa Valley, California

Amfac Hotels ... one good idea after another.

For reservations call your travel agent or (800) 227-4700/from California (800) 622-0838

Ciao

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

Levi Strauss & Co.
The McGraw-Hill
Foundation, Inc.
Mobil Foundation, Inc.
Pfizer, Inc.
The Quaker Oats
Foundation
Santa Fe Industries
Foundation
Security Pacific Foundation
Shaklee Corporation
Sohio Petroleum Company
The St. Paul Financial
Services
Tandy Corporation
TRW Foundation
Textron, Inc.
Transamerica Corporation
The United Parcel Service
Foundation
United Technologies
Corporation
Westinghouse Electric Fund
The Xerox Foundation

RAFFLE PRIZE DONORS

Aeromexico
Alta Miro Hotel
Amelio's
Beaulieu Vineyard
Britex
CAAC—National Airlines
People's Republic, China
California Wine Academy
Caravansary
Carter's Jewelry
Circle Gallery
Circus Circus Hotel/Casino
Clos Du Val Winery
Cost Plus
Daiwa Corporation
Delta Cruise Lines
Dolby Labs
E & J Gallo Winery
Elizabeth Arden
Empire Tours
Ernie's Restaurant
Fairmont Hotel
Four Season's Clift Hotel
General Electric
Gilbert-Clarke Stationers
Golden Nugget Gambling
Hall
Granat Bros. Jewelers
Great America
Mr. & Mrs. Adrian Gruhn
Hardie Heritage Gallery
Hawaiian Airlines
Hayes Street Grill
Health Kicks Unlimited
Holland American Cruises
Hyatt on Union Square
Ibberson Flatware
Il Fornaio
I. Magnin
I. Magnin Beauty Salon
Inglenook Vineyard
Jackson Travel
Jungle Gems
KKHI Opera Tours
La Quinta Hotel & Resort
La Ville du Soleil
Las Hadas Hotel
Laykin et Cie
Legg's
London Records
Mark Cross
Mardi Gras Inn
Maxwell's Plum
Mexico Tourism Office
Modesto Lanzzone's
Moreau Chocolates
Narsai's Restaurant
Neiman Marcus
Neptune's Palace
Netherlands Tourism
Authority
Norwegian American Cruises
Original Joe's
Owl Gallery
Pan American Airlines
Paperworld
Pasquale Iannetti Gallery
Pearl Cruises

Perry's
 Pierre Deux
 Podesta Baldocchi's
 Robert Mondavi Winery
 Ron Scherl Photography
 Rusty Scupper Restaurant
 Saks Fifth Avenue
 Sam's Grill
 Schroeder's Restaurant
 Scoma's
 Scott's Seafood
 See's Candy
 Seimer & Hand Travel
 Selix Formal Wear
 Shaklee Corporation
 Sidney Mobell Fine Jewelry
 Sitmar Cruises
 Sonoma Mission Inn
 Squaw Valley Ski
 Corporation
 Squirrel's Nest
 Stroheim & Romann
 Studio of Alec Stern
 Sunset Magazine
 Swanson's Art Galleries
 TWA
 The Blue Fox
 The Claremont Hotel
 The Cliff House
 The Lodge at Pebble Beach
 The Mark Hopkins Hotel
 The Westin St. Francis
 Tower Records
 Trader Vic's
 Travis Pacific Corporation
 United Airlines
 Varig Brazilian Airlines
 Victoria Station
 Vinformation
 Vivande
 Westin Hotels
 Wilkes Bashford
 Williams Sonoma

**INDIVIDUAL AND
 FOUNDATION SUPPORT**

**BENEFACTORS
 \$5,000-\$9,999**

Anonymous
 Carol A. Bettilyon
 Eugene W. Bramlett
 The John M. Bryan Family
 Foundation
 Estate of F. Neil Buckley
 Mrs. Henry Cartan
 The Compton Foundation,
 Inc.
 Mr. & Mrs. Oswald E.
 Cooper
 The Malcolm Cravens
 Foundation
 The Louise M. Davies
 Foundation
 Mr. & Mrs. Andre Paul de
 Bord
 Mr. & Mrs. Edward F.
 Euphrat
 Dr. Margot Green
 The Walter & Elise Haas
 Fund
 Mr. & Mrs. William Hamm,
 III
 Mrs. Edward T. Harrison
 Jacqueline & Peter Hoefer
 Mr. & Mrs. Robert G.
 Holmes
 Mr. & Mrs. Thomas Carr
 Howe
 Mrs. Em Eccles Jones
 Veola S. Kerr
 Michael N. Khourie
 Mr. & Mrs. John R. Kiely
 P & C Lacelaw Trust
 Mr. & Mrs. Robert C.
 Leefeldt
 Cyril Magnin
 Dr. Joseph Mauritzen
 The Atholl McBean
 Foundation
 Mrs. Robert Watt Miller
 Diane Morris
 Mrs. Mervin G. Morris

AMFAC HOTELS. ONE CHAMPION IDEA AFTER ANOTHER.



Woven into the woodlands and vineyards of lovely Napa Valley are two of America's finest golf courses. Come play for par and pleasure... at incomparable Silverado.

SILVERADO

Napa Valley, California

Amfac Hotels... one good idea after another.

For reservations call your travel agent or (800) 227-4700/from California (800) 622-0838

**THE
 MAPHOUSE
 550**

*The largest selection
 of maps and travel
 books in the West —
 American and imported
 travel guides, maps, atlases,
 globes, topographical maps,
 raised relief maps, wall
 maps and over 1,000
 city maps.*

Thomas Bros Maps

AND BOOKS — SINCE 1915

550 Jackson Street at Columbus Avenue
 San Francisco 981-7520

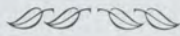
Specializing in imported maps, guides and periodicals...
including Automobile Association of Great Britain • Baedeker • Bartholomew
 of Scotland • Berlitz • Blue Guide • Cappelen of Norway • Falk Plan • Fielding
 Fodor • Frommer • Geographer's A-Z Map Co. Ltd. of England • Hallwag of
 Switzerland • Hammond • Insight Guides • Japan Guide Map Co. • Kummerly
 Frey • Lonely Planet • Mair Maps of Germany • Michelin • Nagel • Nicholson of
 London • Rand McNally • Sierra Club • Teikoko-Shoin of Japan • Travellers
 Guides to Africa • UBD Australia Wide • U.S. Geological Survey

SALMAGUNDI



San Francisco's International
Gourmet Soup Restaurant

Gourmet Soups
and Quiche
served in the
company of
the Great and
Near Great of
our theatre world.



442 GEARY NEAR THE CURRAN
AND GEARY THEATRES

39 GROVE NEAR THE ORPHEUM
AND THE OPERA HOUSE



FAMOLARE®

The Little Store
with the Big Name

Displaying the largest selection
of Famolares in San Francisco for
women, men and children.

152 Powell Street
Downtown San Francisco
397-3480

Mrs. H. Morgan Noble
Mr. & Mrs. David Packard
Mrs. John P. Renshaw
Mr. & Mrs. Arthur Rock
Dr. Roberto Rosenkranz
Madeleine Haas Russell
Estae of Alfred Sbarboro
Mr. & Mrs. Joseph H.
Schlobohm
Mrs. Muriel McKeivitt Sonne
Mr. & Mrs. Richard Swig
Mrs. Nion Tucker
Mrs. Paul L. Wattis
Ted & Lillian Williams
Mr. & Mrs. Rodney E.
Willoughby
Mrs. Lloyd Yoder
Marshall Young

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

Angelina Genaro Alioto
Anonymous
Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Ernest A.
Benesch
Carole B. Berg-Parsons
Sidney & Phyllis Blair
Mr. & Mrs. Johnson S.
Bogart
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Don A. Chan
Mr. & Mrs. Ransom M.
Cook
Dr. & Mrs. Alexander D.
Cross
Mr. & Mrs. Harry de Wildt
Mr. & Mrs. Robert Di
Giorgio
Mr. & Mrs. Ray Dolby
Dewey Donnell
Mr. & Mrs. Rudolph Driscoll
Eldorado Foundation
Mr. & Mrs. Lennart G.
Erickson
Mr. & Mrs. A. Barlow
Ferguson
Mrs. Mortimer Fleishhacker
Mr. & Mrs. R. Gwin Follis
Tully M. Friedman
Mr. & Mrs. William W.
Godward
Mr. & Mrs. Edward M.
Griffith
Mr. & Mrs. Douglas W.
Grigg
Paul & Mary Haas
Foundation
Evelyn & Walter Haas, Jr.
Fund
Mr. & Mrs. Prentis Cobb
Hale
Dr. & Mrs. Elias S. Hanna
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Alvin Hayman
Howard & Marcia Herman
Francesca D. Howe
Mr. & Mrs. Thomas Carr
Howe
Franklin P. Johnson, Jr.
Mrs. Edgar F. Kaiser
Mr. & Mrs. Vernon N.
Lambertsen
Mr. & Mrs. Richard P.
Lieberman
Mrs. Rudolph Light
Mrs. Ernest O. McCormick
Mrs. Gregor C. Merrill
Lucille D. Meyer
Sadie Meyer & Louis Cohn
Foundation
Mr. & Mrs. Richard K. Miller
Graham & Linda Moody
Mr. & Mrs. Joseph A.
Moore, Jr.
Mrs. Joseph G. Moore
Mr. & Mrs. Albert Moorman
Mr. & Mrs. M. Kenneth
Oshman
Mr. & Mrs. George Otto
Mr. & Mrs. James C. Paras
Bobbie Parker
Mary Wachter Patterson

Mrs. George Pope
Dr. & Mrs. Alan J.
Rosenberg
Mr. & Mrs. Peter A. Salz
James H. Schwabacher, Jr.
Walter H. Shorestein
Mrs. Sidney Siegel
Mr. & Mrs. Ronald B.
Simpkins
Dr. & Mrs. William J.
Spencer
Marshall Steel, Sr.
Foundation
Mrs. Augustus Taylor
Mary L. Tiscornia
Donald M. Underdown
Mr. & Mrs. Daniel G.
Volkman, Jr.
Mary Seaver Wade
Dr. Alejandro Zaffaroni

SUSTAINING PATRONS \$1,000-\$2,499

Mrs. Edgar M. Abreu
Francis John Adinolfi
Dr. & Mrs. John Alden
Mr. & Mrs. Robert D. Allen
Dr. & Mrs. David F. Altman
Mr. & Mrs. Thomas
Andersen
Mr. & Mrs. Adolphus
Andrews, Jr.
Anonymous
Mr. & Mrs. William H.
Appleton
Fanny H. Arnold
Ronald Artac
Dr. & Mrs. Robert Baer
Peter Kevin Bailey
Rachael Balyeat
Mrs. James R. Bancroft
George L. Barbour
Roger Basso-Kleiser
Mr. & Mrs. Richard Bastoni
Mr. & Mrs. Alfred X. Baxter
Mr. & Mrs. Joachim Bechtel
Dr. & Mrs. Robert E.
Belknap
Andrew Belschner
Mrs. G. Grace Benoist
Vincent M. Berzins
Mr. & Mrs. Paul A.
Bissinger, Jr.
Mr. & Mrs. Donald Gordon
Black
Mrs. Donald P. Black
Clement James Blaha
Paula Blasier
Mr. & Mrs. Burton Blumert
Mr. & Mrs. Irwin Boscoe
Mrs. John Pershing Boswell
George M. Bowles
Mr. & Mrs. John L. Bradley
Robert & Alice Bridges
Foundation
Mr. & Mrs. Ernest R.
Bridgwater
Mrs. Starr Bruce
A.T. Brugger
Mr. & Mrs. Carleton F.
Bryan
Mr. & Mrs. Leonard C.Z.
Buck
Robert T. Buich
Mr. & Mrs. Edgar L. Buttner
Mr. & Mrs. W. Robert
Buxton
Mr. & Mrs. Robert Cahen
Mr. & Mrs. J. Peter Cahill
Mrs. Robert W. Cahill
California Arts Society
Mr. & Mrs. William J.
Cameron
Mrs. John D. Campbell
Frank A. Campini
Dr. & Mrs. Ronald E. Cape
Mr. & Mrs. Burlington
Carlisle
Selah Chamberlain, Jr.
Mr. & Mrs. Peter R. Chernik
Robert Claiborne
Van Cliburn
Mr. & Mrs. Henry C. Coles
Mr. & Mrs. D. Stephen
Coney
Mr. & Mrs. Carlton C.
Coolidge
Mr. & Mrs. Oswald E.
Cooper
Douglas S. Cramer
Crowley Foundation
Alfreda S. Cullinan
Dr. & Mrs. T. Cwalina
Dr. & Mrs. Lance Darin
Mr. & Mrs. Peter W. Davis
Mrs. M. Warren Debenham,
Jr.
Mrs. Christian de Guigne, III
Mrs. Andre de Limur
Mr. & Mrs. Bruce K.
Denebeim
Mrs. Archibald R. Dennis
David A. Dixon
Dr. Leland G. Dobbs
Evamarie Doering
Raymond A. Doig
Bruce Donnell
Mr. & Mrs. Donnell-Faggioli
Mrs. William Burke Doyle
W.H. Dreyer
Dr. & Mrs. Michael Dumas
Mrs. James Durkin
Mr. & Mrs. George Dyer
Phillip L. Eaton
Mrs. Murriner S. Eccles
Diane Burn Eden
The Edwards Foundation
Mrs. Delia Fleishhacker
Ehrlich
Mr. & Mrs. Richard J. Elkus
Mr. & Mrs. E.O. Ellison
Dr. & Mrs. L.P. Enright
Mr. & Mrs. Richard Ernst
Robert T. Eshleman
Dr. Alison B. Evans
Henry & Marsha Evans
Dr. & Mrs. Balhdard Falk
The Fenton Foundation, Inc.
Edward F. Fessenden
Mr. & Mrs. Charles D. Field
Professor & Mrs. Hugo B.
Fischer
Donald G. & Doris F. Fisher
Fund
Mrs. Allan A. Fleischer
Mr. & Mrs. David
Fleishhacker
Mr. & Mrs. Mortimer
Fleishhacker, III
Mr. & Mrs. Angelo
Fornaciari
E. Jardine Forsyth
Lincoln F. Foster
Carlo S. Fowler
Norman F. Friedman
Mr. & Mrs. Alfred Fromm
The Ernest Gallo Foundation
The Gamble Foundation
Claude L. Ganz
Mr. & Mrs. Edgar J.
Garbarini
Dr. Frank Gerbode
Mr. & Mrs. E.S. Gillette, Jr.
Dr. Harvey W. Glasser
Francis Goelet
Richard & Rhoda Goldman
Fund
Walter C. Goodman
Tyll Goodrich
Dr. & Mrs. Marvin L.
Gordon
Mr. & Mrs. Robert B.
Gordon
Mr. & Mrs. Robert M.
Graham
Mr. & Mrs. Thomas J.
Graves
Mr. & Mrs. E. Howard
Green
Dr. Jean Haber Green
Mr. & Mrs. A. Adrian Gruhn
Richard J. Guggenheim, Jr.
Dr. & Mrs. Howard Gurevitz
Mr. & Mrs. George N. Hale,
Jr.
Mr. & Mrs. Newton J. Hale
David W. Hall

Mr. & Mrs. Richard C. Ham
 Mr. & Mrs. John R. Hamilton
 Mr. & Mrs. John C. Harley
 Dr. & Mrs. Joseph Harvey Harris
 Mr. & Mrs. Bruce H. Hasenkamp
 Richard L. Hay
 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
 Herbert Hirsch
 Neal P. Holbrook
 Mrs. Jay Homes
 Mrs. William Knox Holt
 Mr. & Mrs. Jack H. How
 Mrs. E.A. Howard
 Dr. Fred G. Hudson
 Dr. & Mrs. Russell L. Hulme
 Mr. & Mrs. Jaquelin H. Hume
 Jack T. Hunn
 Mrs. John Edward Hurley
 The Hyperian Foundation
 Oolep Indreko
 Mr. & Mrs. David K. Ingalls
 Virginia Ireys
 Dr. Paul Isakson
 Mr. & Mrs. Richard A. Jaenicke
 Mr. & Mrs. Claude Jarman
 Mr. & Mrs. Philip M. Jelley
 Mr. & Mrs. George F. Jewett, Jr.
 Franklin P. Johnson, Jr.
 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
 George F. Kellogg
 Mrs. Paul B. Kelly
 Mr. & Mrs. Charles W. Kenady
 Mr. & Mrs. William Kent, III
 Tula Gelles Kleinman
 Mr. & Mrs. Gorham B. Knowles
 Thomas & Kathryn Koehler
 Yiu Wah Kong
 Mr. & Mrs. Robert J. Koshland
 Mr. & Mrs. Chris G. Kosmos
 Loni Kuhn
 Dr. & Mrs. Richard Kunin
 Dr. & Mrs. William C. Kuzell
 Lakeside Foundation
 Mr. & Mrs. Scott C. Lambert
 Mr. & Mrs. William Langenberg
 Alfred Lapierre
 Mr. & Mrs. Bill Larkin
 Lawrence J. Lau
 Harold A. Leader, Jr.
 Peter V. Leigh & J. Lynn Amon
 Mr. & Mrs. Allan Lerch
 Mary S. Levine
 Joseph F. Lewis
 Betty Y. Lin
 Mr. & Mrs. George E. Lindsay
 Mr. & Mrs. John A. Linford
 S. Christopher Lirely
 Mr. & Mrs. John S. Logan
 John Robert Lonergan
 Mr. & Mrs. James J. Ludwig
 Jack H. Lund
 Mrs. Carlos Joshua Maas
 Peter A. Magowan
 Mr. & Mrs. Giuseppe Maoli
 Mr. & Mrs. Victor L. Marcus



CAPES FOR ALL OCCASIONS

goldberry

SILK VELVET • WATER REPELLENT COTTON VELVET • WOOL • CORDUROY

3516 SACRAMENTO STREET, SAN FRANCISCO 921-4389



fine footwear and accessories

BALLY
 OF SWITZERLAND

for men and women:
 238 stockton street
 (on union square) (415) 398-7463

for men only:
 242 montgomery street (415) 781-1056

atlanta • beverly hills • boston • chicago • dallas • detroit • houston • kansas city
 las vegas • miami • new york • san francisco • south coast plaza



TARIK'S

RESTAURANT & BAR

*Chef Albert's Renowned
Creole Specialties
Featured in
Gourmet Magazine*

along with

**Traditional
East Indian Cuisine**

**New Orleans Style
Jazz Champagne Brunch**

Fresh Gulf Oyster Bar

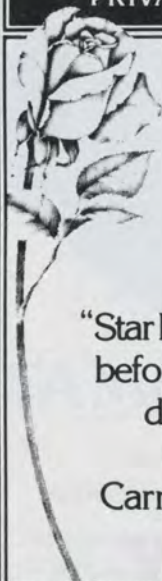


**Open Daily
Lunch & Dinner**

**Happy Hour
Monday-Friday**

**1100 Van Ness at Geary
(415) 673-1767**

**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

Mr. & Mrs. David Marsten
Dr. Alan D. Matzger
James W. McClary
Peter A. McCoy
Mrs. Philip J. McCoy
Mr. & Mrs. W. Patrick
McDowell
Mrs. Felix McGinnis
John H. McGuckin, Jr.
Malcolm & Anne McHenry
Mr. & Mrs. Paul L. McKaskle
Charles L. McKinney
James B. McKinney
Mr. & Mrs. J.R. McMicking
Mr. & Mrs. Donald G.
McNeil
Mr. & Mrs. William W.
Mein
Mr. & Mrs. John F. Merriam
Mr. & Mrs. Jeffery W. Meyer
Mr. & Mrs. Otto E. Meyer
Tressa Meyers
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. Miscoil
Arthur R. Mitchell
Timothy H. Mitchell
Mr. & Mrs. Averil Q. Mix
Stanley & Sandra Mock
Mr. & Mrs. Milton Molinari
Mr. & Mrs. Arch Monson, Jr.
Lloyd N. Morgan
Mr. & Mrs. Dean Morrison
Maryanne Mott & Herman
Warsh
Tim Muller
Robert Munday
Mr. & Mrs. Gilberto
Munguia
Mrs. Charles A. Munn
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
Walter S. Newberger
Mr. & Mrs. Richard W.
Newell
Jane Newhall
Evert & Elizabeth Nice
Ortrun & Gertrude Niesar
Grace Nixon
Dr. & Mrs. Charles Noble, Jr.
Mr. & Mrs. Robert D. Ogg
Mrs. Alfred J. Olmo
Mrs. Ernst Ophuls
Judge & Mrs. William H.
Orrick, Jr.
Mr. & Mrs. William
Randolph Oscarson
Mr. & Mrs. Peter W. Palmer
Mr. & Mrs. George Paras
Peter & Isabel Paret
Harold & Gertrude Parker
Richard A. Pennington
Mr. & Mrs. Wm. Rollin
Peschka
Ida Peterman
Mrs. Lester S. Peterson
Louis & Flori Petri
Foundation
Dr. & Mrs. Jerry C. Pickrel
G. Ross Popkey
Esther B. Powell
Mr. & Mrs. William J. Purdy, Jr.
Mr. & Mrs. Eugene R.
Purpus
Mildred J. Quinby
Mr. & Mrs. George Quist

Mr. & Mrs. Marco A.
Radomile
Mr. & Mrs. Barrie Ford
Regan
Florence S. Reinke
Mr. & Mrs. Robert S. Reis
Supervisor Louise Renne &
Paul A. Renne
Mr. & Mrs. Barrett B. Roach
Mr. & Mrs. Justin Roach
Mr. & Mrs. Frank Roberts
Dr. & Mrs. Patrick Robertson
Dean Robinson
Mr. & Mrs. John N.
Rosekrans, Jr.
Mr. & Mrs. Theodore
Rosenberg
Mr. & Mrs. Julian B. Roth
William Rush
Alice C. Russell
Mr. & Mrs. Paul Sack
J. Michael Samuel
Dr. & Mrs. John J. Sampson
William A. Sands, Jr.
Dr. & Mrs. Rolf G.
Scherman
Mrs. Walter Schilling
Mr. & Mrs. George B.
Schirmer
Joyce Schnobrich
Maud Hill Schroll
Mr. & Mrs. Royce Schulz
Mrs. Jacob G. Schurman, III
Mrs. Donald R. Scutcheild
Dr. William B. Seale
Mr. & Mrs. Edwin A. Seipp,
Jr.
Mr. & Mrs. John E. Sells
Gary Shansby
The Louis Shenson Family
Norman Shepherd
Dr. & Mrs. Edward E. Shev
Mr. & Mrs. Roy L. Shurtleff
Dr. & Mrs. Jon F. Sigurdson
Dr. & Mrs. Charles Silver
Mrs. Herschel Silverstone
Dr. D.E. Silvius
Mr. & Mrs. Andrew W.
Simpson, III
Mrs. Louis Sloss
Mr. & Mrs. Gerald L. Smith
Russell G. Smith
Mr. & Mrs. Emmett G.
Solomon
Mrs. Peter Sosnick
Mr. & Mrs. William D. Stein
Mr. & Mrs. Robert Steiner
Elle Milgrom Stern
Harry & Elsie Stern
Dr. Lawrence Daniel Stern
Mr. & Mrs. Samuel B.
Stewart
Daniel E. Stone
Mr. & Mrs. Richard P.
Stovroff
Mr. & Mrs. John A. Sutro, Jr.
Dr. William Conrad
Sweeting
Donald & Joyce Tayer
Frances M. Taylor
Mr. & Mrs. L. Jay
Tenenbaum
M.E. Thiebaud
Sylvia Thompson
Harrison Thomson
Mr. & Mrs. F.J. Thomas
Tilton
Mr. & Mrs. Joseph Z. Todd
Mr. & Mrs. Alfred T.
Tomlinson
Betty S. Toy
Mrs. Ebe Cella Turner
Elna R. Tymes
Mr. & Mrs. Brooks Walker
Brooks Walker, Jr.
Mr. & Mrs. Bruce Walker
Dr. Arthur W. Ward, Jr.
Mr. & Mrs. Edmond C.
Ward
Dr. & Mrs. Malcolm S.M.
Watts
The C.A. Webster
Foundation
Lawrence Weissberg

Mr. & Mrs. Edward P. Wells
Mr. & Mrs. Clem Whitaker, Jr.
Kevin White
M. Bruce Whiteside
Mrs. Brayton Wilbur
Mrs. Dean Witter
Mrs. Casimir J. Wood
Mr. & Mrs. Phil Wood
Georgia Worthington
Alexander Yakutis
Dr. Robert Yanko
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**

Charles J. Abbe
Mr. & Mrs. Norman P. Adler
Dr. Lefkos Aftonomos
Mr. & Mrs. James A. Aiello
Dr. Thomas E. Ainsworth
Agnes Albert
Colonel Janice A. Albert, Ret.
Wayne W. Alberts
Mrs. Jeanne Read Alden
Mr. & Mrs. Nunzio A. Alioto
Walter R. Allan
Fred H. Altshuler
Gayle Anderson
Dr. Keith F. Anderson
Mr. & Mrs. Kenneth B.
Anderson
Adolphus Andrews, III
Mr. & Mrs. L.G. Andrian
Mr. & Mrs. Richard F.
Angotti
Anonymous
Mr. & Mrs. E.A. Arnold
Mrs. Barbara S. Artson &
Kurt A. Schlesinger
Clifford Ashworth
Mr. & Mrs. Stanley J. August
Paul Baastad
James V. Babcock
Rimo Bacigalupi
Mr. & Mrs. Tadini
Bacigalupi, Jr.
Mr. & Mrs. David A.
Baerncof
Mr. & Mrs. Edgar Baker
Philip Bancroft, Jr.
Mr. & Mrs. David C.
Bardelli
Joseph F. Barletta
Dr. Barry Camp Baron
Mrs. Shirley H. Baron
Mr. & Mrs. George Barta
Mr. & Mrs. Irving Bartel
Mr. & Mrs. Douglas H.
Barton
Deno A. Bassoni
Mr. & Mrs. John B. Bates
Thomas Bauch
Dr. John W. Baxter
Dr. Wayne Bayless
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
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
Leonard A. Bidart
Theodore Bishop

KQEDFM

*Classical
Music
without one commercial*

FM88.5

Bach, Beethoven and BART.



Roll over Beethoven and tell the Beatles the news. BART's the best way to get to the symphony, ballet, or theatre—anywhere you might want to go for a night of fun. Monday through Saturday: 6AM to Midnight. Sundays 9AM to Midnight. **Remember, fun goes 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.



(415) 441-0559
The GRAY DERBY

RESTAURANT

Fine Continental
 Cuisine

Extensive
 Northern California
 Wine List

Open 7 Days
 Breakfast, Lunch & Dinner

Limousine Service
 available
 with 24 hour reservation

Parking available
 one block away

For Reservations 441-0559
 1015 Geary, near Polk
 Located in the
 Lombard Hotel

DONALD O'CONNOR
 IN
SHOW BOAT

"AS MAJESTIC AS A MUSICAL DARES TO BECOME
 before it turns to opera; visually sumptuous
 ... I thank heaven for Donald O'Connor."
 —Sylvie Drake, Los Angeles Times

"A CLASSIC DELIGHT ... action and romance ...
 go make yourself happy ... a nine."
 —Gary Franklin, CBS-TV

"ASTONISHINGLY MELODIC ...
 the score alone is enough to
 make one weep with pleasure
 and gratitude."
 —Jack Viertel, Los Angeles Herald Examiner



**NOW THROUGH
 SEPTEMBER 26**

Performance Schedule & Prices: Tues., Wed. & Thurs. Evns. at
 8:00, Wed. & Sat. Mths. at 2:30, Sun. Mths. at 3:00; Orch. & Loge
 525, Front Mezz. 523, Rear Mezz. 517, Balc. 513, Fr. & Sol. Evns. at
 8:30; Orch. & Loge 527, Front Mezz. 525, Rear Mezz. 519, Balc. 515.

Tickets available at Orpheum Theatre Box Office, Bass Outlets
 (Sears, Record Factories, Bullock's & Liberty House 5F), Ticketron,
 San Jose Box Office (408/246-1160) & major agencies.

**CHARGE
 BY PHONE: (415) 474-3800**

1192 MARKET STREET
 AT EIGHTH STREET **ORPHEUM** BEST OF BROADWAY
 SAN FRANCISCO
 UNDER THE DIRECTION OF CAROLE J. SHORENSTEIN AND JAMES M. NEDERLANDER

Mrs. Fred Bloch
 Dorothea E. Blocher
 Ralph & Suzanne Blomberg
 Mr. & Mrs. Arnold L. Bloom
 Mr. & Mrs. Robert Blum
 Mrs. J. Blumenfeld
 Mr. & Mrs. Russell S. Bock
 Dave & Diana Bohn
 Mrs. Frederick Bold, Jr.
 Dr. F.J. Bongiorno
 Philip S. Boone
 Mr. & Mrs. Corwin Booth
 Mr. & Mrs. D. Power
 Boothe, Jr.
 Dr. & Mrs. Albert Bowers
 Mrs. Henry M. Bowles
 Mr. & Mrs. William T.
 Brantman
 Dr. & Mrs. Henry Brean
 Dr. John P. Briske
 Dr. Richard H. Britt
 Dr. & Mrs. Melvin C. Britton
 Mrs. John Brooke
 Mr. & Mrs. Valentine
 Brookes
 Mr. & Mrs. Robert K.
 Brosen
 Dr. Anita U. Brothers
 Mr. & Mrs. Joseph
 Brotherton
 Dennis A. Brown
 Robert E. Brownell
 William W. Brownell
 Katherine I. Brownlie
 Dr. Fred M. Bruni
 Dr. John W. Bruns
 Andrej Brzeski
 Mrs. H.C. Buckheim
 Nora-Lee & Alfred C.
 Buckingham
 Mr. & Mrs. Richard I.
 Buckwalter
 Mr. & Mrs. John S. Burd
 John R. Burgis
 Dr. Richard Burnett
 William & Nancy Burnett
 Ann M. Burns
 David & Hilde Burton
 George H. Cabaniss, Jr.
 Louis Cacchiotti
 The Honorable J. Archibald
 Calhoun
 Harry F. Camp
 Dr. Charles S. Campbell
 Dr. Mary Cantrell
 Mr. & Mrs. Arthur S. Carlin
 Mrs. John Otis Carney
 Mrs. Wayne Carney
 William O. Caro
 Mrs. Francis Carroll
 Frances Monet Carter
 Dr. & Mrs. Stephen K.
 Carter
 Curtis & Carolyn Caton
 Mr. & Mrs. Park
 Chamberlain
 Mr. & Mrs. Ernest Charles
 Dr. J. Samuel Chase
 Rex G. Chase
 Mr. & Mrs. Arnold C.
 Childhouse
 Carl T. Childs
 Mr. & Mrs. Marquis W.
 Childs
 Dr. Robert W. Chow
 Mr. & Mrs. Deal
 Christensen, Jr.
 Mario J. Ciampi
 Dr. Margaret Clark
 Frances H. Cleary
 Mr. & Mrs. Ralph L.
 Coffman
 Mr. & Mrs. Alvin C. Cohen
 Ina Cokeley
 Dr. & Mrs. Charles F.
 Collins
 Genevieve Collins
 Judge Marie Bertillion
 Collins
 Royal C. Colton, Jr.
 Mrs. Philip Conley
 Mrs. Gene Connell
 Mr. & Mrs. Thomas
 Connolly

Mr. & Mrs. C.M. Converse, Jr.
 Mr. & Mrs. Ransom S. Cook
 Mrs. Richard Cooke, Jr.
 Dr. & Mrs. Charles E.
 Cooper
 Mr. & Mrs. Robert S. Cooper
 Mr. & Mrs. Alfred Coppel
 Laurence Corash & Michele
 Beigel Corash
 Mrs. Edward B. Cosad
 Dr. & Mrs. Richard H. Cote
 Tom & Jane Coulter
 Ernest L. Covington
 Mr. & Mrs. James F. Crafts, Jr.
 Dr. & Mrs. David Cram
 Mr. & Mrs. Gray Creveling
 Richard C. Croll
 Copley E. Crosby
 Mrs. John Crosby, Jr.
 L.O. Crosby, III
 Thomas B. Crowley
 Mr. & Mrs. Anthony Cuevas
 Mr. & Mrs. Daniel J. Cullen
 Mr. & Mrs. Joseph Cuneo
 Edwin L. Currey
 Dr. & Mrs. Roy L. Curry
 Mr. & Mrs. Garniss H. Curtis
 Dr. & Mrs. John T. Cwalina
 Mrs. Thomas Dahl
 Mr. & Mrs. Ture Dahlstrom
 Mr. & Mrs. D. Douglas
 Davies
 Mrs. Ralph K. Davies
 Genevieve de Dampierre
 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 de
 Martini
 Mr. & Mrs. Robert Dettner
 Dr. Robert C. Dickenman
 Mr. & Mrs. Albert E. Dien
 Marshall Dill, Jr.
 Mr. & Mrs. J. Philip
 DiNapoli
 Jo DiPietro
 Bona DiSocebran
 The Djerassi Foundation
 Richard Dolan
 Michael D. Dooley
 Gerald M. Doppelt
 Dorothy & Richard Dorsay
 Mrs. Peter L. Douglas
 Robert E. Drake
 Dr. & Mrs. Thomas Drake
 Donald G. Dresel
 Mr. & Mrs. John R. Dryden
 John L. Dugdale
 Judge & Mrs. Ben C.
 Duniway
 Mrs. 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
 Alexis L. Ehrman, Jr.
 Dr. & Mrs. Winston Ekren
 Peter Elkind
 Mr. & Mrs. Donald T. Elliott
 Commander & Mrs. Duncan
 Elliott
 Robert & Barbara Elliott
 Mr. & Mrs. William H.
 Elsner
 Dr. & Mrs. Wayne L.
 Erdbrink
 Dr. Kathleen Erhart
 Kenneth R. Erwin
 Mrs. Hubert Everist, Jr.
 Mr. & Mrs. Henry K. Evers
 In Memory of Claude Benoit
 Fagnan
 Dr. & Mrs. Seymour M.
 Farber

Mr. & Mrs. Thomas Fawcett
 Mr. & Mrs. E. Perrin Fay
 Mrs. Arnold Fehl
 Ronald Fenolio
 Mr. & Mrs. Alan Fenton
 David Field
 Charles J. & Lily W. Fillmore
 Mr. & Mrs. John H. Finger
 George Hopper Fitch
 George & Patricia Flynn
 John L. Flynn
 Charles H. Fogg
 Dr. & Mrs. John Douglas
 Forbes
 Mrs. William R. Forman
 Fisher Forrest
 Mr. & Mrs. James D.
 Forward, Jr.
 Dr. Donald M. Foster
 Mr. & Mrs. T. Jack Foster, Jr.
 Louis Francisco
 Ernest D. Fraser
 June N. Freitas
 Michael Frenzell-Forrest
 Alexander & Edith Fried
 Mr. & Mrs. M. Wallace
 Friedman
 Mr. & Mrs. Nino Frument
 James C. Gabriel
 William G. Gaede
 Monsignor James P. Gaffey
 Mr. & Mrs. Alfred J. Gagnon
 Mr. & Mrs. Nicholas
 Gannam
 Mr. & Mrs. Max Garcia
 Mr. & Mrs. Robert Kahn
 Gardner
 Albert E. Garrett
 Robert Gazelle
 Mr. & Mrs. Robert H.
 Gerdes
 Mrs. Stanley B. Gerdes
 Dr. & Mrs. Richard Gerlach
 Dr. & Mrs. Jay Gershow
 Mr. & Mrs. Alexander
 Gholikely
 Dwight Gibson
 Mr. & Mrs. Rolf Gille
 Pauline E. Gilmore
 Dr. John H. Gilmore
 Lezlee Martin Goldstein
 Rose L. Goldstein
 Mr. & Mrs. Victor Gotti
 Charles R. Gouker
 Reeve Gould
 Richard N. Gould
 Mr. & Mrs. Russell Gowans
 Mr. & Mrs. Grieg A. Gowdy
 Jill Graham
 Hildagard Graves
 Jose M. Graves
 Mrs. Ronald Gray
 Dr. Albert Greenberg
 Richard Greene
 Mr. & Mrs. G.J. Grieve
 Dr. James R. Groundwater
 Mr. & Mrs. Marvin M.
 Grove
 Rostislav & Tatiana Guliga
 Michael R. Gumbmann
 Ben Gunnison
 Captain Lawrence Eric
 Gustafson
 Dr. & Mrs. Hugh Haas
 Mr. & Mrs. Peter E. Haas
 Mr. & Mrs. Robert R.
 Hagopian
 Marshall Hale, Jr.
 Bronwyn & Robert Hall
 Hadley Dale Hall
 John Wylie Hall
 Dr. Bert Halter
 Mrs. Edward M. Hamilton, Jr.
 R.E. Hamon, Jr.
 Dr. Don C. Hampel
 Louis & Sandra Handler
 Patricia Hanson & Clay
 Thomson
 David Hardy
 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. Ernest E. Haskin
 Dr. J.E. Hasson
 Mrs. R.M. Haven
 Emmett G. Hayes
 Horace O. Hayes
 Elwood M. Haynes
 L.R. Heckard
 Mrs. Easton G. Hecker
 Mr. & Mrs. Ray E. Held
 Mr. & Mrs. Robert D. Heller
 Mr. & Mrs. A. Carl Helmholtz
 Mr. & Mrs. Gardiner Hempel
 Robert E. Henderson
 Mr. & Mrs. William E.
 Henley
 Robert H. Hering
 Mrs. William R. Herlocker
 Mr. & Mrs. Mortimer H.
 Herzstein
 Mr. & 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
 Harold C. Hodge
 Dr. & Mrs. George H. Hogle
 Dr. Lec E. Hollister
 Alice E. Holmes
 Donald E. Hood
 Mr. & Mrs. Albert J. Horn
 Patricia Rees Hosmer
 Raymond & Karen Houck
 David Hough
 Thomas R. Houran
 Lorraine Howell
 David S. Hugle
 George H. Hume
 Mr. & Mrs. Peter Hunt
 Mrs. William N.L.
 Hutchinson
 Mr. & Mrs. Marion T. Hvidt
 Mr. & Mrs. Bruce W. Hyman
 Stanley A. Ibler, Jr.
 Kathryn Jack
 Dr. George A. Jack
 James L. Jackman
 Mr. & Mrs. Keith A. Jacobsen
 William Jaeger, Jr.
 Dr. Robert L. Jagger
 Dr. & Mrs. John P. Jahn
 Dr. Walter S. James, III
 Mr. & Mrs. G. William
 Jamieson
 Edward T. Janney
 Dr. Duval B. Jaros
 Bradford Jeffries
 Bruce M. Jewett
 Prof. & Mrs. Chalmers A.
 Johnson
 Mr. & Mrs. Reverdy Johnson
 The S.S. Johnson Foundation
 Mr. & Mrs. Robert R.
 Johnston
 Mrs. Allen H. Jones
 Col. James T. Jones, Ret.
 Mr. & Mrs. Robert Metcalf
 Jones
 Selwyn Jones
 Mr. & Mrs. Eric W. Jorgensen
 Mr. & Mrs. Anthony M.
 Joseph
 Eleanor Jue
 Harry & Candace Kahn
 Dr. Lilli Kalis
 Mr. & Mrs. William Kane
 Mrs. Eileen Kaplan
 Richard & Susan Kaplan
 Dick & Sherry Karrenbrock
 Mr. & Mrs. Mark O. Kasanin
 Raymond E. Kassar
 Bennett R. Katz
 Dr. & Mrs. Gordon Keller
 Arthur J. Keller
 Mr. & Mrs. G.H.S. Kendall
 Don Kennedy
 Mrs. Gerald D. Kennedy
 Michael Kennedy
 Dr. & Mrs. James Kent



The perfect pearl need not be traditional.

For a Freshwater Pearl possesses the excitement of the unusual and rare. It captures the essence of the exceptional. Its beauty is singular. And its perfection lies in its luster, shape and size. The perfect Freshwater Pearl from Boring and Company, a precious gem undeniably prized. Visit our unique store to select from one of the largest collections of fine Biwa Freshwater Pearl jewelry in the United States or write for our free color brochure. 140 Geary St., Suite 901C (near Union Square), San Francisco, CA 94108 (415) 421-1227. Monday-Friday, 10-5. Open Saturdays after Thanksgiving.

BORING AND COMPANY

For
 Some
 People,
 a World
 of Its Own

A theatrical atmosphere for people like actors, writers, artists, producers, and publishers, and people who enjoy being with them. Cocktails, special lunches and hors d'oeuvres, drinks before and after the theater, piano from Gershwin to Sondheim.

REDWOOD
 CAFE & BAR
 ROOM

Four Seasons Clift.
 Geary at Taylor.

NOB HILL

RESTAURANT

Haute Cuisine

The Mark Hopkins
Number One Nob Hill
San Francisco

Dinner 6 P.M. Nightly
Lunch Monday thru Friday
Music Nightly
Reservations: (415) 392-3434

OVER 100 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!

Sarah Kenyon
Harlan & Esther Kessel
Dr. David L. Kest
Miriam Killebrew
Woodward Kingman
Abraham R. Kinzer
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
Daniel Kotler
Dr. & Mrs. Robert Kradjian
Dr. & Mrs. Bernard M. Kramer
George Kraw
Mr. & Mrs. Leroy Krusi
Richard L. Kugler, Jr.
Dr. C.B. Kunz
Dr. & Mrs. Cliff Kupperberg
Paula & Michael Kushlan
Mr. & Mrs. Pierre R. Lamond
Mr. & Mrs. William B. Land
John M. Lane
Brian Lannes
Modesto Lanzone
Maurice M. Lasnier
Eric W. Laub
David A. Lauer
Dr. & Mrs. Stephen C. Lazarus
Helen Le Conte
Mr. & Mrs. Allen E. Lee
Jean Lee
Mr. & Mrs. Ronald D. Leineke
Dr. & Mrs. John Lenahan
Aldo P. Lera
Estelle F. Levine
Mrs. Bert W. Levit
John C. Lewis
Dr. & Mrs. Douglas A. Liddicoat
Mr. & Mrs. Raymond E. Lindahl
Kenneth J. Lining
Philip Little, III
George S. Livermore
Putnam Livermore
David M. Livingston
Mrs. Lawrence Livingston
Mr. & Mrs. Peter R. Loebes
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
Anatole Taras Lubovich
Sandra Lundgren
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
Dr. & Mrs. Thomas Madland
Mr. & Mrs. John H. Madonne
Mr. & Mrs. John W. Mailliard, III
Thomas W. Malloy
Mr. & Mrs. Jack Mannarino
Anita Naz Mardikian
Dr. Andrew S. Markovits
Mr. & Mrs. Phillip E. Martin
Roger M. Martin
Mr. & Mrs. Stephen J. Martin
Mr. & Mrs. Theodore A. Martin
Mr. & Mrs. Barry J. Martinez

Mr. & Mrs. George C. Martinez
Margaret Martinoni
Virginia R. Mason
Richard Mateosian
Dr. Jacob L. Mathis, Jr.
Joe Mathis
Mr. & Mrs. William D. Maus, Jr.
Mrs. Clarence Mayhew
Mr. & Mrs. Alex Mazetis
Mrs. Elliott McAllister
Lucy Kelly McCabe
James V. McConnell
Mr. & Mrs. Garret McEnerney, II
Donald L. McGee
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
Dennis P. McPencow
Drs. Robert & Thurid Lining Meckel
Mr. & Mrs. J. Alec Merriam
Robert Messick
Dr. Vincent P. Messina
Mr. & Mrs. John Metcalf
Mr. & Mrs. Lawrence V. Metcalf
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
Robert G. Miller
Stanley E. Miller
Russ Mills
Mr. & Mrs. Osmond Molarsky
Millicent W. Moncrief
James C. Moora
Bethene M. Moore
Mr. & Mrs. David L. Moore
R. Joseph Moore
Mrs. W. Lee Moore
Mrs. Walter E. Moore
Dr. Philip B. Morris
Mrs. Peter Morrison
Mr. & Mrs. Everts Moulton
Mr. & Mrs. Darrell Mueller
Mr. & Mrs. Don Mulford
Paul & Roberta Mundie
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
Dr. J.W. Newell
Mr. & Mrs. P.L. Newton
Dorothy Nickolai
Col. & Mrs. C.W. Nicolary
Mr. & Mrs. Russell Niles
Charles E. Noble
Dr. & Mrs. Paul W. Nordquist
Forbes & Delores Norris
Dr. G.W. O'Brien
Mr. & Mrs. James L. O'Dea
Wulfrin O. Oberlin
Stanley E. Odell
Mrs. Ernest L. Offen
Mr. & Mrs. C.Y. Offutt
Mary Ann Oklessen
Mr. & Mrs. Jon Older
Professor & Mrs. Ingram Olkin
Dr. & Mrs. A.C. Olshen
Ernesto Ono

Mr. & Mrs. Hugo A. Oswald, Jr.
John R. Page
Kenneth Paige
Jesun Paik
Mr. & Mrs. F. Ward Paine
Margaret Hayes Parsons
Dr. & Mrs. Frank R. Passantino
Susan Jane Passovoy
John Paul Patania
Ida Pau
Mr. & Mrs. Fred Pavlow
Ruth M. Pyette
L.M. Peele
Peter A. Pender
Raymond L. Penoyer
Dr. & Mrs. Roland K. Perkins
Louise Pescetta
Mr. & Mrs. Frank A. Petro, Jr.
Jefferson E. Peyser
J.E. Phillips
Mr. & Mrs. Allen M. Phipps
Dr. & Mrs. Vincent F. Piccioni
Mr. & Mrs. Peter Pike
Milton Pilhashy
Mr. & Mrs. David E. Pinkham
Michel Pisani
Mr. & Mrs. Harold Pischel
D.G. Plichta
Paul & Helen Pocher
Harry Polland
Dr. Stanford Pollock
Mr. & Mrs. Gordon L. Poole
Rachel Poole
Lisa L. Pouteau
V. Laudel Pratt
Mrs. Thomas M. Price
Bruce E. Pugsley
Carol A. Putnam
Dr. Roger Pyle
Harriet M. Quarre
Mr. & Mrs. John B. Quigley
Ray Quiros
Nora G. Raggio
Victor Ragosine
Dr. & Mrs. H.E. Raitano
Davis L. Ralston
Mr. & Mrs. C.A. Ramsden
James G. Randall
Dr. Robert L. Raphael
W.D. Rasdal
Dr. Kenneth Rashid
Mr. & Mrs. Richard H. Rasmussen
Dr. & Mrs. George T. Raust, Jr.
Robert M. Raymer
Robert M. Refvem
Mr. & Mrs. Daniel P. Reid
Dr. & Mrs. Michael P. Remler
Alice G. Resseguie
Dr. & Mrs. Paul R. Rhodes
Mr. & Mrs. Burton Richter
Leonard E. Rickan
Dr. Robert M. Rinehart
Andrew M. Riolo
Dr. & Mrs. Bruno Ristow
Mr. & Mrs. Roy B. Robinette
Mr. & Mrs. Alan S. Robinson
Mrs. Henry W. Robinson
Paul A. Macaulay Robinson
Thomas Robinson
Margaret Schilling Rocchia
Friedrich L. Roesch
Mr. & Mrs. Ralph Roseling
Dr. & Mrs. Ernest Rogers
Mr. & Mrs. John G. Rogers
Dr. Charles Rolle
Mrs. Leslie L. Roos
Dr. & Mrs. Kenneth T. Roost
Dr. & Mrs. David H. Rose
Dr. & Mrs. Hugh Rose
Mr. & Mrs. Barr Rosenberg
Mrs. Mary A. Rosenblatt
Norman Rosenblatt
Mr. & Mrs. Fred A. Rowley
Dr. Elaine R. Ryan
Mr. & Mrs. John Ryckman

Hugh H. Saffery
 Samy S. Salem
 Mr. & Mrs. Bertram
 Sampson
 Dr. & Mrs. Bruce J. Sams, Jr.
 Dr. & Mrs. John D.
 Santaniello
 Mr. & Mrs. Charles Sargent
 Mr. & Mrs. Alfred B. Saroni,
 Jr.
 Louis Saroni, II
 Richard A. Savoy
 Dr. William Sawyer
 Mr. & Mrs. Donald Schine
 Mr. & Mrs. Philip S. Schlein
 Mr. & Mrs. Nathaniel C.
 Schmelzer
 Dr. & Mrs. Leon H. Schmidt
 Eckhard Schmitz
 Dr. & Mrs. Thomas Schmitz
 Judge & Mrs. Robert H.
 Schnacke
 Mr. & Mrs. Edward J.
 Schneider
 Steven Schochet
 Mr. & Mrs. Charles
 Schonfeld
 Dr. Betty Schreiner
 Mrs. Karl Schuster
 Mrs. John L. Scott
 Mr. & Mrs. William A.
 Seavey
 Mrs. Martin J. Seid
 Marlene K. Seligson
 Mr. & Mrs. B.H. Sellers
 Mrs. A. Setrakian
 Grant A. Settlemier
 Patricia A. Sevison
 Ronald H. & Barbara J.
 Shaw
 Judy & Wylie Sheldon
 Thomas L. Shelton
 Dr. & Mrs. William A.
 Sheppard
 Mr. & Mrs. Jack C. Shnider
 Dr. & Mrs. Mervyn Shoor
 Mr. & Mrs. Lawrence L.
 Shrader
 Dr. & Mrs. Edward A.
 Sickles
 Leon R. Sickles
 Mrs. William A. Siegel
 Dr. William J. Siegel
 Dr. & Mrs. John B. Sikorski
 Stephen Silberstein
 Mr. & Mrs. Sol Silverman
 Dr. Jack H. Sinow
 Mrs. Verne L. Skjonsby
 Mrs. Borroughs Slater
 Jean Slocum
 Francis X. & Mary W. Small
 Edward Meade Smith
 R. Randolph Smith
 Mrs. Jack Smithers
 Dr. A.J. Smoller
 Ross H. Snyder
 Dr. Richard L. Sogg
 J.S. Soifer
 Ruth Freeman Soloman
 Steven M. Somers
 Mrs. T.A. Soong
 Mr. & Mrs. Joshua L. Soske
 Dr. Cynthia Soyster
 Ronald L. Sparks
 Ann Sproul Speck
 Mary Jo Spencer
 Mr. & Mrs. Hart H. Spiegel
 Barbara K. Spring
 Mr. & Mrs. William E. Steen
 Frank J. Stefanich, Jr.
 Mr. & Mrs. Tibor Stefansky
 Dr. Samuel J. Stegman
 Mr. & Mrs. Alan Stein
 Dr. & Mrs. Stuart Steinberg
 Drs. John & Diana Stephens
 Vivian M. Stephenson
 Ken & Dottie Stevens
 Stanford Stevenson
 Mr. & Mrs. Robert J. Stewart
 Joseph A. Stockdale
 Dr. David M. Stockford
 L.R. Stoeven, III
 Mr. & Mrs. Grover S. Stone, Jr.



*"le plaisir du shopping
 in san francisco"*

Européen Prêt-à-Porter & Couture

CACHETTI

3350 sacramento st., san francisco ca. 94118 • (415) 929-1141



The finest
 cuisine
 of America.
 Served high
 atop San
 Francisco's
 Nob Hill.

**THE
 NEW
 Canlis'**

California
 at Mason
 Dinner and cocktails
 with keyboard
 accompaniment nightly
 from 5:30.
 Reservations accepted
 until 11:15 PM.
 (415) 392-0113.

GUCCI



Observe: the G that symbolizes all things Gucci. To observe the complete collection of these Italian luxuries, we invite you to visit the Gucci Shop exclusively at 253 Post Street and at Joseph Magnin, Stockton & O'Farrell. JM, American Express, Visa or MasterCard welcome.

IN MARIN

Kaufman's Antiques

DIRECT IMPORTERS OF FINE PERIOD FURNITURE FROM FRANCE AND ENGLAND.



From our collection:
Georgian oak lowboy, original handles. Circa 1780.

540 San Anselmo Avenue
San Anselmo, California 94960
(415) 456-7890

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
Dr. Alan D. Swensen
Maryland White Swensen
Thomas Swindoll
Jack Tarr
Mr. & Mrs. Robert M. Taubman
Sal & Sylvia Tedesco
Mr. & Mrs. Nicholas G. Thacher
Mr. & Mrs. D.H. Thakar
Dr. Ruedi F. Thoeni
Mr. & Mrs. Neil Thrans
Dr. & Mrs. Charles W. Tidd
Mr. & Mrs. Dickson Titus
Carol Tomlinson
Mr. & Mrs. Gary Torre
Mr. & Mrs. Arthur V. Toupin
Janet Treseder
Mr. & Mrs. John G. Troster
Donn Trousdale
James A. Tucker
Mrs. Grover Turnbow
L.W. Udick
Thomas E. Unterman
Dr. & Mrs. John R. Upton
Lea Ann van Houten
Michael J. Varn
Lydia Modi Vitale
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.
Whitney Warren
Don Watson, Jr.
Dr. & Mrs. Harry Weinstein
Dr. Ernest M. Weitz
Paul M. Werner
Mr. & Mrs. Herbert A. West
Peter S. Weygant
Mrs. Clem Whitaker
John C. Whitehead Foundation
Mrs. James Wickersham
Samuel J. Wiegand
Paul W. Wilkinson
Mr. & Mrs. Orris W. Willard
Ann Wilson
Dr. Peter Windhorst
Lee Winey
Dr. James Winfrey
Mrs. Anthony Winston
Mrs. Jean C. Witter
Mrs. Clare Wolcher
Dr. & Mrs. Lawrence Wolfe
William L. Wolff
Norman Wong
William Xenos
Mr. & Mrs. Avram Yedia
Frank & Shirley Young
Maryanna G. Zanze
Dr. E.A. Zarate
Mrs. Harold L. Zellerbach
Mr. & Mrs. Sanford A. Ziegler
Hanna-Rose Zimmerman
Roger F. Zimmerman
Mr. & Mrs. Walter Zolezzi
Mr. & Mrs. Peter M. Zuber
Mr. & Mrs. Amos C. Zucci
Mr. & Mrs. Mrs. Clerin W. Zumwalt

PATRONS
\$250-\$499

David A. Abercrombie
Dr. & Mrs. Rodney Abernethy
William Abrahams
Dr. & Mrs. Stephen F. Adam
Jean Adams
Dr. Pearl I. Adams
Thomas A. Adams
Peter Addison
Dr. Charles F. Agler
Mr. & Mrs. Alan W. Agol
C. Darwin Ahern
Robert Aiello
Henry Aikin & Harriette Akin Thompson
E. Geoffrey & Stella Albert
Jay C. Aleck
Ruth Alexander
Serge Alexandre
Mr. & Mrs. Bernard J. Alioto
Mrs. A.E. Allegrini
Estelle C. Allegrini
Constance Allen
Mr. & Mrs. Jonathan B. Allen
Judith Allen
Wallace N. Alley
Mr. & Mrs. Kendall Allphin
Alan J. Almquist
Mr. & Mrs. Jose R. Alonso
Paul B. Althouse
Mr. & Mrs. Ludwig Altman
Julia R. Amaral
Dr. & Mrs. Kenneth M. Amlin
Elle Coy Amundsen
August R. Anania
Frank Ancona
Anne Anderson
Dr. Claude M. Anderson
Paul E. Anderson
Ray Anderson
Roy I. Anderson
Theodore W. Anderson
Mrs. John E. Anderton
P.B. Anderton
Mr. & Mrs. Clinton A. Andrews
David Anger
Dorothy Annesser
Anonymous
Robert C. Anthony, Jr.
Mr. & Mrs. Edward C. Antognoli
Nergiz Apkarian
Dave E. Arata
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
Dr. Faye Arundell
Mr. & Mrs. Joseph Askins
Donald W. Atcheson, Jr.
E.P. Atkins
Steve Auerbach
Andrew Averill
Dr. & Mrs. William H. Ayres
Martha H. Azevedo
Elizabeth M. Backlund
Fred A. Bacsik
W. Reece Bader
Mr. & Mrs. Robert E. Baechtold
Howard C. Bailor
Edward D. Baker
Hermon Baker, Jr.
Sunnie Baker
Kathleen M. Baldinelli
Mrs. Kenneth S. Baldwin
Peter Balint
Rosemary Balistreri
Jerald T. Ball
Gaston P. Banderier
Michael Barclay, OEI
Michael Barcus

Rev. William H. Barcus, III
Mr. & Mrs. Jonas A. Barish
David N. Barnard
Mr. & Mrs. Harry Barnett
Sanomar Barr
Mrs. L.M. Barsocchini
James P. Bartlett
Dr. Richard J. Bartlett
Mr. & Mrs. Philip E. Barton
Gloria Baruh
Richard M. Barulich
Mr. & Mrs. Martin Bastiani
Mrs. Dudley S. Bates
Dr. & Mrs. Henning Bauer
J. Peter Baumgartner
Frank Bayley
Robert H. Beadle
Joseph Beaupre
Olga Bebenin
Dorothy M. Beck
John Beckham
Bruce Bedig
Michael A. Bednarz
Jane M. Beecham
Mrs. Kay Beisel
Dr. & Mrs. Leslie Z. Benet
Edgar A. Benhard
John Kier Bennett
Louise J. Bennett
Mrs. Courtney M. Benoist
Mr. & Mrs. Charles S. Benson
Robert Berbec
Mrs. Dikran M. Berberian
Jeffrey Beret
Philip P. Berelson
Mrs. Edward T. Berg
Dr. & Mrs. Irving Berg
O. Robert Berger
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
James Bernstein
Mr. & Mrs. Roy Bertoldo
Catherine Holt Besser
Richard & Janet Betts
Dr. & Mrs. W.H. Bevan-Thomas
George R. Bianchi
Henry J. Bianchi
Margrit Biever
Vernon Birks
Nat Birnbaum
Dr. & Mrs. Michael Bishop
Dr. Rodger C. Bishton
Dr. & Mrs. John D. Black
Nordin & Donna Blacker
Robert C. Blair
Mrs. John H. Blake
Mrs. Allan S. Blank
Dr. & Mrs. Robert Blau
Michael E. Bloch
Robert N. Block
Betty Blomberg
Mr. & Mrs. Maxwell Bloom
Allan Blumenfeld
Robert M. Blunk
Mr. & Mrs. R.J. Boddy
Philip & Kimberly Boesche
Judy Bogart
Mr. & Mrs. L.J. Boggess
Barry B. Boldeman
Robin J. Bollinger
Mr. & Mrs. Alfred J. Bonelli
Merle I. Boomhower
Dr. & Mrs. Jephtha T. Boone
Grace Davis Booth
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
 Mr. & Mrs. William F. Bramstedt
 Dr. & Mrs. John R. Brandes
 Peter Brandes
 Mr. & Mrs. R. Robert Brattain
 Richard C. Brautigam
 Dr. Joseph V. Brazie
 Kimberly Breeze
 Dr. David Breithaupt
 Russell & Ellen Breslauer
 Dr. F. Michael Brewster
 Charles Roberts Breyer
 Dr. Timothy L. Bridge
 Mr. & Mrs. R.G. Brindle
 Mr. & Mrs. George Britt
 Mrs. Burnett Britton
 Mr. & Mrs. John W. Broad
 Dr. & Mrs. Mark Brockbank
 Innis Bromfield
 Dr. Joseph W. Bronzini
 Jerry Brosilow
 Mrs. Muriel Brotsky
 Bruce & Jane Brough
 Dr. Ellen Brown
 Mr. & Mrs. F. William Brown, III
 Kenneth L. Brown
 Nacio Jan Brown
 Philip Cabot Brown
 Richard E. Brown
 Mr. & Mrs. Robert Brown
 Thomas W. Brown
 Mr. & Mrs. Timothy N. Brown
 Harry Browning
 Mr. & Mrs. A. Jay Bruch
 Mr. & Mrs. E. Kergan Bruck
 Alan R. Brudos
 Barbara Bruser
 Laura A. Bryan
 Charlton Buckley
 Joseph Buckley
 Shirley & John Buckley
 Donald P. Buhman
 Gary Alan Bukovnik
 Mrs. F. Bulkley
 Mrs. George Bull
 Jack A. Buller
 Richard S. Bullis
 Mr. & Mrs. Edward R. Bunting
 Elizabeth Burdash
 Mrs. Robert N. Burgess, Jr.
 Mr. & Mrs. Theodore Burgess
 Bruce Burns
 Donald Carlton Burns
 Thomas A. Burns
 Dr. & Mrs. Hugh W. Burrell
 Charles Bush
 Dr. & Mrs. Robert N. Bush
 Richard Buth
 Dr. Eric K. Butler
 Mr. & Mrs. Robert Byrne
 Dr. & Mrs. Sheldon Cable
 Mrs. James W. Caddick
 Dr. & Mrs. Robert B. Cahan
 Mr. & Mrs. Donald M. Cahen
 Mr. & Mrs. Lee W. Cake
 Mrs. Thomas Calhoun
 Dr. & Mrs. Donald R. Cali
 Gay Callan
 Mrs. John C. Callan
 Arthur H. Calvert
 Charles C. Camp, Jr.
 Mr. & Mrs. Fred Campagnoli
 Dave Campbell
 Dr. James M. Campbell
 William R. Campbell
 Robert & Erica Campisi
 Mr. & Mrs. Norman Canright
 Nicholas Caputi
 Hubert F. Card
 Grace Carder
 F.L. Carley
 Steven Carlson
 Betty J. Carmack
 Stephen C. Carniglia



New Expressions. . .

Styles that reveal your femininity, your love of luxury. . . and enjoyment of romance.

The latest designs in exquisite lingerie are now at Victoria's Secret. Visit soon. . .



2245 Union Street San Francisco (415) 921-5444	395 Sutter Street San Francisco (415) 397-0521	Stanford Center Palo Alto (415) 328-0574	Vallco Fashion Park Cupertino (408) 996-3663
--	--	--	--

THE PEACOCK

INDIAN CUISINE

Dining in the San Francisco tradition. A charming vintage Victorian elegantly decorated, warmly welcomes you to partake in our exquisite buffet lunches and elegant dinners.

Featuring Tandoori Cuisine.

2800 Van Ness Avenue, San Francisco
 Entrance on Lombard
 928-7001



The restaurant is now open for supper after the opera.

1075 California Street
 Reservations 771-1529
 Nob Hill San Francisco

the Nature Company



*A Department Store
of the Natural World*

Four Embarcadero Center
Stanford Shopping Center
North Berkeley
Calif. Academy of Sciences
Golden Gate Park
(415) 524-6336



TRADER VIC'S

20 Cosmo Place
San Francisco
776-2232

The Original is in
Emeryville
9 Anchor Drive
653-3400

Dr. Alan B. Carr
Allen & Glenavon Carr
Dr. Norman F. Carrigg
Alex J. Carrillo
Mr. & Mrs. Frederick L. Carroll
Mr. & Mrs. Michael Carroll
Dr. Michael P. Carter
Ruth Carter
Albert Lo Casale
Richard & Shelley Casey
Roy & Carol Castellini
Robert G. Caughey
Joanie Cesano
Miss Lucy Chaderjian
Mr. & Mrs. Sheldon F. Chanes
Robert B. Chapman, III
W.A. Chapman
Dr. & Mrs. Devron H. Char
Julia W. Cheever
David Cheifetz
Dr. & Mrs. Melvin Cheitlin
Mr. & Mrs. Melvin Chernev
Mr. & Mrs. Milton Chernin
A.K. Chetin
Edward Chichura
Mrs. Raymond Burke
Chrisman
Rod Chu
Judith Ciani
Harold S. Cicerone
Mr. & Mrs. Frank T. Cisek, Jr.
Anna E. Clafin
Dr. Don Clark
Eleanor T. Clark
James Clark, Jr.
Joseph William Clark
Dr. & Mrs. Francis J. Clauss
Robert R. Claypool
David J. Clover
Jack Coffman Cobb
Joseph K. Cobb
Patricia E. Cody
Roy W. Cody
Drs. Barbara & Nathan Cohen
Henry Cohen
Dr. & Mrs. Richard J. Cohen
William A. Cohendet
Merrill W. Cole
Mr. & Mrs. Thomas R. Cole
Thomas W. Cole
Bill Coleman
Mr. & Mrs. Ira J. Coleman
Roberta Colin
Professor George A. Collier
Lillian P. Collins
Roy C. Colton
James Compton
Nancy Lowell Compton
Austin Conkey
Edward J. Conley
Lawrence R. Conningham
Dr. Harold T. Conrad
Mr. & Mrs. J. Lloyd Conrich
Luke Conroy
Frances J. Contreras
Miss Nieves Conway
Mr. & Mrs. Quentin L. Cook
Clifford Coon, Jr.
Mr. & Mrs. Joseph W. Cooper, Jr.
J. Caleb Cope
Janet W. Cope
Evelyn & Israel Cornet
R.S. Cornwell
Carroll Coslow
Mr. & Mrs. Ivan Cousins
Sherra N. Cox
Roger Creet
David Crockett
Mr. & Mrs. Carl W. Croft
Mr. & Mrs. John A. Cronin
Rev. D. Clifford Crummey
Mary C. Crutchfield
Mr. & Mrs. Ramiro F. Cruz
John T. Cser
Edith Parks Cunningham
Mrs. C.J. Curley, Jr.
Mrs. Lenn Curley
Walter Curtis
William G. Cushman, Jr.

Dr. & Mrs. Robert W.P. Cutler
Andrew & Francesca D'Anneo
Dorothy W. Danielson
John & Charlice Danielsen
Mrs. Jay Darwin
Forrest B. Davidson
Frances M. Davis
Mr. & Mrs. Gerard H. Davis
Mr. & Mrs. Harry D. Davis
Michael B. Davis
Mr. & Mrs. W.K. Davis
Dr. Paul Day & Sue Day
Mr. & Mrs. James F. Dean
Mr. & Mrs. Bernard Deasy
Robert B. de Bar
Ned de Bran
Dr. & Mrs. Robert J. Debs
Gloria F. de Hart
Dr. James Deitz
Raffaella del Bourgo
Dr. Stephen de Luchi
Mr. & Mrs. Heiko T. de Man
Dr. John T. Demas
Dr. & Mrs. K.B. de Ome
Gary L. de Salvo
Magda Dessewffy
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. Samuel Djerassi
Dr. & Mrs. Kemp B. Doersch
Dr. & Mrs. Gary M. Dolan
John & Elinore Dolan
Loren Dolman
Susan Donahue
Herbert Donaldson
Charles George Dondero
Peggy Donovan-Jeffry
Robert W. Donselman
Estella Dooley
Mr. & Mrs. C.L. Dostal, Jr.
Mrs. G. Dostrow
George E. Doty
Mr. & Mrs. Russell H. Downey, Jr.
Howard M. Downs
Mr. & Mrs. Robert J. Doxey
Susan S. Doyle
Dr. Sharon B. Drager
Mr. & Mrs. Charles Draney
Dr. & Mrs. Monte Jan Dray
Sidney Drell
Mrs. Rudolph Drews
Mr. & Mrs. Robert Dreyer, Jr.
Richard A. Drossler
Adele Druktenis
Harriet Duby
Sherwood Dudley
Gloria S. Duffy
Arnold & Trudy Duncan
Mr. & Mrs. William W. Dunlop
Larry Dunn
James E. Durkin
Mr. & Mrs. James Duryea
Mrs. B. Hinsdale Dwyer
Mr. & Mrs. Thomas R. Dwyer
Kenneth E. Dyer
David M. Eakin
Richard M. Eakin
Robert J. Eakin
Mari-Lynne Earls
Mary Joan Eck
G. William Eckert
Frank L. Edlund
Mr. & Mrs. Gene M. Edwards
Dean E. Eggertsen

John S. Ehrlich
James L. Ellington
Mr. & Mrs. Theodore Ellington
Charles L. Elliott
Seymour & Diane Ellison
Suzanne F. Ellmore
Scott M. Elrod
G. Pete Encinas
Mr. & Mrs. Marvin L. Engel
Dr. & Mrs. Marvin A. Epstein
Dr. Robert J. Epstein
Mr. & Mrs. Keith H. Erdman
Ronald A. Ernst
Mr. & Mrs. Casper Escher
Dr. Vaughn A. Ewert
Joan Falk
Dr. Robert T. Falltrick
Mr. & Mrs. Thomas J. Fama
Rosemary Faris
Richard C. Farley
Paul D. Farmer
Mr. & Mrs. Jack M. Farrell
Mr. & Mrs. Wesley J. Fastiff
A. Brent Faulkner
Mark & Marlo Faulkner
Irwin & Sheila Federman
Mr. & Mrs. J.K. Feiler
Cantor & Mrs. Martin Feldman
Milton Feldstein
Ruth Felt
Dr. Robert B. Fenwick
E. Jean Ferdinandsen
Dr. Richard Ferguson
Mr. & Mrs. Robert A. Ferguson
Robert Ferguson
Mr. & Mrs. Hamilton Y. Ferris
Barbara & Frederick Fields
Dr. Dennis A. Fillmore
Manfred Finkel
David K. Finn
William D. Finnell
Warren D. Fishburn, Jr.
Drs. Anita & Gerald Fisher
Dr. & Mrs. Jerome Fisher
Lisl Fisher
Louis C.G. Fisher
William N. Fisher
David G. Fladlien
Dr. & Mrs. Neil F. Flaherty
R.E. Flatow
Robert Fleetwood
Mrs. Herbert Fleishhacker, Jr.
Donald R. Fleming
Dr. & Mrs. John A. Fleming
Robert B. Flint, Jr.
Robert M. Flynn
Mr. & Mrs. Terence Flynn
Henry Fong
Arturo & Vicki Fontanes
Mr. & Mrs. Charles D. Ford
Mr. & Mrs. Thomas N. Foris
Fisher Forrest
Helaine Fortgang
William W. Fortune
Mrs. Gordon Foster
Carlo S. Fowler
Ed W. Fowler
Mr. & Mrs. George Fowler
William M. Fox
Mr. & Mrs. Steve Franco
Mr. & Mrs. Thomas L. Frankel
Dr. Robert C. Frates
William K. & Jane Frazer
Mr. & Mrs. Jefferson Frazier
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
Lynn C. Fritz
Anita C. Fuery
Mrs. Eugene Fulton
Mr. & Mrs. Donald Furlong



Kawai GS-80 | Kawai, the Piano of Sarah Caldwell and the Boston Opera.

The Opera's Fine Concert Piano

For More than half a century, Kawai has created classic after classic. After many years of study and research, Kawai has subtly redefined its Classic Grand Piano. Some of these improvements are readily apparent...others will be heard only upon a more intimate acquaintance with the Kawai GS-80.

The GS-80 is evolutionary...for this is Kawai's way of implementing important engineering and design improvements. The Classic Grand is perfection

attained by the hand of time, because all Kawai pianos endure while your investment in them enhances with the years.

You can hear and see the end result of over a half century of design excellence combined with the finest production standards. At the Opera or in your home, Kawai is the choice of those who know.

Kawai America Corporation

R. KASSMAN Piano & Organ Stores has been chosen the official piano agent of the San Francisco Opera, providing both instruments and service.

R. KASSMAN
PIANO & ORGAN STORES

2050 Van Ness • San Francisco 94109 • (415) 928-6200
2044 Broadway • Oakland 94612 • (415) 763-5751

Financial Consideration provided by ITT Diversified Credit Musical Instrument Division, Santa Fe Springs, CA.

*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

El
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 Guadalupe...
and There Are Many Other
Delicacies to Tempt
Your Palate

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

**For that Perfect
Dinner Before
the Performance**



**Continental
Cuisine**

714 Montgomery Street
San Francisco
(415) 397-6822

Mr. & Mrs. Larrie R. Furst
J. Gerard Gagnon
Robert E. Gajaski
Thomas G. Gale
H.M. Galliver
Mr. & Mrs. Joseph Gans
Dr. Alexander N. Gansa
Leo Ganz
James D. Garbolino
Drs. Patricia & Zalmon
Garfield
Mr. & Mrs. Sanford
Garfinkle
Dominic Garofalo
Larry Gaskill
Dr. & Mrs. Duane C. Gates
Mr. & Mrs. George O. Gates
Dr. Michael L. Gay
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
Mr. & Mrs. Edwin C. Gibson
Jeralde C. Gibson
John Gidwitz
Mrs. Oliver H. Gilbert, Jr.
Dr. & Mrs. Robert Gilbert
James Harvey Gilman
Dr. Ward Kepler Gilman
Mr. & Mrs. Dario
Giovacchini
In Memory of Nello J.
Girolami
Marijane Gitzel
Jules Glazer
Raymond Glickman
Mr. & Mrs. D.E. Glunz
Drs. Joan & John Goble
Alice M. Goddard
Mr. & Mrs. Gary Goddard
Daniel & Hilary Goldstein
Dr. & Mrs. Edward
Goldstein
Renee L. Goldstein
Sydney Goldstein
Dr. G.W. Goldthorpe
Mrs. Vernon Goodin
Booth B. Goodman, Jr.
David B. Goodstein
Foundation
Bryant Gordon
Mr. & Mrs. Sidney Gottfried
R.H. Gottsleben
Spencer T. Gould
Gary L. Graham
Robert Graham
Russell Graham
Stewart G. Graham
Dr. & Mrs. Melvin Grais
Mrs. Richard Gratton
Mr. & Mrs. Carl T. Grauer
Mr. & Mrs. Adolphus E.
Graupner, Jr.
Dr. Harold R. Graves
Dr. & Mrs. William K.
Graves
Anne & Michael Green
Gilden-Green
J.J. Greene
Dorothy Gregor
Herbert Grench
Richard & Nancy N. Grey
Katherine M. Griffin
Dr. Marc N. Gropper
David A. Gross
Walter S. Gross
Mr. & Mrs. Steven Grover
Lydia Gruber
Mr. & Mrs. Morris M. Grupp
Mary Grush
Martha T. Guggenheimer Trust
Richard B. Gump
Max Gutierrez
Dr. Joseph P. Gutstadt
Dr. & Mrs. Charles K. Guttas
Dean Haas
Dr. & Mrs. Theodore
Haessler

Harry C. Haines
Dr. H. Clark Hale
Dr. & Mrs. Walter B. Hall
Jordan D. Haller
James T. Hamilton
Mr. & Mrs. John C. Hancock
Frank L. Hand
Donald M. Haneke
Lavelle Hanna
Miriam Hanna
Edward Hannemann
James T. Hannon
Katharine Hanrahan
Glade B. Hansen
Dr. Graeme Hanson
Robert C. Hardie
Robert D. Harhay
H. William Harlan
Jacqueline A. Harmes
Betty-Lou Harmon
Mrs. Kurt Harpe
Lew Harper
Dr. Marilyn H. Harper
Charles H. Harrell
Mrs. Carter H. Harrison
Dr. Johnny R. Harrison
Dr. & Mrs. R.S. Harrison
Mr. & Mrs. Woodford H.
Harrison
Gurnee F. Hart
Eric Hart
Mrs. Robert L. Harter
Peter Hartman
Kiyo Hase
Willie Sue Haugeland
Albert F. Haussener
John W. Haussermann, Jr.
Bob Hawes
Kenneth C. Hawkins
Laurence Hayden
Evelyn Haydock
Major General & Mrs.
Thomas J. Hays, III
Howard Hein
Peggy & Ralph Heineman
E. Dixon Heise
G.G. Held
Mr. & Mrs. Wayne H. Heldt
Mr. & Mrs. Jere N. Helfat
Dr. Erich A. Helfert
Dr. & Mrs. Donald G.
Helgren
Mr. & Mrs. Joseph A.
Hendel
Mrs. H.S. Henderson
Alvis E. Hendley
Robert L. Henn
David G. Hennings
Mr. & Mrs. Alan Henry
Clyde W. Henry, Jr.
John S. & Betty J. Hensill
David Heranney
Martin Herbach
Mrs. Richard O. Herman
Donald A. Hermann
Rose M. Hernandez
Mr. & Mrs. John G. Herriot
Mr. & Mrs. J. Wynne Herron
Mr. & Mrs. Herschelle
S. Dale Hess
R.E. Hester
M.L. Hetzel
Alan Hewitt
William B. Hewitt
Marion J. Heyer
Barbara Heyneman
Alfred & Stella Hexter
Diane Hickingbotham
Mr. & Mrs. Robert Higgins
Gareth S. Hill
John K. Hill
Mrs. Norman L. Hill
Robert B. Hill
Carole Hillabrant
Robert M. Hillebrandt
Mr. & Mrs. Bill Hillman
Wayne & Micky Hinthorn
Ivars Hirsch
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
William C. Hogan
Mrs. Edward Hohfeld
Dr. & Mrs. J.B.
Hollingsworth
Jesse Hollis
John H. Holm
Don Holmes
Fran & Jack Holmes
Elizabeth Colton Hongisto
Miriam Honig
Mr. & Mrs. William W.
Hooper
Mrs. John T. Hopkin
John T. Hornung
Mr. & Mrs. Robert B.
Horowitz
Mr. & Mrs. Alan Horton
M.A. Horton
Shelley J. Horwitz
H.P. Hotz
James F. Houle
Thelma Houser
Kenneth A. Housholder
Vija M. Hovgard
Barry Hovis
Henry Howard
Mr. & Mrs. James E. Howell
Dr. William H. Howell, Jr.
Dr. Robert C. Hull
Robert L. Hultgren
Carol Hunter
Mrs. E.N. Hunter
Dr. & Mrs. Edwin J. Hyman
Marie Natalie Hyman
Henry K. Ilg
John Irick
Terry Irwin
Millard V. & Elizabeth I.
Irwin
Suzanne Irwin-Wells
Joan M. Ivy
Clayton R. Jackson
Harold E. Jackson
Paul W. Jackson
Mr. & Mrs. W. Turrentine
Jackson
Mr. & Mrs. Philip S. Jacobs
Mrs. Tevis Jacobs
Joan Procter Jacobson
Mr. & Mrs. Paul Jacobson
Dr. & Mrs. Yorke G.
Jacobson
Dennis C. Jaffe
Ruth Jeffe
Carlton S. James
Mrs. Robert J. Jansen
Sandra J. Jarratt
George T. Jarrett
William E. Jarvis
William North Jayme
Dewey P. Jeannette
Dr. & Mrs. Timothy Jen
Mrs. J.A. Jenkins
Dr. Arthur Jensen
James Earl Jewell
Ronald Jin
J. Roger Jobson
Judith Clancy Johns
John J. Johnsen
Donald Johnson
Rev. George E. Johnson
Mr. & Mrs. Howard W.
Johnson
Mr. & Mrs. J.B.S. Johnson, Jr.
Jackson 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
Dr. & Mrs. Maynard Joslyn
Mr. & Mrs. William T. Joyce
Anna Judnich
Dr. Leslie Kadis
Enid R. Kafer
Dr. Betty L. Kalis

Dr. & Mrs. Isadore Kamin
 Daniel F. Kane, Jr.
 Dr. & Mrs. George C. Kaplan
 Dr. & Mrs. Samuel D. Kaplan
 Mr. & Mrs. Andrew Katten
 Dr. Lawrence D. Katz
 Dr. & Mrs. Benjamin Kaufman
 Frances Lee Kaufman
 Harold Kaufman
 Patrick S. Kaufman
 Mr. & Mrs. Felton Kaufmann
 Sondra L. Kay
 John Keeley
 Mattie Zumwalt Keeley
 Mr. & Mrs. Robert H. Keenleyside
 John Kehr, Jr.
 Edward J. Keith
 Maralyn Keller
 Mr. & Mrs. Mark Kelley
 Dr. & Mrs. James M. Kelly, III
 Mr. & Mrs. Thomas Kendall
 Mr. & Mrs. Burton S. Kennedy
 Allen S. Kent
 Mr. & Mrs. Herbert Kerlinger
 Lawrence A. Kern
 Roger Ketcham
 Arthur & Nancy Keyes
 Mrs. Frank L. Kidner
 Thomas E. Kimball
 Gibson Kingren
 Dr. & Mrs. B.B. Kinloch, Jr.
 Cassius L. Kirk, Jr.
 Mr. & Mrs. James Kirkham
 Dr. & Mrs. Philip Kivitz
 Dr. & Mrs. Arthur L. Klatsky
 Mr. & Mrs. Peter Klatt
 George Klauss
 Mr. & Mrs. Jack Klein
 Mrs. Robert H. Klein
 Erik Kleins
 Mr. & Mrs. Frank M. Kleman
 Dr. & Mrs. Robert J. Klett
 Jeane Kline
 Mr. & Mrs. Thomas J. Klitgaard
 Dr. & Mrs. Irving J. Klompus
 Mr. & Mrs. Ronald B. Knapp
 Dale M. Knight
 Michael Knowles
 Steen Kundsens
 Frances Wynns Knudtson
 Dr. Mitchell H. Koch
 Blanche Baker Koenig
 Frederick O. Koenig
 Ronald L. Koenig
 David Koetser
 Louis A. Koffman
 Mr. & Mrs. Joseph Kohlenstein
 Dr. & Mrs. Felix O. Kolb
 Dr. Walter K. Konishi
 Joseph Koret
 Dr. Rowena Korobkin
 No'el E. Koster
 Dr. & Mrs. R.W. Koster
 Donald & Ruth Krajewski
 Dr. Marion R. Kramer
 Richard Kramer
 Charles C. Kredensor
 Mr. & Mrs. Walter A. Kreutzer
 Donald D. Kuhlke
 Dr. & Mrs. Dirk J. Kuizenga
 Dr. & Mrs. Ernest E. Kundert
 Dr. Chuk W. Kwan
 Jeanne Jo L'Heureux
 Thomas M. Lacey
 Mr. & Mrs. Charles LaFollette
 Christel McRae Noe Laine
 Linda Noe Laine
 Mrs. Peter C. Lambert
 P. Lancaster
 Dr. Jack D. Lange
 Grant A. Larsen
 Andrew R. Larson
 Norman Larson

Mr. & Mrs. Ronald Larson
 Dr. & Mrs. Marvin I. Lasky
 Maurice M. Lasnier
 Julian Lastowski
 Calvin Lau
 Robert M. Lauder
 Dr. & Mrs. Roger Lauer
 Dr. James P. Laumond
 Mr. & Mrs. Richard Laurence
 Dr. & Mrs. Paul E. Lavoie
 Mr. & Mrs. Benjamin B. Law
 Dr. John H. Lawrence
 Judith Lawrence
 Mr. & Mrs. Norman Layne
 Mr. & Mrs. Charles E. Lazer
 David L. Lazzari
 Dr. & Mrs. David A. Leahy
 Mr. Michael J. Learned
 Dr. & Mrs. Samuel R. Leavitt
 Richard E. Le Blond, Jr.
 Petrina Leclair
 Garfield Lee
 Marion T. Lee
 Mrs. Theodore B. Lee
 Mr. & Mrs. Robert Leeper
 Dr. & Mrs. Charles Leftwich
 Harvey Lehtman
 Malcom Leiser
 Mr. & Mrs. Darwin Leister
 Mr. & Mrs. Kenneth Leitch
 Jeffrey Shattuck Leiter
 Ann L. Lenardon
 Mr. & Mrs. Robert D. Leon
 Mr. & Mrs. Norman Leonard
 Douglas Leong
 Mr. & Mrs. Leon Lerman
 Lena Lerza
 Mrs. John A. Lesoine
 Ellie Leswing
 Mr. & Mrs. Edwin Leuin
 Roger Levenson
 Mr. & Mrs. Julian Levi
 Victor Levi
 Mr. & Mrs. Gerald S. Levin
 Morton & Elaine Levine
 Dr. & Mrs. Ernest L. Levinger
 Jay Gordon Levinson
 Regina & Leon Levintow
 Jacques E. Levy
 Margery J. Levy
 Dr. Philip L. Levy
 Dr. & Mrs. Brian Lewis
 Charles A. Lewis
 John M. Lewis
 Sue 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
 Herbert Lindenberger
 Sylvia R. Lindsey
 Mr. & Mrs. John W. Lindstrom
 J.L. Linebarger
 Mr. & Mrs. George A. Lineer
 Mr. & Mrs. Reint Lingeman
 Michael Link
 Mrs. Murray H. Link
 David G. Linn
 Merek E. Lipson
 James B. Lirette
 Jack H. Lirio
 Dr. Edward S. Liska
 James M. Liston
 Mr. & Mrs. Carl Livingston
 Mr. & Mrs. Martin J. Livingston
 William G. Livingston
 Dr. Louis G. Livoti
 William R. Lloyd
 Kori Lockhart
 Mr. & Mrs. Stanley C. Loft
 Robert Lofgren
 Mr. & Mrs. George Loinaz
 W.R. Lombard

Ethel London
 Charles W. Long
 David G. Long
 Kathy Loop
 Sally Loos
 John A. Lord
 Mr. & Mrs. Irvine Loubé
 Colonel John Loughran
 Carl D. Lovotti
 Lorraine Lowe
 Dr. A.G. Beauregard Lowell, IV
 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. Albert E. Luntz
 Professor Josef F. Lupino
 Dr. Harry Lutrin
 Mr. & Mrs. C.K. Lyde
 Gilbert C. Lyle
 Mr. & Mrs. Lawrence R. Lyons
 Mr. & Mrs. R.W. Lyons
 Jeanne MacCoy
 M.C. Mace
 Mr. & Mrs. Slava Charles Mach
 Dr. David L. Mackler
 Mrs. T. Crocket Macormack
 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
 Robert L. Mainzer
 Mrs. Robert K. Malcol
 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
 Mrs. Bruce Alan Mann
 Mr. & Mrs. Kendall L. Manock
 Peter & Marilyn Mansfield
 Edmund R. Manwell
 Leonard A. Marascuilo
 Mr. & Mrs. J.J. Marchetti
 Ephraim Margolin
 Vincent A. Marinkovich
 Dr. Joseph P. Mark
 Mary Jane Markell
 M.V. Markof-Balaeff
 Mr. & Mrs. Robert B. Marquis
 Richard Marrus
 James H.M. Marshall
 Mr. & Mrs. Michael Marston
 F.A. Martin
 Mr. & Mrs. Jack A. Martinelli
 Dr. Robert L. Marvin
 Mr. & Mrs. Gilbert Mata
 N.D. Matheny
 Mrs. Albert C. Mattei
 Lynne Matthes
 John & Virginia Matucha
 Lucie M. Matzley
 Tom Maupin
 Joseph M. & Catherine Maurer
 S. Maurer
 John Maxwell
 Klaus E. May
 Mr. & Mrs. L.W. Thomas May
 William B. May
 Nicholas G. Mayer
 Commander Frank T. Maynard
 Dr. A. Stratton McAllister



La Mère Duquesne

French Country
 Dining in Simple
 Elegance

Luncheon & Dinner

101 SHANNON ALLEY
 off Geary

between Taylor & Jones
 776-7600

Before or After.

YOUR TIME
 IS OUR TIME

Sunday-Thursday
 'til 1 a.m.

Friday-Saturday
 'til 2 a.m.



PIZZERIA

UNO

THE SEWELL'S ORIGINAL CHICAGO PIZZERIA

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



Discover the Magic
of Autumn with the
Finest European fashions
at

Soleil

2157 Union St.
San Francisco
Tel: 563-0999

**"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

Jeanne L. McCann
Dr. James McCarroll
Mrs. Glen McCarty
George William McCauslan
A. Kathleen McClay
Mr. & Mrs. William Bruce
McCormick
Mr. & Mrs. James L.
McDonald
Rev. Thomas J. McElligott
Mr. & Mrs. Floyd L. McElroy
Mrs. Davis McEntire
Louise McGinley
Dr. Teresa McGovern
John McGreevey
William Fleming McHugh
Margaret McKay
Bruce McKee
Ruth H. McKenzie
Mr. & Mrs. Francis M.
McKim, Jr.
Marilyn Y. McKinney
Margaret M. McLaughlin
Mr. & Mrs. J. Richard
McMichael
Mr. & Mrs. William M.
McNabb, Jr.
Mrs. E. Johnson McRae
Dr. D.J. McShane
Mr. & Mrs. Fred G. Meis
Edward Melaiika
Richard N. Melbourne
Karen Melchers
Dr. Leo N. Meleyco
Mr. & Mrs. Paul V. Melodia
Dr. Pierre Menard
Elfreda J. Menzel
Lee R. 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. Mettler, Jr.
Dr. John L. Meyer
Mr. & Mrs. W.D. Miakinkoff
John & Evelyn Barbieri
Miche
Mr. & Mrs. Donald G.
Michener
T.O. Milbrook
Dr. & Mrs. Laughton E.
Miles
Mr. & Mrs. Albert N. Miller
Mr. & Mrs. Jarold Miller
Luana Miller
Larry Millsap
Michael Milstein
John & Faith Milton
Mr. & Mrs. J. Robert Minser
James E. & Manon C.
Mischeaux
Ian Leigh Mishkin
Colonel & Mrs. Basil
Mishtowt
Constance Missimer
Mr. & Mrs. Bruce T.
Mitchell
Mrs. Kenneth Mitchell
Helen L. Moenkhoff
Mr. & Mrs. Stuart G.
Moldaw
Mrs. George Moncharsh
Robert Mondavi
Dr. A. Monstavicus
Dr. Theodore A.
Montgomery
Georgia Moody
David Moore
Mr. & Mrs. Thomas G.
Moore
Dr. & Mrs. James Moorefield
Thomas P. Moran
Daniel & Katharine Morgan
Lloyd N. 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
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. Morwood
Mr. & Mrs. Leland M. Mosk
Cynthia Moss
Richard H. Moss
Dr. & Mrs. Doyne Mraz
Louis Muchy
Marsh M. Murdock
Dr. & Mrs. Bradford G.
Murphy
David G. Murphy
Mr. & Mrs. Frederick V.
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
Martin J. Nathan
Dr. & Mrs. Paul Nathan
Mrs. Charles Neal
David Nee
Mr. & Mrs. Thomas F. Nee
Florence Neilan
Alfred L. Nella
Alex Nellas
Dr. Charles G. Nelson
Clarence E. Nelson
Donald E. Nelson
Harry Nelson
John W. Nelson
Nels B. Nelson
Mr. & Mrs. Warren Nelson
Mr. & Mrs. W. Newell
Nelson, Jr.
Dr. Walter A. Nelson-Rees
Elaine F. Nemer
Dr. & Mrs. Robert K. Nesbet
Robert M. & Patricia D.
Ness
Dr. David Netboy
Laurence A. Neuber
Klaus M. Neubert
Dr. & Mrs. Ernest Newbrun
Dr. Nancy M. Newman
Paul Newman
Mr. & Mrs. Christ Nicholson
James D. Nickerson
H.A. Nimmo
Joaquin Nin-Culmell
David E. Noble
Dr. Beatrice Nold
Mr. & Mrs. Allen Norris
Mr. & Mrs. D. Warner North
Thomas D. Notaro
Gerald Nutt
Mrs. David & Donna Oakes
Garrath M. Oakes
Theda Oates
Mildred J. O'Connor
Mr. & Mrs. Leo W.
O'Donnell
Susanne C. O'Gara
Arls M. Oesterling
Martin Oettinger
Mr. & Mrs. Fred Offensend
Donald Ogg
David & Kristine Ogle
Brendan P. Ohehir
Dr. & Mrs. Roman J.
Oleynik
James W. Oliver
Duncan H. Olmsted
Mr. & Mrs. John A. Olsen, 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
Thomas V. Orvis
Dr. Mark Oscherwitz
Mr. & Mrs. Lester O'Shea
Harold L. Ossher
Dr. & Mrs. Peter F. Ostwald
Mr. & Mrs. R.C. Otter
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
Mrs. Rainer & Dorothee
Pakusch
Donald & Bland Palatucci
Javier Palau
Robert & Jeraldine Palazzi
Mr. & Mrs. Clark Palmer
Dr. Robert D. Palmer
Frank Pannorfi
J.A. Pardini
Dr. Nelson H. Parker
William N. Parker, Jr.
Harold Parnes
Lawrence H. Parsons
Dr. & Mrs. Roy A.
Pasqualetti
Adolph L. Patrick
William J. Patrinos
Mrs. Alan G. Pattee
K.J. Patterson
Virginia Patterson
Mrs. Lois Paul
Mr. & Mrs. Patrick R. Paul
Richard C. Payton
Dr. James Pearce
Dorothy Ann Pearson
Bernard D. Pechter
Dr. & Mrs. Donald A. Peck
Eugene H. Peck
James C. Peddicord
Larry Peden
Lester G. Pehrson
Mr. & Mrs. Gareth Penn
Mrs. Charles Foster Pennock
Mr. & Mrs. N.C. Pering
Mr. & Mrs. David Perlman
Ann Marie & Joseph F.
Perrelli
Mr. & Mrs. L. Ellsworth
Perry
Dr. John Peschau
Andrew G. Peterson
Mr. & Mrs. Louis F. Petrossi
Ulla Pettersson
George O. Petty
E. David Peugh
Dr. & Mrs. Adolph
Pfefferbaum
Robert E. Pfeiffer
Robert E. Phelan
Thomas E. Phelps
Dr. Gene M. Phillips
Raul S. Picardo
Dr. & Mrs. John J. Piel
Mr. & Mrs. Tom Piepenbrink
John & Dove Pierce
Mary L. Pilibos
Ann Mary Pine
Dr. & Mrs. Donald K. Pine
Alexander Pines
Dr. & Mrs. Robert Pipkin
Tina Pirani
Mr. & Mrs. Frank A. Pitelka
Mr. & Mrs. Robert B. Pitts
Ernest A. Plattner
Mr. & Mrs. William Podesto
Dr. Paul E. Poenisch
Mr. & Mrs. William H.
Poeschl
Mr. & Mrs. Mark Pomeroy
Robert & Marcia Popper
Mr. & Mrs. Norman L.
Poulsen

Dr. J. Ronald Powell
 Robert E. Power
 Pietro Giovanni Pracchia
 Dr. & Mrs. Frederick E. Pratt
 Ralph L. Preston
 Dr. Rod Prestwood
 Dr. & Mrs. Richard E. Price
 Dr. Vera H. Price
 Evelyn B. Prosser
 Mr. & Mrs. L.S. Prussia
 Herbert C. Puffer
 Siegfried B. Puknat
 Mr. & Mrs. George M. Pullman
 William Purves
 Virginia Pyke
 Robert V. Pyle
 Augustin Pyre
 Diane M. Quenell
 Joan Quigley
 Ruth Quigley
 Mrs. Martin Quinn
 Walter P. Quinton, Jr.
 Mr. & Mrs. Irving Rabin
 Michael G. Rafton
 Ernie Ragland
 Dr. Barry Ramer
 David & Christine Rammler
 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
 Estelle Rebec
 Ray C. Reddell
 David & Connie Redell
 Mr. & Mrs. Douglas Redfern
 Mr. & Mrs. John B. Reed
 Arthur Regan
 Timothy Lee Reid
 Dr. George W. Reimer
 Richard & Lettie Reinertson
 John W. Reinhardt, Jr.
 Mrs. Robert L. Remke
 Mr. & Mrs. Howard Renshaw
 Mr. & Mrs. Emil J. Rettagliata
 Professor Walter E. Rex
 Steven D. Reynolds
 Mrs. H. Irvine Rhine
 Mrs. Gerard Rhine
 Mr. & Mrs. William Rhoades
 Mr. & Mrs. Peter Rhodes
 Anne & Stan Rice
 Dr. & Mrs. Victor Richards
 Lyle Richardson
 Mr. & Mrs. R.J. Richardson
 Wesley Richert
 Mrs. Edwin T. Rickman
 Dr. Francis J. Rigney
 Hugo & Faith Rinaldi
 Juan Rios
 Mr. & Mrs. Roger Ritchey
 Mr. & Mrs. Joseph J. Rizzuto
 Mr. & Mrs. John D.C. Roach
 Paul & Grace Robb
 Dr. & Mrs. Edward D. Robbins
 Lindsey Chaloner Robbins
 Duane A. Roberts
 Mr. & Mrs. Neil F. Roberts
 Mr. & Mrs. R.S. Roberts
 Paul A. Robinson
 Violet B. Robinson
 D.V. Robson
 Gertrude D. Roche
 Rosemarie Rochex
 Alan Rockwell
 Mr. & Mrs. Alvin Rockwell
 Mr. & Mrs. Burton L. Rogers
 James W. Rogers
 Mr. & Mrs. J. Mark Rogers

Mrs. John T. Romani
 Mr. & Mrs. A.L. Romano
 L.M. Romashko
 Paul M. Rose
 Dr. Stephen G. Rosenbaum
 Mr. & Mrs. Martin S. Rosenblatt
 Mr. & Mrs. David Rosenkrantz
 Gerald B. Rosenstein
 Joseph A. Rosenthal
 James Ross
 Madie J. Ross
 Mrs. Kim Cotter Rossi
 Dr. & Mrs. Harry L. Roth
 Dr. Edgar J. Rothenberg
 Dr. G. Rothman
 Mr. & Mrs. Leonard Rubin
 Dr. & Mrs. Leonard Rubinger
 Pasquale A. Rubino
 John E. Ruden
 Dr. Michael Rudolph
 Mr. & Mrs. Joseph L. Ruegg
 Dr. Kenneth N. Rumburg
 Dr. Frank Rumore
 John & Milllicent Rutherford
 Mrs. Seymour Sack
 Raymond J. Salazar
 John M. Salyers
 Lois Samson
 John H. Samter
 Dr. Glory A. Sandberg
 Brig. Gen. Alfred L. Sanderson
 Felipe R. Santiago
 John R. Santibanes
 Joaquin Santos
 Dr. & Mrs. Richard Saran
 Joan Cady Sartorius
 Mrs. John Sassell
 Louis D. Sasselli
 Roger Saut
 Dr. & Mrs. Michael F. Saviano
 Richard & Ruth Sayre
 Lyn Scanlon
 Dr. & Mrs. C.G. Scarborough
 Mr. & Mrs. Francis O. Scarpulla
 Mr. & Mrs. George B. Scheer
 Dr. & Mrs. Richard R. Schellinger
 Robert C. Schenk
 Dr. Robert J. Schweitzer
 Mr. & Mrs. Rudolph B. Schlesinger
 Steve Schneider
 Mr. & Mrs. Warren Schneider
 Herbert Scholder
 W.H. Scholefield
 Sigrid Schonfelder-Pfeiffer
 Harry Schor
 Erich L. Schreiber
 Theodore R. Schrock
 Mr. & Mrs. Michael D. Schroeder
 Roberta M. Schroeder
 Mr. & Mrs. Ronald Schroeder
 Mr. & Mrs. Warren O. Schubert
 Ellen Schuler
 Jean Schulz
 Ted & Mary Schulz
 Ray Martin Schwartz
 Dr. & Mrs. Stanton Schwartz
 Dr. Steven Schwartz
 Dr. Robert J. Schweitzer
 Raymond J. Schweizer
 Mrs. Andrews Scott
 Raymond L. Scully
 Dr. & Mrs. Richard H. Sears
 Morton Segal
 Mr. & Mrs. Howard Seitz
 Joseph A. Seitz, Jr.
 Walter H. Sekela

Cynthia Selfridge
 L. Christine Selle
 Mrs. Robert Seller
 Dr. & Mrs. Arthur Selzer
 Mrs. M.J. Senderman
 Johannes C. Severiens
 Mae M. Sexauer
 Mr. & Mrs. William I. Shanney
 Janet-Marie Shapeero
 Dr. Lorraine G. Shapeero
 Dr. & Mrs. James S. Shapiro
 Mr. & Mrs. Marshall A. Shapiro
 Donald Share
 Edward A. & Yvonne Sheahan
 Carl O. Sheldon
 John Sheridan
 James R. Shevock
 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
 Mrs. A.F. Silva
 Paul C. Silva
 John Simley
 George Otto Simmons
 Mrs. Henry C. Simmons
 Marjory C. Simmons
 Mr. & Mrs. John E. Simon
 Mr. & Mrs. Edward Simons
 Anthony Simpson
 Mr. & Mrs. Dwight Simpson
 Mr. & Mrs. Alfred L. Singer
 J. Francis Sinnott
 Marian A. Sinton
 Mona Skager
 Maj. Gen. & Mrs. James Skeldon
 Harold Skillbred
 Henrienne Phelan Slattery
 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
 M. Smith
 Dr. Manfred F.W. Smith
 Mr. & Mrs. Mortimer Smith, III
 Mr. & Mrs. Marlis E. Smith
 Philip Collier Smith
 Reese Smith
 Robert Asa Smith
 Mr. & Mrs. W.R. Smith
 Dr. & Mrs. Marvin Smoller
 Hon. Joseph T. Sneed
 Stephen A. Sokolow
 Mrs. Heinz A. Solbach
 Mr. Allen E. Sommer
 Dr. & Mrs. John L. Sommer
 Renee & Bradley Sonderman
 Mrs. Marcus Sassoon Sopher
 Stephen Lloyd Sorensen
 Sylvia Sorrell
 Jeffrey Sosnick
 Mrs. Peter Sosnick
 Mr. & Mrs. Frank Spadarella
 Mr. & Mrs. John E. Sparks
 Richard Sparks
 Dr. & Mrs. Joseph T. Spaulding
 Philip L. Spears
 Marian Speno
 Mr. & Mrs. Leonard M. Sperry, Jr.
 Robert L. Spiegel
 Dr. & Mrs. Samuel D. Spivack
 Munroe L. Spivock



An Ultimate Gift for the San Francisco Opera Lover

has been created by a prominent local artist. Limited edition bronze plaques (with optional gold and silver plating) commemorate the gala opening of the 1982 season. Each 4 1/2" plaque is hand numbered and signed by the artist.

Marika Somogyi
 12 Highgate Ct.
 Berkeley, Ca. 94707
 527-1261



Happiness
 RESTAURANT
 MANDARIN & CANTONESE
 CUISINE

Recommended by
 the Underground Gourmet
 SF EXAMINER

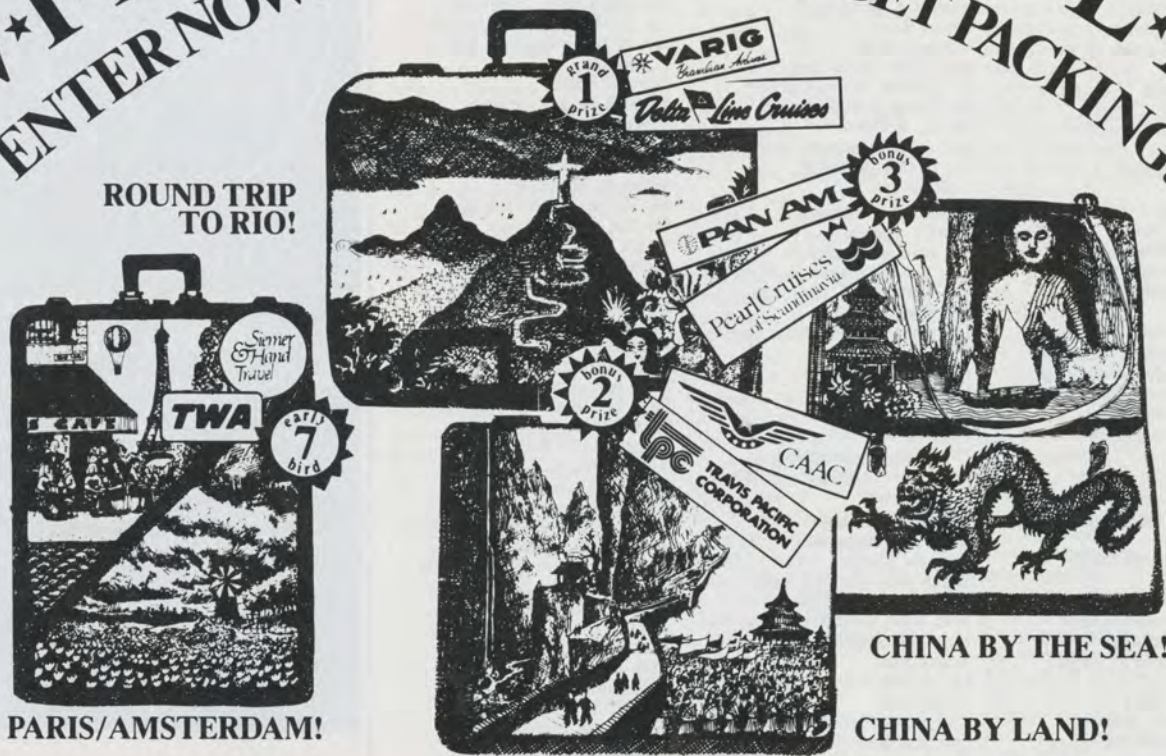
BEFORE and AFTER
 THEATER DINING

928-2125

730 VAN NESS AVE
 SAN FRANCISCO CALIF
 BETWEEN EDDY & TURK

W*I*N*N*E*R*S * C*I*R*C*L*E

ENTER NOW! IT'S IN THE BAG! GET PACKING!



ROUND TRIP TO RIO!

PARIS/AMSTERDAM!

CHINA BY THE SEA!

CHINA BY LAND!

PLUS MANY MORE PRIZES FROM:

AEROMEXICO
ALTA MIRA HOTEL
AMELIO'S
BEAULIEU VINEYARD
BRITEK
CAAC—NATIONAL AIRLINES
PEOPLE'S REPUBLIC, CHINA
CALIFORNIA WINE ACADEMY
CARAVANSARY
CARTER'S JEWELRY
CIRCLE GALLERY
CIRCUS CIRCUS HOTEL/CASINO
CLOS DU VAL WINERY
COST PLUS
DAIWA CORPORATION
DELTA CRUISE LINES
DOLBY LABS
E & J GALLO WINERY
ELIZABETH ARDEN
EMPIRE TOURS
ERNIE'S RESTAURANT
FAIRMONT HOTEL
FOUR SEASON'S CLIFT HOTEL
GENERAL ELETRIC
GILBERT-CLARKE STATIONERS
GOLDEN NUGGET
GAMBLING HALL
GRANAT BROTHERS
GREAT AMERICA
GRUHN DIAMOND

HARDIE HERITAGE GALLERY
HAWAIIAN AIRLINES
HAYES STREET GRILL
HEALTH KICKS UNLIMITED
HOLLAND AMERICAN CRUISES
HYATT ON UNION SQUARE
IBBERSON FLATWARE
IL FORNAIO
I. MAGNIN
I. MAGNIN BEAUTY SALON
INGLENOOK VINEYARD
JACKSON TRAVEL
JUNGLE GEMS
KKHI OPERA TOURS
LA QUINTA HOTEL & RESORT
LA VILLE DU SOLEIL
LAS HADAS HOTEL
LAYKIN ET CIE
LEGG'S
LONDON RECORDS
MARK CROSS
MARDI GRAS INN
MAXWELL'S PLUM
MEXICO TOURISM OFFICE
MODESTO LANZONE'S
MOREAU CHOCOLATES
NARSAI'S RESTAURANT
NEIMAN MARCUS
NEPTUNE'S PALACE
NETHERLANDS TOURISM

AUTHORITY
NORWEGIAN AMERICAN
CRUISES
ORIGINAL JOE'S
OWL GALLERY
PAN AMERICAN AIRLINES
PAPERWORLD
PASQUALE IANNETTI GALLERY
PEARL CRUISES
PERRY'S
PIERRE DEUX
PODESTA BALDOCCHI'S
ROBERT MONDAVI WINERY
RON SCHERL PHOTOGRAPHY
RUSTY SCUPPER RESTAURANT
SAKS FIFTH AVENUE
SAM'S GRILL
SCHROEDER'S RESTAURANT
SCOMA'S
SCOTT'S SEAFOOD
SEE'S CANDY
SIEMER & HAND TRAVEL
SELIX FORMAL WEAR
SHAKLEE CORPORATION
SIDNEY MOBELL FINE JEWELRY
SITMAR CRUISES
SONOMA MISSION INN
SQUAW VALLEY SKI
CORPORATION
SQUIRREL'S NEST
STROHEIM & ROMANN
STUDIO OF ALEC STERN

SUNSET MAGAZINE
SWANSON'S ART GALLERIES
TWA
THE BLUE FOX
THE CLAREMONT HOTEL
THE CLIFF HOUSE
THE LODGE AT PEBBLE BEACH
THE MARK HOPKINS HOTEL
THE WESTIN ST. FRANCIS
TOWER RECORDS
TRADER VIC'S
TRAVIS PACIFIC CORPORATION
UNITED AIRLINES
VARIG BRAZILIAN AIRLINES
VICTORIA STATION
VINFORMATION
VIVANDE
WESTIN HOTELS
WILKES BASHFORD
WILLIAMS SONOMA

**RAFFLE TICKETS
AVAILABLE AT
SAN FRANCISCO
OPERA SHOP
AND OPERA HOUSE
LOWER LOUNGE
OR CALL
415/861-4008**

SAN FRANCISCO OPERA RAFFLE

Norman Spivock
 Richard R. Squibb
 Bill Sprague
 Mr. & Mrs. Dale F. Sprankle
 Mrs. C.R. St. Aubyn
 Mrs. Victor B. Staadecker
 John R. Stafford
 Mr. & Mrs. Robert M. Stafford
 Ioanna Stamatopoulos
 Dr. Thomas A. Stamey
 Robert L. Stamper
 Capt. William I. Starrett, Jr., USN
 Dr. & Mrs. Henry H. Stauffer
 Karl W. & Sandra T. Stauffer
 Ernest M. Steen
 Mrs. Harold Stein
 Laurence R. Stein
 Mrs. Paul Steiner
 Mildred K. Steller
 John T. Stelma
 Mrs. Fulton Stephens
 Dr. & Mrs. Roger B. Stephens
 Mr. & Mrs. Waite Stephenson
 Dr. Maury Stern
 Mrs. Donald H. Stewart
 J.C. & Miriam E. Stickney
 John D. & Marsha D. Stodghill
 Dr. & Mrs. Bernard Stone
 Harold Stone
 Dr. & Mrs. Anselm Strauss
 Harry & Marianne Strauss
 Prof. & Mrs. Andrew Streitwieser
 Dr. M. Jerome Strong
 Dr. & Mrs. J. Garland Stroup
 Dr. & Mrs. Robert L. Stuart
 Ann Younggreen Sullivan
 Daniel A. Sullivan
 Kathleen Sullivan
 Robert E. Sullivan
 Mr. & Mrs. Robert J. Sullivan
 Mr. & Mrs. Bert O. Summers
 Dr. Lennart E. Suther
 H. Jean Sutherland
 Mrs. Delphine Sutley
 Boris Sutter
 Madge H. Sutton
 Stephen John Suzman
 Mr. & Mrs. Thomas B. Swartz
 Gary Swartzburg
 Laurence C. Swayda
 Mr. & Mrs. William Sweigert
 Jonathan Swift
 Mrs. Howard R. Swig
 Dr. & Mrs. Gerald Sydorak
 Mrs. Robert Symon
 Dr. & Mrs. George C. Sziklai
 Mr. & Mrs. George Taffel
 Edward L. Talberth
 Mr. & Mrs. Forrest Tancer
 Dr. & Mrs. Morris Tandetta
 Mr. & Mrs. Joseph M. Tanner
 James Tarabbia
 Dr. & Mrs. Alexander Tarics
 Mr. & Mrs. Richard L. Tavrow
 Mr. & Mrs. Angus E. Taylor
 Douglas C. Taylor
 Leonard M. & Courtney D. Taylor
 Mr. & Mrs. R.E. Taylor
 Lola Tchakalian
 Jack E. Teeters
 Nikolai Tehin
 Mrs. Walter Tenney
 Mr. & Mrs. Marvin T. Tepperman
 Mr. & Mrs. Milton W. Terrill
 Mr. & Mrs. George Terzian
 Lou & Karen Test
 Alphonse P. Testa
 Mrs. Susan Tevis
 Edmund & Georgina Teyrovsky
 Edward D. Thirkell
 Robert Thoen
 Betty Jean Thomas

Mr. & Mrs. Glyn Thomas
 Mrs. K.A. Thomas
 Keith G. Thomas
 Leslie Thompson
 Maurice K. & Wendy Thompson
 Frances T. Thomson
 Suzie S. Thorn
 J. Stephen Thornborrow
 Mr. & Mrs. John M. Thorpe
 Dr. William Thurston
 Betty Thysen
 Mr. & Mrs. John H. Tiedemann
 Dr. William J. Tikunoff
 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
 Virginia W. Tracy
 Dr. Robert C. Tricaro
 William W. Trieber
 William Trieweiler
 John & Phoebe True
 Hugh Trutton
 Harold L. Tryon
 Mr. & Mrs. Robert M. Tuller
 May Tung
 Suzanne E. Turley
 Barbara J. Turner
 Bob L. Turner
 Edwin E. Turrell
 Angelo Turrini
 Jason Tuttle
 Mr. & Mrs. Fred Twining
 Constance Tydeman
 Hunter A. Tynes
 M.L. Uhlenberg
 William J. Ulom
 Mr. & Mrs. Lawrence W. Ulrich
 Dr. & Mrs. Allan M. Unger
 Dr. & Mrs. Michael Upsher
 Dr. & Mrs. John Urquhart
 John J. & Lorna A. Vaccarello
 Mr. & Mrs. Donald Valentine
 Mr. & Mrs. Jack Vandenburg
 Dr. Don B. Van Derby
 Edward Van Egri
 Mr. & Mrs. Bernard Van Horne
 W. Denman Van Ness
 Adlyn Van Steenberg
 Andrew Varlow
 Victoria Vasilopoulos
 Mr. & Mrs. Henry Vaux
 Mrs. Stephen W. Veitch
 Mr. & Mrs. B.E. Vernon
 Darlene Vian
 Mr. & Mrs. Harry F. Villec
 John E. Vinton
 Dr. John Max Vogel
 Thomas J. Vuyovich
 George L. Waddell
 William E. Wadsworth
 Albert Richard Wagner
 Harry Wagner
 Mr. & Mrs. John A. Wagner
 Jesse & Lois Walden
 Dr. & Mrs. Milton S. Waldman
 C. Richard Walker
 Mrs. Frank F. Walker
 John T. Walsler
 Marjorie Walsh
 Dr. Beatrice A. Ward
 Mary-Margaret Ward
 Mr. & Mrs. Michael J. Ward
 Robert B. & Emily H. Warden
 Mr. & Mrs. Ron R. Warnecke
 William Edwin Warren
 Mr. & Mrs. William T. Waste
 Fred Waters
 Dr. & Mrs. Paul M. Weber
 The C.A. Webster Foundation

Mr. & Mrs. William C. Webster
 John G. Wegner
 Miriam & William Wehrend
 Lawrence Clifton Wei
 Mr. & Mrs. Ernest Weil
 Matthew & Barbara Weinberg
 Sidney J. Weinberg, Jr. Fdn.
 Dr. Grcar Weingant
 Dr. & Mrs. E.M. Weinschel
 Harry S. Weinstein
 Mr. & Mrs. William E. Weisgerber
 Dr. & Mrs. Jerome M. Weiss
 M.S. Weiss
 Paul E. Weiss
 Louise Weitbrecht
 Arthur Welch
 Miss Avis Welch
 Dr. & Mrs. David Werdegar
 Dr. & Mrs. C.M. Weseman
 Mrs. Miley B. Wesson
 Dr. Thomas D. West
 Dr. & Mrs. Roger W. Westmont
 Nancy P. Weston
 John A. Westsmith
 Margaret C. Weymouth
 Mrs. Thaddeus Whalen
 Marjorie M. Whitaker
 Mr. & Mrs. Abraham White
 Mr. & Mrs. B.C. White
 Edward A. White
 George White
 Mr. & Mrs. George B. White
 Robert White
 Mrs. R. Stacy White
 Dr. & Mrs. James E. Whiteside
 Mr. & Mrs. DeWitt Whittlesey, Jr.
 Robert A. Whyte
 Mr. & Mrs. Robert E. Wickersham
 Mr. & Mrs. Walton Wickett
 Dr. & Mrs. Kenneth A. Weiner
 Mr. & Mrs. Gregory F. Wilbur
 Jerrold Wilhelm
 Len Wilkinson
 Anthony F. Willard
 James Willcox
 Lola B. Williams
 Mr. & Mrs. William H. Williams
 Brady & Nancy Williamson
 Dr. Charles N. Williamson
 Dr. Glenn E. Willoughby
 Ann Wilson
 Mr. & Mrs. Bruce E. Wilson
 Dr. & Mrs. Charles Wilson
 Mr. & Mrs. Daniel Wilson
 The Robert G. Wilson Fdn.
 Warren C. Wilson
 Mrs. W.E. Wilson
 Mr. & Mrs. Charles Winchester
 Dr. Ted Winn, Jr.
 Dr. & Mrs. Harold Winters
 Edward J. Wisnewski
 Mr. & Mrs. Harold Witkin
 Mr. & Mrs. Carl Witkovich
 Mr. & Mrs. David Wodlinger
 Mr. & Mrs. Robert Wolfe
 Marcia E. Wolfe
 Dr. & Mrs. Sheldon Wolfe
 Dr. & Mrs. Bertram L. Wolfsohn
 Dr. Donald G. Wong
 Eileen C. Wong
 Dr. & Mrs. Russell D. Woo
 Grace M. Wood
 Peter Farr Wood
 Mrs. Robert Newell Wood
 William T. Wood
 Ronald C. Wornick
 Jack Cameron Worthen, Jr.
 Mr. & Mrs. J.L. Wrathall



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

Bardelli's

THE GENUINE OLD SAN FRANCISCO

Serving Fine Italian Cuisine In One of San Francisco's Most Beautiful Restaurants Since 1906.

ADJACENT TO THEATERS
 243 O'FARRELL STREET
 982-0243

BEPPINO'S

Ristorante-Bar

LUNCHEON—DINNER—COCKTAILS

Reservations
 626-8000

Across from the Orpheum, close to the Opera House and Symphony Hall in the
SAN FRANCISCAN HOTEL
 Market & 8th

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"



Eichelbaum & Co.
 2417 California Street
 (between Fillmore & Steiner)
 929-9030

A new cafe offering Gourmet Food To Go at modest prices

Tues-Fri 8-7 (breakfast & lunch)
 Sat & Sun brunch 9-4:30

(415) 771-9915
 from artwork
 to wooden puzzles



gifts for the
 cat fancier

between
 Larkin & Polk
1550 California St.

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



**Bar and
 Patio**

.. your dive!

A NEIGHBORHOOD BAR SERVING A
 DIVERSITY OF PEOPLE.

3158 MISSION St. near Army

John H. Wright
 Dr. Kent R. Wright
 Marjorie J. Wright
 Dennis Wu
 William Xenos
 Dr. & Mrs. Mark J. Yanover
 Dr. Stanley K. Yarnell
 Charles D. Yates
 Norman L. Yeon
 Frank Michael Yhap
 Alain Youell
 Dr. & Mrs. Bradford W.
 Young
 Colston Young
 E. James Young
 Ruth E. Young
 Janet M. Youngblood
 Dr. W. Peter Yu
 Mr. & Mrs. Carl Zachrisson,
 Jr.
 Charles Zaninovich
 Bryant K. & Harriet
 Zimmerman
 Walter G. Zimmerman, Jr.
 Mrs. C.F. Zobel

*Classic
 Woman*

*The Bay Area's only store
 specializing in contemporary,
 natural fiber sportswear and
 dresses for sizes 14-20.*

3359 Sacramento Street
 San Francisco 94118
 346-2666

SUE FISHER KING



**A new shipment of
 Italian Terra Cotta**

3075 Sacramento Street San Francisco 94115
 (415) 922-7276

ANTIQUES & INTERIORS

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

THE neighborhood

3917 GRAND AVENUE
 IN OAKLAND - 655-1771



The Best Mexican Cuisine
 —Cocktail Lounge—



1205 Burlingame Avenue
 Burlingame, California
 (415) 343-0684

*Deceased

“A fast trip through the airport is the best trip through the airport.”



Pat Williams/Flight Attendant

At American, one of the things we do best is offer you special services that get you through the airport and on your flight in less time.

For starters, when you get to the airport we can check your bag through right at curbside. Then we can give you all your

connecting and return-trip boarding passes at once, right at the ticket counter or at the departure gate. We call it “one-stop check-in” because you never have to stand in more than one line. We’ll even give you pre-reserved seats up to 11 months in advance, and hold them up to 15 minutes

before your flight.

Best of all, these timesaving services are yours on American no matter what price you pay. Because we want every trip you take with American to be the best ever. Call your Travel Agent or American Airlines.

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

American

SMOKERS

U.S. GOV'T LATEST REPORT:

King, Menthol or Box 100's:

A whole carton of Carlton has less tar than a single pack of...



...KINGS			...100's		
	TAR mg / cig	NICOTINE mg / cig		TAR mg / cig	NICOTINE mg / cig
Kent	12	1.0	Kent 100's	14	1.2
Winston Lights	11	0.9	Winston Lights 100's	12	0.9
Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT					
Carlton Kings	Less than 0.5	0.1	Carlton Box 100's	Less than 0.5	0.1
Carlton Menthol	Less than 0.5	0.1			

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

Carlton is lowest.

U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

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

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.