

Le Nozze di Figaro
(The Marriage of Figaro)

1982

Tuesday, October 5, 1982	7:30 PM
Friday, October 8, 1982	7:30 PM
Friday, October 15, 1982	7:30 PM (Live radio broadcast)
Saturday, October 16, 1982	10:30 AM (Radio broadcast)
Wednesday, October 20, 1982	7:30 PM
Sunday, October 24, 1982	2:00 PM
Wednesday, October 27, 1982	7:30 PM
Saturday, October 30, 1982	7:30 PM

SFO_PUB_01_SFO_1982_10

Publications Collection

San Francisco Opera Archives

1982
SAN FRANCISCO
OPERA

LE NOZZE
DI FIGARO



A PERFORMING ARTS PUBLICATION \$1.00

HERE AT SALIGNAC,
THERE'S ROMANCE
IN THE MAKING.



Le Chateau Salignac. Cognac, France.

Most cognacs are blended—or, as we French say, “married”—just before they are bottled. But at Salignac, we marry our young cognacs before they sleep... a long,

maturing sleep in oaken casks. There, slowly, an intimate liaison develops. Flavors intermingle. Time and the wood perform their smoothing miracle. Only then is our cognac

ready for the bottle. The difference? A mellowness of taste and bouquet, unique to Salignac. After all, since 1809 we have known: the longer the marriage, the finer the cognac.

SALIGNAC COGNAC

© 1982 Salignac Cognac. 80 Proof. Maidstone Wine & Spirits, Inc., Universal City, CA 91608.

Members Only



Exclusive Timeshare Ownership on Nob Hill Forever

Powell Place

SAN FRANCISCO

Only the special few will enter the beveled glass door of this magnificently restored, turn-of-the-century edifice and be assured of their own luxury suite forever.

Powell Place City/Share, located atop Famous Nob Hill at San Francisco's only cable car crossing, is across from Stanford Court. Only steps away from restaurants, shops, galleries and entertainment. Ideal for personal vacations, city entertaining, or housing corporate and business guests.

Each suite is lavishly furnished, where a private concierge, maids and housemen cater to your every wish. Touch a button and wake to breakfast in bed, gourmet room service, or if you prefer, a chef will prepare a gourmet feast in your own suite's kitchen for a truly intimate evening.

City/Shares may be used one exciting night at a time, or a weekend, or a week, whenever you want. You may also trade your City/Share with over 700 prestigious resorts worldwide.

Purchase is fee simple in seven day increments. (One night minimum stay.) You may resell, rent or will your City/Share and gain all the tax advantages of real estate. Full purchase price ONE TIME ONLY (not an annual fee) ranging from \$6,800 to \$13,950.*

(8% financing available)

Your immediate attention is advised to assure you a share of this rare opportunity.

Call now: 415-362-7022

800-652-1530 (in California) 800-227-3953 (outside California)

Powell Place

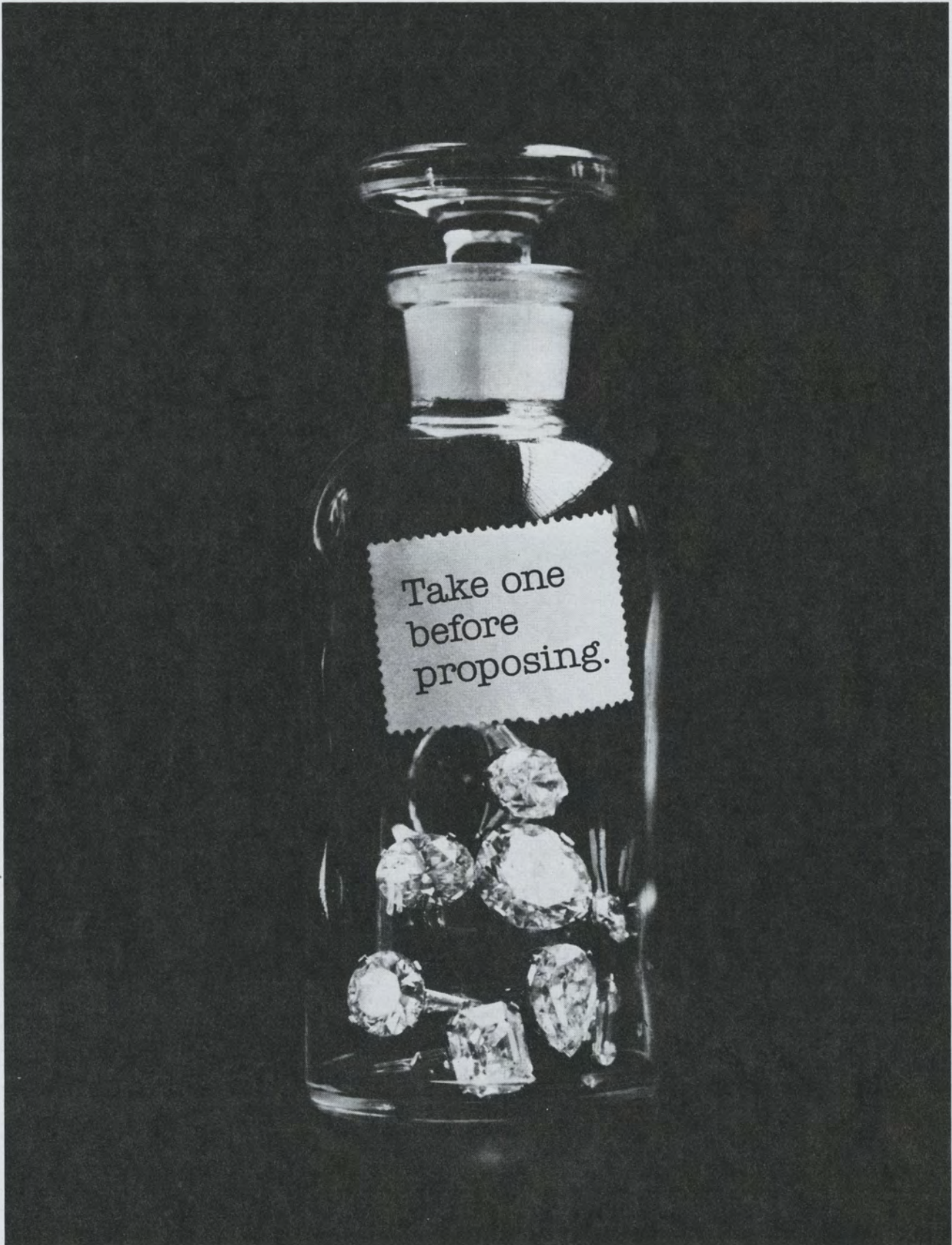
Return to: Powell Place City/Share
730 Powell Street
San Francisco, CA 94108

- Yes, I want to be introduced to all the details of how I can own a Timeshare at Powell Place City/Share.
- I am also interested in how I can participate in your "FlyBuy" vacation to Powell Place City/Share.

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

*Prices subject to change

An Uncommon Offer, Regrettably Limited



TIFFANY & Co.

SAN FRANCISCO 252 GRANT AVENUE • ZIP: 94108 • PHONE: (415) 781-7000

General Director's Message

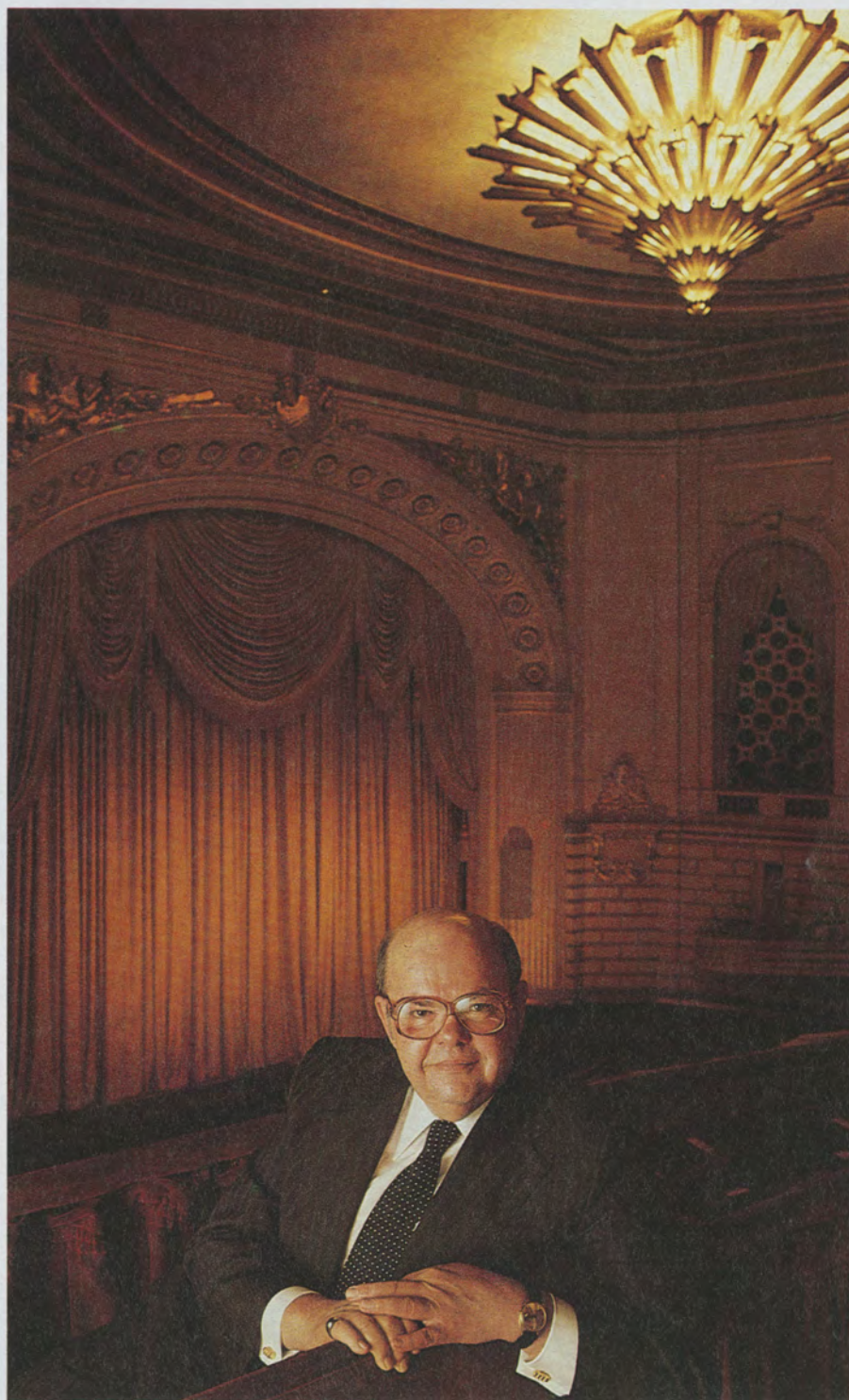
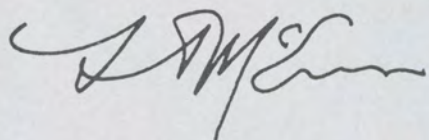
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

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

EARTH'S FIRST SOFT DRINK.



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

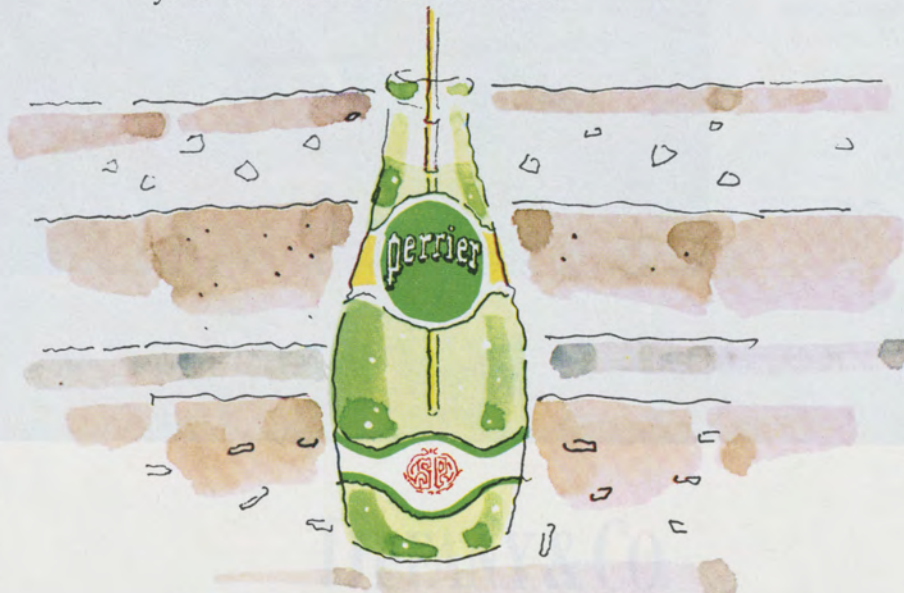
All the Perrier in the world is born in that spring.

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

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

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

Perrier. Earth's first soft drink.[™] Not manufactured, but created by the earth when it was new.



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.

The Crowning of Mirtillo FERDINAND BOL
1616-1680, Dutch, oil on canvas, 55½x76¾.

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



LE NOZZE DI FIGARO

Features

Calvin.
by Thomas O'Connor

Figaro: A Hot Property
by William Mann

Happy Birthday, Opera House
By David Littlejohn

Departments

Calvin Simmons as seen by several San Francisco Opera colleagues, who offer a collection of ad-hoc reminiscences of the young maestro. 31

Notes on the Mozart opera that is certain to cause audiences "to leave any performance of *The Marriage of Figaro* feeling years younger and livelier, perhaps even more friendly to their fellow human beings." 40

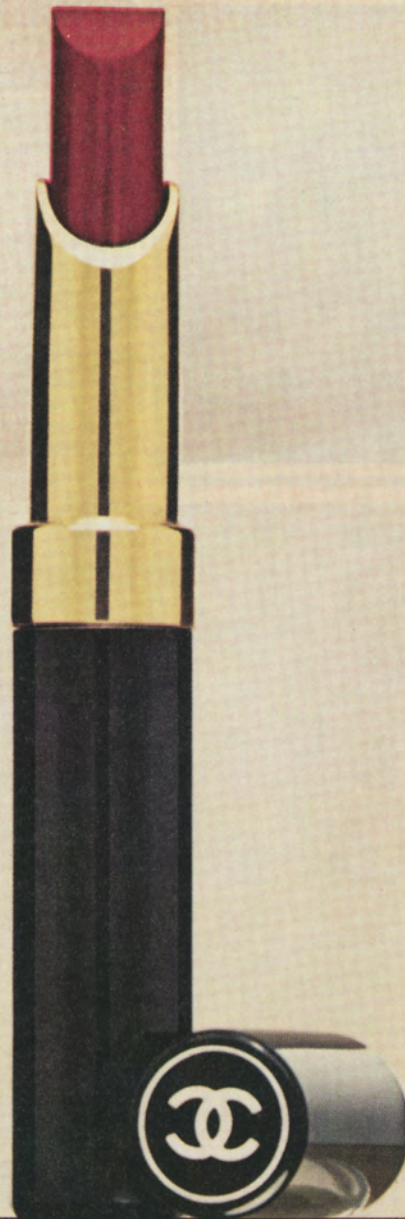
The War Memorial Opera House becomes a quinquagenarian. 66

Season Repertoire 22
Opera Previews 26
Artist Profiles 52
Supporting the San Francisco Opera 78
Box Holders 102

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. Lilienthal, 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.



©1992 CHANEL, INC. ROUGE EXTRÊME™ CHANEL BEAUTY™

CHANEL BEAUTY

Introducing Rouge Extrême. Daring new high-intensity lipcolour.
Concentrated to make a lasting impression.

PREMIERING AT I. MAGNIN

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 2,996,009, 3,297,063, 2,837,442



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.

OPPORTUNITY WON'T WAIT FOR LOWER INTEREST RATES.

WELLS FARGO CAN DELIVER THE MONEY YOU WANT NOW—AT RATES YOU CAN LIVE WITH LATER.



Wells Fargo Bank's Variable Rate Loans make sure you don't pay more for money than you have to.

Opportunities seldom present themselves at the moment you can comfortably afford them. That's why Wells Fargo is offering Variable Rate financing to help you borrow the money you want, to take advantage of personal or investment opportunities now — at rates that change with market rates.

Wells Fargo's Variable Rate Loans are based on the current rates of large investor Certificates of Deposit and change at intervals with the market. You never pay more for money at any one time than you have to. And there's no prepayment penalty. Wells Fargo Home Equity Loans, Marine Financing, Aircraft Financing — are a great way to avoid missing an

opportunity, without paying more than you have to over the life of your investment.

You can even get an unsecured line of credit — our Capital Advantage™ — with these same flexible terms.

Wells Fargo also offers traditional financing that can help you maximize opportunities in other ways. Our Pre-Approved Express Auto Lease™, for example, lets you arrange financing in advance, so you can walk into the car

dealer's showroom as a priority customer and arrange the best terms.

Wells Fargo has the resources to help you avoid missing out on valuable opportunities. So don't let an opportunity pass you by. Come in to your nearest Wells Fargo office today.

Wells Fargo office today.



WELLS FARGO BANK IS STRONG ON LOANS

**An Investment
in a
Yamaha Piano
is SOUND**

A piano *appreciates* in value while giving years of creative enjoyment to you and your family.



A YAMAHA Grand, Upright or Console is an *affordable investment* that will pay daily dividends in musical pleasure.

G. Leuenberger



Company

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

Sales • Service • Rentals

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 Klingelhoffer *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

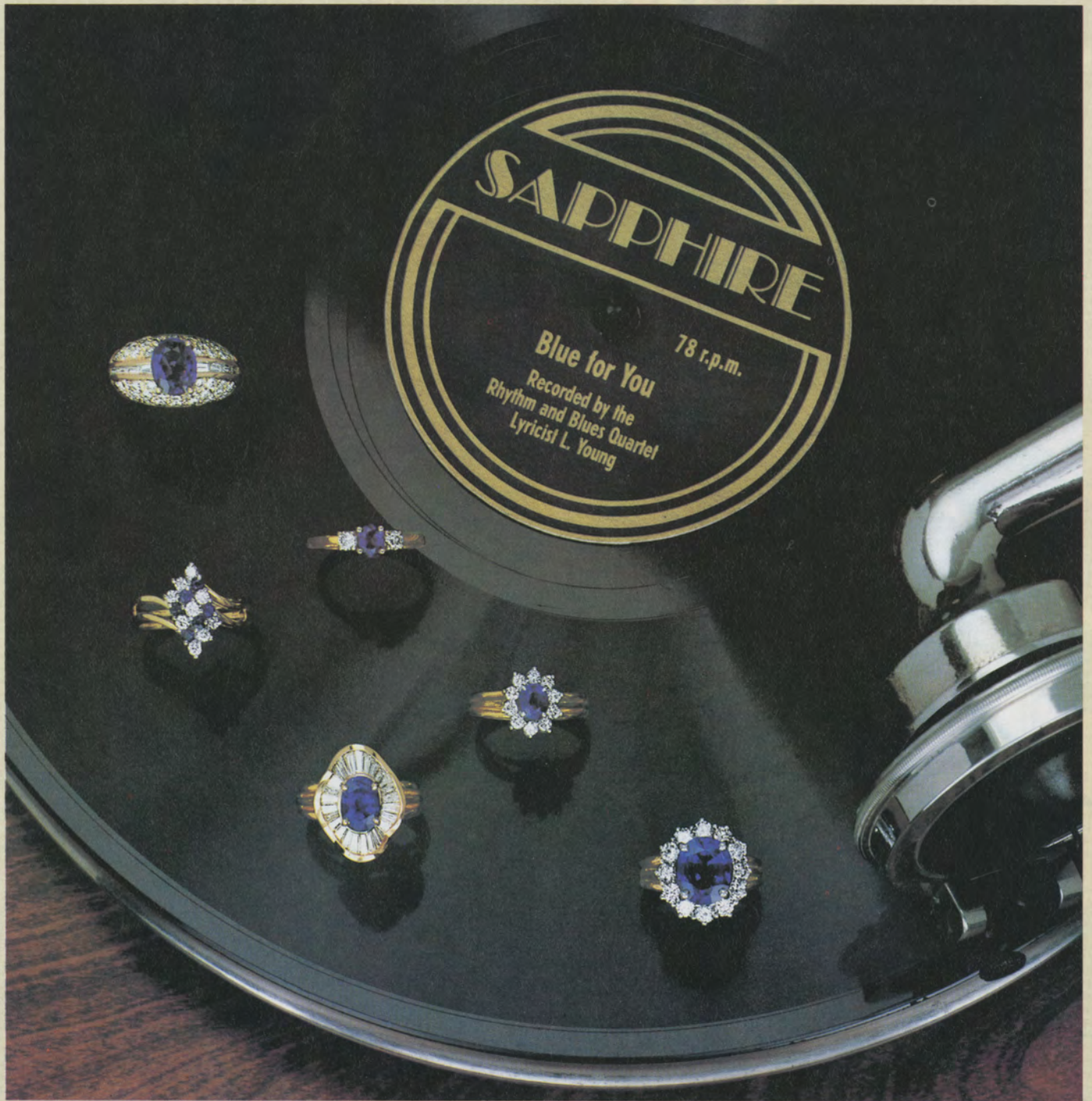
Lauré Campbell

ORCHESTRA MANAGER

Thomas B. Heimberg

PLAY HER THE BLUES.

It's a sure way to bring a smile to her face. Especially when you're playing with deep blue sapphires and brilliant diamonds from our collection. There's never been a better time to give them. Because our selection has never been more dazzling. Let one of our jewelry experts help you choose the bluest sapphires of them all. Priced from \$350 to \$46,500.



GRANAT BROS

Fine Jewelers Since 1905

Grant at Geary (415) 986-4600 • San Francisco
13 convenient locations in the Bay Area
Also Sacramento • Stockton • Fresno • Fairfield

“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.



© 1981 Government of Puerto Rico

RUMS OF PUERTO RICO
Aged for smoothness and taste.



Artists

ARTISTS

Ruza Baldani
Josephine Barstow*
Kathleen Battle
Montserrat Caballé
Rebecca Cook
Régine Crespin
Evelyn de la Rosa
Helga Dernesch
Luana DeVol
Helena Doese**
Kaaren Erickson*
Faith Esham
Maureen Forrester
Kathryn Gamberoni*
Sheri Greenawald
Nikki Li Hartliep
Marilyn Horne
Gwyneth Jones
Pilar Lorengar
Betsy Norden*
Donna Petersen
Lucia Popp*
Leontyne Price
Susan Quittmeyer
Regina Resnik

Laura Brooks Rice†
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
Pablo Elvira*

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
Dotty Dean
Giovanna DiTano
Beverly 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 Cherveney
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
Daria 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

continued on p. 20

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

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.

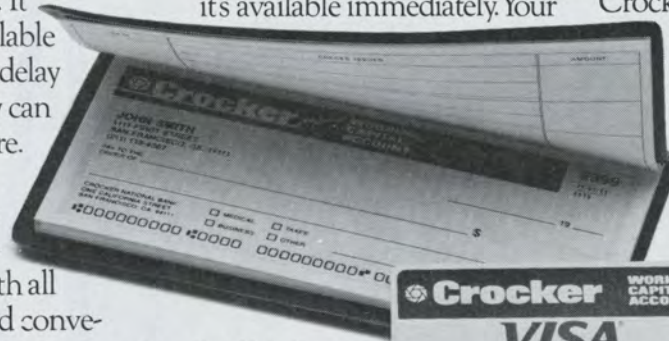
Money Market Rates.

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 infor-

mation 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.

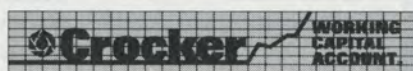
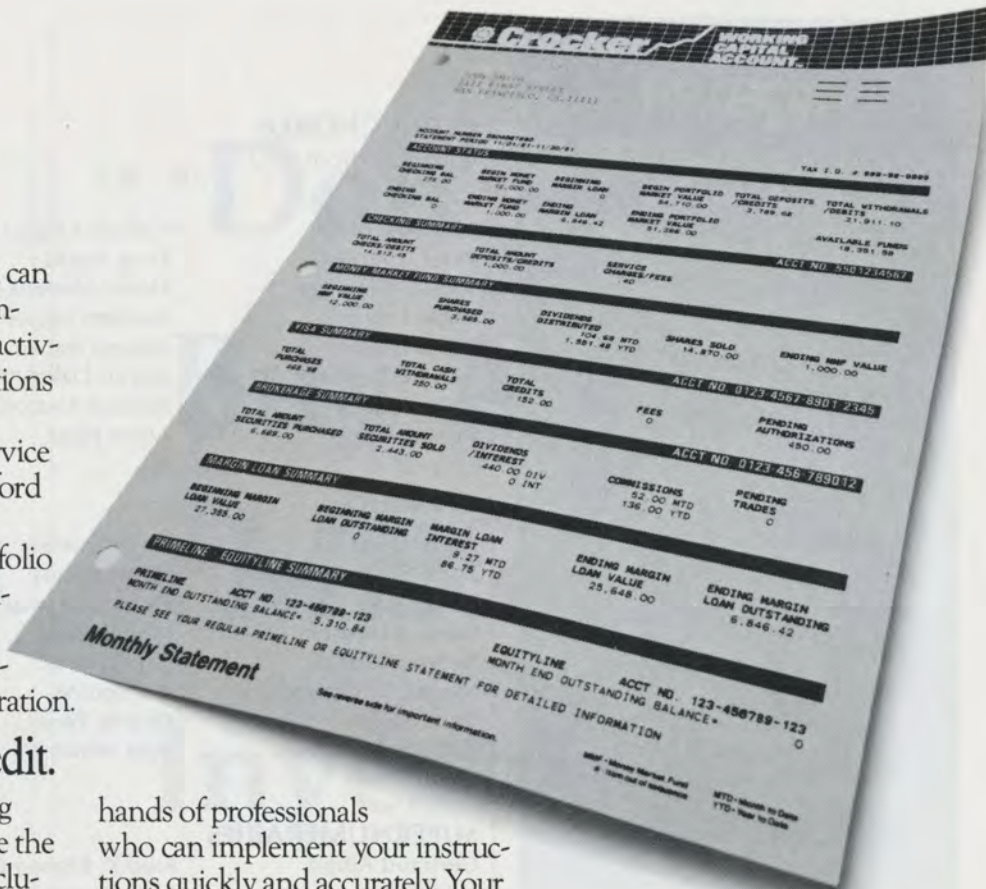
Experienced Account Representatives.

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

KQEDFM

SAN FRANCISCO OPERA

ON KQED-FM

For a free broadcast schedule call David at (415) 553-2129

CLASSICAL MUSIC WITHOUT ONE COMMERCIAL

FM88.5

EXTRA CHORUS

continued from p. 17

Mats Ernmark
Peter Girardot
John L. Glenister
Edgar Harris
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
Marika Sakellariou
Dana Sapiro
Katherine Warner

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

SUPERNUMERARIES

Gertraud Albert
Joan Bacharach
Dorothy Baum
Nora Brandstadter
Katherine Brazaitis
Dorothy C. Brown
Anette Clark
Barbara Clifford
Janet Dahlsten
Mary Joyce
Candace Kahn
Francesca Leo
Betty MacDonald
Donna Martin
Holly Morrison
Virginia Persson
Kathy Prongos
Louise Russo
Sally Scott

Fred K. Beeson II
Mark Cabrinha
John Carera
Tom Carlisle
Chris Cashion
Roy Castellini
David Clover
Tom Curran
Julio Dorjgoni
Martin Doyle
Richard Emmons
Peter Felleman
Steve Finkel
Frank Fredericks
Mickey Frettoloso
Phillip Gibson
Rex Golightly
Albert Goodwyn
Ralph Goodwyn
Dennis Goza
Michael Grinnage
Paul Grosvenor
Joe Hay
Gary Hill
Don Honor

Richard Hughes
Dean Jones
Joe Kelly
Ralph Ludascher
Wendell Manula
Roger Marquardt
Lawrence Millner
Gary Morgret
Ralph Murphy
Neil Nevesny
Robert Noble
Michael Piccini
Michael Pitkin
Paul Ricks
Kevin Scarlata
Bob Schmidt
Cliff Schreiber
Chris Sheffield
James Sizemore
Ralph Speirs
Jerry Steiml
Robert Tilton
Barry Tucker
Ken Wagovich

Andrew Alder
Sky Bamford
Steve Bauman
Douglas Beardslee

San Francisco Opera On Radio

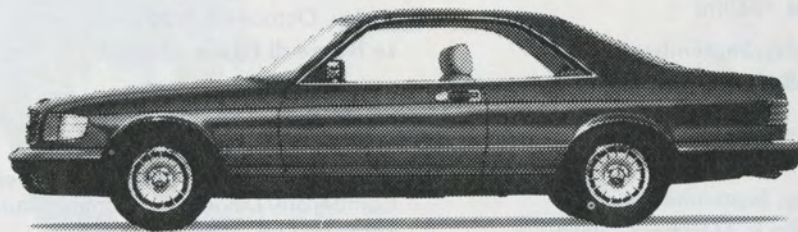
Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member 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 Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, 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).

- 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.

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



RAB Motors, Inc.

595 Francisco Boulevard
San Rafael, California 94901

Phone: (415) 454-0582

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
Caballé, Battle, Baldani/Moldoveanu, Elvira*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

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, DeVol, 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, Crespín, Vaness, Zeani*, Norden*, Petersen, Richards/Hensel, Halfvarson, Green, Thomas
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
Aglér/Merrill/O'Hearn*/Sulich*/Munn

Saturday, November 6, 8:00

Dialogues of the Carmelites Poulenc

continued



"The fine art of brandy making has long been a tradition of The Christian Brothers. Every drop of our brandy is made by our own unique distilling methods, properly aged in small oak casks, then carefully blended from our 'library' of fine aging brandies. The result is a smooth, rich mellow brandy with a distinctive flavor that is ours and ours alone. We invite you to enjoy it in your favorite way."

Brother Timothy F.S.C.

The fine art of the silversmith is expressed in this centuries old vintager figurine from The Christian Brothers Collection, The Wine Museum of San Francisco. Crafted of wood with silver mounts, Nuremburg, Germany, circa 1650.



Brandy from The Christian Brothers® of California

WORLDWIDE DISTRIBUTORS: FROMM AND SICHEL, INC., SAN FRANCISCO, CALIFORNIA. U.S.A. BRANDY: 80 PROOF.

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

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.

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.

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.

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.

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) 595-4136.

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

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.

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.

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.

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 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.

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.

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.

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.

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 \$5. For further information, please call (415) 526-5244.

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

LINCOLN.
THE LEADER.

IN QUALITY
LUXURY CARS.
IN QUALITY
PROGRAMS
THAT
BACK THEM.

Lincoln. Mark VI. Continental. These are the highest quality luxury cars built in America. And the programs backing them are among the best offered by any American car builder.

VIRTUALLY COST-FREE DRIVING. For 3 years or 36,000 miles, whichever comes first, our scheduled maintenance and limited warranty programs let you drive our 1983 luxury cars virtually cost-free. About the only thing you pay for is gas. Of course, accidents, abuse, tires and fluids between maintenance intervals are not included.*

BEST RESALE VALUE. We'll guarantee each of our three new 1982 and 1983 luxury cars will return a greater percentage** of its original sticker price than any comparable American-made luxury car. Simply trade in on any new Lincoln luxury car in two, three, or four years after purchase. This is an exclusive offer for California residents only who buy or lease our luxury cars ordered or delivered now through

November 30, 1982. It is non-transferable, limited to one vehicle per customer.

LOW 11.9% FINANCING RATE WHEN YOU BUY. On any new 1982 or 1983 Continental, qualified retail buyers can get a low 11.9% Annual Percentage Rate. It's good for America—and good through the end of 1982. Actual savings depend upon amount financed, duration of financing, and State law. Dealer contribution may affect customer cost.

BEST RATES WHEN YOU LEASE. 9.9% interest is the rate your Lincoln-Mercury Dealer can get from a factory-sponsored program on luxury cars he leases to customers with approved credit. This unusually low finance rate means you may get a lower monthly rate when you lease. It applies to any new 1983 Lincoln, Mark VI or Continental leased before December 31, 1982.

If we didn't build them so well, we couldn't back them so well. Lincoln. The Leader.



SEE YOUR
LINCOLN-MERCURY DEALER.



1983 CONTINENTAL

*Offer good only in California, Washington, Oregon, Alaska and Hawaii now through end of 1983 model year. Limit one per customer. **Based on National Automotive Dealer Association Used Car Guidebooks for average trade-in values of our luxury cars compared to comparable competitive models at time of trade-in. See your Dealer for details.

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 \$280,000 to \$660,000.*
 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

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.

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.

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.

- 10/6 "In the pit: What the orchestra does beyond the Oom-pa-pa"
- 10/13 "Singers and singing"

It's Your Move!

casey's
 OFFICE MOVING &
 SERVICES, INC.

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

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

Thelma Shelley

Acting Managing Director

Elizabeth Murray

Acting 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

LIQUORE · ITALIANO

Tuaca. Among its exquisite tastes one can perceive a whisper of vanilla and a kiss of orange. Very Italian and completely delicious. A golden amber liqueur with a rich aroma and bouquet that pleases the senses. Tuaca. About \$15 the bottle.



70 PROOF IMPORTED BY CALVERT DISTILLERS CO. N.Y.C. N.Y.

TURN TO GOLD



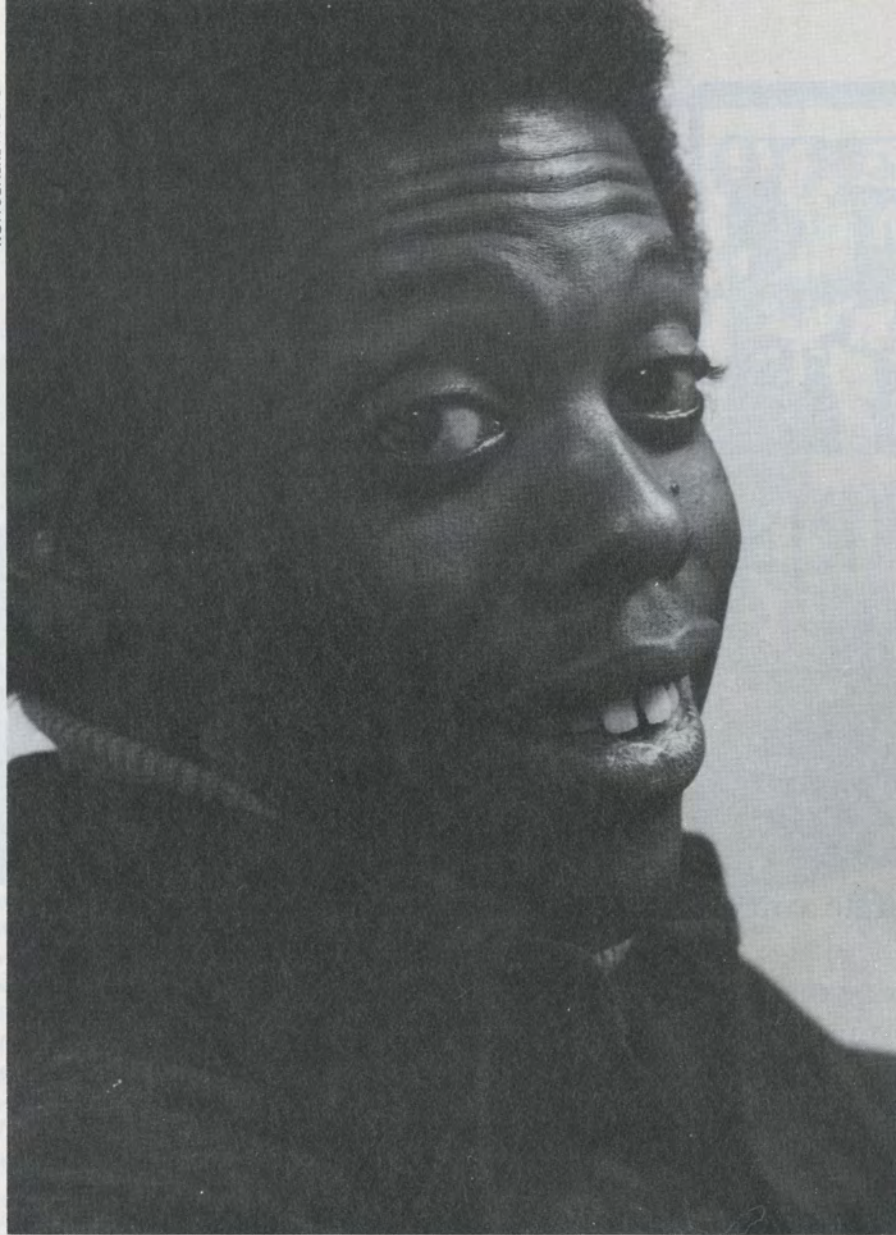
From our collection
of 14K bangle bracelets.
Faceted gold bangle, \$1,365.
Nothing else feels like real gold.

KARAT GOLD JEWELRY AT

SHREVE & CO.

JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO, 421-2600
SAN MATEO—SUN VALLEY—STONERIDGE MALL—WALNUT CREEK
STANFORD—VALLCO FASHION PARK—SACRAMENTO



Calvin Simmons in 1980.

Calvin.

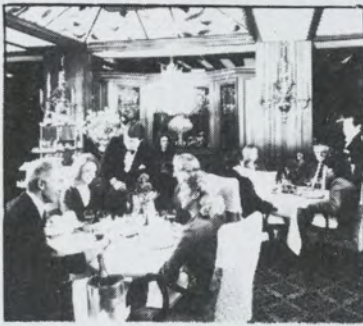
By THOMAS O'CONNOR

Above all, there was that grin. A little goofy, loose, utterly infectious. The kind of grin that invariably goes with a big, mischievous laugh and makes people want to share the joke. The kind that made him seem accessible.

When he disappeared into the murky waters of a pond near New York's Lake Placid in the dusk of August 21, Calvin Simmons was, at 32, "just a baby as conductors go," in the words of one musician who knew him well. Yet he had already racked up a seeming lifetime of musical experience.

Though he apparently had the entire musical world before him, Calvin Simmons's home — more than any other spot — was the San Francisco Opera, where he first performed at the ripe age of nine as a member of the San Francisco Boys Chorus.

The Boys Chorus, which was co-founded by Kurt Herbert Adler and Madi Bacon, was the first ensemble Simmons ever led — at the age of 11. After studying at the Curtis Institute in Philadelphia, his adult career in music began in 1970 when Adler engaged him as assistant conductor of the Merola Opera Program. In 1972 he was named assistant conductor of the San Francisco



The Chef's Table

RESTAURANT

**ELEGANT
DINING**

The next time you go to a theatre, take advantage of our pre-performance dinner specials. Sample our Art... The Art of Cooking.

Ethel Hamilton
at the piano
on Friday & Saturday

Dinners moderately priced, including
**4 hour
complimentary
in-door valet
parking.**

THE SAN FRANCISCO
**HILTON
& TOWER**

Mason and O'Farrell Streets
**San Francisco's
Favorite Hotel**
For Reservations
Call 771-1400 Ext. 6326
Close to all theatres



Calvin Simmons and coach Paul Connelly during Western Opera Theater's 1974 tour of Alaska.

Opera. During the three years he held that post, he also served as associate music director of Western Opera Theater.

In 1974 Simmons became the youngest (and only American) conductor at the Glyndebourne Festival in England, where he spent four seasons. From 1975 to 1978 he was assistant conductor of the Los Angeles Philharmonic, and in 1978-79 made his official conducting debut with the San Francisco Opera (*La Bohème*), the Metropolitan Opera (*Hansel and Gretel*) and the San Diego Opera (the world premiere of Menotti's *La Loca*). In 1979 he became the music director of the Oakland Symphony, the first black ever to lead a major American symphony orchestra, and before his death had guest conducted many of the major orchestras of the United States.

His conducting of Shostakovich's *Lady Macbeth of Mtsensk* in 1981 at the San Francisco Opera — the work's first performance in the U.S. in 45 years — was the unquestioned triumph of Adler's valedictory season as head of the opera company.

Though enmeshed in the frenzy that comes with the start of a new season, a clutch of Simmons's

colleagues at the San Francisco Opera — some of whom knew him since his teens — took time recently to recall the skinny black guy with the big grin and bigger talent.

Matthew Farruggio, production supervisor:

"The first time I saw him he was all of nine years old, singing with the Boys Chorus. I think it was *Cavalleria/Pagliacci*. Even then he just stood out, he was such a happy presence. The other kids looked up to him as a captain.

"Calvin always seemed to have an easy, slow solution to difficult problems. He could easily balance things and smooth them out. I never once saw him belittle anyone; he would go to the core of the problem without destroying. That's such an unusual quality.

"He was a fabulous musical coach. Whether it was Birgit Nilsson or some kid in the Merola Program, they listened to him. Birgit once agreed to perform at a Fol de Rol only on the condition that Calvin accompany her, 'so then I don't have to rehearse so much,' she said. And of course he could do fabulous imitations. One of the funniest things I've ever seen was

when he pretended to be Kurt Herbert Adler at a Merola benefit, opposite Beverly Sills. The gag was that Sills and Adler were having an argument, but she just kept breaking up.

"His musical humor was incredible. At the drop of a hat he would play anything. I remember a piano rehearsal of *Der Rosenkavalier* he was accompanying. Sena Jurinac and Paul Hager and just about everybody else got into a heated discussion. Calvin just kept playing along throughout the argument, sounding just like Strauss, and playing louder as peoples' voices rose in the discussion."

Zaven Melikian, concertmaster, Opera Orchestra:

"It was a Mozart. *Figaro*, or maybe *Così*. So long ago I don't remember. First time I ever saw him play. Calvin was in the pit, playing harpsichord. He had to be in his teens still. What was amazing about him was that you couldn't pin him down to the continuo. At every performance he was doing something different, which is actually the way it's supposed to be done: in Mozart's day, they did improvise the continuo parts. But I've never heard what he was doing then, either before or since.

"He was a wizard at improvisation. You could name a composer to him and he would start playing something that sounded just like that composer. Except that it wasn't. It was like Rich Little at a keyboard.

"The first time I had him as a conductor was a student performance of *La Bohème*. It was like he'd been conducting all his life. He was a brilliant musician, nowhere near his potential. With his sense of humor, he would create an atmosphere where everyone felt an urge to concentrate more. He always knew what he was doing; he wasn't a clown, even though he sometimes appeared to be. Everything with him was natural and spontaneous.

"Calvin could be a very moody guy; very few people knew that. Sometimes he was angry, and I would think, 'Oh, he's just joking.' Everyone was so used to seeing that big smile, you wouldn't know that he was serious.

"9 $\frac{1}{8}$ %" 30-year assumable loans*



Why have more than 300 people dodged sawhorses and wet paint to buy an unfinished condominium at Opera Plaza? The 9 $\frac{1}{8}$ % assumable financing is one big reason. Some of the other attractions are summarized above.

For a Grand Tour, call 474-6600. You'll see sumptuous Townhomes from \$215,000. Elegant 1-bedroom residences from \$145,000. Deluxe studios starting at \$109,000. And all those choice places to sip, sup, shop and stroll. 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 $\frac{1}{8}$ % 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.

A Harvest of Music this Fall at the Conservatory

CONCERTS

The Francesco Trio

October 11 & 25, November 8

The Conservatory Orchestra

October 14

The New Music Ensemble

November 2-3

MASTER CLASSES & CONCERTS

Marie Leonhardt Ensemble

October 30-31

Empire Brass Quintet

November 4

Robert Dick (flute) /

James Emery (guitar) Duo

November 29-30

The San Francisco Conservatory of Music 1201 Ortega Street/San Francisco, CA 94122
(415) 564-8086

OPERA EUROPE



31 Days
April 14-May 14, 1983

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

Think of performances in London, Amsterdam, Hamburg, Helsinki, Leningrad, Moscow, Warsaw, Krakow, Vienna, Munich, Frankfurt, and in a few short months you can be there. All inclusive costs \$4,950.00, single supplement \$580.00.

Tour limited to 30 persons. 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



Calvin Simmons and Kurt Herbert Adler during rehearsals for Wagner's *Lohengrin*. 1978.

CAROLINE CRAWFORD PHOTO

But you can't always be a nice guy when you're a musician at that level.

"When he led the Shostakovich last year here, he had matured a great deal as a musician. He had something you don't learn, a natural knack for the music.

"Calvin was the only conductor I've ever had whose refusal to use a baton didn't bother me. Usually that's

very disturbing, because you don't get the proper pulse. But Calvin would use just his hands, and I would kid him about it and say, 'The problem is you're black; I can't see your hands.' So he'd always say, 'For you, Zaven, I'll wear white gloves.' His big superstition was one of the oddest I've ever seen: he always wore bright red socks underneath his white tie and tails."

A few days after word of Calvin Simmons's disappearance reached San Francisco, Kurt Herbert Adler, general director emeritus of the San Francisco Opera, recalled his special relationship with his young protégé, in an interview with KQED-FM's Sedge Thomson:

"Calvin was an enormous talent; he was a musical wonder child, though I hate to use that term . . . Our association was both artistically and personally a very close one, in which I'm glad to say my wife Nancy also participated. I used to call Calvin 'my grandson.'

"I noticed artistically his very rapid development during the last year and a half. He always was talented, but his interest and his dedication and his talent became, in

my opinion, much deeper. I went over to some of his concerts with the Oakland Symphony, and it was the same development. There were concerts where I thought something was left to be desired, and then it grew and the orchestra improved. The audience in Oakland loved him, and came to the Symphony, which was very important. I only hope that this will continue and that his work was not in vain.

"He was extremely well prepared to direct *Lady Macbeth of Mtsensk* last year. Not only did he enjoy it, but everybody in the company enjoyed his participation, including the players in the orchestra, the public and the press. It was a major success, for him and for Shostakovich. . . ."

John Priest, technical director:
 "Calvin was the first conductor I'd ever known as a friend. He really was a delightful fellow. I think he got along so famously with everyone because of his extraordinary good nature. He was never reticent about telling somebody when they weren't right, but he was always very generous, and careful about people's feelings. He also made a huge planning contribution to the success of the new Zellerbach Rehearsal Wing.

"One of the most memorable exhibitions I've ever seen in my life was Calvin at a party sitting down at a piano and proceeding to perform all of *Salome*, all the way through. He did all the parts, and we're talking about a solid hour and a half of music, without a pause. It was screamingly funny. Calvin was a perfect example of a performer who knows exactly how far he could go with something, and not an inch beyond."

Thomas Heimberg, manager,
 Opera Orchestra:

"For several years there was a sign posted on the stage-left door to the orchestra pit that read, 'No one admitted, except Calvin.' Some of the percussionists put it there because he used to peek in and say hello all the time. He was often hanging around; that pit was very familiar to him, a second home.

"We had our own private jokes. I went to him once and said, 'Calvin, I have a little test for you. You are musical, dedicated, talented, and you have great good will. But there's something you have to be able to do to make a career. I'd like to hear you say, 'Get out of my way.' So he looked at me, suddenly his smile faded, and he slowly said, 'Get the hell out of my way!' I shook his hand.

"The orchestra players always liked Calvin a lot. With conductors, it's not a question only of musical insight or of great enthusiasm. There is a basic craft of conducting, and like any musical skill, there are both right and wrong ways to do it. Calvin was always trying to learn the right ways. A lot of conductors are so used to orchestras



THE SHOW NEVER ENDS AT THE BRASSERIE 24-HOUR RESTAURANT.

WHEN THE CURTAIN COMES DOWN, COME ON OVER TO THE BRASSERIE RESTAURANT. COCKTAILS TILL 2 AM. FOOD SERVED ALL NIGHT. IT'S THE PERFECT PLACE TO END THE EVENING.

BRASSERIE 24-HOUR RESTAURANT.
 AT THE FAIRMONT HOTEL. ATOP NOB HILL.



DANISH DELIGHTS

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

PHOTOGRAPHY BY NINA GLASER

Personal Style Counselors

Our 18th year
of making you
look and feel
confident, attractive
harmonious.

For information and
brochure on programs
and PROFESSIONAL
COLOR ANALYSIS,
call: 832-1714
Walnut Creek
Oakland

©

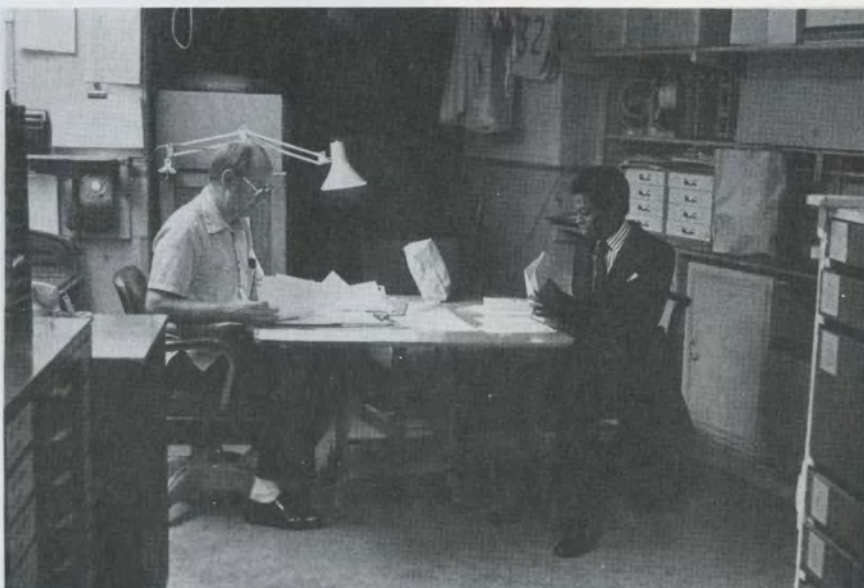


French Restaurant — Brasserie

*In the heart of
the theatre district*

*Now open for supper
after the theatre*

320 Mason Street, San Francisco
Reservations: 433-7560
or: 433-7561



IRA NOWINSKI PHOTO

Calvin Simmons backstage with master of properties Ivan van Perre. 1981.

that can play well that they get good sounds even if they're not conducting well. Calvin never left it at that. He always wanted to make his beat clear, and he wanted to indicate what he was doing. Calvin was learning the craft, all the time. When the going was rough, and you wanted to look up and see a conductor who not only knew where you were but was also able to help you stay there, he could do it."

James Schwabacher, member, Board of Directors, and president, Merola Fund:

"Calvin was responsible for that wonderful benefit for Spring Opera at the Curran Theatre in 1975, the 24-hour Mozart Marathon. It was all because he went running into Mr. Adler's office and started crying 'Why isn't Mozart's birthday being celebrated?' So Calvin organized the whole thing. Even got Elisabeth Schwarzkopf to sing.

"We had dinner at the end of July of this year. He had just come from his great success with *Così fan tutte* in St. Louis, and was telling us all about the Mozart cycle that he and Jonathan Miller had planned. He told us about their plans to do an operetta for television production there, and I got out several Gershwin scores for him. He was interested in doing something American.

"As outgoing as he was, Calvin was very hard to pin down and really get to

know. Yet, no matter what the company was, he was always the same; very warm, always throwing his arms around everyone and making you feel that he really cared."

Patricia Mitchell, company administrator:

"He had such a great sense of the outrageous. Besides the musical gifts, the thing about him that was so incredible was the spirit of the man.

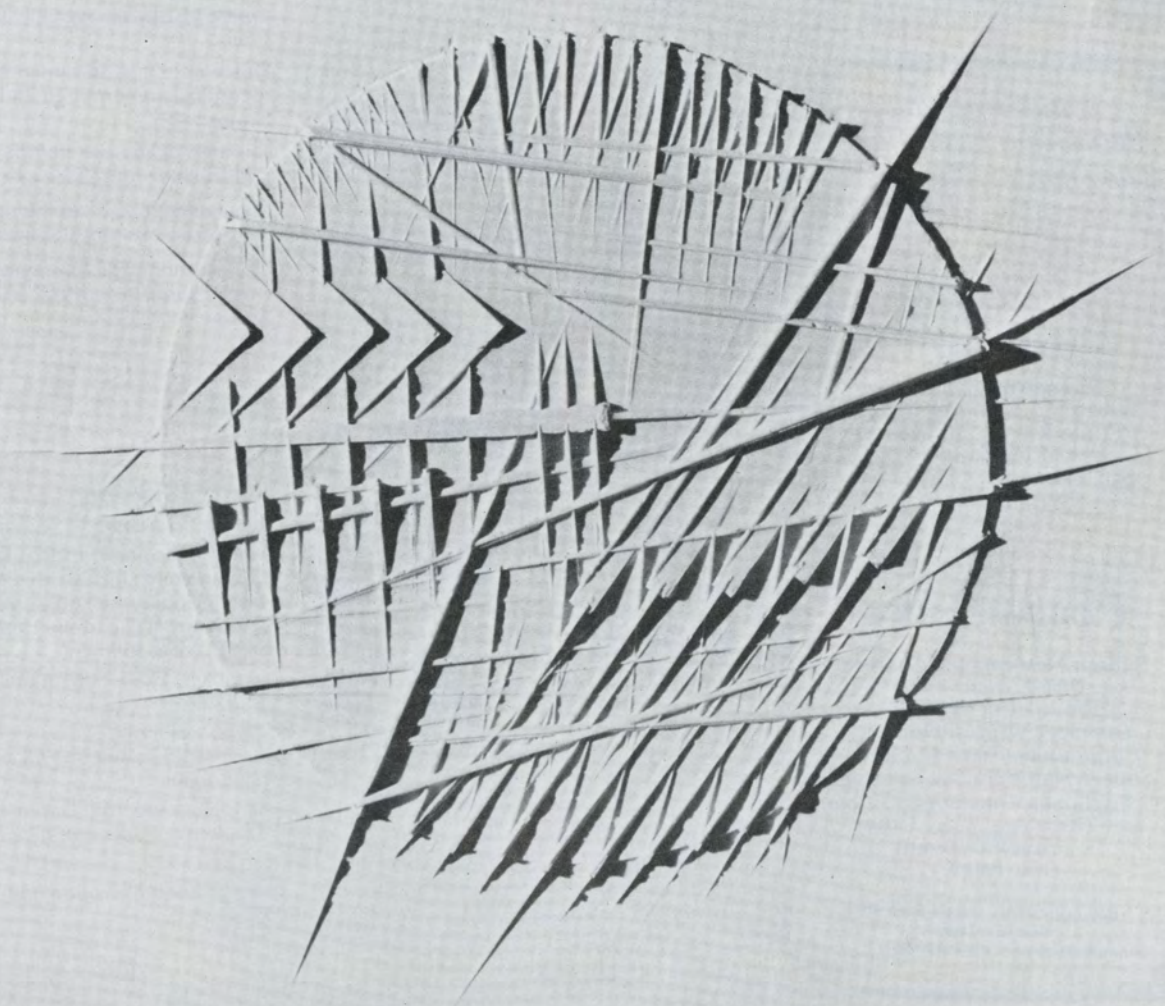
"I will always remember Adler's 75th birthday party. Calvin and Willie (W. Anthony Waters, another gifted young black opera conductor) did the letter duet between Susanna and the Countess from *Le Nozze di Figaro*. Singing all of this gorgeous music very well, you understand. But it was such a hoot. You just laughed till tears rolled down your face. It was wonderful.

"I think Calvin's incredible sense of humor helped him as an opera conductor in the sense of being able to keep a perspective without being distant. It made it so much easier for him to deal with all those tempestuous personalities. He just had this sense of delight; when something was funny or untoward, his eyes would just get big as soup plates.

"The mimicry he could pull off was extraordinary. Once, he was guest conductor at the Atlanta Symphony. A friend of mine, who was the manager there, told me about it. The concert

OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

MODESTO LANZONE'S





was wildly successful, and then Calvin went to a reception afterwards at the home of some local bigwigs. Now this is in Atlanta, and the hostess sees him and walks up to this tall, skinny black guy in his tuxedo and says, 'Why, now how do yuh do? Uh, what 'er ya'll do'in heah?' Calvin smiles at her and says, 'Why, how do yuh do? Ah conducted the *cohn-cert*,' in this flawless Southern accent. The mimicry he could pull off was something else."

Richard Bradshaw, chorus director: "Calvin and I didn't meet here, but when we were both at Glyndebourne in 1975. All that natural talent made him a great success as a coach, really made the place come alive. Glyndebourne was always a big part of him. He went there after John Pritchard had come to San Francisco Opera to conduct, and Calvin was assigned to him as a rehearsal pianist.

"Our rooms in the house at Glyndebourne were adjoining, and, to tell you the truth, for two years we ripped the place apart between us. He was endlessly mischievous. One of the great events of the year for him was the chance to go swapping the picnic baskets. Everyone comes to Glyndebourne with picnics; some of them very grandiose, with silver service and hampers from Fortnum and Mason's. And some people come with humbler fare, with pâté from the local equivalent of Safeway. Calvin and I would go around during the first act, before the picnic period, and swap them around. Never too far away, of course, so things always got returned to their rightful owners. And then we'd hide behind the hedge so we could hear the whole thing getting sorted out; you know, people exploding when they found this bottle of cheap, thin Riesling where they'd had a bottle of Dom Pérignon, and their neighbors being delighted to discover their Cinderella supper that had turned into foie gras, caviar and Dom Pérignon. . . .

"What Calvin had especially was the ability to diffuse tensions in a rehearsal with just the right line or

right joke, and a wonderful sense of self-deprecation. He was on the Johnny Carson TV show, I recall. Carson was being rather tough with him, and said he thought that at concerts players don't really seem to be watching the conductor.

"And Calvin said, 'Well, I think they look up occasionally.' Carson said, 'What ever do they look up for?'

"With a big grin, Calvin answered him like a flash, 'I don't know. Diversion, perhaps.'

"He had the ability to get on with an enormous number of people, to take an interest in the third horn player's second child, or whatever. Before I arrived in San Francisco, I went down to visit him in Los Angeles. I was amazed at how well he knew all the Philharmonic players, all about them. He was absolutely loved by them.

"The fact that he was such a good rehearsal pianist helped him deal with singers very much. By the time he came to conduct *Lady Macbeth* last year, he'd worked so long in the business, he knew the traditions. He knew how to get conventional politeness out of the way and get onto a much more informal footing with the singers. That's one of the reasons there were so few tensions over *Lady Macbeth*. Calvin saw how to get people to work for him.

"Of course there was another side to him, too. When all was said and done, he was a very lonely character. There was a morose side. . . . I think in the end he would have come back to working in opera. It's what he knew best; he was brought up in it."

Talk to some of Simmons's colleagues for a while, and a surprising portrait of the young maestro emerges. Behind the outrageous humor and the gifted musician, there was a ferocious intensity to him. Matthew Farruggio remembers a rehearsal, in the early 1970s, when Simmons was accompanying the singers on the piano. "He was playing so strongly he sounded like an orchestra," he recalls. "And with such intensity that he actually broke a finger."

But there was another detail, one equally characteristic: the laughing young musician kept right on playing. ■

Calvin Simmons and Beverly Sills at the 1973 San Francisco Opera Guild Fol de Rol. The photos were taken during a performance of *Sillsiana*.

CAROLYN MASON JONES PHOTOS

Jessica McClintock



Marcy Maloy

Intermezzo – an Interlude in Lace.

To muse for a moment amid the soundless music of a sheer fantasy by Jessica McClintock.

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



Posthumous oil portrait of Mozart (1819) by Barbara Kraft, after the family portrait of 1780-81.

FIGARO: A HOT PROPERTY

By WILLIAM MANN

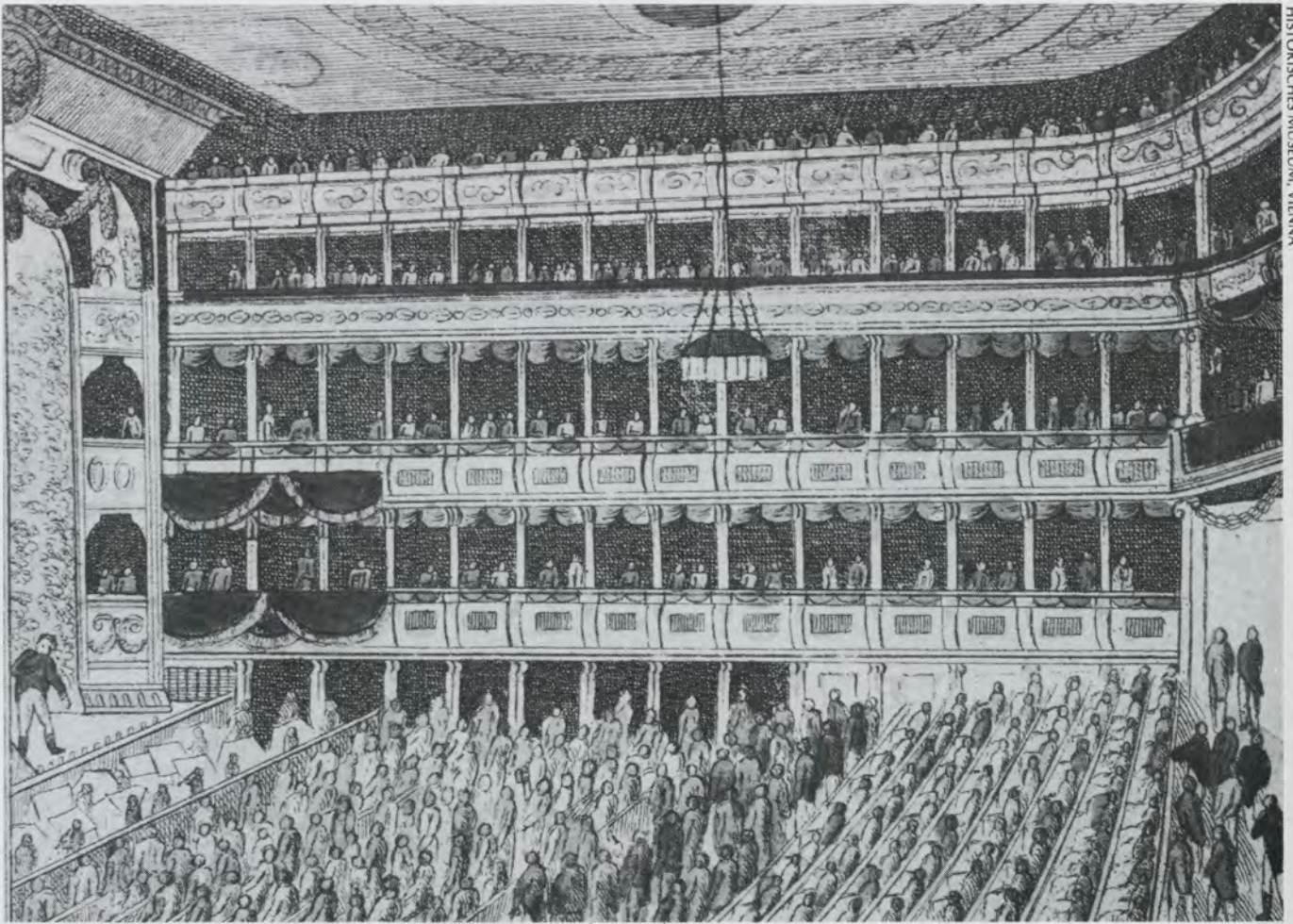
By the spring of 1783, when he met Lorenzo da Ponte, Mozart was an experienced opera composer though he was only 27 years old. He had composed fourteen theatrical works (including two decidedly stagey oratorios, and incidental music to the drama *King Thamos*, but excluding the ballets *Les Petits riens* and *Le Gelosie del Seraglio*), all but one performed, mostly to loud acclaim. His latest in the genre was *Die Entführung aus dem Serail*, a German opera with spoken dialogue for Vienna's Court *Singspiel*, an abortive attempt to establish German opera in Austria. *Die Entführung* was liked, but Viennese society preferred Italian opera because the standard of singing was likely to remain higher. So the Emperor Joseph II abolished German opera in favor of Italian, while retaining the title of *National Singspiel* (a lovely specimen of compromise).

Mozart was living in Vienna, married, and looking for work (though by no means hard up for musical commissions at this time). But he was passed over for new operas in favor of the real Italian composers Salieri, Sarti, Paisiello, together with the Spanish-born, adopted Italian, Vicente Martín y Soler. Either he had to gain the Emperor's ear, or to make contact with one of the Court librettists: one was the Abbé Gian-Battista Casti (who wrote the libretto on which Richard Strauss' *Capriccio* was, 150 years later, to be based), the other Lorenzo da

Ponte, who had never written an opera libretto in his life until the Emperor engaged him as a "virgin muse." Lorenzo da Ponte had been born a Jew in Ceneda (now called Vittorio Veneto) near Venice in 1749. His original name Emmanuele Conegliano was changed when his father married a Gentile woman, became Christian and had himself and his three sons baptized by the Bishop of Ceneda whose surname they formally assumed — Emmanuele took the Bishop's Christian name as well and became Lorenzo da Ponte. This "Mark 2" Lorenzo da Ponte became a priest and had a colorful career as a philanderer, adventurer, and globetrotter as well as poet (he spent some years in London and finally emigrated to New York where he died at the age of 89). His memoirs are available in paperback, lively reading I promise, but they tell almost nothing about the collaboration with Mozart which has made da Ponte immortal — the little they say is highly unreliable. Mozart met da Ponte in Vienna at the house of Baron Raimund Wetzlar von Plankenstern, a Jew in whose house Mozart had lodged. Da Ponte suggested that they should collaborate; Mozart did not have too many hopes about the offer. He began and left unfinished two Italian comic operas (*L'Oca del Cairo* and *Lo Sposo deluso*) before he broached to da Ponte the

William Mann is the author of books on the operas of Mozart and Richard Strauss, and of a popular history book, Music in Time, due for publication in the U.S. this fall. He recently retired from the staff of The Times, London, after 34 years, 22 of them as chief music critic. He is an associate editor of Opera magazine.

©1982



Interior of the Vienna Burgtheater, site of the premiere of *Le Nozze di Figaro*. Colored engraving; unsigned.

notion of contriving a comic opera in Italian out of Pierre Caron de Beaumarchais's famous play *Le Mariage de Figaro*.

This was a hot property. Beaumarchais (1732-99), a pleb who bought himself a nobility and only just survived the French Revolution, wrote *Figaro* as the second of three comedies about the Count Almaviva. The first of these, *Le Barbier de Séville* (1775) was a farcical piece, almost *commedia dell'arte* in manner, introducing us to the harlequinesque barber Figaro, who aids his ex-client, young Count Almaviva, to marry the pretty Rosina over the head of her guardian Dr. Bartolo (who fancied her himself) despite the machinations of Bartolo's devious crony, the music-teacher Don Basilio, not to mention Bartolo's housekeeper Marcellina (called Berta in Rossini's later operatic version). The second part of Beaumarchais's trilogy,

Figaro's Wedding (innocently subtitled "opuscule comique") was a different matter. It showed Figaro outwitting Almaviva (now his employer) and pouring abuse on the aristocracy, the law, the political system and other established features of European life. Beaumarchais finished it in 1778. Louis XVI of France declared "Cela est détestable, cela ne sera jamais joué," and banned it. It was therefore also forbidden in Germany and Austria. Beaumarchais instigated a campaign of intrigue, worthy of Figaro, against the French censors. By September 1783 he secured a private performance in a French aristocrat's château, a year later the public premiere: Louis XVI had relented, supposing the play so lengthy that it would bore everybody. The Austrian Emperor still "expected" that his censors would reject the German translation of *Figaro* because it contained "much that is

objectionable." Emanuel Schikaneder was not allowed to produce it, and although the German translation was permitted publication, its author Johann Rautenstrauch dedicated the volume to the memory of the ducats he had lost. A pirated version of *Figaro* was played in London as early as December 1784.

Mozart knew that, to break into the closed shop of Viennese Italian opera, he must arrive with a bang. *Le Mariage de Figaro*, everywhere discussed, much read, yet censored, was just such an explosive charge. Figaro in that very play had remarked "Ce qui ne vaut pas la peine d'être dit, on le chante." Set the play to music, sing it in a foreign language, and it must surely appear harmless. Notwithstanding da Ponte's subsequent asseveration that he soft-soaped the Emperor into accepting his *Figaro* libretto, we are more likely to accept

Christian Dior

MAQUILLAGE

Maquillage: Tyen for Christian Dior.

Les Magiques

Dior enchants with moon white tints
that change before your eyes
into new and very different colours
of magical charm.

Three breathtaking shades for lips and nails.
Two new face and cheek tints foretell a fairy tale look
come true for you this fall.

Exclusively Dior.



MACY'S



Lorenzo da Ponte. Portrait after Nathan Rogers.

Mozart's own account of the negotiations. He persuaded the Emperor by playing extracts to him on the piano and by reassuring him that the offensive portions of the play had been removed. Da Ponte recalled: "I set to work and as fast as I wrote the words, Mozart set them to music. In six weeks everything was in order." If we assume that da Ponte was not inventing these idyllic circumstances of collaboration, then which were the six weeks? Since Mozart's extant letters to his father do not mention his work on *Figaro*, we must guess. My own

imaginative assumption is that he broached the subject to da Ponte in about August 1785. Mozart already knew Beaumarchais's play; inferably da Ponte also did, since he at once agreed to the adaptation. Both spoke French and could work from the original text. Da Ponte was lazy and easily distracted, but a hard worker when occasion demanded. He will have made a detailed scenario in two or three days and, after discussion, prepared to write the libretto before the end of August. Mozart, as was his custom, will have thought out an ideal available cast —

obviously the lovely Nancy Storace as Susanna, and Francesco Benucci, whom he already esteemed as a *basso buffo*, as Figaro; perhaps Stefano Mandini who had arrived in 1783 in Vienna; maybe Bartolo was already designed for Bussani who had joined the company in 1784; surely Michael Kelly for Don Basilio, already a friend. Kelly was allowed to hear "Crudel, perché finora" before anybody else, at Mozart's forte-piano (if we can trust Kelly's memory).

In September 1785 I think that da Ponte wrote the libretto and "as fast as I wrote the words, Mozart set them to music." Not so fast if we know Mozart. Granted (imaginatively) that during August they chose what to omit and how to turn Beaumarchais's five acts into da Ponte's four, and which lines must be translated straight into Italian, and which others turned into verse for set numbers, and then how many set ensembles must be provided (the ensembles are the special glory of *Figaro*; da Ponte is as much to be credited for them as Mozart who may have given a hand, being more experienced in music-theater — granted all this; if the quotation is true, Mozart will still have come back to da Ponte all the time with second thoughts based on the music he had worked out in his head and could not accommodate (never could) to what his poet had written. Both lived in Vienna; they did not have to communicate, time-wastingly, by mail; Mozart needed only to go round to da Ponte's house and explain what was wrong.

Even Mozart could not have composed the whole four acts of *Le Nozze di Figaro* during those six weeks in September and October, working in the mornings (and some evenings, when the afternoon's pupils had departed). It is likely that he persisted with *Figaro* during later November and part of December (when he composed the piano concerto K. 482), harrying da Ponte the while. Since he had to write the short comic German operetta *Der Schauspieldirektor* in January he must, I think, have been far advanced with *Figaro*. Any remains will have been completed in February. Mozart was busy in March and the first

continued on p. 76

EMPERFECTION



*Mellow made memorable
in an exquisite French brandy.*



We stop at nothing.

And that's something you'll enjoy right from the start.

Because that little bit of nothing at the end of our cigarette keeps your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And that's nothing to make light of.



Only Parliament Lights has the famous recessed filter.

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



Hermann Prey, Lucia Popp



Hermann Prey

LE NOZZE DI FIGARO



Hermann Prey, Lucia Popp



Jonathan Green, Lucia Popp, Tom Krause

Photos taken in rehearsal by Ira Nowinski



Lucia Popp, Helena Döse



Helena Döse, Lucia Popp



Faith Esham, Helena Döse, Lucia Popp



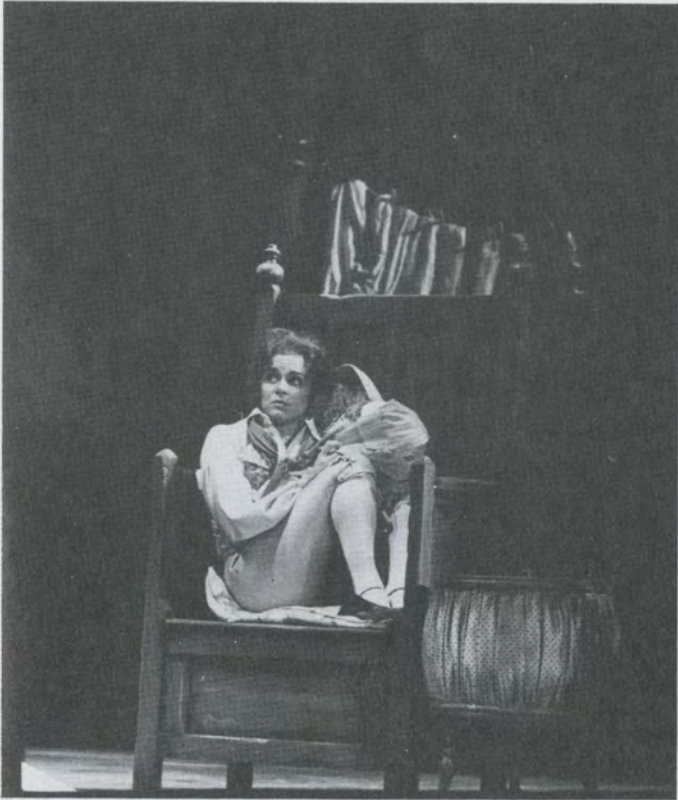
Lucia Popp



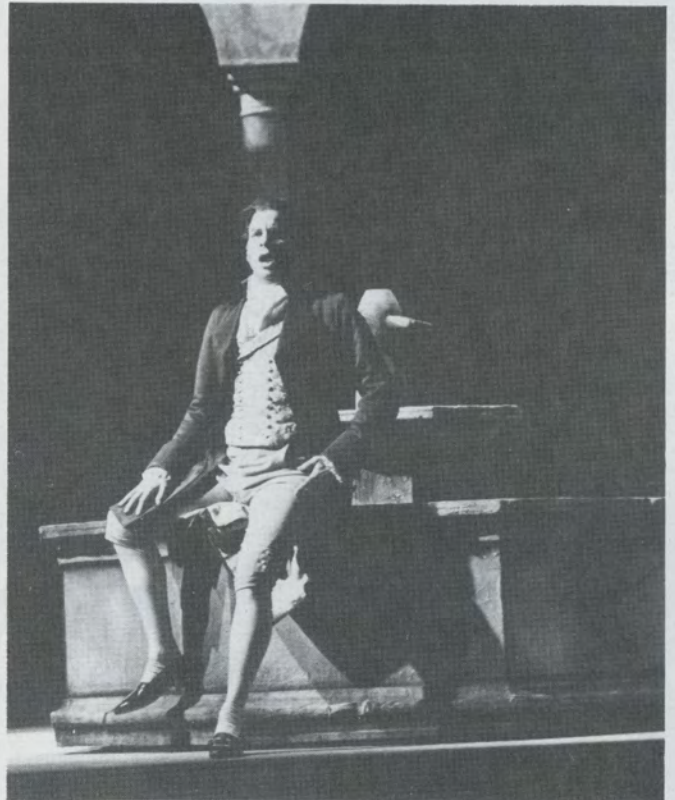
Helena Döse



Faith Esham, Lucia Popp



Faith Esham



Tom Krause



Kevin Langan, Laura Brooks Rice



Kevin Langan, Laura Brooks Rice



Kevin Langan, Laura Brooks Rice, Jonathan Green

Now the San Francisco Opera Shop comes to your home.

Open your door to a classical shopping experience. The San Francisco Opera Shop. A treasure chest of gifts for opera lovers and performing arts enthusiasts. Books and posters. Albums and tapes. Tote bags and jogging togs.

You'll find many of the shop's most popular items in the new Grand Gift Ideas catalog. Write or call the Opera Shop for your free copy today. And when you're ready to make your purchases, simply use the catalog's convenient order form or call (415) 565-6414 and ask for Christopher, your personal in-store shopper. The Grand Gift ideas catalog. San Francisco's classical shopping experience comes home to you at last.

SHOWN HERE: Quality-optic 3x25mm opera glasses, compact enough to fit in a handbag yet powerful enough to provide a sharp, front-row view from virtually any seat location. Elegantly designed in gold with reptile accents. Gold lamé carrying case. \$60.00 (plus \$2.75 shipping and handling).




SAN FRANCISCO OPERA SHOP™
199 Grove Street • San Francisco 94102 • (415) 565-6414

Spontaneous

combustion
There's no cause for alarm. It's only Perry Ellis fueling the season with his fiery silk Party Clothes. From the collection, a silk taffeta striped blazer in red and black, 420.00, to ignite his matchstick-slim red silk satin skirt, 246.00. The Shop on Union Square, Macy's San Francisco. Designer Sportswear (d. 165) - Macy's Hillsdale, Stanford and San Rafael



m a c y s

Use your Macy's Charge Account or The American Express® Card.

Profiles



HELENA DÖSE

Soprano Helena Döse makes her American opera debut as Countess Almaviva in *Le Nozze di Figaro*. Born in Göteborg, Sweden, she made her operatic debut there in 1971 as Aida. Three seasons later, she bowed at the Glyndebourne Festival as Mozart's Countess and, that same year, made her debut at Covent Garden in a production of *La Bohème*. Miss Döse is a member of the Royal Opera in Stockholm, where she has appeared as Liù opposite Birgit Nilsson's Turandot, as Mimi in *La Bohème*, in the title roles of Janáček's *Katya Kabanova* and Puccini's *Manon Lescaut*, and as Eva in the Götz Friedrich production of *Die Meistersinger* that was telecast by the BBC in 1979. Other roles in Miss Döse's repertoire include Elisabetta in *Don Carlo*, Desdemona in *Otello*, Gutrune in *Götterdämmerung*, Micaëla in *Carmen*, Fiordiligi in *Così fan tutte*, and the title role of *Ariadne auf Naxos*, which she sang for the first time in 1980 at Glyndebourne. A concert artist of note, Miss Döse's first American appearance was a concert with the Seattle Symphony in 1977, at which she sang Beethoven's "Ah, Perfido!" and Wagner's *Wesendonck Lieder*. Recent operatic engagements include *The Queen of Spades* with the Netherlands Opera Theater, and *Der Freischütz* at Covent Garden. She will perform in the latter early next year in Brussels and Hamburg, and will be seen in *Falstaff* at the Paris Opéra.



REBECCA COOK

Soprano Rebecca Cook portrays the Countess in the English-language performances of *The Marriage of Figaro*,

having made three unscheduled appearances as Amelia in *Un Ballo in Maschera* earlier this season. First-place winner in the Grand Finals of the 1978 San Francisco Opera Auditions, Miss Cook appeared as Micaëla in *Carmen* and Gerhilde in *Die Walküre* during the 1981 Fall Season. The Tennessee native made her San Francisco Opera debut in 1979 as the Fifth Maidservant in *Elektra* and Fiordiligi in the English-language performances of *Così fan tutte*. In 1980 she appeared in *Die Frau ohne Schatten*, *Jenůfa*, *The Magic Flute* and *Arabella*. That same season, she performed the leading role of Lady Katharine in Friml's *The Vagabond King* with Spring Opera Theater and created the role of Mariane in the world premiere of Kirke Mechem's *Tartuffe* for the American Opera Project. She made her Carmel Bach Festival debut as the Countess in *The Marriage of Figaro* that same year, repeating the role in 1981 for Spring Opera Theater. For two years Miss Cook participated in the San Francisco/Affiliate Artists-Opera program, and appeared in concert with the orchestras of Indianapolis, St. Louis, Omaha, Fort Wayne, and U.C. Berkeley. She made a highly successful European debut as Micaëla with the Zurich Opera this past spring, and was a featured soloist with Montserrat Caballé and Ermanno Mauro at this year's Golden Gate Park concert, drawing ovations from the overflow crowd at that popular event. In February of next year, Miss Cook begins a contract with the Mannheim Opera, where her roles will include Puccini's Mimi, and Mozart's Pamina and the Countess.



LUCIA POPP

Soprano Lucia Popp makes her long-awaited San Francisco Opera debut as Susanna in *Le Nozze di Figaro*, a role she has made her own in opera houses around the world. Holder of the prestigious title of *Kammersängerin* with the Vienna Staatsoper, Miss Popp made her opera debut as Queen of the Night in *The Magic Flute* at the Bratislava Opera House in her native Czechoslovakia. At the age of 21 she was engaged by Herbert von Karajan for the Vienna Staatsoper, and that same season made her debut at the Salzburg Festival under the baton of Otto Klemperer. During the next few years she bowed at many of the world's great companies, including Hamburg, Cologne, Paris and the Royal Opera, Covent Garden, where she appears regularly. Miss Popp is also a member of the Bavarian State Opera in Munich, and has performed at the festivals of Munich, Vienna, Holland, Edinburgh, Aldeburgh and Salzburg. Her close association with the

Vienna Staatsoper is reflected in the number of new productions she has appeared in there, including *Zauberflöte*, *Rosenkavalier*, *Fledermaus*, *Fidelio* and *Le Nozze di Figaro*, the last two of which featured her during the Staatsoper's historic visit to Washington, D.C., in 1979. Her Metropolitan Opera debut was during the first season in the new house, when she appeared as Queen of the Night in *The Magic Flute*. Most recently she appeared at the Met as Pamina in the same opera. The vehicle of her 1976 La Scala debut was *Der Rosenkavalier*, an opera she has appeared in over 150 times and recorded with Leonard Bernstein. Other conductors with whom Miss Popp has recorded include Klemperer, Krips, Rostropovich, Davis, Solti, Sawallisch, Haitink and Mackerras. Highlights of the last season include her first major Wagner role as Eva in *Die Meistersinger* at Covent Garden; her first Mařenka in *The Bartered Bride* in Vienna; *Die Zauberflöte* at the Salzburg Festival and in Hamburg; a new *Nozze di Figaro* and *Meistersinger* at the Munich Festival; and an acclaimed West Coast debut with the Los Angeles Philharmonic in Strauss' *Four Last Songs* under the direction of Carlo Maria Giulini.



EVELYN DE LA ROSA

Soprano Evelyn de la Rosa, who made her San Francisco Opera debut as the Celestial Voice in *Don Carlo* in 1979, sings Susanna in the English-language performances of *The Marriage of Figaro*, Clorinda in *La Cenerentola* and Chloe in *The Queen of Spades*. During the 1982 Summer Festival, she appeared as Berta in *Il Barbiere di Siviglia*. Last fall, the Nevada native was heard as Aksinya in *Lady Macbeth of Mtsensk* and, with Spring Opera in 1981, Susanna in *The Marriage of Figaro*. She appeared as Diana in the 1981 world premiere of Henry Mollicone's *Emperor Norton* with Brown Bag Opera and, in May 1980, created the role of Dorine in the American Opera Project's world premiere production of Mechem's *Tartuffe*. As a participant in the 1979 Merola Opera Program, Miss de la Rosa was heard as Aennchen in *Der Freischütz* and Colombina in Wolf-Ferrari's *The Inquisitive Women*, and received the first-place Gropper Award at the Paul Masson Winery and the Leona Gordon Lowin Award at the Grand Finals of the San Francisco Opera Auditions. As a member of the 1982 Western Opera Theater, she portrayed Susanna in *The Marriage of Figaro* and Musetta in *La Bohème*. Other

continued on p. 58

Celebrate

The Great Artists
and Operas of the
San Francisco Opera...
A New Season on London Records!



DIGITAL
MOZART
LE NOZZE DI FIGARO
TE KANAWA • POPP • VON STADE
RAMEY • ALLEN • MOLL
SOLTI

BELLINI
LA SONNAMBULA
SUTHERLAND • PAVAROTTI
BONYNGE

LEONTYNE PRICE
VERDI ARIAS
MEHTA

MOZART
CONCERT ARIAS
KIRI TE KANAWA

PILAR LORENGAR
OPERATIC RECITAL
MOZART • VERDI • PUCCINI
WAGNER • GRANADOS • FALLA

MOZART
CONCERT ARIAS
GRUBEROVA

REGINE CRISPIN
SONG RECITAL
SCHUBERT
WOLFE
DELLUS
POGLIANO
JOHN WILLIAMS

World Premiere Recording
R. STRAUSS
THE EGYPTIAN HELEN
GWYNETH JONES
DORATI • DETROIT SYMPHONY

VOLUME ONE
SUTHERLAND HORNE PAVAROTTI
LIVE FROM LINCOLN CENTER
BONYNGE

VOLUME TWO
SUTHERLAND HORNE PAVAROTTI
LIVE FROM LINCOLN CENTER
BONYNGE

LONDON DIGITAL
JOHN GAY
THE BEGGAR'S OPERA
TE KANAWA • MORRIS • SUTHERLAND
LANSBURY • MARKS • RESNIK
BONYNGE

JANÁČEK
CUNNING LITTLE VIXEN
LUCIA POPP • VIENNA PHILHARMONIC
MACKERRAS

FRENI • PAVAROTTI
Arias & Duets

DIGITAL - NOW AVAILABLE SINGLY

JUBILEE

- Pavarotti/Ricciarelli Arias & Duets
- The Great Voice of Joan Sutherland
- Puccini: TOSCA Nilsson, Corelli, Fischer-Dieskau, Maazel
- Puccini: LA BOHEME Tebaldi, Bergonzi, Serafin

Great Opera Performances on Jubilee - The Most Exciting Mid-Price Line in America!

© 1982 Polygram Classics, Inc.

Distributed by Polygram

0903

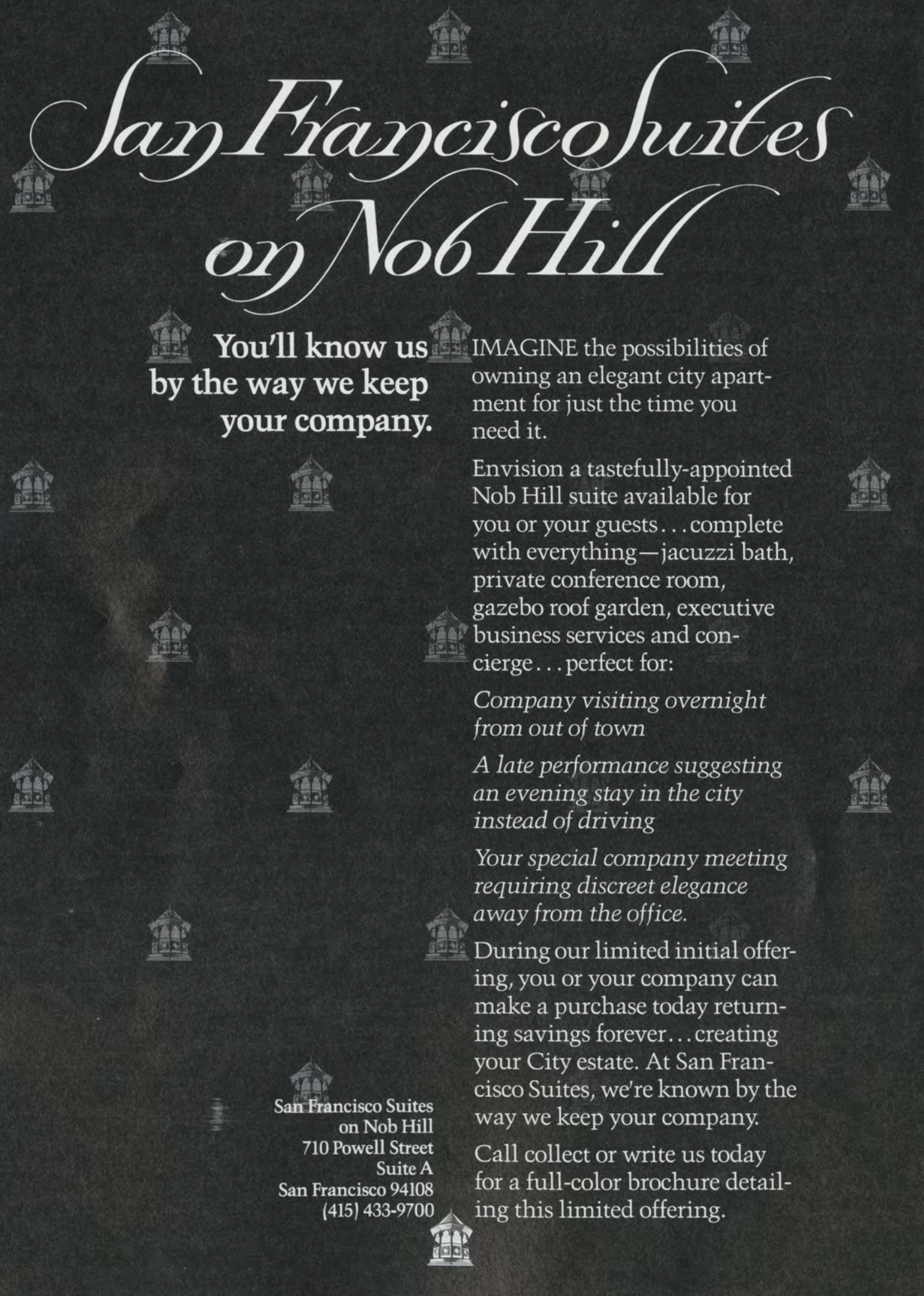
All London Opera, LPs & Cassettes, ON SALE!

\$4.44 PER LP/CASSETTE \$6.99 PER LP/CASSETTE \$7.99 PER LP/CASSETTE \$9.99 PER LP/CASSETTE

TOWER RECORDS San Francisco Berkeley Mtn View Campbell Concord
COLUMBUS & BAY 2510 DURANT EL CAMINO AT 1900 SOUTH BASCOM 1290 WILLOW PASS RD
NEAR TELEGRAPH NEAR TELEGRAPH SAN ANTONIO ROAD AT THE PRUNYARD OPPOSITE THE WILLOWS

Open 9AM To Midnight — 365 Days A Year

SALE PRICES GOOD THROUGH NOVEMBER 24, 1982



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



New Production
Opera in four acts by WOLFGANG AMADEUS MOZART
Text by LORENZO DA PONTE
After the comedy by PIERRE AUGUSTIN CARON DE BEAUMARCHAIS

LE NOZZE DI FIGARO

(in Italian)

Conductor
Silvio Varviso
Production
Sonja Frisell
Set and Costume Designer
Zack Brown
Lighting Designer
Joan Sullivan
Chorus Director
Richard Bradshaw
Musical Preparation
James Johnson
Mark Haffner
Prompter
Susan Webb
Harpichord continuo
James Johnson
Assistant Stage Director
Sheila Gruson
Stage Manager
Gretchen Mueller

First performance:
Vienna, May 1, 1786

First San Francisco Opera performance:
November 9, 1936

TUESDAY, OCTOBER 5 AT 7:30
FRIDAY, OCTOBER 8 AT 7:30
FRIDAY, OCTOBER 15 AT 7:30
WEDNESDAY, OCTOBER 20 AT 7:30
SUNDAY, OCTOBER 24 AT 2:00
WEDNESDAY, OCTOBER 27 AT 7:30
SATURDAY, OCTOBER 30 AT 7:30

Le Nozze di Figaro radio broadcast on
October 15 at 7:30 p.m. and October 16 at 10:30 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 and forty minutes.

CAST

<i>Figaro</i>	Hermann Prey
<i>Susanna</i>	Lucia Popp*
<i>Dr. Bartolo</i>	Kevin Langan
<i>Marcellina</i>	Laura Brooks Rice
<i>Cherubino</i>	Faith Esham
<i>Count Almaviva</i>	Tom Krause*
<i>Don Basilio</i>	Jonathan Green
<i>Countess Almaviva</i>	Helena Döse**
<i>Don Curzio</i>	Robert Tate
<i>Antonio</i>	Gregory Stapp
<i>Barbarina</i>	Kathryn Gamberoni*
<i>Peasant girl</i>	Shelley Seitz

Peasants and servants

**American opera debut
*San Francisco Opera debut

TIME AND PLACE: 18th century; the château of Count
Almaviva outside Seville

ACT I	A room in the château
	INTERMISSION
ACT II	The Countess' apartment
	INTERMISSION
ACT III	A courtyard of the château
	INTERMISSION
ACT IV	The garden of the château

This year's performances of *The Marriage of Figaro* are
dedicated to the memory of Calvin Simmons.

Synopsis

LE NOZZE DI FIGARO

ACT I

As the curtain rises early on the morning of "the crazy day," Figaro and Susanna are making last-minute preparations for their wedding, in a room which connects with the private apartments of the Count and Countess. Figaro is measuring to see where the bed the Count has given them will best fit; when Susanna realizes that this is to be their bedroom, she points out to Figaro that its convenient position is also most convenient for the Count's intentions to seduce her. Figaro is outraged: he determines that if the Count wants to play games it shall be to Figaro's tune.

Marcellina, the castle housekeeper, enters with her former employer, Dr. Bartolo, whom she has summoned from Seville to advise her: she has lent Figaro money against his promise of marriage, and is determined to prevent his marriage to Susanna. Bartolo is as anxious as Marcellina to sabotage Figaro's wedding: he holds forth at length on the pleasures of vengeance.

Susanna returns, and the two rivals engage in combat until Bartolo drags Marcellina off. Cherubino, a well-born page-boy living in the castle, rushes in to beg Susanna's help in getting the Countess to intercede for him: the Count has banished him after discovering him flirting with Susanna's cousin Barbarina, when the Count himself was on an amorous visit to the same person. Cherubino tries to explain to Susanna that the presence of any woman — it doesn't matter who — makes him helpless with unfulfilled longings.

As the Count's voice is heard, Cherubino hides. Almaviva begins to press his suit with Susanna but is in turn interrupted by the arrival of the music-master Don Basilio. When Basilio gossips to Susanna about Cherubino's infatuation with the Countess, Almaviva reappears. In due course, he uncovers the page's hiding place. Further recriminations are prevented by the arrival of Figaro with a group of castle retainers whom he has hastily collected in order to praise the Count for abolishing the *droit de seigneur*. He hopes to maneuver the Count into giving his public consent to the marriage. The Count ably circumvents him, and the retainers leave. Figaro and Susanna attempt to intercede for Cherubino with the only result that the Count grants the page a commission in his regiment, requiring him to leave at once. Figaro paints a brutally realistic picture of the horrors of war to the shaken Cherubino.

ACT II

In her boudoir the young Countess, informed by Susanna of the Count's intentions, laments the waning of her husband's love. Susanna and Figaro persuade her to join in a plot to embarrass the Count by arranging a fake rendezvous for that evening. Figaro sends Cherubino to the ladies to be dressed as a girl as part of the scheme. First the page sings them a love song he has written. They are in the midst of trying dresses on him when the Count tries to enter the locked room. Cherubino quickly hides in the closet, which the Countess refuses to open. The Count, locking the room behind them, takes the Countess with him to fetch tools to break open the closet door. Fortunately Susanna has managed to slip back unnoticed into the room; she releases Cherubino who escapes by jumping from the balcony. When the Count and Countess return, the Countess confesses that it is in fact Cherubino in the closet, and is terrified by the Count's furious threats to kill the page. She is no less astonished than her husband when Susanna steps out. Just as harmony is restored, Figaro arrives to announce that the wedding party is assembling, but the gardener Antonio appears, insisting that he saw someone jump from the balcony. Figaro, with

Susanna's and the Countess' help, manages to stay one step ahead of the Count until Marcellina, Bartolo and Basilio burst in. They have little difficulty in persuading the Count to try Figaro for breach of promise.

ACT III

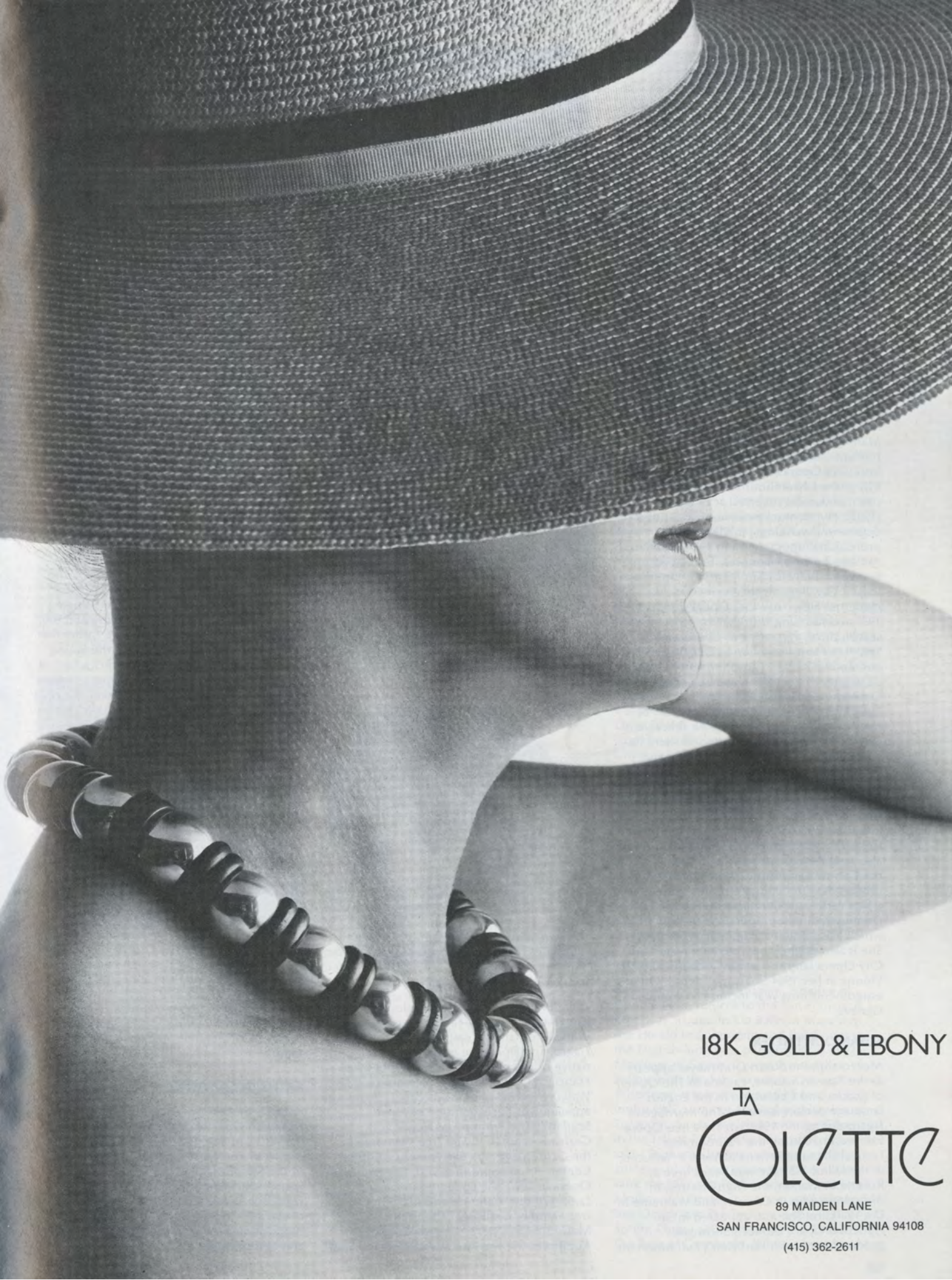
Curzio, the judge, on arrival at the castle, receives instructions from the Count on how to conduct the case. When he leaves, Susanna, with the Countess' encouragement, finds a pretext to visit the Count and arrange the false rendezvous with him for that evening. But the Count overhears her telling Figaro as she leaves him that the case is as good as won. Furious at being tricked, he vows revenge. As everyone assembles for the trial, Barbarina takes Cherubino off to her house to dress him as a girl in order to hide from the Count.

During the trial, the Countess, seeking Susanna, recalls the happiness of her first love for the Count. The trial over, the enraged Figaro finds himself sentenced to repay Marcellina at once — or to marry her. In attempting to find reasons why this should be impossible, Figaro discovers that he is in fact the offspring of a former illicit union between Dr. Bartolo and Marcellina herself. Susanna meanwhile has secured from the Countess a gift of enough money to buy off Figaro's debt; she returns to find him embracing the despised housekeeper. The confusion is rapidly cleared, and to the Count's irritation a double wedding is planned. Further irritation is provided by Antonio, who brings evidence that Cherubino is still at the castle.

The Countess and Susanna resume their plotting, writing a letter to the Count confirming the tryst for that evening. They seal it with a pin which the Count is to return to Susanna as confirmation. A group of village girls arrive to bring flowers to the Countess. Among them are Barbarina and the disguised Cherubino. Antonio, however, unmasking the page, but Barbarina uses the Count's past flirtations with her to discomfort him. The act ends with the wedding ceremonies, during which Susanna slips the Count her note.

ACT IV

That night in the garden, where the false rendezvous is to take place, Barbarina, searching for the lost pin which the Count has given her to take back to Susanna, unwittingly reveals the arrangement to Figaro. He at once suspects that Susanna is deceiving him, and hides witnesses to oversee the rendezvous. Susanna and the Countess, who have exchanged clothes in order to deceive the Count, arrive with Marcellina who has warned them of Figaro's suspicions. Susanna, to punish him for his jealousy, torments him with her supposed joy at giving herself to the Count. Susanna hides in time to see the disguise work its first effect as Cherubino flirts with the disguised Countess in the belief that she is Susanna. The Count, arriving for his tryst, chases the page away; he is about to fulfill his desires with the supposed Susanna when he is frightened off by Figaro. Figaro attempts to enlist the supposed Countess' aid; but he needs only a moment to understand from her voice that it is in reality Susanna. In playful revenge he woos her as if she were the Countess, to Susanna's fury. Figaro has only just time enough to calm her before the Count returns, still searching for Susanna. Figaro and Susanna, whom the Count, since she is in the Countess' clothing, takes to be his wife, play an exaggerated love scene for his benefit. Believing the Countess has deceived him, the Count furiously calls everyone to witness her disgrace. He adamantly refuses all pleas for pardon, until the real Countess appears. Grasping the truth at last, the Count kneels to beg his wife's forgiveness.



18K GOLD & EBONY

TA
COLETTE

89 MAIDEN LANE

SAN FRANCISCO, CALIFORNIA 94108

(415) 362-2611

continued from p. 52

recent engagements include *Palestrina* with the Berkeley Symphony and concerts in the 1982 Midsummer Mozart Festival.



FAITH ESHAM

Faith Esham appears as Cherubino in *The Marriage of Figaro*, a role she has sung at Juilliard (1974), Sante Fe (1976), with New York City Opera (1977), in Amsterdam (1980-81), at the Glyndebourne Festival (1981) and, most recently, at La Scala (1982). The Kentucky native, who holds a degree in psychology, made her professional opera debut in 1974 as an Affiliate Artist in Memphis, Tennessee, and first appeared with San Francisco Opera as Lola in *Cavalleria Rusticana* in 1976. She made her New York City Opera debut in 1977 and has sung with that company every season since, appearing as Cherubino, Siebel in *Faust*, Ännchen in *Der Freischütz* and Zerlina in *Don Giovanni*, among others. As winner of the 1980 Naumburg Recital Contest, Miss Esham will appear in Alice Tully Hall of Lincoln Center in January of next year. Last year she sang the title role of *Cendrillon* in Paris, a role she will recreate with New York City Opera next fall, and portrayed Mimi in *La Bohème* with Santa Fe Opera. Last June she was heard as Zerlina in *Don Giovanni* with the Orchestre de Paris as part of the Paris Mozart Festival, an assignment she will repeat at the Kennedy Center in an upcoming season. This year she also sang Pamina in *The Magic Flute* with the Carmel Bach Festival. She has begun rehearsals with conductor Lorin Maazel for a film version of *Carmen* with Plácido Domingo, directed by Francesco Rosi, in which Miss Esham will appear as Micaëla. She is also singing that role with New York City Opera later this season as well as in Vienna in her 1984 Staatsoper debut. Other assignments next year include Mélisande in Geneva.

SUSAN QUITTMAYER

Mezzo-soprano Susan Quittmeyer appears as the Page in *Salome*, Paulina in *The Queen of Spades* and Cherubino in the English language performances of *The Marriage of Figaro* during the 1982 San Francisco Opera Fall Season. During the 1982 Summer Festival she sang Fenena in Verdi's *Nabucco*; in the fall of 1981 she was heard here as Rosette in *Manon*, the High Priestess in *Aida*, Mercédès in *Carmen*, and Waltraute in *Die Walküre*. She also appeared in San Francisco Opera Center's Showcase production of John Harbison's *Full Moon in*



March last spring. Miss Quittmeyer made her professional debut in the St. Louis Opera Theater's production of Soler's *The Tree of Chastity*; during that same 1978-79 season, she performed the role of the Baroness in the East Coast premiere of Rota's *The Italian Straw Hat* with the John Brownlee Opera Theater. As an apprentice with the Santa Fe Opera, she first sang the Page in *Salome*. The New York native was a participant in the San Francisco Opera's Affiliate Artist Program in 1979. During her two-year association with the program, she sang Dorabella in *Così fan tutte*; Cherubino in *The Marriage of Figaro* with Spring Opera Theater; and two leading roles in world premieres given by the American Opera Project: John Harbison's *Winter's Tale* and Kirke Mechem's *Tartuffe*. During the 1980-81 season, Miss Quittmeyer made her debut with the San Francisco Symphony under Leonard Slatkin as soloist in the Beethoven Ninth Symphony. She also bowed with the Baltimore Opera as Siebel in *Faust* and with the Los Angeles Repertory Theater as the Composer in *Ariadne auf Naxos*.



LAURA BROOKS RICE

Laura Brooks Rice sings two roles in the 1982 San Francisco Opera Fall Season: Marcellina in the international cast of *Le Nozze di Figaro*, and Dorothee in *Cendrillon*. A native of Atlanta, Miss Rice made her San Francisco Opera debut as Grimgerde in *Die Walküre* in 1981. Her most recent appearances here include Rosina in Scarlatti's *The Triumph of Honor* and Gertrude Stein in Vivian Fine's *Women in the Garden* with the San Francisco Opera Center. As an apprentice with Central City Opera in 1980, she appeared in *Lucia di Lammermoor*, *Candide* and Marschner's *Der Vampyr*. A winner of the 1981 Metropolitan Opera National Council Auditions, she was also a winner of the New

York Regional San Francisco Opera Auditions that same year. A 1981 Merola Opera Program participant, she portrayed Meg Page in *The Merry Wives of Windsor*. Miss Rice is currently an Adler Fellow with the San Francisco Opera Center. In addition to her operatic engagements, she is also active on the concert stage. Her most recent performances include the Beethoven Ninth Symphony with the San Francisco and Atlanta Symphonies, Beethoven's *Missa Solemnis* with the Atlanta Symphony, and Cerinto in Boito's *Nerone* with the Opera Orchestra of New York.



LUANA DeVOL

Soprano Luana DeVol sings Marcellina in the English-language performances of *The Marriage of Figaro*. Miss DeVol made her San Francisco Opera debut in 1973 singing the roles of the Overseer in *Elektra* and the Backstage Voice in *Peter Grimes*. Earlier that year she appeared as Amelie in the Spring Opera production of *The Grand Duchess of Gerolstein*, and with Western Opera Theater as the Mother in *Hansel and Gretel*. A native of San Francisco, Miss DeVol's studies led to a scholarship at the United States International University Opera Studio in San Diego. After winning the District Metropolitan Opera Auditions in 1970, she spent a year of study in London and while there appeared in performances of Britten's *Rape of Lucretia* and the Verdi Requiem. As a concert performer, she has received much acclaim in the Bay Area for her performances in Beethoven's Ninth Symphony with the Oakland Symphony and Britten's *War Requiem* at Stanford University. In 1975 she portrayed Sextus in Pocket Opera's concert performances of *Julius Caesar*. Miss DeVol recently appeared as soprano soloist at the Cabrillo Festival in Aptos, California, for the sixth consecutive year. Earlier this year she appeared in the title role of *Tosca* in Las Vegas, in that city's first staged grand opera, and garnered critical acclaim as King Meleagro in the U.S. premiere of Handel's *Atalanta* with Pocket Opera.

KATHRYN GAMBERONI

Kathryn Gamberoni makes her San Francisco Opera debut this fall, portraying Barbarina in *The Marriage of Figaro* and Masha in *The Queen of Spades*. As winner of the San Francisco Opera Auditions, the young soprano performed with the San Francisco Opera Center during last spring's Showcase series, singing the trouser role of Riccardo in Scarlatti's *The Triumph of Honor* and appearing as Isadora Duncan in Vivian



Fine's *The Women in the Garden*. For the past two summers, she has performed with the Lake George Opera Festival, singing Kathie in *The Student Prince* and Frasquita in *Carmen*. Other engagements have included Susanna in *Le Nozze di Figaro*, Adina in *L'Elisir d'amore*, Juliette in *Roméo et Juliette* and Gretel in *Hansel and Gretel* with the Opera Ensemble of New York. Miss Gamberoni sang the role of Gerda in the widely acclaimed American premiere of Delius's *Fennimore and Gerda* with the Opera Theatre of St. Louis in 1981, and will repeat the role in her European debut when the production travels to the Edinburgh Festival next summer. She was the New York District Winner of the Metropolitan Opera Auditions this year, and last summer she sang her first Norina in *Don Pasquale* with the Glimmerglass Opera. This season Miss Gamberoni bows with the Washington Opera as Blonde in Mozart's *Abduction from the Seraglio*.



HERMANN PREY

Hermann Prey returns to San Francisco Opera for the first time in 19 years to sing the title role in *Le Nozze di Figaro*, of which he is widely regarded as the leading exponent today. International recognition followed his first rendition of the role in 1955 at the Vienna Staatsoper. Five years later he made his debut at the Metropolitan Opera as Wolfram in *Tannhäuser*, the same role in which he made his first Bayreuth appearances. He made his San Francisco Opera debut in 1963, when he appeared as Guglielmo in *Così fan tutte*, Olivier in *Capriccio* and Figaro in *The Barber of Seville*. He returned to the Metropolitan Opera in 1964 to portray Papageno in *The Magic Flute*, which he repeated in the premiere of the famed Chagall production for the opening season of the new

Metropolitan Opera House. The German baritone appears regularly at the great opera houses of the world, including La Scala, Covent Garden, the Paris Opéra, the Vienna Staatsoper, the Munich Opera and the Salzburg Festival. Acclaimed for his sensitive interpretations of lieder, Prey has been heard throughout the world on stage, on television and on recordings. He is founder and artistic director of the Schubertiade Hohenems, the annual Schubert festival in Austria. Recent engagements include *Die Meistersinger* in Bayreuth; *Le Nozze di Figaro*, *Eugene Onegin* and *Das Liebesverbot* in Munich; recitals in Munich, Dresden, Edinburgh and Brussels; *Le Nozze di Figaro* in Bonn; and *Die Zauberflöte* at Covent Garden.



JOHN DAVIES

Singing Figaro in the English-language production of *The Marriage of Figaro* is bass-baritone John Davies. The young Boston native has appeared frequently with the San Francisco Opera and its affiliates. As a member of Western Opera Theater, he has portrayed Bartolo in *The Barber of Seville*, Figaro in *The Marriage of Figaro* and Leporello in *Don Giovanni*. With Spring Opera Theater he was seen as the Composer in Donizetti's *Viva la Mamma*. During his debut season with San Francisco Opera in 1975, Davies appeared in *L'Incoronazione di Poppea*, *Andrea Chénier*, *Il Trovatore* and *Werther*. Other fall season credits include *La Forza del destino*, *Tosca*, *The Makropulos Case*, *I Pagliacci* and *Angle of Repose* in 1976; and *Adriana Lecouvreur*, *Ariadne auf Naxos* and *Un Ballo in Maschera* in 1977. He made his Metropolitan Opera debut in 1978 in *Billy Budd* and returned the next season in the same production. He is a frequent performer with the Opera Company of Boston, where he has been seen in *War and Peace* and *La Bohème*. Last season Davies made debuts with the Opera Company of Philadelphia, the Opera Theater of Rochester and Opera/Omaha, where he returns this season for *The Magic Flute*. During the 1981-82 season he was seen in *La Traviata*, *H.M.S. Pinafore* and *The Barber of Seville* with Opera Theatre of Syracuse, in *Die Fledermaus* with the Mobile Opera; and in Bretón's zarzuela *La Verbena de la Paloma* with the Opera Theatre of St. Louis.

TOM KRAUSE

Distinguished baritone Tom Krause makes his San Francisco Opera debut with his renowned portrayal of Count Almaviva in *Le Nozze di Figaro*, a role he has sung in the



world's major opera houses, and portrays Count Tomsy in *The Queen of Spades*. He is a regular at La Scala, the Paris Opéra, the Vienna Staatsoper, the Chicago Lyric Opera, the Metropolitan Opera and the festivals in Salzburg, Glyndebourne, Edinburgh and Bayreuth. He made his professional debut as Escamillo in *Carmen* at the Berlin Städtische Oper in 1959. Currently a resident of Hamburg, he has performed extensively with the Hamburg Staatsoper, including engagements during the 1980-81 season in *Don Giovanni* and *Così fan tutte*, and performances the following season in *Le Nozze di Figaro* and, again, *Don Giovanni*. Renowned as a concert artist as well as opera performer, Krause made his American debut in Britten's *War Requiem* with the Boston Symphony at Tanglewood and has performed with the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Boston Symphony and the orchestras of Los Angeles, Pittsburgh and San Francisco. In 1981 he was heard in Bach's *St. Matthew Passion* with the Vienna Philharmonic and was seen as Escamillo with the Deutsche Oper Berlin. That same year saw him as the High Priest in *Samson et Dalila* with the Chicago Lyric Opera. His engagements this year include *Parsifal* with the Geneva Opera in January; appearances in May with the Oregon Symphony performing the Verdi Requiem; and the Cincinnati May Festival, where he sang scenes from *Boris Godunov*. Krause's recorded repertoire reflects his stylistic versatility, including complete recordings of *Fidelio*, *Carmen*, *Don Pasquale*, *Così fan tutte*, *Elektra*, *Tristan und Isolde*, *Euryanthe*, *La Clemenza di Tito* and *I Pagliacci*, as well as oratorios by Bach, Handel, Haydn and Mendelssohn.

THOMAS WOODMAN

Baritone Thomas Woodman, a native of Connecticut, returns to the San Francisco Opera as Silvano in *Un Ballo in Maschera*, the Herald in *Lohengrin* and the Count in the English-language performances of *The Marriage of Figaro*. Currently an Adler Fellow with the San Francisco Opera Center, Woodman was most recently heard as Ping in the 1982 Summer Festival production of *Turandot*. Since his debut with the Company in the fall of 1980 in *Die Frau ohne Schatten* and *I Pagliacci*, he has sung with all the affiliates of the San Francisco Opera. He sang the title role in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera and Prince Paul in the 1981 Spring Opera production of *The Grand Duchess of Gerolstein*. While a member of



Western Opera Theater Woodman sang the role of Marcello in *La Bohème*. A former Merola Opera Program participant and 1980 Metropolitan Opera Council Finalist, he made his professional opera debut in 1979 with the Central City Opera in *The Barber of Seville*, *The Merry Widow* (conducted by Kurt Herbert Adler), *Mollicone's Face on the Barroom Floor* and Cadman's *Shanewis*. He was recently heard in Verdi's *Stiffelio* with Donald Pippin's Pocket Opera and will portray the role of the Count in Hawaii Opera Theater's 1983 production of *The Marriage of Figaro*.



KEVIN LANGAN

Bass Kevin Langan, a native of New Jersey, returns for a third season with the San Francisco Opera as Samuele in *Un Ballo in Maschera* and Dr. Bartolo in *Le Nozze di Figaro*. Langan, who recently appeared as Timur in *Turandot* and Trulove in *The Rake's Progress* with the 1982 San Francisco Opera Summer Festival, made his Company debut in 1980. Since that time he has appeared here in *Samson et Dalila*, *Simon Boccanegra*, *Die Frau ohne Schatten*, *La Traviata*, *Arabella*, *Madama Butterfly*, *Aida*, *Carmen*, *Lady Macbeth of Mtsensk* and *Don Giovanni*. He was recently engaged for a third consecutive season by the Opera Company of Philadelphia as Dr. Bartolo in *Le Nozze di Figaro*, and made his Opera Omaha debut as Sarastro in *Die Zauberflöte*. Langan, who was a member of the Merola Opera Program and a 1980 National Finalist in the Metropolitan Opera Auditions, makes his European debut this fall in Lyons as Osmin in *Die Entführung aus dem Serail*. Recent engagements include Ashby in *La Fanciulla del West* and Sarastro in Philadelphia, *Don Carlo* and *La Traviata* with the New Jersey Opera and Osmin in Los

Angeles. Concert performances include *Boris Godunov* with the St. Louis Symphony, Rossini's *Stabat Mater* with the Buffalo Philharmonic, *Messiah* with the Indianapolis and Houston Symphonies and Beethoven's Ninth Symphony with the Oakland Symphony. Early next year, he will appear in San Diego Opera's new production of Saint-Saëns's *Henry VIII*.



CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome*, Dr. Bartolo in the English-language cast of *The Marriage of Figaro*, the Jailer in *Dialogues of the Carmelites*, the First Minister in *Cendrillon*, a Noble in *Lohengrin*, and Sciarone in *Tosca*. Glaum began his career with the Illinois Opera Theater at the Lake George Opera Festival in 1971, when he appeared in *Peter Grimes*, and remained with that company for six years. In 1978, he portrayed the title role of the Chicago Opera Theater's production of *Don Pasquale* and was resident artist with the Minnesota Opera Company, where he sang Don Basilio in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. As a member of the 1981 Western Opera Theater company, he portrayed Dulcamara in *L'Elisir d'amore* and Friar Lawrence in *Romeo and Juliet*. He made his San Francisco Opera debut as Hans Schwarz in *Die Meistersinger* during the 1981 Summer Festival, when he also sang Marullo in *Rigoletto*. Glaum appeared in the 1981 Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate*, and was heard last fall in *Lady Macbeth of Mtsensk* and *Le Cid*. Earlier this year he participated in performances of *Don Pasquale* and *Rigoletto* with the Houston Grand Opera.

JONATHAN GREEN

Tenor Jonathan Green appears in five roles during the 1982 Fall Season: the First Jew in *Salome*, Don Basilio in *Le Nozze di Figaro*, the Father Confessor in *Dialogues of the Carmelites*, Chekalinsky in *The Queen of Spades* and Spoletta in *Tosca*. During the 1982 Summer Festival, he was heard as Pong in *Turandot* and Sellem in *The Rake's Progress*. After winning rave reviews for his performance in the title role of Kurka's *The Good Soldier Schweik* with Spring Opera, Green has sung a variety of roles with the San Francisco Opera, including the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci* in the 1980 season, as well as Mitrane in




Semiramide, the Teacher in *Lady Macbeth of Mtsensk*, Vicomte Cascada in *The Merry Widow*, Don Arias in *Le Cid* and the Fool in *Wozzeck* last fall. He is a frequent performer with the New York City Opera, where he bowed as Don Basilio in *The Marriage of Figaro* in 1977. Other assignments at City Opera include Lippo Fiorentino in Weill's *Street Scene* (telecast over PBS), a part in the world premiere of *Miss Havisham's Fire* by Argento and, most recently, appearances in *La Traviata* and *Ariadne auf Naxos*. On the roster of the 1980 and 1981 Spoleto Festivals, Green has also performed with the opera companies of Philadelphia, Kansas City and Louisville.



JEFFREY THOMAS

Jeffrey Thomas returns to the San Francisco Opera to sing the role of a Judge in *Un Ballo in Maschera*, Don Basilio in English-language performances of *The Marriage of Figaro*, the First Commissioner in *Dialogues of the Carmelites*, Chaplitzky in *The Queen of Spades* and a Noble in *Lohengrin*. The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in Wagner's *Die Meistersinger* and was most recently heard as the Officer in the 1982 Summer Festival production of *Il Barbiere di Siviglia*. A Pennsylvania native, Thomas studied at the Juilliard School of Music, where he was featured as Count Belfiore in Mozart's *La Finta Giardiniera*, in *The Mother of Us All*, and in the American Opera Center's productions of *Un Ballo in Maschera*, Monteverdi's *L'Orfeo*, and the world premiere of Edward Barnes's *Feathertop*. A member of the Adler Fellowship Program, he portrayed Flaminio in the 1982 San Francisco Opera Center production of Scarlatti's *The Triumph of Honor* and the Tenor in Vivian Fine's *Women in the*

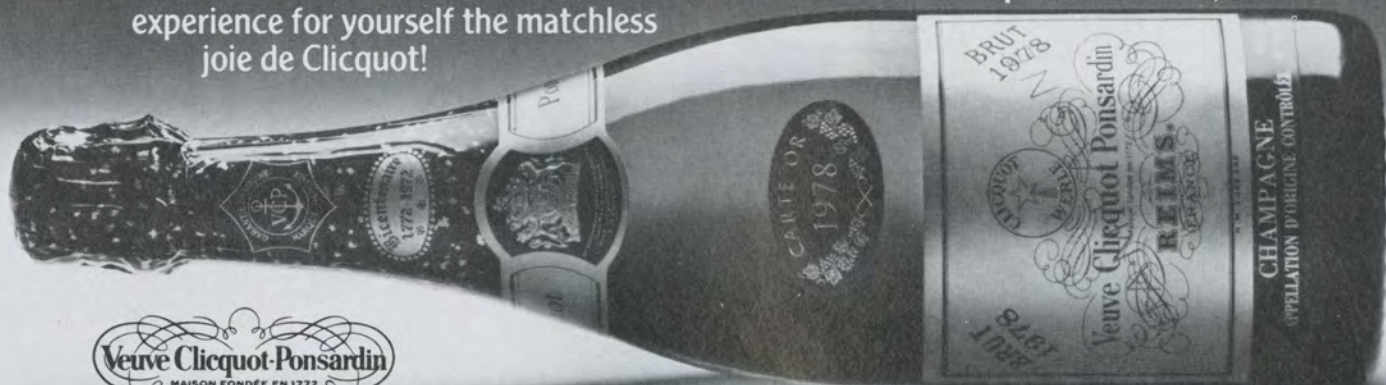


joie de Clicquot!

Maybe it was impulsive. But that's the fun of it.
The feeling of joie de Clicquot.

This is Veuve Clicquot Gold Label, the celebration champagne of Europe's elite for well over two centuries. Prized by kings, queens and czars for its remarkable clarity and exquisite taste.

So if the occasion merits it, uncork a bottle of Veuve Clicquot Gold Label, and experience for yourself the matchless joie de Clicquot!



Veuve Clicquot Gold Label...the Champagne of Europe's elite since 1772.

Imported by Jos. Garneau Co., New York, NY © 1982

Garden. Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company, in Boston with the Boston Musica Viva, and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. Thomas makes his European debut in the Spring of 1983 at the Maggio Musicale in Florence, singing Lully's *Perseus* in the Teatro Comunale.



ROBERT TATE

Tenor Robert Tate, a frequent performer with the San Francisco Opera and its affiliates, sings five roles during the 1982 Fall Season: the Second Jew in *Salome*, Don Curzio in the Italian and English-language performances of *The Marriage of Figaro*, the Master of Ceremonies in both *Queen of Spades* and *Cendrillon*, and a Noble in *Lohengrin*. He made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently sang Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. He made his San Francisco Opera debut in 1980, when he appeared in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. In 1981, he appeared in the Summer Festival production of *L'Incoronazione di Poppea* and the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. The lyric tenor has also portrayed Ernesto in *Don Pasquale* with Brown Bag Opera and has sung with Mobile Opera, Pocket Opera and West Bay Opera. Last spring he won plaudits in the travesty role of Cornelia in the San Francisco Opera Center Showcase production of A. Scarlatti's *The Triumph of Honor*. He was most recently heard with the Oakland Ballet and Symphony in Stravinsky's *Les Noces* and made his debut at Wolf Trap this summer as Ferrando in *Così fan tutte*.

GREGORY STAPP

American bass Gregory Stapp appears as Tommaso in *Un Ballo in Maschera*, the Second Soldier in *Salome*, Antonio in *Le Nozze di Figaro*, Narumoff in *The Queen of Spades*, a Noble in *Lohengrin* and the Jailer in *Tosca*. The first-prize winner in the 1982 Metropolitan Opera Western Regional Auditions, he has also received awards from the Sullivan Musical Foundation and Baltimore Opera Competition. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras*



with the Opera Theater of the Academy of Vocal Arts in Philadelphia. Currently an Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 Fall Season in *The Magic Flute* and *La Traviata*. During the 1981 Spring Opera Season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. The same year he appeared with the Company in Summer Festival productions of *Die Meistersinger* and *Rigoletto*, and during the Fall Season, in *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid*, *Lucia di Lammermoor* and *Il Trovatore*. During the 1982 Summer Festival, the young bass was featured in four operas: *Julius Caesar*, *Turandot*, *Nabucco* and *The Rake's Progress*. Earlier this year he appeared as soloist with the San Francisco Symphony in performances of Bach's *St. Matthew Passion*.



SILVIO VARVISO

Silvio Varviso returns to San Francisco Opera to conduct *Le Nozze di Figaro*, which he conducted at Glyndebourne in 1962 and has led numerous times at the Vienna Staatsoper, where he has appeared regularly since his debut there in 1965. The Swiss conductor received his education at the conservatory of his native Zurich and in 1950 became principal conductor at the Basel Opera, eventually becoming music and artistic director of the company. He later served as music director of the Swedish Royal Opera and was appointed Court Conductor by King Gustav Adolf, making him only the second non-Swedish conductor ever to receive that honor. Varviso made his American debut with San Francisco Opera in 1959 with performances of *Orfeo ed Euridice*, *Carmina Burana* and *La Bohème*. Since then he has led

performances here of *Tosca*, *Der Rosenkavalier*, *La Traviata*, *Le Nozze di Figaro*, *A Midsummer Night's Dream*, *Rigoletto*, *Don Carlo*, *Tristan und Isolde*, *Il Barbiere di Siviglia*, *La Bohème* and *Don Carlo*. Maestro Varviso has conducted at Bayreuth for six years, and his performances at the Stuttgart Opera, where he served as music director for eight years beginning in 1972, include a much-discussed production of the Ring Cycle by Jean-Pierre Ponnelle mounted between 1975 and 1980. A master of a wide variety of musical styles, Varviso has recorded numerous complete operas ranging from Rossini to Strauss, and he won special acclaim for his Bayreuth Festival recording of *Die Meistersinger von Nürnberg*. He made his Metropolitan Opera debut in 1961 conducting *Lucia di Lammermoor* in the production that also marked Joan Sutherland's Met debut, and he returns there this season after an absence of 12 years to conduct *Die Walküre*. He has been a frequent guest conductor at Covent Garden since his debut there in 1964, most recently leading *Pelléas et Mélisande* and *Tosca* this year. A regular conductor of the Vienna Philharmonic, Varviso has led most of the major orchestras of Europe. Other concert appearances include performances with the Chicago Symphony in this country and the NHK Symphony in Tokyo.



RICHARD BRADSHAW

Richard Bradshaw returns to the podium to conduct the English-language performances of *The Marriage of Figaro*. Currently chorus director of the San Francisco Opera, he joined the Company in 1977 and made his American conducting debut that season with special matinee performances of Gounod's *Faust*. Subsequent conducting assignments have included *La Traviata*, *Julius Caesar* and the West Coast premiere of John Eaton's *The Cry of Clytaemnestra* with Spring Opera Theater. Earlier this year, he led the San Francisco Opera Center Showcase productions of Vivian Fine's *The Women in the Garden* and John Harbison's *Full Moon in March*. A native of England, Bradshaw is conductor and director of the New London Ensemble and has appeared with most of the major British orchestras, including the Royal Philharmonic, the London Philharmonic, the Royal Liverpool Philharmonic and the London Mozart Players, with whom he made his Royal Festival Hall debut in 1976 in celebration of the 25th anniversary of that hall. At the end of 1976 he held the post of chorus director of the Marseilles Opera, and in 1977 conducted performances of *Don Giovanni*

Since 1715.
One of the world's more
civilized pleasures.



MARTELL

FONDÉE

EN 1715



J & F. Martell

COGNAC

750 ML
(25.4 FL. OZ.)

80 PROOF

MARTELL & C^o. COGNAC
PRODUCED AND BOTTLED IN FRANCE

on the Glyndebourne Festival Opera tour. For the 1979 International Verdi Congress in Irvine, California, Bradshaw conducted the original version of *La Forza del destino*. He conducts regularly for the British Broadcasting Corporation, and has recently recorded new works with the City of London Sinfonia and the BBC Singers. Bradshaw also holds the post of conductor and lecturer at the University of California at Berkeley.



SONJA FRISELL

In her seventh season with the San Francisco Opera, Sonja Frisell directs a new production of *Le Nozze di Figaro* and *Un Ballo in Maschera*, the opera she first staged here to great acclaim in 1977. Born in England, she received operatic training with the Glyndebourne Festival Opera and the Deutsche Oper in Berlin, where she studied with Carl Ebert. She made her American debut with *Khovanshchina* in Chicago in 1969. Her first San Francisco Opera assignment was the 1975 production of *Simon Boccanegra*, which she had directed the previous year in Chicago and revived here in 1980. At the War Memorial she was also responsible for *Aida* in 1977, returning the following year for *Norma* and *Werther* and for *Don Carlo* in 1979. During the 1981 season here she staged *Lucia di Lammermoor* and *Le Cid*. She has been on the staff of La Scala for 15 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. Among her production credits are Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Traviata* in Bregenz, *Don Pasquale* at Montepulciano and *Un Ballo in Maschera* for the Paris Opera. Recent engagements include *Andrea Chénier* in Turin, a revival of the Jean-Pierre Ponnelle production of *L'Italiana in Algeri* at the Metropolitan and her directing debut at the Houston Grand Opera with *Un Ballo in Maschera*.

ROBIN THOMPSON

Robin Thompson makes his San Francisco Opera directorial debut with the English-language performances of *The Marriage of Figaro*. He began his association with the Company in 1979 as an assistant director. Over the past three seasons, he has worked on productions of *Semiramide*, *The Rake's Progress*, *Turandot*, *Die Walküre*, *Lucia di Lammermoor*, *Lear*, *Arabella* and *La Gioconda*. A California native, Thompson received his operatic training at Indiana University with the recommendation of



distinguished American bass George London, sponsored by a grant from the James B. Pendleton Foundation of Los Angeles. His master's thesis production of Leonard Bernstein's *Trouble in Tahiti* was chosen by the Israel Philharmonic to tour Israel as part of a festival of that composer's works. As a companion piece to the one-act opera, Thompson and Bernstein produced a musical revue of the composer's Broadway shows. Awarded a National Opera Institute Grant as apprentice to stage director Frank Corsaro, Thompson worked on the Broadway play *Cold Storage* and on productions at the New York City Opera, Washington Opera and the Houston Grand Opera. Earlier this year, he was awarded the San Francisco Opera Guild Scholarship to further his studies at the opera houses of Munich and Berlin.



ZACK BROWN

Designer Zack Brown returns to San Francisco Opera with designs for the new production of *Le Nozze di Figaro*. His first Company assignment was the set and costume design for the 1979 production of Ponchielli's *La Gioconda*, which was telecast nationally and earned Brown two Emmy Awards. As resident designer for Washington Opera, Brown has worked on productions of *A Postcard From Morocco*, *Il Barbiere di Siviglia*, Handel's *Semele*, *The Rake's Progress* and *L'Elisir d'amore* in the Terrace Theatre and *La Bohème*, *Un Ballo in Maschera* and *Macbeth* in the opera house at the Kennedy Center. Other opera credits include both sets and costumes for Busoni's *Doktor Faust* and sets for Gilbert and Sullivan's *The Gondoliers* at Wolf Trap; and set designs for *La Traviata* at New York City Opera and Verdi's *Stiffelio* for the Boston Opera Company. He created the sets for the 1982 production of *Die Fledermaus* at the

Santa Fe Opera, and his designs for *La Cenerentola* and *The Abduction from the Seraglio* will be seen at the Washington Opera later this season. For the legitimate theater Brown has created the sets and costumes for Shaw's *Heartbreak House* and *Misalliance*, the sets for Shaffer's *Sleuth* and costumes for Chekhov's *The Three Sisters*, all at the Williamstown Theatre Festival. His sets for Wilde's *The Importance of Being Earnest* and his costumes for *Saint Joan*, both for New York's Circle in the Square in 1977, won him nominations for Tony and Drama Desk awards, respectively. For the American Ballet Theatre, Brown has designed *La Sonnambula*, and he was responsible for the costumes in a five-part television miniseries of O'Neill's *Mourning Becomes Electra*.

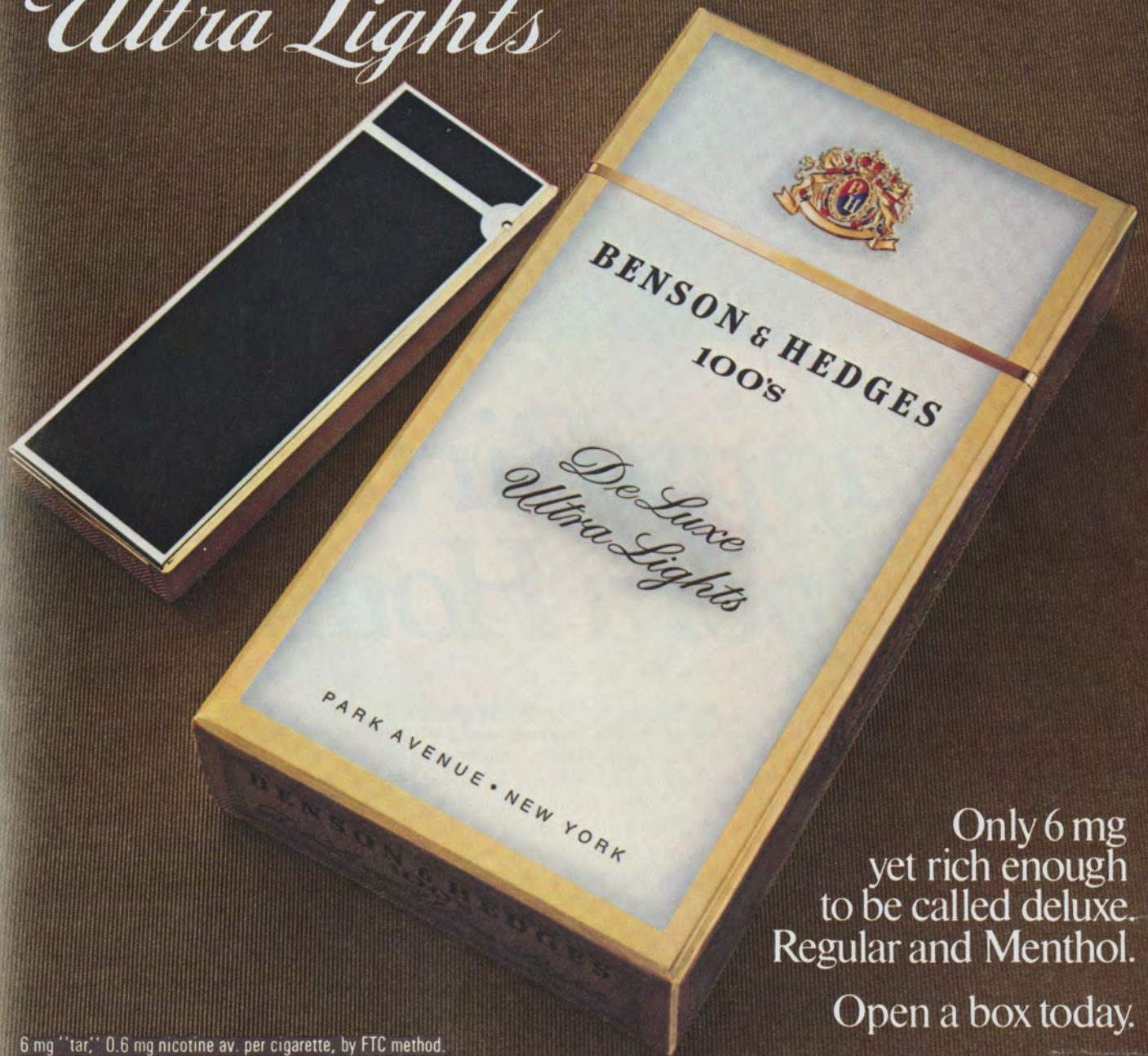


JOAN SULLIVAN

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.

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.



Happy Birthday, Opera House

By DAVID LITTLEJOHN

Before the turn of this century, San Francisco had enough wealth, enough of a genuine European presence, and enough people who wanted to act like the elite of Paris or Milan to think that a permanent civic opera house would be a good thing to have (even if it was only used for opera a few weeks each year). In 1904, civic leaders invited out Daniel Burnham of Chicago, the country's leading classical city planner, to help design a better San Francisco. Among other things, his plan called for a grandiose new civic center — including an opera house — in the area around Van Ness above Market. The

earthquake and fire helped speed the pace of ground-clearing, and portions of Burnham's plan — including the City Hall — were built from 1912 on. After World War I, wealthy music lovers joined in a prickly alliance with patriotic veterans to extend the Civic Center west of Van Ness Avenue, for a combined War Memorial complex that would include an opera house, veterans' building, and museum. By 1920, the committee in charge had raised more than two million dollars, and broken ground for the new buildings.

Twelve years of wrangling and controversy followed. Veterans argued endlessly with music lovers, old designs

were rejected and new ones submitted, real estate deals dragged on and on. Bond issues were voted, prices kept mounting, the economy sank in the Depression. After standing empty for more than a decade, the two-block site finally began to fill with workers in 1931. On October 15, 1932, just fifty years ago, the War Memorial Opera House opened, with Claudia Muzio singing Tosca, and Gaetano Merola conducting.

David Littlejohn is a writer, critic and professor of journalism at the University of California in Berkeley, who regularly reviews the West Coast opera for the London Times.

Living well is the best revenge.



B and B
The drier liqueur. Imported from France.

European



Desserts

Traditional, elegant and
...delicious!

Fantasia®

CONFECTIONS

3465 California Street
752-0825



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

The choice of architects for the two buildings — Arthur Brown Jr. and G. Albert Lansburgh — now seems obvious. Brown was San Francisco's best-known designer of monumental classical buildings; Lansburgh was one of the most successful theater architects in the West. But originally the architectural advisory committee for the War Memorial (chaired by Bernard Maybeck) had chosen Willis Polk to do the opera house, with Lansburgh as consultant; and the firm of Bakewell and Brown to design the veterans' and museum building across the court. Polk had been Daniel Burnham's local representative, and proven himself with buildings like Filoli and the Mills Tower. But he died in 1924; then Arthur Brown dissolved his partnership with John Bakewell in 1927. So in the end, both buildings were given to Brown and Lansburgh to design.

Major credit for the design nowadays tends to be given to Arthur Brown Jr., who established a formidable reputation indeed before he died in 1957. Born in Oakland in 1874, he studied civil engineering at U.C. Berkeley and architecture at the Ecole des Beaux Arts in Paris — a typical pattern for any ambitious American architect of the time. Most of the leading San Francisco architects of the early 20th century had studied at the Ecole, as had their East Coast counterparts in the "American Renaissance." Many of their designs — including the War Memorial Opera House — are often still categorized as "Beaux-Arts" in style, a term now very loosely used to refer to the academic interpretation of historical period styles (particularly Roman, or French and Italian Renaissance) taught by the Ecole and its affiliated ateliers between about 1870 and the 1920s. Like most successful Beaux Arts graduates, Brown was able to work in a variety of period styles — he even flirted with modernism (Coit Tower, the Trans-Bay Terminal). But his most enduring works still seem both classical and somehow French, a testimony to both his training and his taste.

In partnership with John Bakewell (a fellow *diplômé* of the Ecole), Brown entered and won the competition for the centerpiece of Burnham's San

Francisco Plan, the new City Hall (1912-15), which is still regarded as his masterpiece — and, by at least one critic, as "the finest classical building in our recent history." Before the opera house commission, the firm also did the flamboyant Palace of Horticulture for the 1915 Fair, rebuilt the City of Paris, remodeled the De Young Museum, and designed Temple Emmanu-El, the PG&E Building on Market, the California School of Fine Arts, city halls for Berkeley and Pasadena, the old Burlingame Country Club, the W.W. Crocker estate in Hillsborough, and a number of other private mansions.

Gustave Albert Lansburgh (Ecole des Beaux Arts, 1906) made his reputation in a more limited field, as one of the chief designers of the great motion picture palaces of the 20s and 30s. Among them are the surviving Golden Gate and Warfield Theatres in San Francisco, across the street from one another at Market and Taylor, and several lavish houses in Los Angeles. Many of his prizes — including the Hill Street Theatre in Los Angeles, and the New Orpheum in San Francisco — have been torn down. In one of his drawings for the new opera house in 1927, Lansburgh specifically compared its dimensions and capacity (then 3,328 seats) with those of five of his cinema palaces: the Golden Gate (2,726 seats), Loew's Warfield (2,507), and the Warner (now Wiltern — 2,742), Broadway Orpheum (now Palace — 2,264), and Hill Street (2,832), all in Los Angeles. In every respect, he was determined to make this new house the grandest of them all.

In the documents collection of the College of Environmental Design in Berkeley are 30 drawings and a great many blueprints of opera house designs from Lansburgh's collection. The Bancroft Library across campus houses a collection of drawings and plans from the collection of his partner, Arthur Brown Jr., including two spectacular two-by-four foot watercolored "sections" of an opera house scheme, peopled by hundreds of elegant little 1926 beaux and belles. Other plans and sketches — including the original ink-on-linen plans actually used — are still in the possession of the War Memorial trustees, or of Brown's

THE OMEGA CALYPSO



Omega combines fashion and durability in their classic black Seamaster, appropriately called the Calypso. A handsome sport watch with black chromium finish, quartz movement, water-resistant.

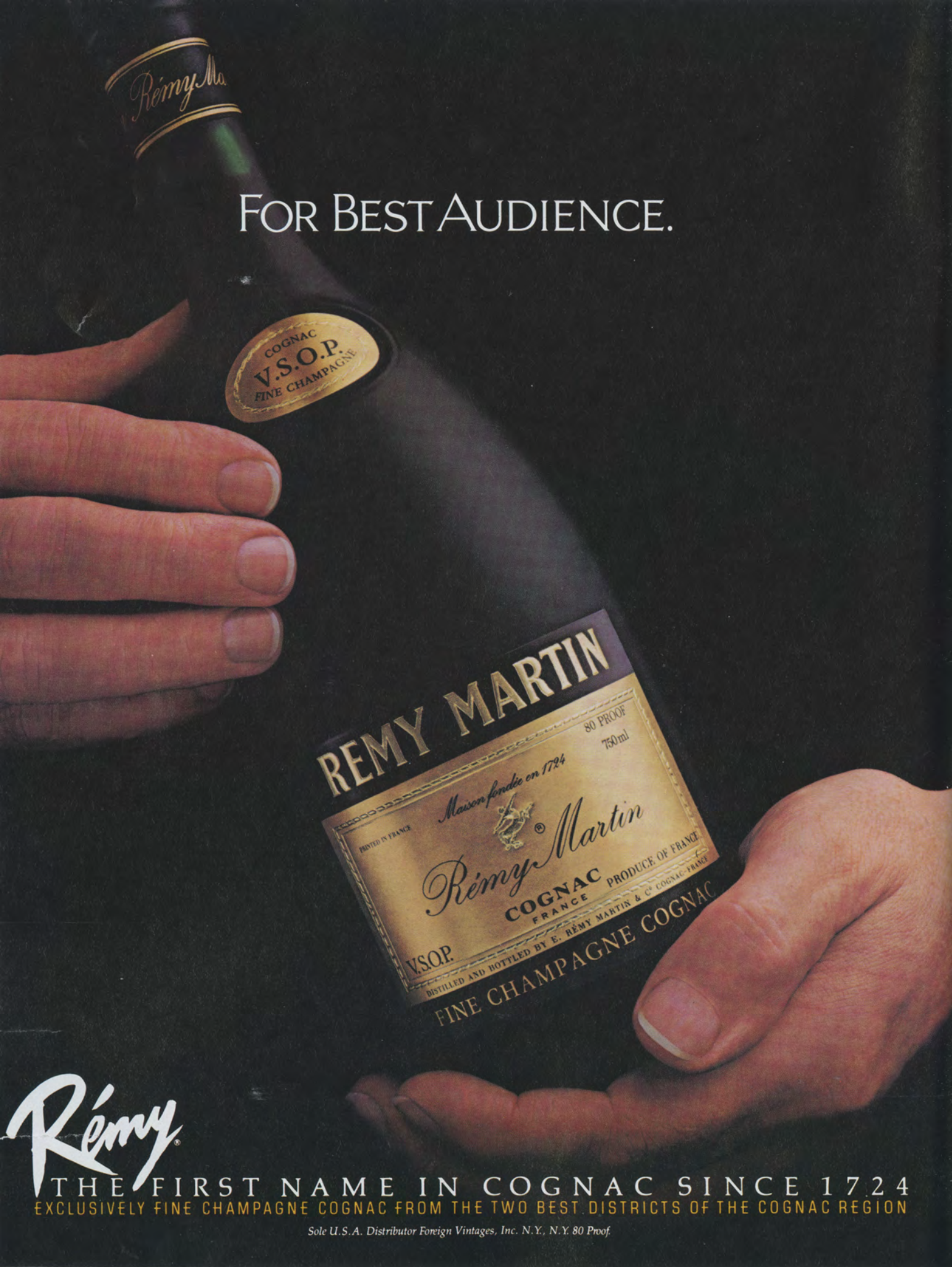
For men, \$695. For women, \$675.

SHREVE & CO.

JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO. 421-2600
SAN MATEO—SUN VALLEY—STONERIDGE MALL—WALNUT CREEK
STANFORD—VALLCO FASHION PARK—SACRAMENTO

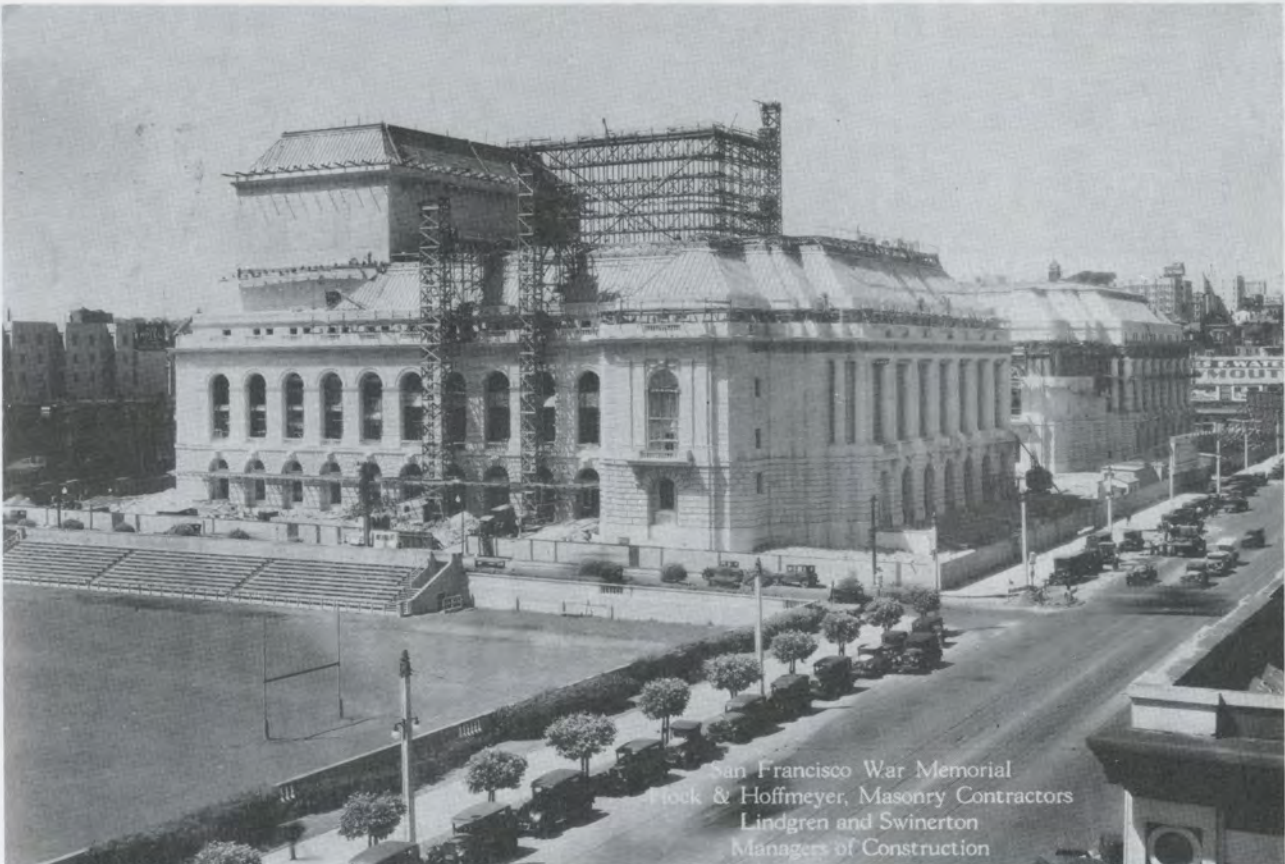
FOR BEST AUDIENCE.



Remy

THE FIRST NAME IN COGNAC SINCE 1724
EXCLUSIVELY FINE CHAMPAGNE COGNAC FROM THE TWO BEST DISTRICTS OF THE COGNAC REGION

Sole U.S.A. Distributor Foreign Vintages, Inc. N.Y., N.Y. 80 Proof



War Memorial Opera House and Veterans Building during construction.

San Francisco War Memorial
 Brock & Hoffmeyer, Masonry Contractors
 Lindgren and Swinerton
 Managers of Construction

daughter and son-in-law in San Francisco.

Drawings dated from 1924 to 1930 make it clear that the two architects considered and abandoned a great variety of basic design plans before settling on what we have today. In October 1924 they were playing with the idea of an immense oval arena set inside a rectangular box, with its main entrance and grand foyer on the Fulton Street side, and large side foyers on Van Ness and Franklin. This one would have had two baroque oval stairwells in the southeast and southwest corners, sets of upper and lower boxes near the stage (like the Curran and Geary), and a grand total of 4,675 seats. (The new Met, attacked as “hypertrophic,” holds 3,800.) Changing the arena shape to a modified ellipse, half encircled by a two-story, 30-foot-wide curving promenade, got them up to almost 5,000 seats. Meanwhile the proscenium grew, from 35 to 46 to 52 feet wide.

At that point, common sense entered: acoustics and sight lines in a

5,000 seat opera house would be hopeless. Most ideal or “advanced” designs today call for 1,500-2,000 seats, but American opera economics rule that out. A fascinating plan of March 1925 retains the near-circular seating arena, and the grand circumferential promenade — with a twelve-foot wide foyer encircling *that*. A single-slope, three-stage balcony seats 1,468; a half-ring of 23 boxes is supplemented by two “royal” 16-seat boxes under noble arches near the stage: total capacity 3,518, plus maybe 500 standees. This design — which is close to that of the great 1926 color renderings — also called for circular men’s and women’s lounges, and a bridge over the promenade to connect the elaborately turned corner stairs with the mezzanine foyer.

A scheme of January 1926 vastly enlarged the balcony, and almost doubled the number of boxes: total places 4,168. Later that year, and through 1927, the plan shifted to two separate cantilevered balcony terraces

in a great semicircular arc over the boxes, stretching almost from one side of the stage to the other. Some plans showed a raised circle of seats behind the orchestra seats. Sometimes three aisles, sometimes four (even six) divide the orchestra seats. Through years of sketches, this area was pinched in at the front corners to allow for triumphant wall decorations, or royal boxes, or both. At one point, the architects toyed with a total of 58 boxes: eighteen on the sides, two tiers of 19 each in the center, and two royal boxes near the stage.

Something like the present scheme — three-aisle orchestra, a tier of 25 boxes, and two balcony terraces subdivided by cross-aisles — evolved about 1928, but economic pressures obliged the architects to shrink it in 1930. The '28 plan had called for building out to the Franklin Street line (where the 1976-9 addition now reaches); and making the whole building as wide as the two projecting “pavilions” that now contain the two

WORLD PREMIERE
IN PORTLAND

Wuthering Heights

Now a spellbinding opera
by Bernard Herrmann

NOVEMBER 6, 1982

Be there in-person!

Take advantage of our special
"World Premiere" travel package
that includes:

- Air Transportation • Hotel Accommodations
(2 nights) • Round Trip Transfers • Cocktail Party
Opera Tickets

Cost: Only \$289

Presented by the

**PORTLAND
OPERA**
ASSOCIATION

For complete information
call collect 0-503-241-3646



An early photo of the Opera House and Veterans Building.

OPERA STARS ON VIDEO

- # 1 **BORIS GODUNOV** — 1954 (in color) Bolshoi Film — Alexander Pirogov, Ivan Kozlovsky, Mikhail Mikhailov; Nicolai Golvanov
- # 4 **THE YOUNG CARUSO** — 1950 (black & white) Gina Lollobrigida with the voice of Mario Del Monaco
- # 5 **MY SONG GOES 'ROUND THE WORLD** 1936 (black & white) Josef Schmidt, Charlotte Ander, Victor de Kowa
- # 6 **PAGLIACCI** — 1951 (black & white) Gina Lollobrigida, Tito Gobbi with the voices of Francesco Merli, Tito Gobbi, Onelia Fineschi
- # 7 **MAMMA** — 1938 (black & white) Beniamino Gigli
- # 9 **AIDA** — 1951 (in color) Sophia Loren with the voices of Tebaldi, Stignani, Campora, Bechi
- # 10 **DON QUICHOTTE** — 1933 (black & white) Feodor Chaliapin (in French with music by Ibert)
- # 14 **TOSCANINI CONDUCTS VERDI** — 1943 (black & white) Overture to La Forza del Destino; Hymn of the Nations — complete, with Jan Peerce (\$45.00)

Available in VHS or Beta 2 (please specify when ordering)
PRICE: \$65.00 each unless otherwise noted
(Price includes shipping and handling)

Visa or Mastercard accepted
(send acct. no & expiration date)
or send check or money order to:

VIDEO CLASSICS
P.O. Box 51, Larkspur, CA 94939

main staircases. This reduced overall capacity from 3,415 to 3,254, reduced the 30-foot wide, two-story side promenades to 17½ feet and one story, and left a "modest" grand foyer of 36 by 108 feet. (The celebrated foyer of San Francisco's Fox Theatre, Lansburgh noted on one plan, was only 44 by 80.)

The very latest plans I saw (1931) still presumed that organ pipes would one day rise behind the pierced screens of the side-wall arches, behind the boxes — and that the open air loggia behind the Van Ness Avenue colonnade would be filled with entr'acte strollers on our balmy autumn nights. Fifty years on, still no organ, still no doors to the loggia. Abandoning the organ, the architects tried to fit three super-boxes for ten people each in front of the decorative arches; but that

never happened either. (The 1931 plan also showed Franklin Street behind the house all but closed to traffic during performances, in order to park 84 chauffeur-driven cars! Some Depression.)

Even more interesting to me than all these changes of shape, size, and facilities in the evolving design is the evidence that, from 1924 to 1928 at least, both architects (but in particular Albert Lansburgh) took it for granted that all the public spaces of the opera house would be decorated like crazy. Even the roughest sketches are scrawled all over with busy Beaux-Arty in-fill: swags, cartouches, figured friezes, niches, urns, dentils, *rinceau* moldings, you name it. The molded and coffered frame around the proscenium is sometimes drawn two or



MOULIN STUDIOS

three times its present width, and infinitely more fussy. In place of the two music-making Amazons on horseback who now leap out of the spandrels (with their two gentlemen-friends on percussion), those corners were stuffed with whole villages of Grecian musicians, or winged angels, or four-horse chariots. Where today a modest shield crowns the arch, once 15-foot female figures sprawled on either side of a mammoth escutcheon, their flowing draperies borne up by *putti*.

In one drawing signed December 1927, the ceiling oval is teeming with figures, like a Venetian palazzo's, then is framed by cubic yards of gilded plaster and hung with your standard rococo chandelier. In a 1926 design, a sculpted frieze of classical figures about

SUCCESS



Exclusive Selections from Malm:

Cognac Leather Expanding Portfolio, 3 compartments, elegant detailing, lock, \$210.

Rich Black Leather Attache Case, detachable portfolio, combination locks, 3¾" deep, \$325.

Malm

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

Your American Express, Visa or Master Card is Welcome, Open Sundays

San Francisco 222 Grant Avenue 392-0417
Stonestown Mall 564-9080

Mill Valley Town & Country Village 383-8060
Santa Rosa Santa Rosa Plaza 527-5162

YOU'LL ONLY SEE A GALA LIKE THIS ONCE IN 50 YEARS.

A glittering non-stop gala of surprises. Celebrating fifty fabulous years of San Francisco Ballet. All in one spectacular program launching our Golden Anniversary Season in the Opera House. **Subscribe now to ensure your seats.** And you can also see world premieres by Erik Bruhn and resident choreographers Val Caniparoli, Betsy Erickson and John McFall. San Francisco

Ballet premieres by George Balanchine, Gene Kelly, Netherlands Dance Theatre's Jiri Kylian. And much, much more. **Call 751-2141, or write to: San Francisco Ballet, 378-18th Avenue, San Francisco, CA 94121. We'll send you a free brochure detailing this extraordinary season.**

SAN FRANCISCO BALLET

Directors: Lew Christensen,
Michael Smuin.

Dine French Fluently


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

Translation with reservations only.

La Mère Duquesne

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





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



12 feet high runs all the way around front and sides, just below the ceiling. Frequently every square yard of wall is filled in. One detailed longitudinal section shows huge murals of Golden Age garden scenes painted on the walls, full of languid cultured creatures, draped or undraped, descending steps. The panels are divided by colossal Corinthian pilasters, presumably gilt.

Every possible change was rung on the chamfered corners that occupied the spaces between proscenium arch and side walls, and the front portions of those walls to where the balconies begin. Twenty-foot high groups of aspiring gilded figures hold up Tivoli lightoliers in stage-side niches. Thirty-foot caryatids balance entablatures on their heads. Royal boxes, with royal blue drapes and upholstery, are supported on the shoulders of suffering atlantes, and are framed by huge fluted columns inside coffered hemicycles. Shell-shaped niches bristle with busts and urns, temple façades grow over doors, busy Adam-esque panels fill every available space; colossal Corinthian orders frame semi-colossal Ionic orders, supporting entablatures piled with statues on top.

Personally, I think the present grand foyer is an elegant, a commodious, and a joyful place. The gilt-plaster coffers in the ceiling vault, the bronze stair rails and lamp stands stop (for my taste) just this side of excess, and allow me to savor the fine spaces and materials, as well as the colorful flow and mingling of people that Charles Garnier (Paris Opéra) understood so well. But some critics in 1932 found it cold and austere; and the brilliant watercolored sections in the Bancroft Library show, in its place, a curving, semi-annular vaulted promenade that is painted, carved, and colored like the glitziest movie palace: blue and red painted mural panels, figured ceilings, everywhere gilt: gilt urns, gilt moldings, gilt light standards. Through it all pose and prance those teeny fashionable people *circa* 1926.

All these preliminary plans and sketches are jolly fun to leaf through. But on the whole, I think we were fortunate to have had that twelve year delay between ground-breaking and opening night. Thanks either to the

chastened tastes of changing times, or to budgetary pressures, or to Arthur Brown's stifling some of Albert Lansburgh's gusto, we ended up with an opera house, inside *and* out, that is less likely to embarrass us fifty years hence, and more likely to satisfy, than any of these unbuilt schemes.

The building we have today, discreetly enlarged in 1976-79, is one of the most handsome and commodious opera houses in the world. In style as well as basic design, it is appropriate for the art form it houses six months of the year. It enhances one's enjoyment of good opera performances far more effectively than most of the more gaudily decorated and hierarchically organized 19th century palaces. And very few of the opera houses built since San Francisco's (no one has dared to venture a new Beaux Arts or neo-classical house in the past fifty years) feel quite right for the extravagances of emotion and personality they encase.

On the whole, I think the San Francisco Opera House works well for opera-goers (I leave to others an evaluation of its production facilities), because its spaces, tones, and classical details appear noble and gracious — and yet non-assertive, non-distracting. Before, between, or after a performance, one can enjoy the spectacle of people *and* architecture in the foyers and promenades. ("The sparkling light, the animated and smiling faces, the greetings exchanged, all will have an air of festivity and pleasure." — Charles Garnier) During performances, the eye, or the mind's eye, can take in the full curve of the proscenium arch, enjoy the unifying motif of octagonal coffers; rest on the uncluttered walls; trace the lines of the neat gilt-pointed, cast-stone rustication, the suave balcony curves, feel a trace of antique pride in the high "organ chamber" arches, the traditional gold curtain, the Edgar Walter nudes on horseback. All soothes and uplifts, accustoms one to elegance and grace. This cream-gold-and-rose-velvet *luxe* may clash with the occasional *Lulu* or *Lear*; but for 90% of the repertoire it seems a perfect setting, and makes the experience of a good opera better in San Francisco than almost anywhere else. ■

A Word from the Director

In this production the traditional, published order of numbers in the third act has been changed to accord with what is now widely believed to have been Mozart's original intention. The revised sequence places the Countess' recitative and aria "E Susanna non vien . . . Dove sono," and the preceding Cherubino-Barbarina recitative "Andiam, andiam, bel paggio," between the Count's aria and the sextet, instead of following them. This not only makes better dramatic sense, it also results in a key sequence ("Dove sono" in C major, sextet in F major and "Letter Duet" in Bb major) that is consistent with the meticulous care Mozart usually exhibits in the tonal structure of his operas.

This solution to a problem that had long perplexed commentators (and directors) was first proposed by Robert Moberly and Christopher Raeburn in the April 1965 issue of *Music and Letters*. They suggested that Mozart made the change (which involves the only part of the act not directly derived from Beaumarchais's play) during rehearsals for the Vienna premiere of 1786, when the same singer, Francesco Bussani, had to play both Doctor Bartolo and the gardener Antonio. In the conjectured original order, it would have been impossible for Bussani to appear as Bartolo in the recitative following the sextet, and then immediately re-enter dressed as Antonio for the recitative preceding the "Letter Duet."

The "new" order has been accepted by some of the most illustrious conductors today, including Charles Mackerras at the English National Opera, Colin Davis at Covent Garden, Georg Solti at the Paris Opéra and Herbert von Karajan at the Salzburg Festival and Vienna Staatsoper. The revised sequence was seen in the 1981 Spring Opera Theater production, but this is the first time audiences in the War Memorial Opera House will be seeing Mozart's opera as we believe he meant it to be seen.

— Sonja Frisell

BALLY

OF SWITZERLAND

Fine footwear and accessories
for men and women



Lolita in gunmetal, green, grey and
grape kidskin with cobra. **\$160.**
The matching bag. **\$225.**


238 stockton street (on union square) 398-SHOE

Atlanta, Beverly Hills, Boston, Chicago, Dallas, Detroit, Ft. Lauderdale, Houston, Kansas City, Las Vegas,
Miami, New York, San Francisco, Seattle, South Coast Plaza

ENJOY ANOTHER GREAT PERFORMANCE AFTER THE SHOW.



Join us after the show. We prepare great American favorites—like carefully selected filllets and sirloins, fresh tender chicken, and plump shrimp—according to a 1000 year old Japanese recipe. And it's prepared right at your table, by your own personal chef. Stop in. For lunch or dinner. When it comes to great American favorites, our chefs really know their onions.

BENIHANA of TOKYO 

San Francisco Downtown: 771-8414 • **San Francisco Japan Center:** 563-4844
Burlingame: 342-5202 • **Concord:** 827-4220 • **Cupertino:** (408) 253-1221
Call for information on group functions.

The San Francisco Fall Antiques Show



November 11-14
Fort Mason-Pier 3

To Benefit Enterprise for
High School Students
11am to 9pm Thurs.-Sat.
1pm to 6pm Sunday
Tickets: \$8
includes catalogue
Features: Lecture series,
restaurant & bar.
For more information,
call (415) 921-6556



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

continued from p. 44

performance of *Le Nozze di Figaro* was announced for 28 April — meaning that by then it should have been accepted, copied, learned, designed and rehearsed. The premiere was postponed until 1 May, and on 29 April Mozart wrote the overture, one of his most brilliant, and longer than the piece of music which we all know (Mozart tore out a middle section). The six weeks which da Ponte remembered were, I am sure, those in the autumn of 1785 when Mozart was writing, playing his music to da Ponte perhaps, and explaining why the poor poet had to write some more for their opera — which both knew, by then, was going to be “a new kind of spectacle to a public of so refined a taste and such just understanding.” It had to be something remarkable and convincing if it was to succeed on the Vienna stage and make their promising reputation established and beneficial — both were hard up; Mozart had to appeal for funds to a publisher in November of 1785.

In February 1786 Mozart obliged his Imperial Majesty and employer with *Der Schauspieldirektor*. It must have been before this that da Ponte went to Joseph II with the text of *Le Nozze di Figaro*. Later he retailed the story thus:

Emp. Don't you know that Mozart, though a wonder at instrumental music, has written only one opera and nothing remarkable at that?

Da P. Yes, Sire, but without your Majesty's clemency I would have written but one drama for Vienna.

Emp. But this *Mariage de Figaro* — I have just forbidden the German company to use it.

Da P. Yes, Sire, but I was writing an opera, not a comedy. I had to omit many scenes and cut others considerably. I have omitted or cut anything that might offend good taste or public decency at a performance over which the Sovereign Majesty might preside. The music, I may add, as far as I may judge of it, seems to me marvelously beautiful.

Joseph II favored da Ponte, and so gave his blessing on *Le Nozze* and sent a messenger to Mozart who arrived with his score and played it to the Emperor who was much enchanted by the music, and ordered it to be copied,

and the opera scheduled for immediate production.

Figaro was thus given official favor at the expense of Martín's *Una Cosa rara*, and Righini's *Demogorgone* (in which Kelly gave an impersonation of da Ponte). The Abbé Casti's faction did all they could to hinder the production, so Josepha Duscek and her musician husband, Franz, then visiting Vienna, reported to Leopold Mozart. The singers were bribed, according to Franz Xaver Niemceck, to sing wrongly, until Mozart persuaded the Emperor to intervene and threaten them. The climate changed, according to Michael Kelly (the Irish tenor who doubled Don Basilio and Don Curzio) when Benucci rehearsed “Non più andrái” on stage and, by his vocal splendor and musicianly eloquence, won over the entire company and the orchestra.

The first performance was postponed until 1 May 1786 (appropriate day for such a left-wing opera). Storace as Susanna “enchanted eye, ear and soul” according to one Hungarian spectator. She was the *prima donna* of the company and for many years Susanna's was generally considered a more important role than that of Countess Almaviva — Susanna sings in many more musical numbers. Count Almaviva was sung by Stefano Mandini.

The Countess was sung by Luisa Laschi, later Mozart's Zerlina, by then Mme. Mombelli — we would consider them roles for quite different singers, the former a heroic lyric soprano, the latter a soubrette. Mandini's wife Maria sang Marcellina and was evidently a soprano with a compass up to high B, not a contralto as often cast nowadays. The Cherubino was Dorothea Sardi-Bussani, good looking, rather than vocally or musically gifted, but the wife of Francesco Bussani, manager of the company, who (surely a last-minute decision necessitating a change of order in Act III) doubled Don Bartolo and Antonio and was, according to da Ponte, “a jack of all trades save that of an honest man.” Mozart wrote *Barbarina* for a very young girl. By good fortune he found Nannina Gottlieb, who was just Beaumarchais's prescribed twelve years old; later she was his first Pamina.

The first performance went "imperfectly," but was acclaimed as a masterpiece, though some galleryites hissed. At the second performance five encores were given, seven in the third — whereupon the Emperor forbade repeats of numbers for more than one voice (*Figaro* is especially rich in magnificent ensembles). Altogether the opera was performed nine times, successfully, in 1786, then dropped from the Vienna repertory. But by the end of the year it had been taken up in Prague with extraordinary public success; Mozart was invited to enjoy this and he commented with surprise and pleasure how the tunes were to be heard as quadrilles at fashionable dances, or whistled by common folk in the street. As a result the Prague company commissioned *Don Giovanni*, and Vienna (but not until 1789), revived *Figaro* and suddenly found that it was more popular than before. It remained in the repertory there until Mozart's death, then was dropped until 1798. Already the music had been published, and during the nineteenth century productions occurred regularly here and there, usually much altered. Nowadays we deplore this but Mozart was quite accustomed to such changes; he made them himself, even to *Figaro*. An extra aria for Cherubino has not survived, nor a ballet at the end of Act One, mentioned by da Ponte. But there are two alternative (less painful) arias which Susanna sang in the 1789 Vienna revival (the singer was Mozart's first Fiordiligi) and I can hardly believe that Almaviva was not given, somewhere, sometime, a second aria since all his fellow principals had at least two. Marcellina, Barbarina, Basilio, and Bartolo have one each: often some of these are omitted from performance. A definite text for *Figaro* would not be performable: some alternative numbers are lost, others are simply alternatives; there is an orchestral recitative for "Non più andrai," but is it by Mozart? There are a million musical problems to be sorted out. But audiences are certain to leave any performance of *The Marriage of Figaro* feeling years younger and livelier, perhaps even more friendly to their fellow human beings. It is not a moral opera, but it makes you feel much, much better. ■



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.

L'ORANGERIE



- Restaurant Francais
- Holiday Award Winner
- **After Opera/Theatre suppers**
- Dinner served from 5:30 to 12:30
- Piano-Cocktail Lounge

**419 O'Farrell Street
 San Francisco**

776-3600

Reservations requested
 Valet Parking

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 September 20, 1982. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

PUBLIC SUPPORT

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

MEDICI CIRCLE

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

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
R. J. Reynolds Industries, Inc.
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
Fireman's Fund Insurance Company Foundation
Four Seasons Clift Hotel
The William G. Irwin Charity Foundation

*Deceased

Mr. & Mrs. Edmund Wattis Littlefield
Louis R. Lurie Foundation
Mr. & Mrs. John C. McGuire
Mr. & Mrs. James K. McWilliams
Mrs. Edgar N. Meakin
Wilson & Geo. 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
Foremost-McKesson, Inc.
Hambrecht & Quist
Hewlett-Packard Corporation
Levi Strauss Foundation
Natomas 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, Robertson & Falk
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
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.
Floordesigns, 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.
Moceri 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
2K Packaging Enterprises, Inc.
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



**“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

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
 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
 KKHl 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
 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 Hoefler
 Mr. & Mrs. Robert G. Holmes
 Mr. & Mrs. Thomas Carr Howe
 Estate of David R. Hyman
 Mrs. Em Eccles Jones
 Veola S. Kerr
 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
 Mrs. H. Morgan Noble
 Mr. & Mrs. David Packard
 Mrs. John P. Renshaw
 Mr. & Mrs. Arthur Rock
 Dr. Roberto Rosenkranz
 Madeleine Haas Russell
 Estate 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
 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
 Evamarie Doering
 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. C. Richard Kramlich
 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
 Robert Munday
 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 Siegal
 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. Volkmann, 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
 Mark Bartel
 Roger Basso-Kleiser
 Mr. & Mrs. Richard Bastoni
 Mr. & Mrs. Alfred X. Baxter
 Mr. & Mrs. Joachim Bechtle
 Dr. & Mrs. Robert E. Belknap
 Andrew Belschner
 Mr. & Mrs. Ernest A. Benesch
 Mrs. G. Grace Benoist
 Vincent M. Berzins
 Mr. & Mrs. Paul A. Bissinger, Jr.

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.

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

**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

Mr. & Mrs. Donald Gordon
Black
Mrs. Donald P. Black
Clementjames 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
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. Marriner 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. Balddhard Falk
The Fenton Foundation, Inc.
Edward F. Fessenden
Mr. & Mrs. Charles D. Field
Professor & Mrs. Hugo B.
Fischer
Donald G. & Doris F. Fisher
Fund

Patricia L. 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. Guggenime, 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 Tessan
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.
Kaapecte
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
Michael N. Khourie
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 Lapiere
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
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. Miscoll
Arthur R. Mitchell
Timothy H. Mitchell
Mr. & Mrs. Averill 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
 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. Scutchfield
 Dr. William B. Seale
 Mr. & Mrs. Edwin A. Seipp,
 Jr.
 Mr. & Mrs. John E. Sells
 Gary Shansby

Whiskey Sour

COINTREAU



Cointreau Sour.
 1 oz. Cointreau
 ½ oz. vodka
 Sour mix
 Shake well with
 ice, strain, and
 serve with orange
 slice, 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.

There is a reason why Europeans have always built such sturdy tables.



Blue Boar Inn

Dining til 1 am Mon.-Sat. Sun. til 11 pm.
 1713 Lombard St. Reservations: 567-8424

Valet Parking/Major Credit Cards

In concert... Marsh & McLennan

Even though you'll never hear us at Davies Hall, we still work hard to perform for our clients.

We're Marsh & McLennan, industry's leading insurance brokers.

No matter what business you're in, we help you get the best corporate insurance protection at the lowest possible cost.

Why not call **Marsh & McLennan, Incorporated** today? On tour for your protection... all around the world.



Three Embarcadero Center
P. O. Box 3880
San Francisco, California 94119
(415) 393-5000

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 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. A.G. Spanos
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. Baerncopf
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
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

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.

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

The most beautiful beaches in Hawaii aren't necessarily
the most famous ones.



United flight attendant
Christine Nishihira

Christine Nishihira

We'll relax you in the secluded
splendor of Kauai's endless
shoreline.

We'll enchant you with the
uninhibited friendliness of Maui's
celebrated coast.

We'll dazzle you with the eerie
mysteries of the black sands of the
Big Island.

And we'll captivate you with a
unique kind of spirit you'll only
find here in the islands of United's
"Other Hawaii."

You'll experience it all, starting
right on board our exclusive Royal
Hawaiian flights. Come see Hawaii
through the eyes of the people
who know her best.

The people of United.



Fly the friendly skies of United.

Call United or your Travel Agent.

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
 Marshal Hale
 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 Helms
 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. Leo 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
 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
 Dr. & Mrs. William C.
 Kuzell
 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 Lenehan
 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. Lininger
 Philip Little, III
 George S. Livermore
 Putnam Livermore
 David M. Livingston
 Mrs. Lawrence Livingston
 Mr. & Mrs. Peter R. Loebs
 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



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



**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**

The Heirloom Crib



Sale \$799

A precious haven for today's baby and for each new generation. Hand crafted of white iron and gleaming brass, topped with an elegant canopy. (Reg. \$1050)

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.
346-5188
3349 Sacramento Street/San Francisco
(We ship beds anywhere in the U.S.)



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

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
Linger 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 Oklesson
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
Jesus 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 Pollard
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
Dr. & 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.
 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

LATEST RELEASES

- 382 **LA WALLY**—Tebaldi, Del Monaco, Guelfi, Scotto; Giulini. 1953 (2 LP)
 383 **RICHARD TUCKER at the Hollywood Bowl**—1951 (1 LP)
 385 **BELISARIO**—Bruson, Zampieri, Toczyska, Terranova; Masini 1981 (2 LP) Stereo
 386 **ANDREA CHENIER**—Corelli, Caballe, Dondi; Guadagno. 1966 (2 LP)
 387 **PRESENTING NICOLA MARTINUCCI**. Dramatic Tenor Arias (1 LP)
 388 **FIDELIO**—Nilsson, Vickers, Hotter, Frick, Lipp; Karajan 1960 (3 LP)
 389 **LES TROYENS**—Gedda, Horne, Verrett, Luchetti, Massard, Clabassi; Pretre 1969 (4 LP)
 390 **PRIMI TENORI—CARRERAS, DOMINGO & PAVAROTTI**—The world's three leading tenors compared in the same arias (2 LP) Stereo
 391 **I PURITANI**—Freni, Pavarotti, Bruscati, Giajotti; Muti. 1970 (3 LP)
 392 **FEDORA**—Tebaldi, Di Stefano, Sereni; Basile 1960 (2 LP)

THE COMPLETE OPERAS OF VERDI SERIES:

- V811 **I MASNADIERI**—Ligabue, Bruson, Raimondi, Christoff; Gavazzeni 1972 (3 LP)
 V812 **IL CORSARO**—Bergonzi, Reese, Val-Schmidt, Dietsch; Lawton 1981 (2 LP) Stereo
 V813 **LA BATTAGLIA DI LEGNANO**—Gencer, Gibin, Savarese, Stefanoni; Molinari-Pradelli. 1963 (3 LP)
 V814 **LUISA MILLER**—Stella, Di Stefano, MacNeil, Arie, Dominguez; Sanzogno. 1963 (3 LP)
 V815 **STIFFELIO**—Del Monaco, Gulin, Fioravanti; De Fabritiis. 1972 (2 LP)
 V816 **RIGOLETTO**—Cappuccilli, Scotto, Pavarotti, Kreppel; Franci. 1970 (2 LP)

PRICE: \$8.50 per disc including postage & handling.
 Visa & Mastercard accepted for orders over \$15.00.
 Send account number and expiration date.

HRE
 P.O. Box 12
 Kew Gardens, NY 11415



Performing Arts Network

Welcome to our Audience

The San Francisco Opera
 American Conservatory Theatre
 American Ballet Theatre
 the Golden Gate, Curran and Orpheum theatres
 Theatre on the Square
 plus
 the Los Angeles and San Diego theatre markets.

Performing Arts publications reach a quarter million
 San Francisco theatre-goers each month, with a monthly
 in-theatre audience exceeding 700,000 statewide.

For advertising information contact one of our offices:
 San Francisco — (415) 558-8040
 Los Angeles — (213) 273-8161
 San Diego — (714) 297-6430



TRADER VIC'S

20 Cosmo Place
San Francisco
776-2232

The Original is in
Emeryville
9 Anchor Drive
653-3400

*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

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. Chales 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
Victor J. Bacigalupi
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 Barcun
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
Merle L. Benkavitch
John Kier Bennett
Louise J. Bennett
Mrs. Courtney M. Benoist
Mr. & Mrs. Charles S. Benson
Robert Berbec
Mrs. Dikran M. Berberian
Jeffrey Bereit
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. Borison
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
Dr. Norman Bru
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
N. Burton 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. Cahan
Mr. & Mrs. Lee W. Cake
Mrs. Thomas Calhoun
Dr. & Mrs. Donald R. Call
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 P. Canright
 Nicholas Caputi
 Hubert F. Card
 Grace Carder
 F.L. Carley
 Steven Carlson
 Betty J. Carmack
 Stephen C. Carniglia
 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.

Museum Exhibit Celebrates 50th Anniversary of the Opening of the War Memorial Opera House

On October 15, 1932, a dream came true for San Franciscans with the opening of the first municipally owned opera house in the United States. The War Memorial Opera House was inaugurated with a star-studded performance of Puccini's *Tosca* featuring Claudia Muzio, Alfredo Gandolfi and Dino Borgioli and conducted by Maestro Gaetano Merola.

This season's Opera House Museum exhibit, assembled by San Francisco Opera's Christine Albany, evokes the excitement that surrounded the building of this "Temple of Music" and its sister-structure, the Veterans

Building. The exhibit includes rare photographs and memorabilia, original documents and recorded portions of the first act of *Tosca* as it was broadcast nationally by NBC on that memorable October evening in 1932.

The Opera House Museum, located in the south corridor of the mezzanine (box) level behind the Opera Boutique, is open one hour before curtain and during every intermission. We hope you will take a few moments this season to share in the joy of that historic Opening Night of 1932 and to celebrate the 50th anniversary of San Francisco Opera's beautiful home.

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.



*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

**“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

Anna E. Claflin
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 &
Jack Cameron Worthen, Jr.
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 Crumme
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. Cushard, 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 Fergusson
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
Dr. & Mrs. E.W. Fredell
Joseph E. Frederickson
Robert F. Frederickson
Dr. & Mrs. J. Freedman
Hal Freeman
Mr. & Mrs. Harold R.
Freemon
Dr. & Mrs. Arthur J. Freid
Dr. Allen B. Freitag
Lynn C. Fritz
Anita C. Fuery
Mrs. Eugene Fulton
Mr. & Mrs. Donald Furlong
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

THE OLD BUSHMILLS
DISTILLERY

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

Since 1608 it's been the same old story.

People love Old Bushmills the second they taste it.
Because Old Bushmills is smooth and mellow.

A smoothness not easily come by.

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

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

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

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

Then our whiskey matures in handmade oaken casks.

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

Old Bushmills.

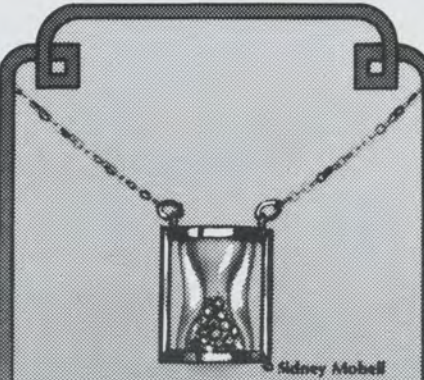
But, like 18 generations before you, you'll know exactly what that means.

After your very first taste.



OLD BUSHMILLS

The taste you don't have to acquire.



Time for Diamonds

Imagine. A miniature 18K gold hourglass pendant or stick pin filled with one full carat of tiny cut diamonds instead of sand.


Actual size shown above.
Copyrighted—all rights reserved.

18K yellow gold, \$2200.00.

American Express cards welcome.

sidney mobell
Designer and Creator of Fine Jewelry

TWO FINE STORES IN SAN FRANCISCO:
141 POST STREET (415) 986-4747
FAIRMONT HOTEL ATOP NOB HILL



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

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
Dr. & Mrs. Edward Goldstein
Renee L. Goldstein
Sydney Goldstein
Daniel & Hilary Goldstine
Dr. G.W. Goldthorpe
Mr. & 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. Guggenhime 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. Harnes
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 Hillbrant
Robert M. Hillebrandt
Mr. & Mrs. Bill Hillman
Wayne & Micky Hinthorn
Ivars Hirss
John Hiskes
Dr. Roger W. Hoag
Mr. & Mrs. Irving Hochman
Mr. & Mrs. Joseph R. Hochstim
Robert W. Hofer
J.E. Hoff
Mr. & Mrs. Max Hoffman
Ora L. Hogan
Mr. & Mrs. William C. Hogan
Mrs. Edward Hohfeld
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
Dr. & Mrs. John T. Hopkin
John T. Hornung

Mr. & Mrs. Robert B. Horowitz
Mr. & Mrs. Alan Horton
M.A. Horton
Shelley J. Horwitz
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 Irvin
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 Jaffe
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. Johnson
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
Phyllis Kempner/David Stein
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 Klaus
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 Kundsén
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

G R A N D



M A G N I F I C E N T

An Expression
of
Excellence

F

lora Danica. Royal Copenhagen's celebration of nature in exquisite handpainted porcelain.

Now available to you in over three hundred wonderful flowers. At Paul Bauer's. Where you can make your selection from one of the largest collections in the world.

And to complete this splendor, hand-cut lead crystal, trimmed lavishly in 18K gold. Available in the United States only at Paul Bauer.

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

Paul Bauer INC.

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

Major Credit Cards Accepted

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

The Crown Jewel of England.



100% Grain Neutral Spirits

Dr. & Mrs. David A. Leahy
Mr. Michael J. Learned
Dr. & Mrs. Samuel R. Leavitt
Richard E. Le Blond, Jr.
Petrina Leclaire
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
Norman & Marjorie 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
Mr. & Mrs. 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
Robert Lofgren
Mr. & Mrs. Stanley C. Loft
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 Loube
Colonel John Loughran
Carl D. Lovotti
Lorraine Lowe
Dr. A.G. Beauregard Lowell, M
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. Malcolm
 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 &
 Connie Benz
 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
 Mr. & Mrs. Keith McCandless
 Jeanne L. McCann
 Dr. James McCarroll
 Mrs. Glen McCarty
 George William McCauslan
 A. Kathleen McClay
 Mr. & Mrs. William Bruce
 McCormick
 Robert & Helen McCrary
 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 Melaika
 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. Mettier, 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. Monstavičius
 Dr. Theodore A.
 Montgomery
 Georgia Moody
 David Moore
 Mr. & Mrs. Thomas G.
 Moore
 Dr. & Mrs. James Moorefield
 Ed Moose
 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.
 Murphey
 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. Neuber
 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
 Drs. David & Donna Oakes
 Garrath M. Oakes
 Theda Oates
 Mildred J. O'Connor
 Mr. & Mrs. Leo W.
 O'Donnell
 Susanne C. O'Gara
 Arlys M. Oesterling
 Martin Oettinger
 Mr. & Mrs. Fred Offensend
 Ronald 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
 James R. Overholt
 Thomas R. Owens
 Rev. David F. Pace

Continuous Performances

Over the years we've heard innumerable bravos and taken a lot of bows for our breakfasts, lunches, pastries and noshes, before and after the theater

Thank you, one and all.

But please remember, we give our finest performances at dinner.

Try us tonight. You'll demand a return engagement.

DAVID'S
Restaurant
Dell
Bakery
Geary at Taylor
on Theater Row



**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

OVER 115 YEARS OF FINE FOOD

Maye's

OYSTER HOUSE



1233 POLK STREET
BETWEEN SUTTER AND BUSH
SAN FRANCISCO

SINCE 1867

474-7674

Monday thru Saturday 11-10, Sunday 2-10

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

the 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

Mrs. Roy Paehlig
Colonel Philip E. Page, Jr.
Richard L. Page
Dr. Seaver Page
Dr. & Mrs. Arthur R. Paik
Drs. Rainer & Dorothee Pakusch
Donald & Blamid 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
Virginia Peacock
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
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. Quintin, Jr.
Mr. & Mrs. Irving Robin
Michael G. Rafton
Eme 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
Dr. & 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 & Millicent 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
Robert V. Saumuelian
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
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 Sellar
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 Shnyder
Bruce W. Shore
Richard & Diana Shore
Peyton Short
Michael Shotwell
Mr. & Mrs. Robert F. Shurtz

"Kawai readily translates artistic intentions into reality..."



KAWAI
The Master Builder.

KAWAI is the official piano of the San Francisco Opera. R. KASSMAN has been chosen as the official piano agent of the Opera, providing both instruments and service.

R. KASSMAN
PIANO & ORGAN STORES

30 Second Street · San Francisco 94105 · (415) 896-0766
2124 Broadway · Oakland 94612 · (415) 763-5751

MARINA CAFE



"Selected among the best in the city for veal, pasta, & seafood."

ITALIAN & SEAFOOD CUISINE
OPEN NIGHTLY 5-11 P.M.
EXCEPT TUESDAY
2417 LOMBARD ST.
AT SCOTT
929-7241

MARILYN GUMP



SPECIALIZING IN EUROPEAN
ANTIQUES AND INTRODUCING
GUMPY TOYS.

610 Sir Francis Drake Blvd.
San Anselmo 94960

Bus. 415 / 459-2002
Home 415 / 453-5518



ORIGINAL BLEND OF
EAST/WEST CUISINE
ROMANTIC DINING

SnowPeas

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

Going
Away?

KEEP YOUR CATS
AT HOME.

CAT COMPANION CARE

Cat Care in Your Home

Bonded
References

(415) 524-7475
East Bay

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 Skilbred
Henrienne Phelan Slattery
Mr. & Mrs. Frank H. Sloss
J. Small
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. Manfield 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. Spiegl
Dr. & Mrs. Samuel D. Spivack
Munroe L. Spivock
Norman Spivock
Richard R. Squibb
Bill Sprague
Mr. & Mrs. Dale F. Sprinkle
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 Thyssen
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 Truttton
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. Ullom
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 Vandenberg
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 Weittbrecht
Arthur Welch
Miss Avis Welch
Dr. & Mrs. David Werdegard
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. Waldron E. Wilson
 Mr. & Mrs. Charles
 Winchester
 Dr. Ted Winn, Jr.
 Dr. & Mrs. Harold Winters
 Edward J. Wisniewski
 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
 Mr. & Mrs. J.L. Wrathall
 John H. Wright
 Dr. Kent R. Wright
 Marjorie J. Wright
 Dennis Wu
 Nina Wyatt
 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

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.

A little like a French apéritif.

A little like an imported sherry.

Nothing else like it.

Panache. From Domaine Chandon, Napa Valley, California

KERTESZ

fine art

Outstanding American & European Artists

521 Sutter Street
San Francisco, Calif. 94102
Mon.-Sat. 10-6
(415) 626-0376

Dine in a Refined Country Setting



*L***O***livier*

Elegant French Cuisine.

465 Davis at Jackson, San Francisco.
981-7824. Lunch Mon-Fri 11:30-4:30;
Dinner Mon-Sat 6:00-10:00.
Evening Valet Parking

ZUNI

Cafe & Grill

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

Open 7 nights.
Monday-Saturday until ...

MIDNIGHT

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 Bechtle
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. Prentiss 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.

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.

INTIMATE DINNER FOR 32.

The Wine Cellar Restaurant at The Newporter seats only 32 people. And we have only one seating an evening.*

In our view, quantity and quality are unacceptably conflicting goals.

Which is just about what you'd expect from a resort hotel like The Newporter.



THE WINE CELLAR RESTAURANT
AT THE NEWPORTER
A Bayside Resort

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

*Our menu varies from week to week. If you'd like a copy of our menus, and a schedule of when each is used, just write c/o General Manager and ask for The Wine Cellar Calendar.

DEEM SUM FOR DINNER?



Centuries ago, Deem Sum was for imperial palates. When commoners caught on, Deem Sum was served on carts at mid-day. Now we're making it available for dinner, with elegant table service. Join us for uncommonly gracious dining.

Mon-Thurs, 6-10 PM; Fri & Sat, 6-11 PM
427 Battery St., San Francisco
(415) 362-1640

YANK SING

Critic's choice.



Canadian Club®
"The Best In The House"®

EXTRA! EXTRA! Early Bird Prize EXTRA! EXTRA!

TWA Trip to Paris/Amsterdam



BONUS PRIZES: Two Gateways to the Orient



China by land

CAAC, the national airline of the People's Republic of China, and Travel Pacific Corporation... have collaborated on an unforgettable two-week vacation for two. It includes everything from shopping in Shanghai for the best bargains in China, to the beauty of Beijing and the wonders of the Great Wall. Along the way you'll sample fresh sea food from Lake Tai in Wuxi, meander through the exquisite moon-garden of Suzhou and visit the Qin Tomb in Xian (the historical site of the unearthing of 6000 terra cotta warriors. The prize includes round-trip air fare, three meals a day and accommodations of China's finest hotels.



China by sea

Pearl Cruises of Scandinavia offers the best of two worlds. Live in luxury aboard the remarkable new Pearl of Scandinavia which takes you from Hong Kong to Shanghai, Beijing and other ports. You'll see the Great Wall, the Ming Tombs, the treasures of Tianjin and many other historical sites. Prolonged festival days for tea. How do you get to Hong Kong and back? Via the courtesy of Pan Am/América Airways, the experienced airline.

Opera lovers and wanderlusts fill out those Bonus Coupons now.

San Francisco Operaffle

Something For Everyone

60th Year

1982 Season

6th Annual Raffle Edition

Raffle Hotline — (415) 861-4008

ALLIES AND OPERA!

Big Jewelry Heist!

More than \$1,000 worth of jewelry was taken without a struggle from prominent San Francisco citizens and business- men and later donated as prizes for the Opera Raffle. Mystery shrouds the identity of the suspect.

In an exclusive interview, Adrian Grubb said: "He was a debutant sort of fellow along the lines of the suave gentleman thief. Raffles, from early David Niven movies, he promised continued superlative performances at the Opera House if I would hand over my wife's \$8000 diamond ring. Naturally, we let him have it."

A reliable source at Newman Marcus said the suspect appeared as a later-day Robin Hood — "very chivalrous about the needs of the opera, so how could we resist? We gave him an amethyst and diamond necklace valued at \$2000.

Continued on Back Page



First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. Magalie has donated a smashing Blue Fox jacket. The sleek design features a mandarin collar and is hip length. It is guaranteed to turn a few heads in the Opera House lobby. Size 8-14 only. Value: \$2000. What goes on under this luxurious jacket just might be the compliments of Saks Fifth Avenue. They have donated a gift certificate. Value: \$500.



San Francisco Opera General Director, Terry McEwen tries to talk Luciano Pavarotti into letting the Company raffish off the season's prize Meszaros... 30 lucky raffle winners will receive LUCIANO, the tenor's latest London Records release.

Early Bird Prize! Ooh la-la! What a Difference a Day Makes!

The day is October 15, the deadline for the Early Bird Drawing. And what a catch this year's lucky winner will make. TWA's round trip for two in Paris and Amsterdam with all the trimmings.

In Paris you'll stay for a week in the heart of the Left Bank at the exclusive Bourgeois de Montparnasse Hotel. You'll be wined, dined and pampered slyly at the most famous restaurants and night clubs in gay Paris!

Then it's on to Amsterdam for five more fabulous days at the Amsterdam Sorenta Hotel where you'll be the guest of the Netherlands National Tourist Office.

"You're going to like us," says TWA. And you're going to like Silver & Reed Travel Agency for taking such good care of you.

The new body might want a new look. I Magalie covers it all from facial and makeup to body massage to the rousing glory of a shampoo and rinse. And, going to extremes on the day of days, manicure and pedicure.

But there's more here than meets the eye. For the piece de resistance, Larkie at Cie offer dome-shaped 18 karat gold earrings, designed in a striking circular interplay of black and white enamel with brilliant gold ring highlights. Collections of

Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of lightning, this year's San Francisco Opera Raffle offers a good dose of relief from the old man. Generous donors have rallied to support the opera's needs with prizes that range from self-improvement to self-indulgence and a whole lot more in between. (See back page for complete details.)

The emphasis seems to be on getting away from it all — whether it be 7000 miles away or right here in one of San Francisco's finest hotels or restaurants.

Apart from the Grand Prize, the Bonus Prize and the Early Bird Prize, there are two romantic 14-day cruises to the Caribbean for two. One aboard the Norwegian American Line elegant five star Sagafjord via Bermuda and Mexico, and the other with Holland America on its new Titan-Coral Route.

In another region of the sun belt, United Airlines, Westin Hotels and Hawaiian Airlines have put together a dream vacation for two in Hawaii — two days in each of Westin luxury hotels the Mauna Kea on the big island, the Westin Waialeale on Maui and the Westin Ilika in Honolulu.

And moving right along — in a different direction — Silver Cruises, A&R Tours and Jackson Travel give two more lucky winners a fabulous holiday cruise to view the splendors of Alaska.

Last, but by no means least, Aeromobile and Empire Tours with the help of the Mexican Tourism Office offer a round trip for two to Mazatlan and six nights at the famed Las Hedonistas Hotel.

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fortuitous than finding a Magalie at a garage sale? Why, the San Francisco Opera Raffle. Where else does one have the opportunity to win an Old Master for as little as \$200, knowing the contribution helps support a master in another or artistic field?

Herde's Heritage Gallery already has donated a \$7500 worth of etchings of Rembrandt and Goya. See back page.



Loyalists defending the cultural cause

Grand Prize!

Meet the Girl From Ipanema

You've guessed it — Rio! And the best part is getting there — a 25-day luxury luxury cruise for two on a Delta Cruise Lines majestic Santa Lamer. It will be like being on your own private yacht with an select group of passengers limited to 28. Everything is first class from food and entertainment to onboard arrangements. Ports include Puerto Vallarta, Mexico; Buenaventura, Colombia; the

Panama Canal and Puerto Cabelo in Venezuela. And then down the jungle-covered coast to the land of lush rain forests, the Mardi Gras, Caracolis and Copacabana, where you'll stay in a deluxe hotel for two days while enjoying the magnificent beaches and views of Rio. Then it's home to San Francisco via the courtesy and comfort of Varig/Brazilian Airlines.



Rio is ready for you with beautiful sights, beautiful beaches. Beautiful excitement. Are you ready for Rio?



GIVE THE SAN FRANCISCO OPERA A HAND WIN DIAMONDS, FURS, ART, TRIPS TO RIO, CHINA, PARIS, MEXICO, HAWAII, THE CARIBBEAN... OVER 200 FABULOUS PRIZES!

3 MAJOR DRAWINGS

October 15 "Earlybird"/November 24 "Opera Raffle"/November 24 "Bonus"

For Tickets: Lower Lounge, Opera Shop, or Call 861-4008

SUE FISHER KING



A new shipment of
Italian Terra Cotta

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

*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


*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

**Red Cross
is counting
on you
-to help.**



A Public Service of This Magazine
& The Advertising Council 

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

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

ANTIQUES & INTERIORS

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

THE neighborhood

3917 GRAND AVENUE
IN OAKLAND - 655-1771



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



Consumer Orientation

No. 19 in a Series

Subject: Introducing T.O.P.
The first Thermodynamically-Optimized Porsche engine.

19

Porsche 944

From the beginning, Dr. Ferry Porsche has urged his engineers not to accept the commonly accepted. But to go beyond. To explore the possibilities of what could be, rather than accept what already was.

One result: the new TOP (Thermodynamically-Optimized Porsche) engine.

Historically, gasoline-fueled, spark-ignition engines have been bred for the highest possible output per liter. As a result, they generally have had to be operated throughout their entire working range—from idle to maximum load—with rich air/fuel mixtures.

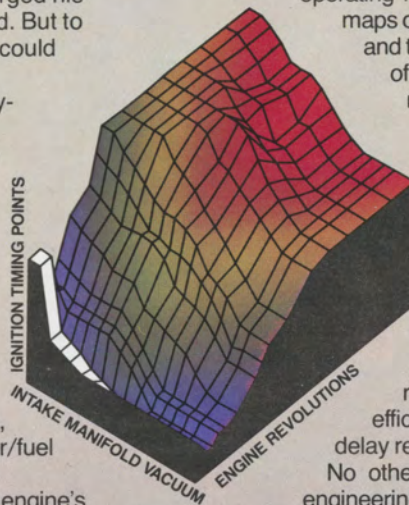
An objective of the new TOP engine was to improve efficiency and lower exhaust emissions in the partial load realm—where an engine normally operates—without loss of maximum performance. To accomplish this, Porsche engineers laid out the optimum air/fuel mixtures along the engine's entire working range.

In addition, Porsche engineers divided the TOP engine's

operating range into 256 parts and developed separate maps of the optimum ignition timing points (shown left) and the optimum fuel injection volumes as a function of intake manifold vacuum (load) and engine revolutions (speed). Both maps have been programmed into a computer in the 944 which reads engine temperature, engine speed, crank position, throttle position, intake air temperature, intake air flow, and exhaust-gas oxygen content—then makes instantaneous calculations, and provides optimum values for both the electronic ignition timing and fuel injection quantity.

Porsche engineers also included an automatic fuel shut-off system to provide further efficiency when the throttle valve is closed. (A time-delay relay prevents fuel shut-off during gear-shifting.)

No other engine has this combination of advanced engineering features. At Porsche, excellence is expected.



An engine's efficiency is also largely determined by its compression ratio and combustion-chamber design.

The TOP engine's compression ratio is a high 9.5:1 to optimize performance. Its combustion-chamber design (shown left) is extremely compact and has dual quench zones to optimize the velocity swirl of the air/fuel mixture.

And the spark plug in each chamber is center-positioned to optimize combustion efficiency.

On the track, the 944 accelerates from 0 to 50 mph in 5.9 seconds. And it reaches the ¼-mile mark from a standing start in only 16.2 seconds at 84 mph. Its top speed: 130 mph.

Test drive the 944. For your nearest dealer, call toll-free: (800) 447-4700. In Illinois, (800) 322-4400.

PORSCHE + AUDI
NOTHING EVEN COMES CLOSE

©1982 Porsche Audi

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.