

Faust Counter Faust

(in Various)

Opera in one act by John Gessner and others

Based on (see notes)

Closed circuit television equipment courtesy of Sony Corporation of America

Conductor

Philip Brunelle

Stage Director

H. Wesley Balk

Design concept and costumes

Herman George

Setting designed by

John Stark

Lighting designed by

Patricia Collins

Sound tapes by

Sound 80

Projection system by

Blumberg Photo Sound

Projectionist

Peter Jablonski

Wigs by

Wig World of Minneapolis

Arrangements of old music by

Tale Marshall

Thursday, April 1 1971, at 8:30 PM

Saturday, April 3 1971, at 8:30 PM

Sunday, April 4 1971, at 2:30 PM

CAST

John Faustus Vern Sutton

Henri Faust William Neill

Gretchen Barbara Brandt

Marguerite Sarita Roche

Lieschen Janis Hardy

Mephistopheles LeRoy Lehr

Lucifer Clyde P. Walker

Martha Judith Erickson

Valentine LeRoy Peterson

Wagner Lloyd Hansen

*Role debut †U.S. opera debut

PLACE AND TIME: (see notes)

(see notes)

Sponsors:

Notes:

Production by the Center Opera Company, Minneapolis

A music-theater collage by John Gessner and H. Wesley Balk, incorporating music by John Gessner, dialogue by H. Wesley Balk, and music and words from Berlioz: *The Damnation of Faust*; Boito: *Mefistofele*; Gounod: *Faust*; Goethe: *Faust*; Kipphardt: *In the case of Robert J. Oppenheimer*; Marlowe: *The Tragical History of Doctor Faustus*; Marowitz: *Prologue to Doctor Faustus*.

John Faustus has conceived his version in 7 parts:

Part I -- The ritual denunciation and exorcism of all existing versions of "Faust" in which the singers repeat the names of principal composers and authors backwards, i.e. "Ehteog," "Zoilreb," "Ewolram," "Donuog," etc.

Part II -- The confession of Faust's sins against the earth, the air and the water

Part III -- The Communion of Guilt

Part IV -- The summoning of Lucifer

Part V -- The reversal of all previous Faustian pacts

Part VI -- The renunciation of Love

Part VII -- The final expurgation of the extensions of Man

It is Faustus' conviction that, once performed, the piece will act as an exorcism of the ills of technology, and of technology itself.

There will be one ten minute intermission