

The Visitation

1967

Saturday, October 28, 1967 8:00 PM

Friday, November 3, 1967 8:30 PM

Wednesday, November 8, 1967 8:00 PM

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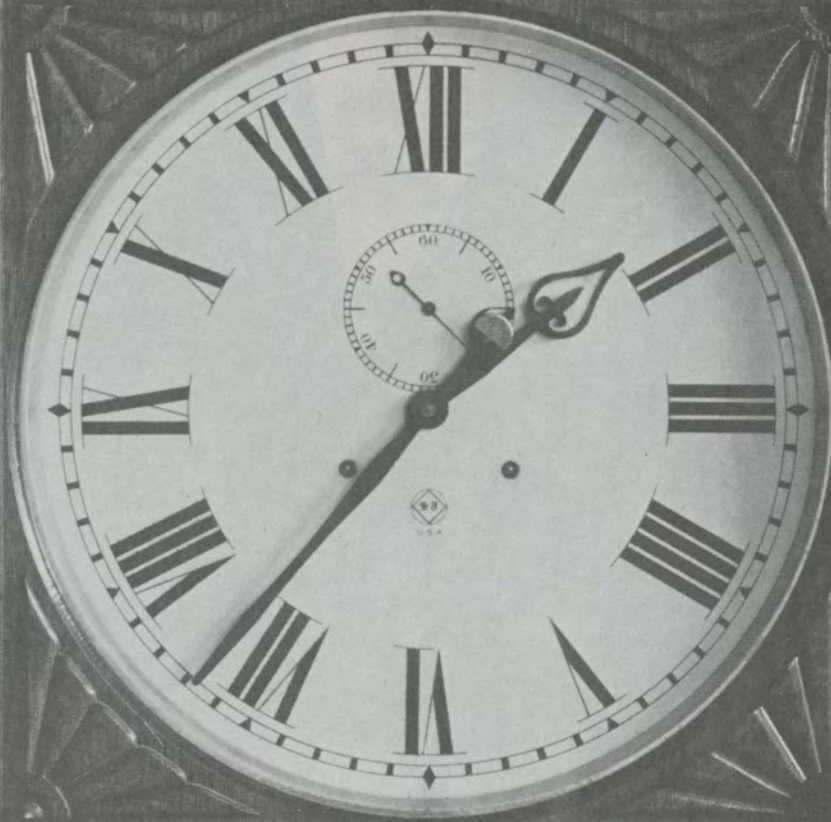
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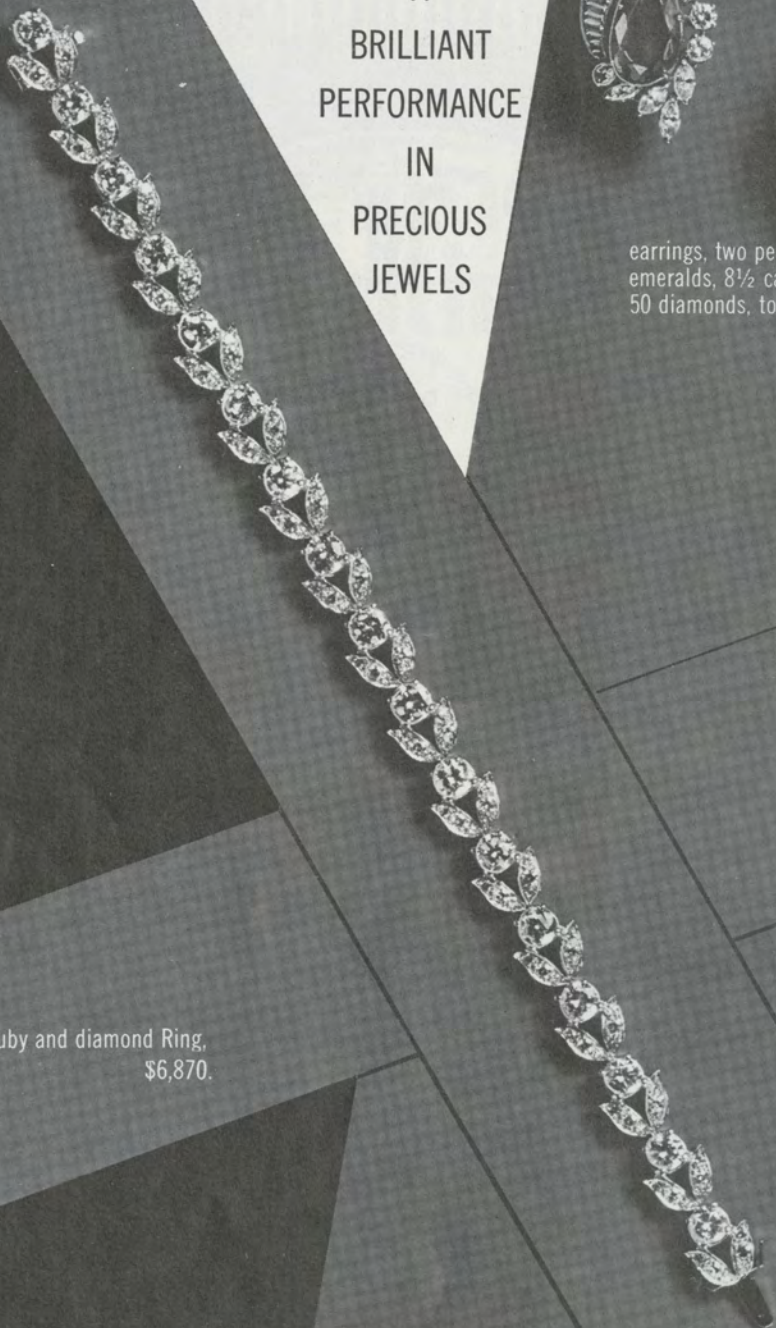
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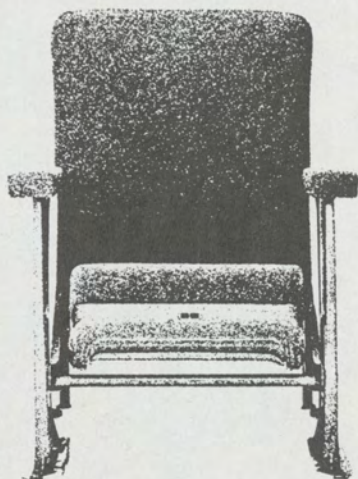
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Contents

Officers	}	13
Board of Directors		
Board of Governors		
Administrative Staff		
Artists		15
Company		17
Chorus	}	19
Ballet		
Boys' Chorus		
Orchestra		21
Casts/Stories		23
Special Events		33
Season's Repertoire		39
Guarantor Members		42
Regular Series	}	47
Box Holders		
Trustees		49
Opera Guild	}	50
Student Matinees		
San Francisco Opera	}	51
ACTION		
List of Advertisers		52

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PUCCINI: Manon Lescaut
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War Memorial Opera House



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KURT HERBERT ADLER

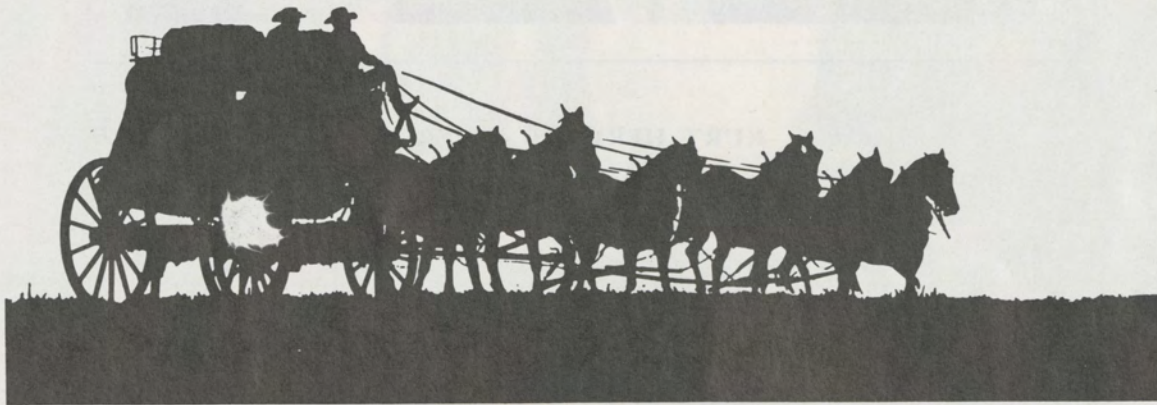
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Grace Bumbry	Dorothy Kirsten	*Daniele Barioni	Marvin Klebe
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Irene Dalis	*Jane Marsh	*Sesto Bruscantini	Cornell MacNeil
Sylvia Davis	Donna Petersen	**Delme Bryn-Jones	*Rod MacWherter
*Mignon Dunn	Leontyne Price	**Stuart Burrows	Raymond Manton
*Maureen Forrester	*Arlene Saunders	Renato Cioni	*John Modenos
*Mirella Freni	*Jeanette Scovotti	L. D. Clements	*Allan James Monk
Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery Tede	Federico Davia	*Luciano Pavarotti
*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		Geraint Evans	*Rico Serbo
		Howard Fried	*David TenBrook
		*Nicolai Ghiaurov	Jess Thomas
		Robert Glover	*Ragnar Ulfung
		Clifford Grant	*David Ward
		*Joseph Greindl	*Allan Wentt
		Colin Harvey	**Ingvar Wixell
		*Eugene Holmes	

Solo dancer:

*Sandra Balestracci

*San Francisco Opera debut

roster subject to revision

** American debut

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21:	Tristan and Isolde (broadcast time: 7 p.m.)
28:	Faust
Nov. 4:	La Boheme
11:	Un Ballo in Maschera
18:	Das Rheingold

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GUNTHER SCHULLER*, HORST STEIN

Musical Supervisor : OTTO GUTH

Chorus Director : VINCENZO GIANNINI

Assistant for Artists : PHILIP EISENBERG

Musical Coordination : DAVID SHAPIRO

Musical Staff : WALTER FERRARI, ROBERT A. JONES*, ALBERTO LEONE,
CHARLES PERLEE, MARTIN SMITH

Boys' Chorus Director : MADI BACON

Stage Directors : LOUIS ERLO, MATTHEW FARRUGGIO,
PAUL HAGER, LOTFI MANSOURI

Assistant Stage Directors : DALE DUFFY, GHITA HAGER

Choreographer and Ballet Director : THOMAS ANDREW*

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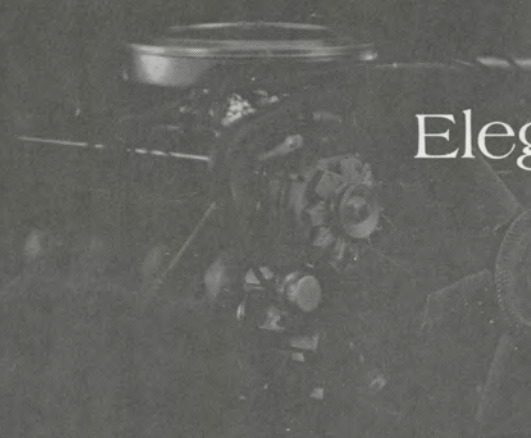
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Technical Staff for War Memorial Opera House

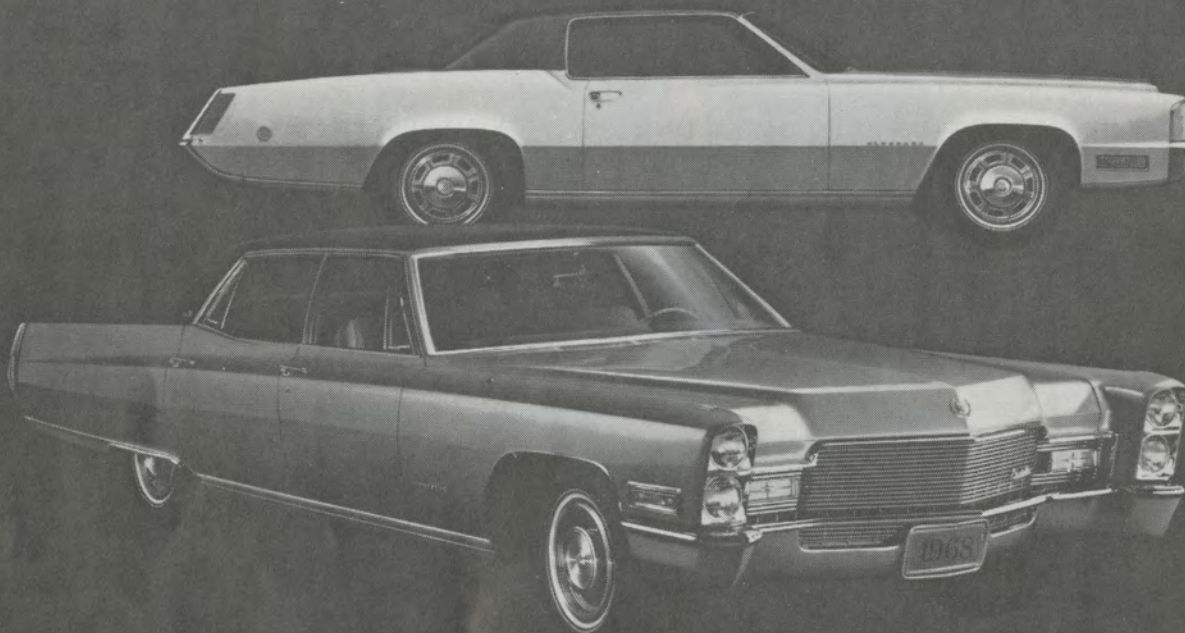
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Cadillac for 1968

San Francisco Opera 1967

Chorus

Josephine Barbano	Mario J. Alioto	Sebastian Martorano
*Doris Baltzo	*Winther Andersen	Thomas McEachern
*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	Robert Romanovsky
Giovanna Szymkun	C. Blalock Flowers	John Segale
Ingeborg France	Stan Gentry	Allen Schmidling
*Ann Graber	John L. Glenister	Delbert Silva
Katherine Hancock	Constantine P. Gundunas	*Richard Styles
Rosella G. Homan	*Colin Harvey	Francis Szymkun
Phyllis Huie	Alva Henderson	Randolph Tingle
Anne Lagier	*Jonathan Huie	*James Tarantino
Elizabeth Letsky	Rudy Jungberg	*William Tredway
*Jeannine Liagre	Conrad Knipfel	Wilhelm Heinrich von Naumann
*Ann Moore	*Eugene Lawrence	Willett Wiggins
Pepi Nenova	August Lourenzo	Ernest Wright
Sheila Newcombe	Eric Lysell	
Luana Noble		
Neysa Null		
Pauline Pappas		
Jeanne Pfandl		
Ramona Pico		
Bonnie Jo Robbins		
*Dolores San Miguel		
Cecilia Sanders		
Cynthia Schoel		
Sally Sherrill		
Lola Lazzari Simi		
*Marcelle Mignot Strong		
*Sally Winnington		
Arlene Woodburn		

Boys Chorus

*Brooke Aird	Kipp Leyser
Steven Anderson	*Erik Lindstedt
*Thomas Bales	*Patrick Martinez
Edward Bosley	Kian McCarthy
Scott Brookie	Kevin Murray
Ross Cheit	Anthony Negro
*Mike Dean	Christopher Nowak
Timothy Erickson	Eric Olson
Matthew Farruggio	Brian Quirk
Greg Formes	Philip Riddle
David Fu	Gary Robards
Michael Gabriel	Steven Rubardt
Peter Grey	Bruce Sagan
Pirie Hart	Alexander Sarmiento
Clifford Hirsch	Bill Sowers
Paul Hunt	Robert Stone
Michael Johnson	Donald Thornton
Leonard Kalm	Peter Wallace
Stephen Kalm	Martin White
Brian Knapp	Albert Williams
Charles Lacey	*Alan Yamamoto
Roderick Lauderdale	

Ballet

Maile Ackerman
 *Barbara Begany
 Illana de Heurtaumont
 *Joan de Vere
 Marolyn Gyorfi
 Joan Kramer
 *Diana Marks
 Allyson Segeler
 Salicia Smith
 Britt Swanson
 Alan Bergman
 *David Coll
 Jon Engstrom
 William Johnson
 Henry Kersh
 Kenneth Lipitz
 John McFall
 Sven Norlander

Auxiliary Ballet

Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

Loyd Carroll, pianist

*also appearing in solo roles



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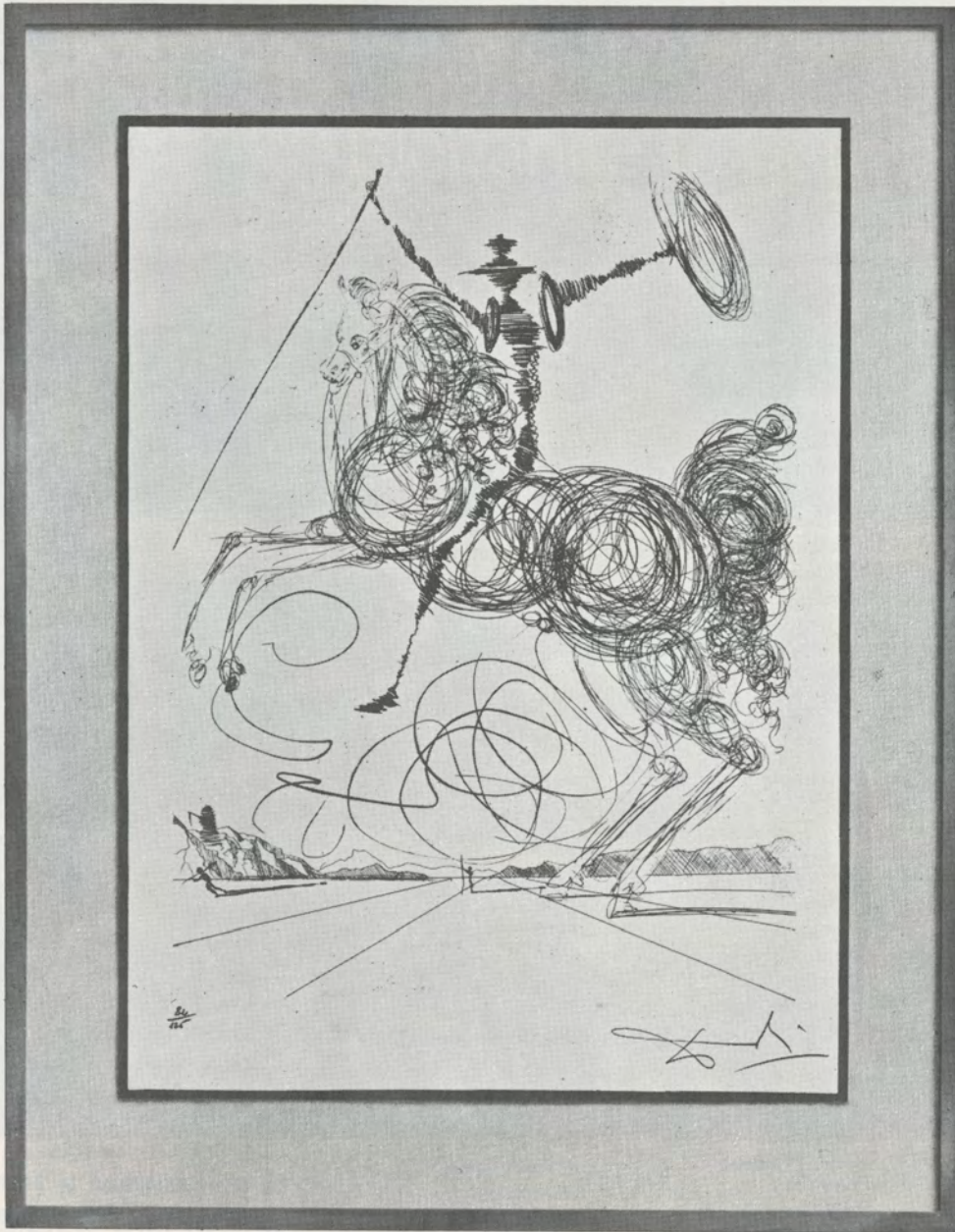
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Marian McArdeU
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

2ND VIOLIN

Felix Khuner
Acting Principal
Erica Sharp
Zelik Kaufman
George Nagata
Frederick Koegel
Herbert Holtman
Rose Kovats
Michael Gerling
Reina Schivo

VIOLA

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Hubert Sorenson
Harry Rumpier
David Smiley

CELLO

Detlev Anders
Acting Principal
Rolf Störseth
Mary Claudio
Catherine Mezirka
Tadeuz Kadzielawa
Helen Stross

BASS

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowan
Merrill Jordan

PICCOLO

Lloyd Gowan

OBOE

James Matheson
Principal
Raymond Duste
Eileen Gibson

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

BASS CLARINET

Donald Carroll
Frealon N. Bibbins

BASSOON

Walter Green
Principal
Melinda Ross
Frank Hibschie

CONTRA BASSOON

Frank Hibschie

FRENCH HORN

Herman Dorfman
Principal
William Sabatini
Principal
James Callahan
Ralph Hotz
Jeremy Merrill

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Donald Reinberg
Principal
Edward Haug
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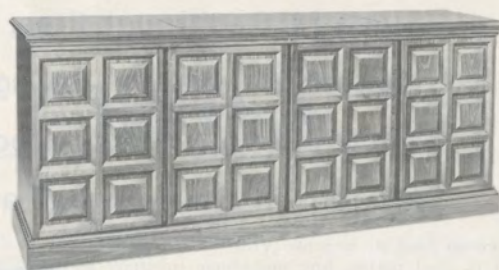
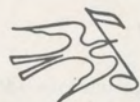
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First American Production

THE VISITATION

(in English)

opera in three acts by GUNTHER SCHULLER
text by the composer after a motive by FRANZ KAFKA


conductor: GUNTHER SCHULLER*
production: PAUL HAGER
designers: LENI BAUER-ECSY
DAVIS L. WEST
assistant stage director: GHITA HAGER

Carter Jones	SIMON ESTES*
Preacher	WALTER HINTON
Bill	JOHN MODENOS
Frank	THOMAS O'LEARY
Joe	ALLAN JAMES MONK
Inspector	ARA BERBERIAN
Landlady	CAROL KIRKPATRICK
Miss Hampton	JEANETTE SCOVOTTI
Mattie	MARVIN KLEBE*
Couples	ILLANA DeHEURTAMONT, JON ENGSTROM, JOAN DeVERE, WILLIAM JOHNSON, SALICIA SMITH, JOHN McFALL
Girl	ROSA ARRIETA
Drug addict	HENRY KERSH
Cops	MICHAEL RUBINO, ALAN BERGMAN
Deputies	CLIFFORD GRANT, JOHN BEAUCHAMP
Presiding officer	CHESTER LUDGIN
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Chuck	RAGNAR ULFUNG*
Mr. Claiborne	DELME BRYN-JONES
Boy	DAVID ANDERSON
Girl	VIRGINIA ANDERSON
Cops	GEOFFREY LARDNER, ERIC NISSI
Whipper	CHESTER RUSSELLE
Uncle Albert	EUGENE HOLMES*
Teena	FELICIA WEATHERS*
Held	INGVAR WIXELL
Patterson	ROD MacWHERTER
Cleaning woman	CLEODEL RUSSELLE
Pulisi	ALAN CROFOOT*
Dancing girls	ILLANA DeHEURTAMONT, SALICIA SMITH, JOAN DeVERE, ROSA ARRIETA
Deacon	THE REVEREND ALLAN R. WENTT*

*San Francisco Opera debut

Church congregation, slaves, businessmen, laborers, onlookers

(program continued on following page)



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Peter Devidio, Clarinet
Forrest Buchtel, Jr., Trumpet
Fred Mergy, Trombone
Michael Nock, Piano
Douglas Sides, Percussion
Albert Stinson, Bass

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musical preparation: CHARLES PERLEE
production assistance: RONALD H. ADLER*

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Prologue

Act I: Scene 1: A warning
Scene 2: The neighbor
Scene 3: A summoning
Scene 4: An interrogation
Act II: Scene 1: The courthouse
Scene 2: (a) An encounter
(b) The whipper
(c) A dream
Scene 3: (a) The uncle
(b) The lawyer
Act III: Scene 1: The night-club manager
Scene 2: The preacher
Scene 3: The sacrifice

Epilogue

MAJOR INTERMISSION AFTER ACT I

Next Saturday Evening Series performance: November 4, at 8:00
FAUST (in French) Gounod

Next Saturday Evening Series B performance: November 11 at 8:00
LA BOHEME (in Italian) Puccini

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress. A warning bell will ring in all foyers five minutes before the end of every intermission. Three minutes prior to the start of each act a final buzzer will sound.

SPECIAL HOLIDAY PERFORMANCE

Thursday, November 23, 8:00 p.m.

VERDI

UN BALLO IN MASCHERA

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Ara Berberian

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THE VISITATION

This work is dedicated to all men who, through hate, injustice and oppression, are denied freedom in their pursuit of happiness.

Geuther Schuller

A student, in youth's confusion and idealism, is suddenly caught in extant realities of injustice. In his attempts to extricate himself, he becomes the prey of ridicule, violence and corruption. Unable to escape, he yields to, and is overcome by the evil of his times.

PROLOGUE

ACT I: A WARNING. Three men and an Inspector intrude upon Carter Jones and warn him that he is known to their superiors.

THE NEIGHBOR. Carter Jones' honesty and affection are betrayed and ridiculed by his landlady and by his neighbor, Miss Hampton.

A SUMMONING. Two deputies seek out Carter Jones at the drugstore where he works and summon him to appear the next evening at a warehouse.

AN INTERROGATION. A Saturday night gathering of men interrogates and further intimidates Carter Jones.

ACT II: THE COURTHOUSE. At the Legal Aid Society offices, where he had hoped for help, Carter Jones discovers corruption of the laws and resignation in its executors.

AN ENCOUNTER. Chuck and three companions follow and attack Carter Jones and his two friends.

THE WHIPPER. Carter Jones finds two of the men who had ransacked his room being whipped but fears to help them.

A DREAM.

THE UNCLE. Carter Jones' Uncle Albert reluctantly consents to help him.

THE LAWYER. Carter Jones is horrified by the figures to whom his Uncle Albert has led him: Held, an unscrupulous lawyer, and Patterson, Held's associate. He escapes into another room where he faces the seduction attempts of Held's maid, Teena.

ACT III: THE NIGHTCLUB MANAGER. From Angelo Pulisi, a nightclub manager and underworld operator, Carter Jones learns that he has no chance for freedom. Before he can decide whether he should accept temporary release, Pulisi is called away for a show rehearsal.

THE PREACHER. A preacher, to whom Carter Jones has turned in final desperation, chastises Carter Jones for his past godliness and evades his pleas for help.

THE SACRIFICE. Wandering hopelessly through the streets Carter Jones is pursued to his death.

EPILOGUE.

It's about time somebody challenged the French to a champagne duel.



They can pick the time. The place.
And their own favorite vintage.

No, the French haven't insulted the quality of our California champagne. Worse than that.

They won't even acknowledge that we make it. (The sale of American champagne is prohibited in France). It's their position that champagne isn't champagne unless it comes from the Champagne province of France. They say they've been making it for centuries. How could ours be any good in such a short time?

The answer is simple. We've got their vines.

A young immigrant, named Paul Masson, imported choice French grape vines nearly 100 years ago. Now there are hillsides full of them up in Northern California known as the Paul Masson Vineyards.

So we say that French champagne is great, but thanks to the French, so is ours.

And if they take exception to that claim, then they should do something about it.

We agree to a neutral Swiss judge.

Paul Masson California Champagne



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Photograph: Ernest Braun

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Get the credit you deserve

GUNTHER SCHULLER



Gunther Schuller's life has been literally steeped in music since his birth on November 22, 1925 in New York. The son of a violinist with the New York philharmonic symphony orchestra, he heard music all through his childhood but did not become actively interested in it until the age of twelve, when he joined the St. Thomas choir school as a boy soprano. There his interest was aroused both in composition and in instrumental playing. His first instrument was the flute, but at fourteen he switched to the french horn. He developed so rapidly on the latter that two years later he left high school and the Manhattan school of music (where he had been studying horn, theory and counterpoint) to play horn professionally with the Ballet Theatre orchestra. In 1943 at the age of 17, he became the first horn player of the Cincinnati symphony. It was with that orchestra that he made his debut both as a soloist and composer, performing his own horn concerto with Eugene Goossens conducting. At 19, he joined the Metropolitan Opera orchestra, where he remained for the next fifteen years—nine of them playing solo horn.

Entirely self-taught as a composer, Schuller resigned from his position in the Met orchestra in 1959 in order to devote his time more completely to creative work, and since then one commission has followed another.

Gunther Schuller's exceptional virtuosity as a composer, performer, conductor, teacher, lecturer, radio commentator, and writer has established him as one of the most distinguished musicians of our times. As a conductor, he organized the outstanding series of concerts entitled "Twentieth Century Innovations" in Carnegie recital hall, and in 1963 he became supervisor of the Fromm fellowship players for the festival of contemporary music at Tanglewood. His radio series, *Contemporary Music in Evolution*, comprising 154 weekly broadcasts, was created originally for WBAI in New York and subsequently was heard over 77 stations of the National Association of Educational Broadcasters. As a teacher, he was appointed to the faculty of Yale university in 1964 as associate professor. From 1963 to 1965 he was acting head of the composition department of the Berkshire music festival at Tanglewood, and in 1965 he was appointed its head.

Schuller's musical interests span many styles. He has published numerous articles about jazz and is currently working on a musico-analytical study of jazz for Oxford university press, which published his book on *Horn Technique* in 1962. His affinity for jazz led him to a long association with musicians such as John Lewis, Ornette Cole-

Debut Artists in "The Visitation"

SIMON ESTES



Bass-baritone Estes, who was Uncle Albert in the world premiere of "The Visitation" in Hamburg in 1966, is seen for the first time by San Francisco Opera audiences tonight in the leading role of Carter Jones. Later in the season he does Colline in "La Boheme".

Estes was catapulted to fame as one of the three American winners of the Tchaikovsky vocal competition in Moscow in 1966. Prior to that, however, he had already fulfilled major operatic commitments with the Berlin Deutsche Oper and spent a season under contract to the Lubeck Opera in Germany. This followed graduation from the University of Iowa and scholarship studies at the Juilliard school of music. In addition to his operatic work Estes also appeared with great success in recital in Berlin and as orchestral soloist in Munich and Stuttgart.

After his return from Moscow he was honored at a special White House reception at which Kurt Herbert Adler was among the guests. Singing engagements followed at the Tanglewood festival and the Hollywood Bowl and in the spring of 1967 Estes performed for the first time in San Francisco in Spring Opera's "The Tales of Hoffmann" and as soloist with the San Francisco Symphony.

man, and the late Eric Dolphy.

It was Schuller who coined the term "third stream" in reference to music that amalgamates concepts of "contemporary classical" music with avant-garde jazz. In explaining his viewpoint about this new style, he says: "I do not believe in *qualitative* distinctions between various styles and idioms per se. Each work of art must be judged on its own merits, and great musical creations can in principal be realized in any idiom, limited only by the limitations of the composer. We live today in an era of music synthesis—a synthesis which is attempting to bring together the various stylistic revolutions which shook the world of music in the first decades of our century. This is not a process which composers are intellectually or artificially forcing into being. It seems simply to be characteristic of mid-century musical developments, perhaps because certain styles and idioms remained seemingly irreconcilable for so many years. I believe that the serial technique is the most meaningful method so far discovered to organize present-day musical resources. I believe also that jazz has developed, through the improvisational medium, a natural, strongly individual, basically unnotatable feeling and spontaneity which has an extraordinary communicative potential. I believe these two forces (serial technique and jazz) will primarily determine the course of music in the next several decades."



Grace Bumbry

Orfeo ed Euridice

with Anneliese Rothenberger and Margaret Pütz,
Chorus of Radio Leipzig and the Leipzig Gewandhaus Orchestra
Valclav Neumann conducting SBL 3717 *In preparation*

Aida

with Birgit Nilsson, Franco Corelli, Mario Sereni,
Bonaldo Giaiotti, Chorus and Orchestra of the Rome Opera,
Zubin Mehta conducting SCL 3716 *In preparation*

Recital

Songs by Schubert, Schumann and Brahms,
with Leonard Hokanson, Piano
S 36454 *In preparation*



Angel



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Vienna State Opera Chorus and the
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Rudolf Kempe conducting
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Reri Grist

Rigoletto

with Cornell MacNeil, Nicolai Gedda, Agostino Ferrin,
Anna di Stasio, Chorus and Orchestra of the Rome Opera,
Francesco Molinari-Pradelli conducting
SCL 3718 *In preparation*



Angel

FELICIA WEATHERS



The role of Teena sung by Miss Weathers tonight is one she created in the world premiere of "The Visitation" in Hamburg last year.

The petite American soprano is a native of St. Louis, Missouri, and originally started on a medical career at the urging of her parents. But music, which had been important to her since earliest childhood, soon won out and she entered the 1957 Metropolitan Opera Auditions and won second prize. After graduating from Indiana university, Miss Weathers went to Europe where she won Bulgaria's first international singing competition.

Her initial opera appearance followed in 1961 in Kiel as "Salome" and was so successful that she was invited to repeat the role in Munich and shortly afterwards was given a contract for the Vienna Staatsoper by Herbert von Karajan. Her bow at the Metropolitan was in 1965 as Lisa in "Pique Dame" and last fall Chicago heard her as Renata in "The Flaming Angel".

Miss Weathers' repertoire is exceptionally varied and ranges from "Aida" to Melisande and from Prince Orlofsky to the Kaiserin in "Die Frau ohne Schatten"!

ALAN CROFOOT



One of Canada's leading opera singers makes his first San Francisco Opera appearance tonight, and later in the season will be Alcindoro in "La Boheme".

Weighing in at more than three hundred pounds, Crofoot is easily recognizable onstage and once performed as Santa Claus in a television film series of "Tugboat Annie". He has also done musical comedy (Nicely-Nicely in "Guys and Dolls"), operetta ("Orpheus in the Underworld"), legitimate plays, television, and films. And he has a master's degree in psychology!

But opera is his first love and Crofoot is a regular with the Canadian Opera company both in Toronto and on tour and has sung for a season with Sadlers' Wells in London. Last season he was the "Salome" Herod in San Antonio and Aegisthus in "Elektra" in New Orleans.

RAGNAR ULFUNG



Ulfung, who was born in Oslo, was a featured soloist with Norway's famous Olavsguttene boys' choir at the age of ten. After the second world war he embarked on serious vocal studies in Milan and returned to Oslo in 1953 to make his debut at the Norwegian National Opera in the title role of "Faust".

Engagements followed in Italy, Germany, and Yugoslavia and culminated in a debut at the Stockholm Royal Opera in 1958 as Canio in "I Pagliacci", after which he sang leading roles in "Carmen", "Tosca", "Tales of Hoffmann", "Rigoletto", and "Un Ballo in Maschera". For his portrayal of Riccardo in the Verdi work (which he will sing here in November) Ulfung won international acclaim. He repeated the role at Covent Garden and the Edinburgh festival.

Ulfung also has been hailed for his Tom Rakewell in "The Rake's Progress" which he first created in the production of Ingmar Bergman in Stockholm. Last summer the tenor appeared with both the Stockholm contingent and the Hamburg Staatsoper at Expo '67 in Montreal and with the latter in New York as well.

EUGENE HOLMES



A rendition of "Without A Song" when he was a junior in St. Louis' Washington technical high school inspired a classmate of Holmes to suggest vocal studies. He then graduated from Arkansas state college, took graduate work at St. Louis university, and became a graduate assistant at the school of music of Indiana university.

During this time Holmes gained experience with the St. Louis grand opera guild and an opera workshop in West Virginia. He entered the 1963 Metropolitan Opera Auditions and in 1964 won the national championship on the Ted Mack television show. During the 1966-67 season he toured the United States as a member of the Metropolitan Opera National company.

MARVIN KLEBE



Klebe is currently in his second season with the San Francisco Opera's Western Opera Theater and has also sung with Spring Opera. He is a regional winner of the San Francisco Opera Auditions and has participated in the Merola Opera Program. The young baritone has appeared with the Goldovsky Opera Theater, Riverside Opera, and the Laguna Beach Opera.

ALLAN WENTT



An ordained priest in the Episcopal church, baritone Wentt is also a 1967 graduate of the Juilliard school of music and was four-times winner of the school's coveted Enrico Caruso memorial fellowship. He was born in Kingston, Jamaica, grew up in Panama and began his voice studies there. His present plans include a return to Juilliard next year for a master's degree.



NICOLAI GHIAUROV

Gounod: FAUST
Sutherland, Corelli-Bonyngé
Stereo OSA-1433 Mono A-4433

GREAT SINGERS



RÉGINE CRESPIN

Strauss: ROSENKAVALIER
-Scenes
Söderström, Gueden-Varviso
Stereo OS-25905 Mono 5905



GRACE BUMBRY

Verdi: DON CARLO
Tebaldi, Bergonzi, Fischer-Dieskau, Ghiaurov-Solti
Stereo OSA-1432 Mono A-4432



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RENATO CIONI

Donizetti:
LUCIA DI LAMMERMOOR
Sutherland, Merrill-Pritchard
Stereo OSA-1327 Mono A-4355



FELICIA WEATHERS

VERDI & PUCCINI ARIAS
Stereo OS-26014 Mono OM-36014

1967 SEASON



CORNELL MACNEIL

Verdi: RIGOLETTO
Sutherland, Cioni-Sanzogno
Stereo OSA-1332 Mono A-4360



MIRELLA FRENI

Handel: ALCINA
Sutherland, Berganza, Alva
-Bonyngé
Stereo OSA-1361 Mono A-4361



LUCIANO PAVAROTTI

October Release
Bellini: BEATRICE DI TENDA
Sutherland, Veasey-Bonyngé
Stereo OSA-1384 Mono A-4384



SESTO BRUSCANTINI

Rossini: LA CENERENTOLA
Simionato, Benelli-de Fabritiis
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Special Events

Opera Previews

Presented by The Junior League
of San Francisco, Inc.

Friday, September 15
LA GIOCONDA (Ponchielli)
Speaker: Dr. Jan Popper

Thursday, September 28
LOUISE (Charpentier)
Speaker: James Schwabacher

Friday, October 13
HAROLD ROSENTHAL LECTURE

Tuesday, October 24
THE VISITATION (Schuller)
Speaker: Gunther Schuller

Thursday, November 16
DAS RHEINGOLD (Wagner)
Speaker: Dr. Walter Ducloux

Hotel Mark Hopkins
Peacock Court, at 11:00 a.m.
Public invited free of charge

Presented by the San Francisco
Opera ACTION Peninsula groups.

Monday, September 18
THE MAGIC FLUTE (Mozart)

Monday, September 25
LOUISE (Charpentier)

Monday, October 2
MACBETH (Verdi)

Monday, October 23
THE VISITATION (Schuller)
Speaker: James Schwabacher

Florence Moore Auditorium,
Menlo School and College,
Menlo Park, 3:00 p.m.

Presented by the Jewish Community Center

Monday, October 2
MACBETH (Verdi)
Speaker: James Schwabacher

Monday, October 16
TRISTAN UND ISOLDE and
DAS RHEINGOLD (Wagner)
Speaker: John Rockwell

Monday, October 23
THE VISITATION (Schuller)
Speaker: Alexander Fried

Presented by the University of California,
Berkeley, in Hertz Hall

Wednesday, September 27
LA GIOCONDA (Ponchielli)
Speaker: Prof. Joseph Kerman

Wednesday, October 11
DER ROSENKAVALIER (Strauss)
Speaker: Prof. Jan Popper

Wednesday, November 1
TRISTAN UND ISOLDE (Wagner)
Speaker: Prof. Joseph Kerman

Wednesday, November 15
LA BOHEME (Puccini)
Speaker: Prof. Jan Popper

Prior to the opening of the season a number of previews were presented by the San Jose Opera Guild and ACTION Committee, the San Francisco Senior Center and the Marin ACTION Committee, with Professor S. Dale Harris and Wynn Westover as speakers.

Opera Ball and Fol-de-Rol

Presented by the San Francisco Opera Guild
Thursday, October 12, at 9 p.m.
Master of Ceremonies: Ray Bolger
CIVIC AUDITORIUM

(Continued on page 54)



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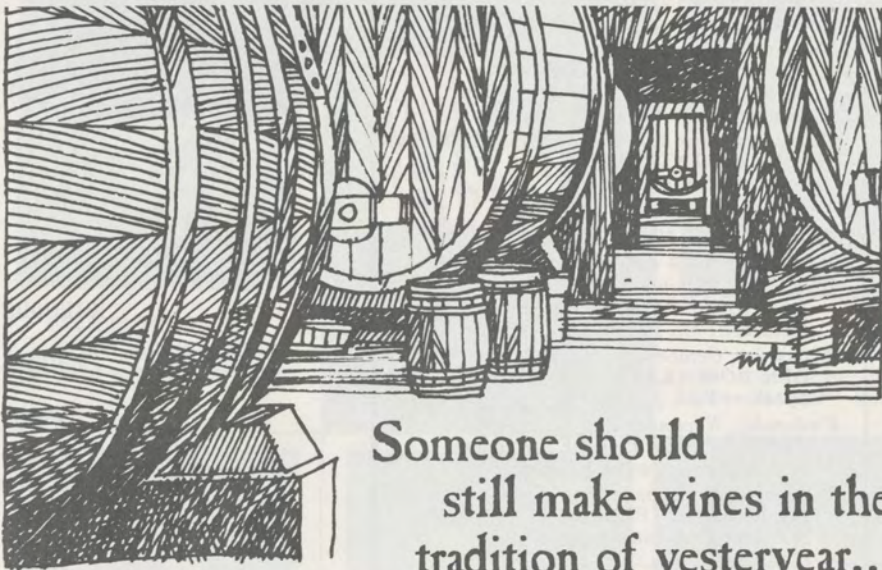
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CALIFORNIA CABERNET SAUVIGNON — This is one of Brother Timothy's treasures: A rare, dry red dinner wine from the noble but sparse-bearing Cabernet Sauvignon grapes, grown in our Napa Valley vineyards. Superb with meats, fowl or cheeses.

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As appropriate for a gala evening at home as it is for a gala evening out. This Thai silk hostess dress or evening gown, made in Thailand, has a contrast color bodice and you have a choice of shocking pink with an orange/shocking pink bodice or turquoise with an emerald green/turquoise bodice; sizes 8 - 16, 100.00. It's available at Gump's.



CONTINUING A TRADITION OF VITALITY

Over the years, the San Francisco Opera Company has developed a reputation for the vitality of its repertoire. And the 1967 season is no exception. The program we have planned for these ten weeks ranges from such traditional favorites as "La Boheme" and "Faust" to the less frequently heard "Macbeth" and "Louise". It includes the first American production of a new opera, "The Visitation". And it launches, with "Das Rheingold", a four-year Wagner "ring" cycle.

This exciting program seems likely to make the 1967 season the most popular in our history. Its broad appeal is reflected in the increased number of subscribers the Company has enrolled — more than ever before. And advance single ticket sales promise the highest ratio of attendance in our experience.

While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the Los Angeles Music Center Opera Company, which will result in a full and equal partnership within the next few years, holds great promise for both cities. The resources thus combined will enable us to present ever higher quality performances while effecting economies that will help control production costs.

Grand opera is an art form. It cannot be automated. First-rate performances depend on first-rate artists, and on a host of other experienced professionals. These personal services, not surprisingly, become more expensive each year. Present income from the box office enables us to meet more than 70 per cent of our budget, a high figure in comparison with other companies. However, the balance, an ever-increasing deficit, can only be met through our annual Fund Drive, now in progress.

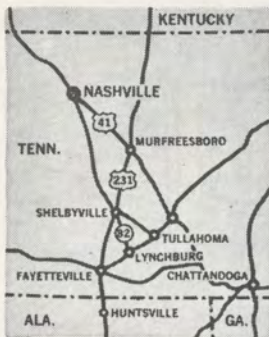
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera, we look forward to a new season well worthy of our status as a leading international company.

A handwritten signature in dark ink that reads "Prentis Cobb Hale". The signature is written in a cursive, slightly slanted style.

PRENTIS COBB HALE
President, San Francisco Opera Association



IF YOU'RE COMING OUR WAY anytime soon, you might like to stop by Jack Daniel's Hollow for a look at an old Tennessee art.



We're located just outside Lynchburg, Tennessee, not too far from the main highways. We have a man, Mr. Garland Dusenberry, who will take you through our distillery and show you how Tennessee whiskey is made. And you

can be sure he'll go into detail about our Charcoal Mellowing, the extra whiskey-making step we've been using for over a century. It takes around an hour or so to walk through the distillery, depending on how detailed Mr. Dusenberry gets. But we think you'll enjoy your visit. We'll certainly enjoy having you.



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BY DROP

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KPEN CELEBRATES
TENTH ANNIVERSARY

KPEN, San Francisco's leading FM broadcast station, celebrates its tenth anniversary of service to the Bay Area this October 27th. Founded in 1957 by its owners and Co-General Managers, James Gabbert and Gary Gielow, the station has grown from a staff of two people to become one of the largest and highest-rated FM stations in the country. During its ten-year history, KPEN has led the growth of FM radio in the San Francisco area, and has pioneered many broadcasting "firsts", including FM Stereo, which the station presented first to California in 1961. Today, according to leading audience survey estimates, KPEN enjoys one of the largest radio audiences, AM or FM, in the Bay Area, and its programming service includes quality stereo music 24 hours per day, plus full news coverage of local, national and international events. Special anniversary festivities are planned by the station, including a full-hour anniversary program to be presented on the evening of Thursday, October 26th.

YOUNG SAN FRANCISCO ARTIST
ACCEPTED BY U.N.I.C.E.F.

A new arrival to the artistic scene of the city is Carolyn Jablonsky, who after a four year residence at the San Miguel Art Institute in Mexico, is now part of the GILBERT GALLERIES select group of artists who exhibit their work on a permanent basis.

One of Miss Jablonsky's paintings was selected in 1964 for a U.N.I.C.E.F. Christmas card and again for 1968.

Her works are currently to be seen at the GILBERT GALLERIES, 590 Sutter Street in San Francisco.

Repertoire | 1967 Season

Tuesday evening, September 19, at 8:00 — opening night

LA GIOCONDA (Ponchielli)
Gencer, Bumbry, Forrester; Cioni, Ludgin, Berberian, Grant, Clements, Monk, Beauchamp
CONDUCTOR: Patane STAGE DIRECTOR: Mansouri DESIGNER: Dunkel
CHOREOGRAPHER: Andrew

Wednesday evening, September 20, at 8:00 — first performance this season

THE MAGIC FLUTE (Mozart)
Marsh, Scovotti, Marks, Kirkpatrick, Petersen, Davis; Burrows, Evans,
O'Leary, Berberian, Glover, Clements, Monk, MacWherter, Grant,
Bales, Aird, Yamamoto
CONDUCTOR: Stein PRODUCTION: Hager DESIGNERS: Businger, West

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Saturday evening, September 30, at 8:00 — first performance this season

LOUISE (Charpentier)
Saunders, Cervena, Kova, Stevenson, Petersen, Kirkpatrick, Davis,
Marks, Tede, Gunn; Alexander, Rossi-Lemeni, Burrows, Berberian, Grant,
Manton, Glover, Clements, MacWherter, Monk, Beauchamp
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo CHOREOGRAPHER: Andrew

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Wednesday evening, October 4, at 8:00 — first performance this season

DER ROSENKAVALIER (Strauss)
Crespin, Anderson, Grist, Kova, Kirkpatrick, Marks, Davis, Petersen, Stevenson;
Greindl, Modenos, Hofsalvy, Fried, Manton, Davia, Glover,
Clements, MacWherter, Serbo, TenBrook, Beauchamp, Harvey, Monk
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecsy, Colangelo

Friday evening, October 6, at 8:00 — first performance this season

MACBETH (Verdi)
Bumbry, Kirkpatrick; Ludgin, O'Leary, Barioni, Clements
CONDUCTOR: Patane STAGE DIRECTOR: Erlo DESIGNER: Kerz
CHOREOGRAPHER: Andrew

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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Travel Tidbits

Greece, the all too often by-passed country on the European tour programs, today has much to offer the visitor. Situated at the gateway of Europe and Asia Minor, its present day character is a blend of both East and West. Athens, its capital, reflects the culture of the past in its structures of simple straight line, unlike the ornate rather opulent counterparts of other European capitals.

The visitor will get the impression of everything being blue and white; even the newspapers use blue ink, giving a rather naive appearance. However, this country, the culture of which was the cornerstone of modern western civilization, is having a renaissance of its own. This coming summer the visitor will be able to attend performances of Greek Opera and Ballet, based on the Mythology.

Most people consider Italy as the home of Opera, and of course they have done much in this field. However, its birthplace was in fact Greece, and it was not until the early 14th century that the Italians founded their own school in Florence. Von Gluck, father of German Opera, also used Greek Mythology to base his *Orfeo ed Euridice* and his *Alceste*. The latter was a favorite of Arturo Toscanini.

It is interesting to note that contests in musical poetry were held as important as the competitions in physical aptitudes during the Games. Many of the performances to be seen during the early spring and summer are held in the open air on the temple sites, which give a ring of authenticity to the performances.

The visitor will find his Odyssey to Greece to be one of the most rewarding. The "Greeks have a word for it" and the word is "Welcome".

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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Saturday evening, October 14, at 8:00 — first performance this season

MANON LESCAUT (Puccini)
Kirsten, Kova; Hlosfalvy, Bryn-Jones, Davia, Burrows, Clements,
Manton, Grant, Monk, Harvey
CONDUCTOR: Grossman STAGE DIRECTOR: Mansouri

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

Wednesday evening, October 18, at 7:45 — first performance this season

TRISTAN UND ISOLDE (Wagner)
Dalis, Dunn; Thomas, Ludgin, Greindl, MacWherter, Burrows, Glover, Grant
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecys, West

Friday evening, October 20, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Saturday evening, October 21, at 8:00 — first performance this season

L'ELISIR D'AMORE (Donizetti)
Grist, Kova; Kraus, Wixell, Bruscantini
CONDUCTOR: Patane PRODUCTION: Mansouri DESIGNER: Darling
CHOREOGRAPHER: Andrew

Tuesday evening, October 24, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Wednesday evening, October 25, at 8:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Friday evening, October 27, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Saturday evening, October 28, at 8:00

THE VISITATION (Schuller)
Weathers, Scovotti, Cervena, Kirkpatrick; Estes, Ulfung, Crofoot,
Ludgin, Wixell, Bryn-Jones, Holmes, Modenos, O'Leary, Monk, Wentt,
Berberian, Grant, Beauchamp, MacWherter, Klebe
CONDUCTOR: Schuller PRODUCTION: Hager DESIGNER: Bauer-Ecys, West

Sunday afternoon, October 29, at 2:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Tuesday evening, October 31, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Wednesday evening, November 1, at 8:00 — first performance this season

FAUST (Gounod)
Saunders, Anderson, Cervena; Kraus, Ghiaurov, Wixell, Monk-
CONDUCTOR: Perisson PRODUCTION: Erlo DESIGNER: Skalicki, West
CHOREOGRAPHER: Andrew

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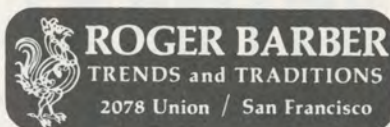
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Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

Saturday evening, November 11, at 8:00 — first performance this season

LA BOHEME (Puccini)
Freni, Scovotti; Pavarotti, Wixell, Bryn-Jones, Estes, Davia, Crofoot, Clements,
Anderson, Harvey, Martinez
CONDUCTOR: Bernardi STAGE DIRECTOR: Farruggio DESIGNER: Jenkins

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

Tuesday evening, November 14, at 8:30 — first performance this season

UN BALLO IN MASCHERA (Verdi)
Price, Grist, Dunn; Ulfung, MacNeil, Berberian, Davia, Monk, Clements, Beauchamp
CONDUCTOR: Bernardi STAGE DIRECTOR: Mansouri DESIGNER: Burlingame
CHOREOGRAPHER: Andrew

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Friday evening, November 17, at 8:30 — first performance this season

DAS RHEINGOLD (Wagner)
Saunders, Dalis, Dunn, Marks, Kova, Anderson; Ward, Thomas,
Modenos, Glover, MacWherter, Bryn-Jones, O'Leary, Greindl
CONDUCTOR: Ludwig PRODUCTION: Hager DESIGNER: Skalicki/West

Saturday evening, November 18, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

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Repertoire | 1967 Season

Friday evening, November 24, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Saturday evening, November 25, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Sunday afternoon, November 26, at 2:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

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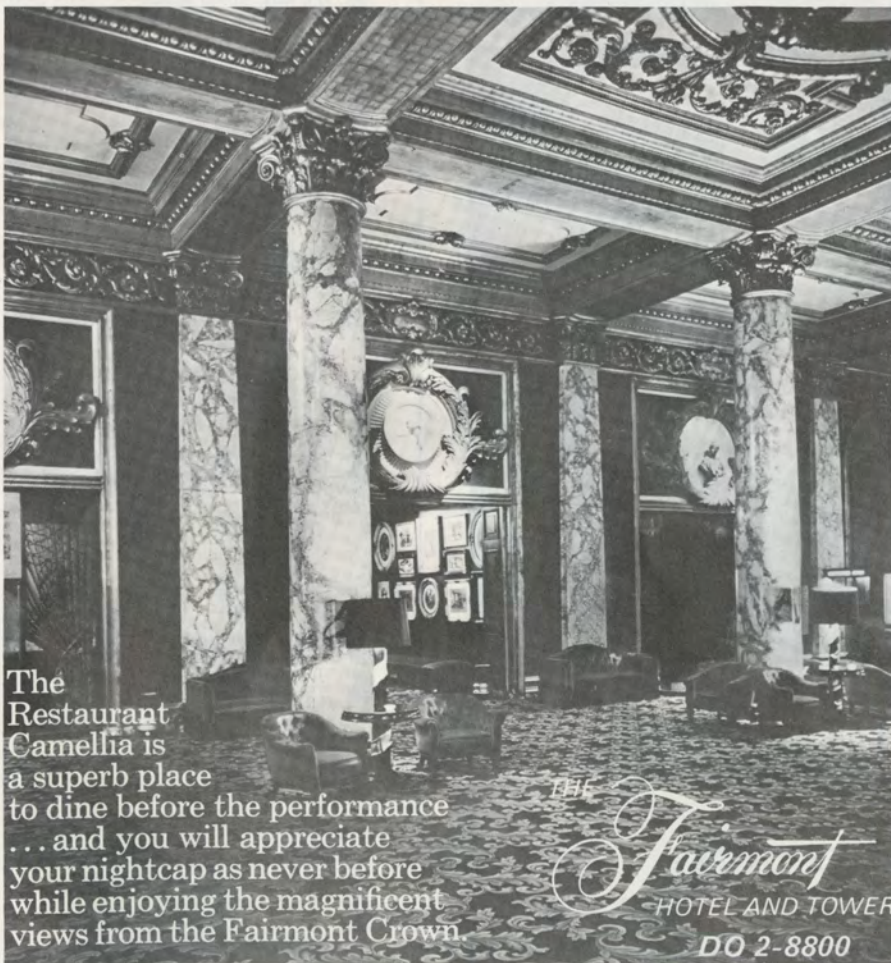
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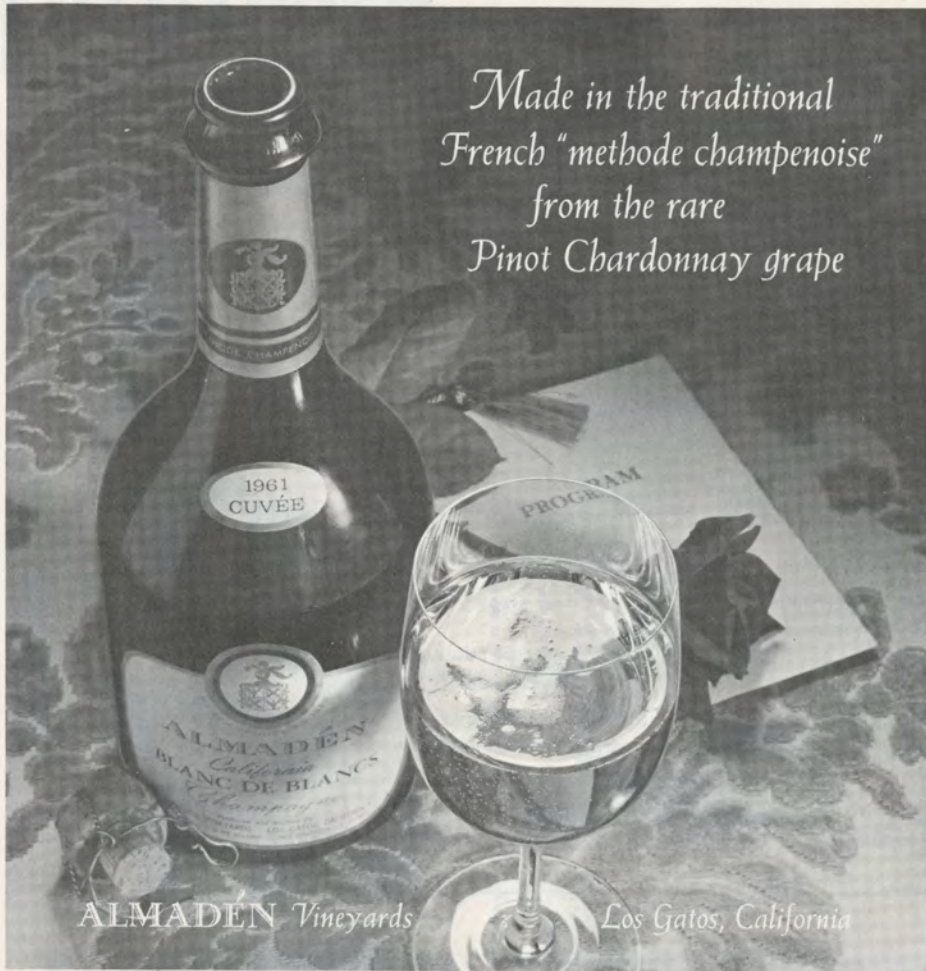
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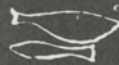
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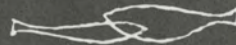
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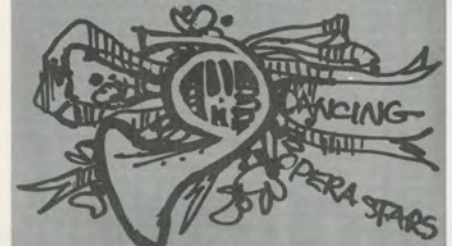
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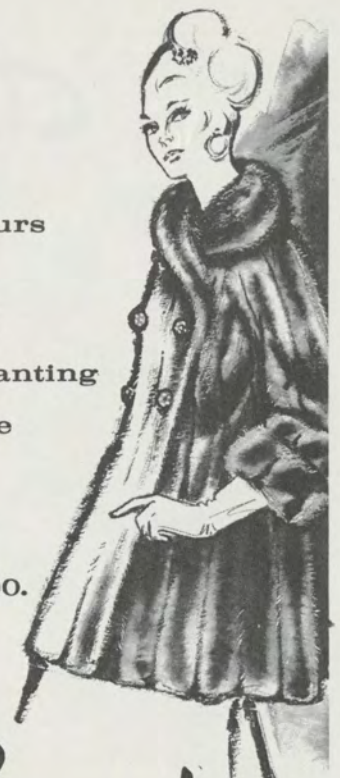


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Almaden	46	Philip Klein	36
Angel Records	32	Charles Krug	52
Elizabeth Arden	35	KSFR	15
Baldwin Piano	48	James B. Lansing Sound, Inc.	20
Beringer Bros., Inc.	50	Lincoln Continental	2
Bocce Ball	54	London Records	34
Roger Barber	42	Lufthansa	26
Benard's Fine Furs	53	Paul Masson	27
British Industries	53	RCA Victor Records	6
Buena Vista	51	Roberts/Gaffney	5
Cadillac	18	San Francisco Symphony	20
Canadian Pacific Jets	16	Sea-Ranch	28-29
Chartered Bank of London	40	Sherman, Clay	21
Christian Bros.	35	Shreve & Co.	8
Crocker-Citizens	7	Tiffany & Co.	24
Cutty-sark	42	Tommy's Joynt	44
Jack Daniel Distillery	38	Union Oil Co.	30
Dewar's White Label	51	United Vintners	55
Ernie's	42	Paul de Vries	4
Fairmont Hotel	45	Wells Fargo Bank	12
Franciscan Restaurant	48	Wiebel Champagne Vineyards	53
Franklin Savings	22	Yellow Cab	44
Focus Gallery	47	Yen-Yen of Malaya	45
Ford Thunderbird	56		
Frederick's	46		
Andrew Geller	47		
Gilbert Galleries	47		
Golden Gateway	19		
Gump's	10		
I. W. Harper	44		
Herbert's Furs	35		
Highlands Inn	52		
Inglenook Vineyards	3		
Iron Horse	54		

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(Continued from page 35)

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LA GIOCONDA (in Italian) Ponchielli
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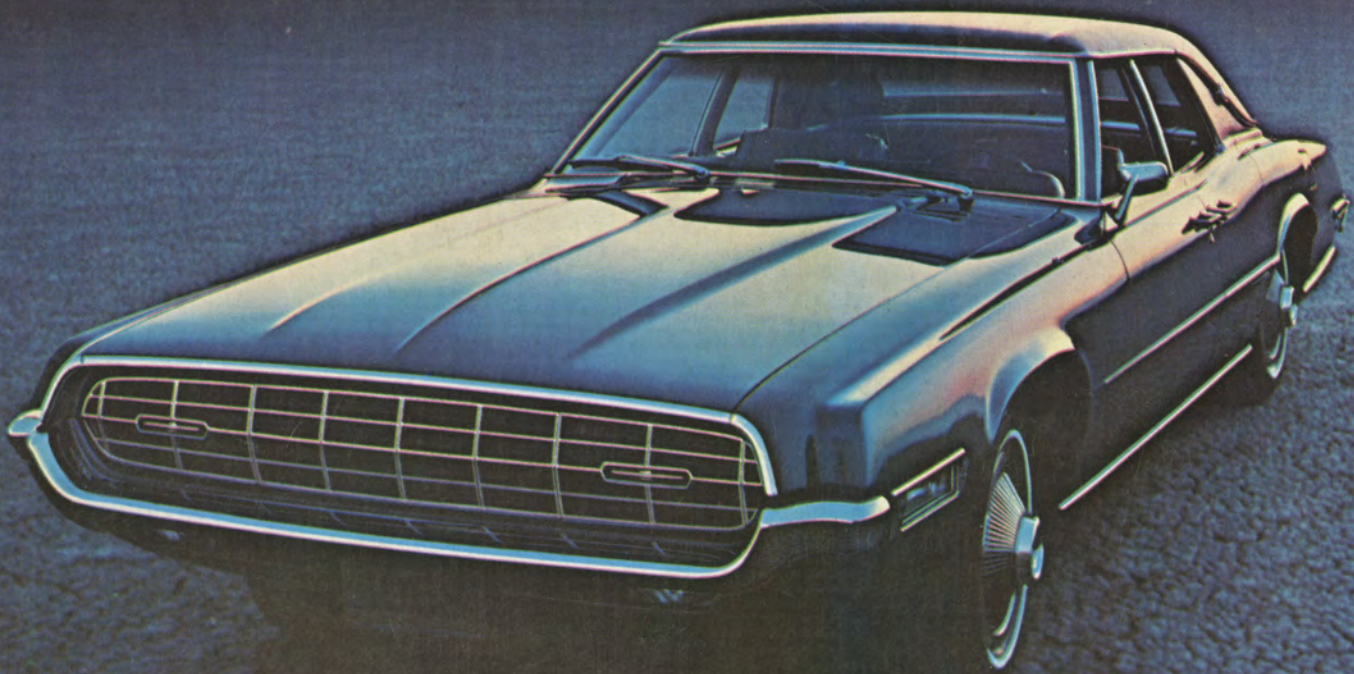


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Presiding officer	CHESTER LUDGIN
Associates	ROBERT GLOVER, COLIN HARVEY
Three companions	RICO SERBO, DAVID TENBROOK DEEMS URQUHART
Woman	SONA CERVENA
Chuck	RAGNAR ULFUNG
Mr. Claiborne	DELME BRYN-JONES
Boy	DAVID ANDERSON
Girl	VIRGINIA ANDERSON
Cops	GEOFFREY LARDNER, ERIC NISSI
Whipper	CHESTER RUSSELLE
Uncle Albert	EUGENE HOLMES
Teena	FELICIA WEATHERS
Held	INGVAR WIXELL
Patterson	ROD MacWHERTER
Cleaning woman	CLEODEL RUSSELLE
Pulisi	ALAN CROFOOT
Dancing girls	ILLANA DeHEURTAMONT, SALICIA SMITH, JOAN DeVERE, ROSA ARRIETA
Deacon	THE REVEREND ALLAN R. WENTT

Church congregation, slaves, businessmen, laborers, onlookers

(program continued on following page)

Wednesday Evening, November 8, 1967, at 8:00
(Final curtain approximately 11:00)

First American Production
THE VISITATION
(in English)

opera in three acts by GUNTHER SCHULLER
text by the composer after a motive by FRANZ KAFKA

conductor: GUNTHER SCHULLER
production: PAUL HAGER
designers: LENI BAUER-ECSY
DAVIS L. WEST
assistant stage director: GHITA HAGER

Carter Jones	SIMON ESTES
Preacher	WALTER HINTON
Bill	JOHN MODENOS
Frank	THOMAS O'LEARY
Joe	ALLAN JAMES MONK
Inspector	ARA BERBERIAN
Landlady	CAROL KIRKPATRICK
Miss Hampton	JEANETTE SCOVOTTI
Mattie	MARVIN KLEBE
Couples	ILLANA DeHEURTAMONT, JON ENGSTROM, JOAN DeVERE, WILLIAM JOHNSON, SALICIA SMITH, JOHN McFALL
Girl	ROSA ARRIETA
Drug addict	HENRY KERSH
Cops	MICHAEL RUBINO, ALAN BERGMAN
Deputies	CLIFFORD GRANT, JOHN BEAUCHAMP
Presiding officer	CHESTER LUDGIN
Associates	ROBERT GLOVER, COLIN HARVEY
Three companions	RICO SERBO, DAVID TENBROOK DEEMS URQUHART
Woman	SONA CERVENA
Chuck	RAGNAR ULFUNG
Mr. Claiborne	DELME BRYN-JONES
Boy	DAVID ANDERSON
Girl	VIRGINIA ANDERSON
Cops	GEOFFREY LARDNER, ERIC NISSI
Whipper	CHESTER RUSSELLE
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Deacon	THE REVEREND ALLAN R. WENTT

Church congregation, slaves, businessmen, laborers, onlookers
(program continued on following page)