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October 23 through November 4, 1951

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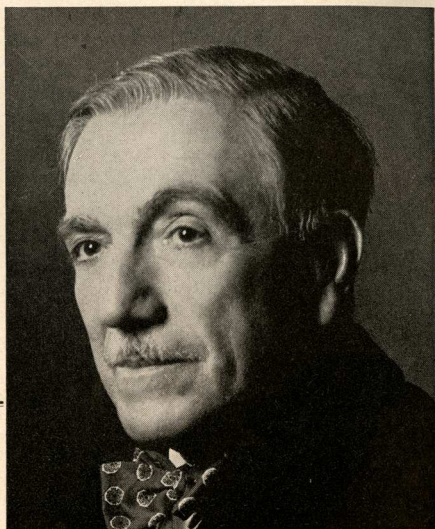
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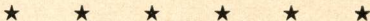
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HOLLYWOOD BOWL MAGAZINE

• SYMPHONY MAGAZINE

• THE PLAYGOER

VOL. I

No. 13

Fourteen Performances

October 23 Through November 4, 1951

Southern California Symphony Association

Presents

SAN FRANCISCO OPERA COMPANY

GAETANO MEROLA

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HOWARD K. SKINNER

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TUESDAY NIGHT, OCTOBER 23, at 8:15

LA TRAVIATA

Opera in four acts. Music by Giuseppe Verdi.
Text by Piave, after Dumas' "La Dame aux Camelias."

THE CAST

Violetta Valery, a lady of the demi-monde.....LILY PONS
Alfredo Germont, lover of Violetta.....JAN PEECE
Giorgio Germont, his father.....ROBERT WEEDE
Gaston, Viscount of Letorieres.....ALESSIO DE PAOLIS
Baron Douphol, a rival of Alfredo.....GEORGE CEHANOVSKY
Flora, friend of Violetta.....YVONNE CHAUVEAU
Annina, maid of Violetta.....EILEEN BALDWIN
Dr. Granville.....DESIRE LIGETI
Marquis d'Obigny.....YI-KWEI SZE
Major-domo.....MAX LORENZINI

Ladies and Gentlemen, Friends of Violetta and Flora.

Solo Dancers: Joan Vickers, Aaron Girard

Corps de Ballet

Choreography by Lew Christensen

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
GAETANO MEROLA

CHORUS DIRECTOR
KURT HERBERT ADLER

TIME AND PLACE: About 1840; Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

Miss Pon's costumes (for "Traviata") by Karinska; designed by Eugene Berman

Encores not permitted — Bell rings three minutes before curtain rises

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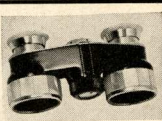
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THE STORY OF "LA TRAVIATA"

ACT 1—A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining



GAETANO MEROLA,
conducting
"La Traviata"

them by a severe coughing spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II—Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III—Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV—Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor enter, Violetta collapses in her lover's arms.



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WEDNESDAY NIGHT, OCTOBER 24, at 8:15

BORIS GODOUNOFF

Music drama in four parts—eight scenes—by Modeste Moussorgsky.

Text by the composer based on a Russian historical drama by

the poet Pushkin.

THE CAST

Boris Godounoff, Regent of Russia.....	*NICOLA ROSSI-LEMENI
Teodoro, his son.....	YVONNE CHAUVEAU
Xenia, his daughter.....	LOIS HARTZELL
The Nurse	*JUNE WILKINS
Schouisky.....	ALESSIO DE POALIS
Tchelkaloff.....	GEORGE CEHANOVSKY
Brother Pimenn.....	NICOLA MOSCONA
Dimitri.....	WALTER FREDERICKS
Marina.....	BLANCHE THEBOM
Rangoni.....	DESIRE LIGETI
Varlaam.....	SALVATORE BACCALONI
Missail.....	CAESAR CURZI
The Innkeeper.....	ALICE OSTROWSKY
The Simpleton.....	JAMES SCHWABACHER
A Police Officer.....	YI-KWEI SZE
A Frontier Guard.....	DESIRE LIGETI
Boyar in Waiting.....	*ERNEST LAWRENCE
Lovitzky.....	YI-KWEI SZE
Tcherniakovsky.....	GEORGE CEHANOVSKY
A Boyar.....	*HAROLD WHITE
Four Peasants.....	*ARLENE McINTOSH, ELOISE FARRELL, *EDWARD NOVI, PAUL GUENTER

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Corps de Ballet

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TIME AND PLACE: About 1600; Moscow and Lithuanian Frontier

Part I: Scene 1: Outside the Monastery of Novadievitch near Moscow

Scene 2: Cathedral Square, Moscow

Scene 3: Lonely Cell in Monastery of the Miracle at Night,
six years later

Scene 4: Inn on the Lithuanian Frontier

Part II: Scene 5: Czar's Apartment in the Kremlin

Part III: Scene 6: Park of Marina's Palace, Poland

Part IV: Scene 7: Forest of Krong near Moscow

Scene 8: Duma in the Kremlin

Encores not permitted—Bell rings three minutes before curtain rises

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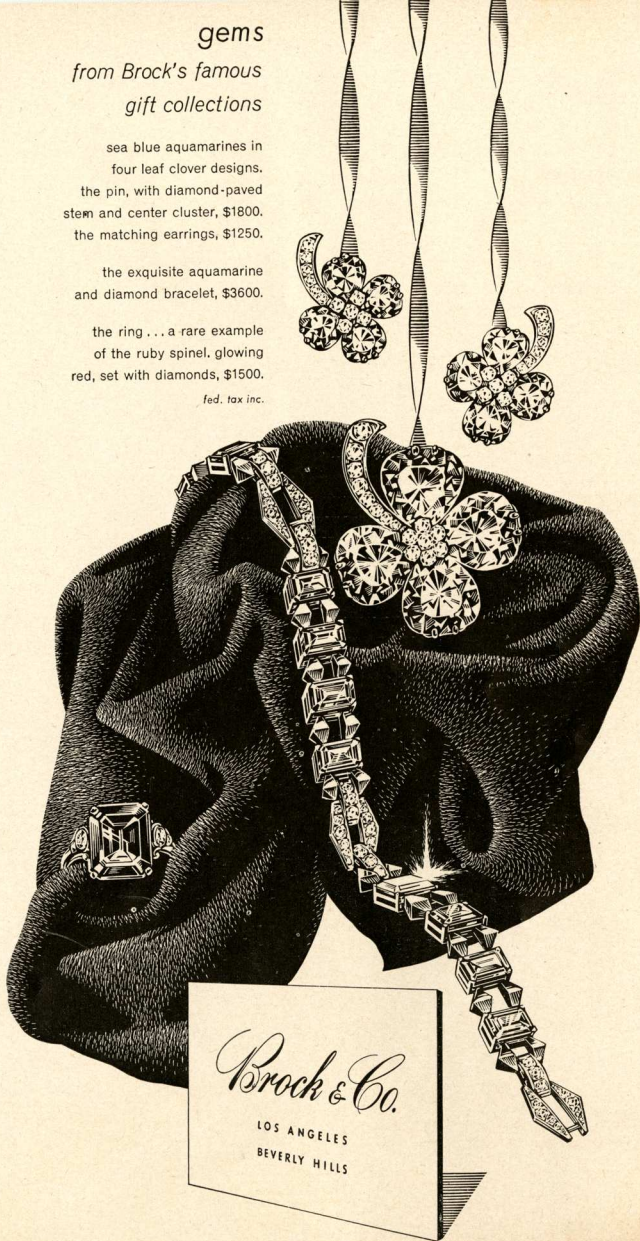
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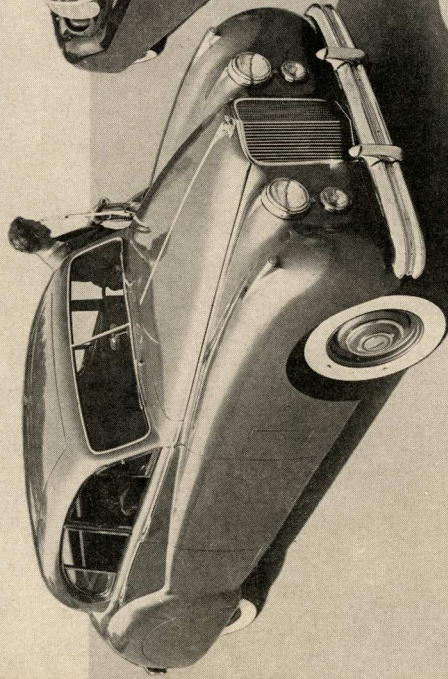
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THE STORY OF "BORIS GODOUNOFF"

During the reign of Feodor, weakling son of Ivan the Terrible, a position of great power and responsibility was vested in Boris Godounoff, a friend of Czar Ivan. Although Boris was the all-powerful regent he was consumed with ambition and craftily caused the death of Dimitri, second son of Ivan, to whom the throne would have passed on the death of Ivan. When Feodor dies, Boris goes into seclusion in a monastery. He pretends not to desire the throne but secretly orders the police to force the populace of Moscow to beg him to assume their leadership.



ERICH LEINSDOFF,
conducting
"Boris Godounoff"

PART I, Scene 1—Outside the monastery walls the people, in fear of the lash of the police, urge Boris to declare himself Czar. When he pretends to be inflexible, a group of pilgrims enter and join in the supplication.

Scene 2—Boris accepts the crown and is acclaimed by the populace.

Scene 3—Pimenn tells Gregory the story of Dimitri's assassination which so fires the imagination of the young monk that he determines to impersonate the slain royal youth and claim the throne.

Scene 4—The false Dimitri, who has escaped, accompanied by Varlaam and Missail, two roistering accomplices, enters and after a brief fight with frontier guards narrowly escapes arrest and flees across the border.

PART II, Scene 5—Boris tries to comfort Xenia who recently lost her betrothed, and sends her and Teodoro out to seek the companionship of their friends. Left alone he bemoans his fate in "The Monologue of Boris." Prince Schouisky arrives bearing news of the uprising in Poland in behalf of the false Dimitri. Boris, overcome, is once more the prey to remorse.

PART III, Scene 6—Gregory awaits Marina with whom he is in love. Marina, with her banquet guests, comes into the garden. As they dance the Polonaise the guests toast Marina and swear to banish Boris and his Muscovite followers. In a love scene that follows Marina induces Gregory to lead the attack against Moscow.

PART IV, Scene 7—The people are in open revolt. Cries of "Death to Boris" can be heard. Dimitri, the usurper, passes through with some troops on his way to Moscow and draws the crowd with him acclaiming him their lawful Czar. As the stage is cleared, the village idiot is left sitting alone in the falling snow singing a heart-rendering ditty on the hopeless condition of Russia.

Scene 8—The Duma of Boyars is assembled to decide the punishment of the usurper. Before they consider the matter, Schouisky asks Boris, haggard from the terrible visions that are haunting him, to grant an audience with Pimenn, who is waiting outside. Pimenn relates a miracle which had happened at the tomb of the real Dimitri. He tells of how a blind shepherd, commanded in a dream to appear at Dimitri's tomb, has his vision restored when he kneels in prayer at the grave. A cry of anguish interrupts the old monk. It is Boris, who falls in a faint. Regaining consciousness Boris, feeling himself dying, asks that his son be brought to him. Pointing to Teodoro as his successor he commands him to rule wisely and always protect his sister Xenia. Gasping for breath he dies in agony.

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Grand Champion Guernsey Cow ...
14 Blue Ribbons, 6 Gold Medals for
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THURSDAY NIGHT, OCTOBER 25, at 8:15

FIDELIO

Opera in two acts and three scenes. Music by Ludwig van Beethoven.
Text by Joseph Sonnleitner from Bouilly's "Lenore, ou l'Amour Conjugal."

THE CAST

Florestan, a Spanish nobleman.....	SET SVANHOLM
Leonore, his wife, known as Fidelio.....	ASTRID VARNAY
Don Pizarro, Governor of the State Prison.....	HERBERT JANSSEN
Rocco, chief jailer.....	DESZO ERNSTER
Marzellina, daughter of Rocco.....	UTA GRAF
Jaquino, prison gatekeeper.....	JAMES SCHWABACHER
Don Fernando, Prime Minister of Spain.....	DESIRE LIGETI
First Prisoner.....	ERNEST LAWRENCE
Second Prisoner.....	YI-KWEI SZE

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TIME AND PLACE: About 1800; Near Seville, Spain.
Act I: Courtyard of the State Prison
Act II: Scene 1: A Dungeon in the Prison
Scene 2: Before Don Fernando's Castle.

Encores not permitted — Bell rings three minutes before curtain rises

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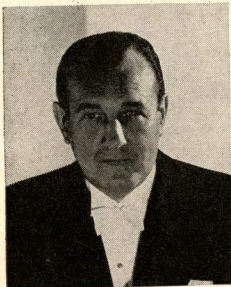
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THE STORY OF "FIDELIO"

NOTE: Florestan, a noble Spaniard and valued friend of Don Fernando, the prime minister, has incurred the hatred of Pizarro, governor of a fortress used for the confinement of political prisoners. Pizarro has gotten Florestan into his power, circulated a report of his death, and confined him in the deepest of the prison's dungeons. Leonore, suspecting Pizarro, has disguised herself as a young man and, under the name of Fidelio, has secured employment in the prison where she has gained the goodwill of Rocco, chief jailer, and won the affection of Marzelline, his daughter, to the neglect of the girl's rustic lover, Jacquino.



ALFRED WALLENSTEIN
conducting
"Fidelio"

attempts to bribe Rocco to kill him. Rocco refuses. Pizarro then orders him to dig a grave for the body. He, himself, will do the murder. Leonore overhears.

ACT I—After Jacquino's not too well received love-making to Marzelline has had many interruptions, Leonore enters heavily laden with provisions, much to the pleasure of Rocco. Implored by Leonore, he promises to take her to the forbidden dungeons, all save one, which he dare not. Pizarro, with officers and guards, arrives. Rocco gives to him dispatches one of which warns that Don Fernando has learned of his cruelty and is about to inspect the prison. Fearing that Florestan will be discovered, he



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Besought by Leonore and Marzelline, Rocco permits the prisoners to leave their cells and enter the courtyard. He tells Leonore that they are to go together to the dungeons to dig a grave. Leonore believes it to be for her husband. Pizarro, returning in a fury, orders the prisoners to be taken back to their cells.

ACT II—Florestan, chained to the wall, sings of a vision of Leonore and sinks exhausted upon his stony bench. Rocco, Leonore and Pizarro come into the dungeon. In the dim light Leonore can not be sure that the prisoner, whom they think asleep, is Florestan. She and Rocco dig the grave carrying on a duodrama. Florestan raises his head and speaks to Rocco. Leonore recognizing him, falls senseless. Recovering, she implores Rocco to give Florestan the water he craves. She herself gives him a crust of bread. The grave ready, Rocco summons Pizarro. Entering, he orders that Leonore be sent away. She withdraws to the background, but springs forward as Pizarro's knife is about to descend and declaring her identity, protects Florestan's body with her own, facing Pizarro with drawn pistol. Trumpets sound the arrival of Don Fernando and Pizarro rushes away to meet him. (Scene 2) Don Fernando, with Pizarro and officers, enters the courtyard and the released state prisoners throw themselves at the Minister's feet. Rocco, with Florestan and Leonore, presses through the throng and reveals Pizarro's attempted crime. Don Fernando orders that Leonore herself shall unlock the fetters from her husband. And happiness comes to all save Pizarro, to him disgrace.

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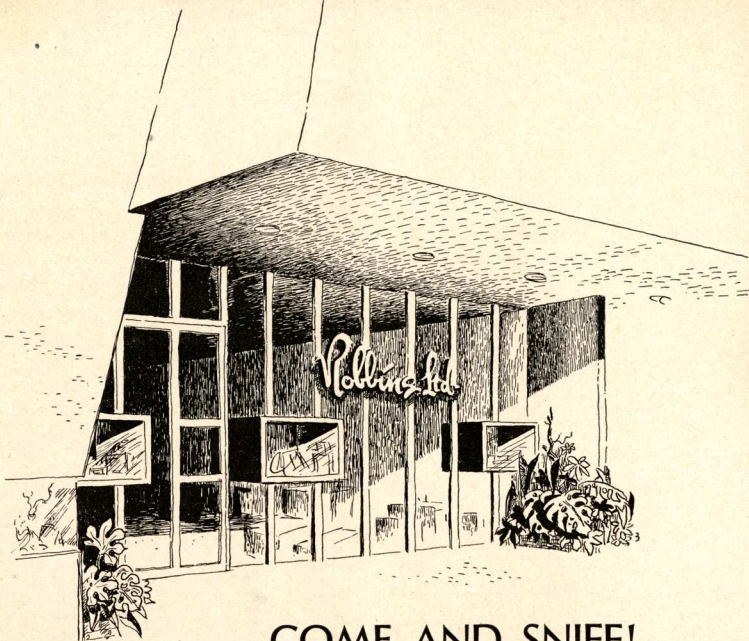
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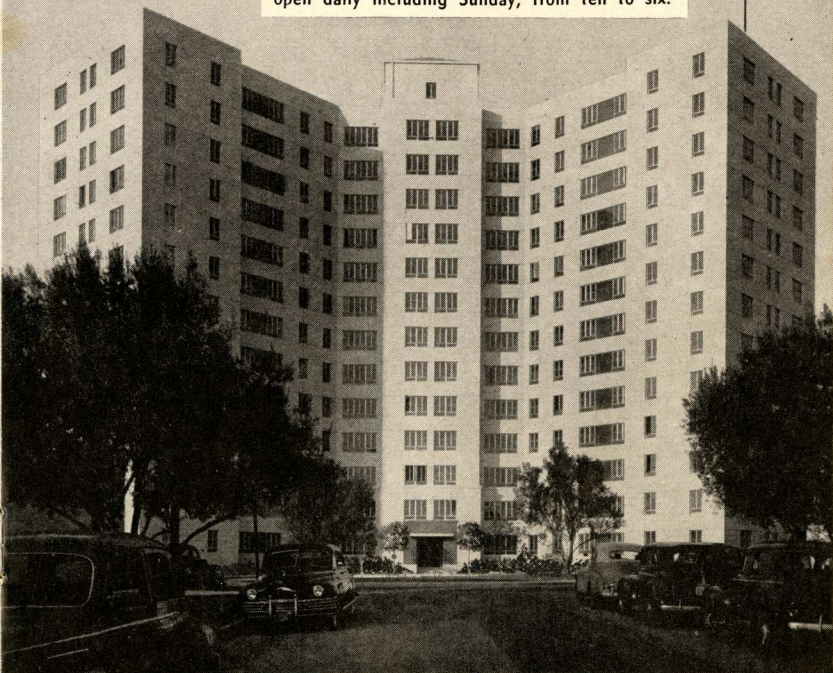
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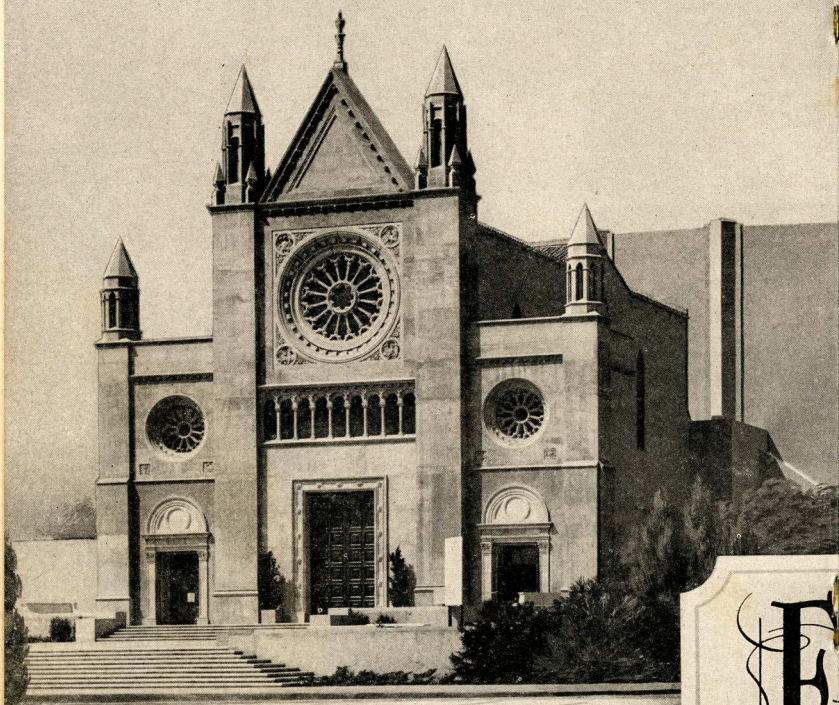


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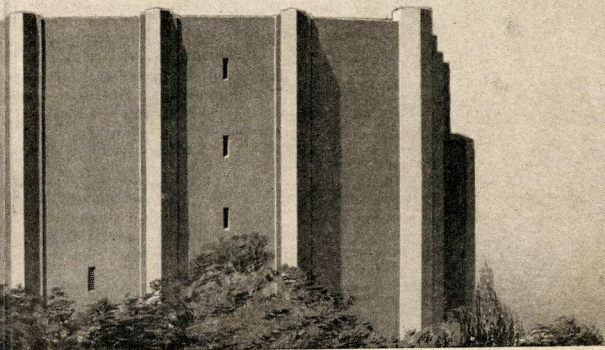
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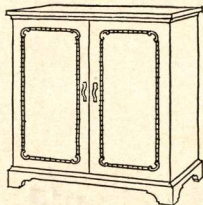
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LA BOHEME

Opera in four acts. Music by Giacomo Puccini.
Text by Giacosa and Illica.

THE CAST

Mimi, an embroideress.....	BIDU SAYAO				
Musetta, a grisette.....	LOIS HARTZELL				
Rudolph, a poet.....	The Four Bohemians {	{	JUSSI BJOERLING		
Marcel, painter.....			RALPH HERBERT		
Schaunard, musician.....			GEORGE CEHANOVSKY		
Colline, philosopher.....			NICOLA ROSSI-LEMEI		
Benoit, an importunate landlord }	SALVATORE BACCALONI				
Alcindoro, state counselor and admirer of Musetta }					
Customhouse Sergeant.....	MAX LORENZINI				
Customhouse Guard.....	COLIN HARVEY				
Parpignol.....	CAESAR CURZI				
A Boy.....	MICHAEL KERSNAR				

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Boys selected from Pasadena Boy Choristers

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TIME AND PLACE:

About 1830; Paris

Act I: Garret of the Bohemians

Act II: Terrace of the Cafe Momus

Act III: A City Gate of Paris

Act IV: Same as Act I

Because of copyright the story of the opera cannot be printed.
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SATURDAY MATINEE, OCTOBER 27, at 2:00

LA FORZA DEL DESTINO

Opera in four acts, seven scenes. Music by Giuseppe Verdi,
Text by Francesco Maria Piave.

THE CAST

Marquis of Calatrava.....	LORENZO ALVARY
Donna Leonora.....	*HERVA NELLI
Don Carlo.....	ROBERT WEEDE
} his children {	
Don Alvaro.....	JAN PEECE
Abbott of Hornacuelos.....	NICOLA ROSSI-LEMENI
Fra Melitone, a friar.....	SALVATORE BACCALONI
Preziosilla.....	CLARAMAE TURNER
Curra.....	EILEEN BALDWIN
Trabucco.....	ALESSIO DE PAOLIS
The Surgeon.....	GEORGE CEHANOVSKY
Alcade.....	YI-KWEI SZE
An Old Woman.....	*SYBIL LOUISE KNAPP

*Los Angeles opera debut

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Pergolesi

LA SERVA PADRONA

Verdi

AIDA
LA BATTAGLIA DI LEGNANO
ERNANI • I LOMBARDI
UN GIORNO DI REGNO
FALSTAFF

LA FORZA DEL DESTINO
LUISA MILLER • NABUCCO
RIGOLETTO ARIAS and DUETS
IL TROVATORE

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TIME AND PLACE: About the middle of the Eighteenth Century; Spain and Italy

Act I: Scene 1: Room in the House of Marquis of Calatrava
Scene 2: An inn at Hornacuelos

Act II: The Cloister of the Monastery of Hornacuelos

Act III: Scene 1: A Soldiers' Camp at Velletri, Italy
Scene 2: Desolate Farm House in Velletri

Act IV: Scene 1: Same as Act II
Scene 2: A Solitary Spot near the Monastery

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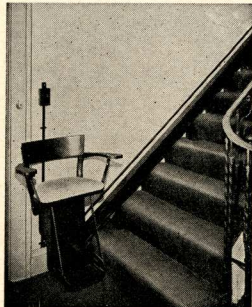
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THE STORY OF "LA FORZA DEL DESTINO"

ACT I—Don Alvaro, a young prince of India, and Leonora, daughter of the Marquis of Calatrava, plan to elope. They are discovered by the Marquis, and in the altercation which follows Alvaro's pistol is accidentally discharged killing the Marquis. (Scene 2). Parted from Alvaro in their flight Leonora, in male attire, stops at an inn at Hornacuelos to which her brother, Don Carlo, disguised as a student, has come in pursuit of the eloping lovers. She flees the place in the confusion which follows the announcement that Italy and Spain have declared war.

ACT II—Leonora, believing Alvaro has deserted her, seeks refuge in the monastery at Hornacuelos, confessing all to Father Guardiano. He grants her sanction as a hermit in a cave near the monastery. The monks gather to consecrate Leonora's penitence. Laying a curse on any who may seek the stranger's identity, the monks are warned to shun the cave unless summoned by a bell.

ACT III—Alvaro, thinking Leonora dead, had enlisted under an assumed name at the outbreak of the war. He chances upon a quarrel and finds Don Carlo sorely wounded. As the two had never met, there is no recognition and a close friendship is developed. In a following battle Alvaro is seriously wounded. Fearing death he begs Don Carlo to destroy the letters to be found in a sealed casket among his effects. But Alvaro does not die and Carlo, his suspicions aroused by the mention of Leonora's name, searches Alvaro's kit and finds a picture of his sister. When Alvaro recovers, Don Carlo reveals his identity and demands vengeance for the dishonor to his family. Alvaro strives to convince Carlo he is guiltless of wronging Leonora and refuses to fight. Carlo then tells him that Leonora still lives and threatens to take her life instead. In the duel which follows Alvaro is victorious but, recognizing the force of destiny, enters the monastery of Hornacuelos.

ACT IV—After five years' search Don Carlo finds Alvaro, now Father Raphael, and attempts to taunt him into fighting. The priest refuses, even prostrating himself to petition peace. But, goaded by insults, he at last grasps the offered sword and they rush off to unconsecrated ground to duel, seeking the hillside where, unknown to either, Leonora abides in solitary misery. (Scene 2.) Leonora has come from the cave to implore heaven for the thousandth time to let her die, but is driven back by a breaking storm just as the two men come upon the scene. Again Alvaro vanquishes Don Carlo who falls wounded unto death. Leonora, aroused, hurries from her hermitage, and sounds the alarm. Recognizing Alvaro she rushes to embrace the dying Carlo who, relentless and unforgiving, stabs her. Father Guardiano, summoned by the alarm, surrenders Leonora, dying, into the arms of Alvaro, who curses the mockery of destiny which leaves him, the only guilty one, unpunished.



KURT HERBERT ADLER
conducting
"La Forza del Destino"

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SATURDAY NIGHT, OCTOBER 27, at 8:15

MADAMA BUTTERFLY

Opera in three acts. Music by Giacomo Puccini.
Text by Giacosa and Illica. Founded on the book by John L. Long
and on the drama of David Belasco.

THE CAST

Madama Butterfly (Cho-Cho-San).....	DOROTHY KIRSTEN
Pinkerton, Lieutenant in the U.S. Navy.....	EUGENE CONLEY
Suzuki, Cho-Cho San's servant.....	ALICE OSTROWSKY
Sharpless, U. S. Consul at Nagasaki.....	FRANCESCO VALENTINO
Goro, a marriage broker.....	ALESSIO DE PAOLIS
The Bonze, Cho-Cho San's uncle.....	YI-KWEI SZE
Prince Yamadori.....	GEORGE CEHANOVSKY
Kate Pinkerton.....	YVONNE CHAUVEAU
The Imperial Commissioner.....	DEMY TREVOR
The Official Registrar.....	COLIN HARVEY
Trouble.....	MICHELE TRACY

Cho-Cho San's Relatives and Friends, Servants.

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

NICHOLAS RESCIGNO

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE:

About 1900; Nagasaki, Japan

Act I: Exterior of Pinkerton's House

Act II: Interior of Butterfly's Home

Act III: Same as Act II, next morning

Because of copyright the story of the opera cannot be printed.

Encores not permitted — Bell rings three minutes before curtain rises

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"Madame Butterfly"

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SLEEPING BEAUTY
(Grand Pas de Deux)
CAPRICCIO ESPAGNOL
SCHEHERAZADE

Sat. Mat. Dec. 1

PAQUITA
PAS DE DEUX
COPPELIA (3 Acts)

Sat. Eve. Dec. 1

LES SYLPHIDES
DON QUIXOTE
(Pas de Deux)
ROMEO and JULIET
(with Chauviré)
GAITE PARISIENNE

Mon. Dec. 3

SWAN LAKE
DON QUIXOTE
NUTCRACKER (2 Acts)
SCHEHERAZADE

Tues. Dec. 4

BALLET IMPERIAL
PAS DE DEUX
MADRONOS (with Danilova)
GAITE PARISIENNE

Wed. Dec. 5

PAS DE QUATRE
(with Danilova, Chauviré,
Novak, Tyven)
LES ELFES
CAPRICCIO ESPAGNOL
RAYMONDA

Thurs. Dec. 6

NUTCRACKER (2 Acts)
DON QUIXOTE
LE BEAU DANUBE

Fri. Dec. 7

CIRQUE DE DEUX (Revival)
ROMEO and JULIET
COPPELIA (3 Acts)

Sat. Mat. Dec. 8

NUTCRACKER (2 Acts)
BLUE BIRD
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SUNDAY MATINEE, OCTOBER 28, at 1:00

PARSIFAL

Sacred Festival Music-drama in three acts.
Music and text by Richard Wagner; based on the legend of the Holy Grail.

THE CAST

Titirel, a Holy Knight.....DESIRE LIGETI
Amfortas, his Son, Keeper of the Holy Grail.....HERBERT JANSSEN
Gurnemanz, a Veteran Knight of the Grail.....DEZSO ERNSTER
Parsifal, a "Guileless Fool".....SET SVANHOLM
Klingsor, an Evil Magician.....RALPH HERBERT
Kundry, an Enchantress.....ASTRID VARNAY
A Voice.....CLARAMAE TURNER
First and Second Knights.....CAESAR CURZI, YI-KWEI SZE
Four Esquires.....UTA GRAF, HERTA GLAZ
ERNEST LAWRENCE, JAMES SCHWABACHER
Six of Klingsor's Flower Maidens.....UTA GRAF,
YVONNE CHAUVEAU, HERTA GLAZ, LOIS HARTZELL,
JOYCE STEPHENS, ALICE OSTROWSKY

*Los Angeles debut

Knights of the Grail, Klingsor's Flower Maidens, Youths and Boys.
Boys selected from Pasadena Boy Choristers

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

ERICH LEINSDORF

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE:

Middle Ages; Monsalvat, Spain

Act I: Scene 1: A Forest near Monsalvat

Scene 2: Hall in Temple of the Holy Grail

Act II: Scene 1: Court of Klingsor's Castle

Scene 2: Enchanted Garden of Klingsor's Castle

Act III: Scene 1: Grounds of Monsalvat

Scene 2: Same as Act I, Scene 2

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "PARSIFAL"

PREFACE—"Parsifal is the legend of the Holy Grail, the cup that caught the blood from the side of Christ on the cross and He blessed. The cup and the sacred spear that pierced the side of Christ came into the custody of Titurel and the Knights of the Holy Grail who have guarded them in their Temple of Montsalvat atop the Pyrenees. Becoming old, Titurel had appointed his son, Amfortas, keeper of the Grail. Angry at not having been made a knight of the Grail, Klingsor, a sorcerer, had built a magic castle and garden near the castle of the Grail. Under his spell he had brought Kundry, who in a previous incarnation had mocked at Christ on the cross, and surrounded her with maidens of ravishing beauty to lure the Knights to their downfall. In ordinary existence Kundry is an uncouth and penitent creature bent only on service to the Grail, but under the spell of Klingsor, is transformed into a defiant and beautiful woman whose blandishments none can resist. Amfortas, in an attempt to vanquish the sorcerer had himself fallen to her wiles and while in her arms had been robbed of the sacred spear by Klingsor and with it wounded in the side. He had returned to the castle heavy with remorse and stabbed by pain. But he cannot die nor can his wound be healed until it is touched by the sacred spear in the hands of a "guileless fool" to be brought by heavenly messengers.

ACT I, Scene 1—Gurnemanz and the esquires awaken and kneel to offer up their morning prayers. Kundry, penitent now, comes with a balsam from India to heal Amfortas' wound. Amfortas is borne by in a litter. He accepts the balsam but does not hope for a cure until the "guileless one" comes. Gurnemanz here relates the story of the Grail and the wounding of Amfortas. Suddenly a wounded swan falls among them and Parsifal appears. Gurnemanz rebukes him for killing the swan, for all birds and animals are sacred near the Grail. He confesses to having shot the swan but says that he sees no wrong in it. Gurnemanz is impressed by his innocence. Kundry startles Parsifal by telling him that his mother had died since he left home. Astounded, he seizes Kundry and attempts to strangle her but Gurnemanz prevents him from doing her harm. Again Parsifal sees no wrong in his act, Gurnemanz is still more impressed and thinking he may be the Promised One invites the youth to go with him to the temple of the Grail.

Scene 2—The Knights are about to celebrate the feast of communion. Amfortas is brought in. The aged Titurel commands him to unveil the Grail which gives spiritual strength to all who look upon it. Amfortas feels that he is un-



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worthy and begs to be spared both the spiritual and physical pain but finally obeys. The Knights drink from their goblets and eat bread. Parsifal does not join in the communion. The Grail is covered again and all withdraw except Gurnemanz and Parsifal. The former now believing that the youth is nothing but a stupid fool warns him against further shooting of swans and ejects him.

ACT II, Scene 1—Klingsor knowing that his power is threatened by the "guileless fool" awakens Kundry from her sleep. He mocks the obedient, half-rebellious woman because of her remorse and orders her to exert all her wiles to lure Parsifal. Darkness falls; the castle sinks; enchanted gardens appear.

Scene 2—The lovely maidens who people the gardens bewail the slaughter of their lovers. Parsifal scales the wall. Arraying themselves in flowers, the maidens attempt to beguile him. But he does not succumb to temptation. Kundry, now bewitchingly beautiful, lies in wait for him. She tells him of his father and mother and he sinks down at her feet. Her arms around him she presses her kiss upon his lips. For the first time the youth knows passion and feels what he thinks is the wound of Amfortas in his own breast. Now, knowing how Amfortas was lured to sin in love's gardens, he comes to his feet, his eyes opened at last, and denounces Kundry. She suffers intense grief but Parsifal tells her that if he sinned with her he too would be damned. Klingsor appears and hurls his spear at Parsifal. But a miracle happens. It hangs in mid-air. Parsifal seizing the spear makes with it the sign of the cross and Klingsor and his castle are destroyed. Kundry falls insensible, Parsifal disappears.

ACT III, Scene 1—Years have passed. Parsifal, wandering, ever holds to the sacred spear. The aged Gurnemanz finds Kundry in a thicket almost lifeless. He revives her. She has repented and has consecrated herself wholly to the service of the Grail. Parsifal comes with the spear. Gurnemanz recognizes him as the "guileless one" and is overjoyed. Kundry humbly washes his feet and dries them with her hair. Gurnemanz annoints him. Parsifal baptizes Kundry exhorting her to trust in God. He sings of the country's beauty. It is Good Friday and the Knights pray. Parsifal is arrayed in a robe of the Grail Knights.

Scene 2—Titrel is dead and his body is brought in with the Grail. Once more the cup is to be unveiled. Amfortas again shrinks in agony from looking upon the Grail. He pleads with the Knights to slay him and release him from his terrible pain. But now Parsifal enters and touches the wound of Amfortas with the spear. Instantly it heals. Titrel, coming back to life for a moment, sees Parsifal kneeling before the Grail. Kundry dies forgiven. A dove descends and hovers over the head of Parsifal—the new keeper of the Grail.

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LA TRAVIATA (Verdi) Guerrini (soprano), Huder (mezzo-soprano), Infantino (tenor), Silveri (baritone) with Chorus and Orchestra of the Opera House, Rome, Vincenzo Bellezza, Conductor.SL-103

MADAME BUTTERFLY (Puccini) Eleanor Steber, Richard Tucker, Giuseppe Valdengo, with Max Rudolf conducting the Chorus and Orchestra of the Metropolitan Opera Association.....SL-104

CARMEN (Bizet) Solange Michel, Marthe Angelici, Raoul Jobin, with Chorus and Orchestra of the Theatre National de l'Opera Comique de Paris conducted by Andre Cluytens.SL-109

FLEDERMAUS (Strauss) Lily Pons, Ljuba Welitch, Richard Tucker, Charles Kullman with Eugene Ormandy conducting the Chorus and Orchestra of The Metropolitan Opera Association.SL-108

PAGLIACCI (Leoncavallo) Lucine Amara, Richard Tucker, Giuseppe Valdengo, with the Orchestra and Chorus of the Metropolitan Opera Association, Fausto Cleva conducting, (Adler Chorus Master).SL-113

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MONDAY NIGHT, OCTOBER 29, at 8:15

ROMEO AND JULIET

Opera in five acts and six scenes. Music by Charles Gounod.
Text by Barbier and Carré

THE CAST

Juliet, daughter of Capulet.....	BIDU SAYAO
Romeo.....	JUSSI BJOERLING
Tybalt, Capulet's nephew.....	JAMES SCHWABACHER
Mercutio.....	GEORGE CEHANOVSKY
Benvolio.....	CAESAR CURZI
Capulet, a Veronese noble.....	DESIRE LIGETI
Gregorio, kinsman of Capulet.....	COLIN HARVEY
Friar Laurent.....	NICOLA MOSCONA
Stephano, page of Romeo.....	HERTA GLAZ
Gertrude, Juliet's nurse.....	ALICE OSTROWSKY
The Duke of Verona.....	DEZSO ERNSTER
Paris, a young nobleman.....	*WINTHER ANDERSEN

*Los Angeles debut

*Ladies and Nobles of Verona, Citizens, Soldiers, Monks, Pages, Relatives and
Retainers of the Capulets and Montagues*

Corps de Ballet

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

PAUL BREISACH

CHORUS DIRECTOR

KURT HERBERT ADLER

The Action Takes Place in Verona

Act I: Ballroom in Capulet's House

Act II: Capulet's Garden—Juliet's Apartment Above

Act III: Scene 1: The Cell of Friar Laurent

Scene 2: A Street in Verona

Act IV: Juliet's Chamber

Act V: The Tomb of Juliet

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "ROMEO AND JULIET"

ACT I—The house of Capulet is en fete. A masked ball is being given for the entrance of Juliet into society. Capulet introduces his daughter to the assembled guests and all leave for the banquet hall, Romeo, Mercutio, Benvolio and others of the Montagues, in mask and bent on youthful frolic, enter. Juliet returns to the ballroom with her nurse, Gertrude. The intruders hide themselves. Gertrude is sent back to the banquet hall and Juliet is about to follow but is restrained by Romeo, entranced by her beauty. It is love at first sight. Their love banter is interrupted by the hot-headed Tybalt. He recognizes Romeo through his mask and denounces him, vowing vengeance. Romeo is about to draw his sword but is cautioned by Mercutio. Tybalt is restrained by Capulet and an open break is averted.

ACT II—Romeo ascends to Juliet's balcony. Juliet comes from her chamber and the long love scene begins. It is interrupted by Gregorio and Capulet retainers who have been warned of an intruder. Finding no one, they depart in anger. The lovers continue in bliss until Gertrude warns of the approaching dawn.

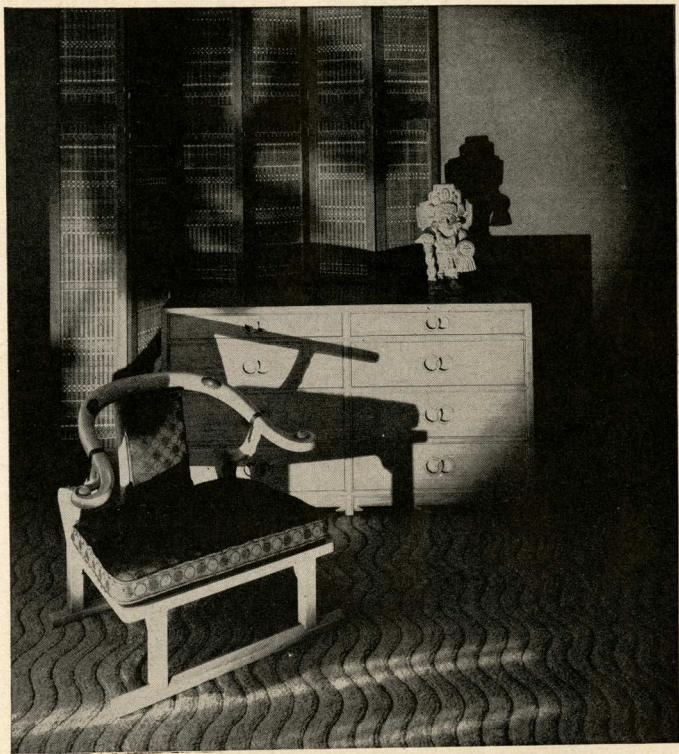
ACT III—Romeo, entering the cell of Friar Laurent, tells of his love for Juliet and their desire for a clandestine marriage. Juliet soon follows and the Friar, seeing in their union a healing of the feud between the two houses, performs the ceremony. (Scene 2) Stephano, in search of Romeo, sings an impudent song before the house of Capulet. It brings Gregorio in fury into the street. Stephano continues his taunting and in the general fighting which follows, both Capulets and Montagues coming upon the scene, Mercutio is wounded by Tybalt, who in turn, is killed by Romeo. The Duke of Verona, with his retinue, arrives. Romeo is sentenced to exile and escaping death only that he fought fairly, vows to see Juliet once more at all hazards.

ACT IV—Romeo has found a way into Capulet's house and comes to bid Juliet goodbye. Juliet pardons him the death of Tybalt and their farewells continue throughout the night. (Scene 2) Capulet, with Friar Laurent, comes to tell Juliet that her marriage with Paris must straightway take place. The Friar, when she would protest, cautions Juliet to silence. Capulet departs and the Friar, staying her desperate hand and descending dagger, gives Juliet a phial containing a potion which he tells her will cause a sleep resembling death for two and forty hours and admonishes that she take it at the hour of the marriage.



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ACT V—Romeo forces his way into the Capulet vault. Perceiving the body of Juliet on her tomb and believing her dead, he drinks poison. Juliet, the effects of the sleeping potion having worn off, arouses. It is too late. Romeo, tottering, tells her of his fatal draught. Juliet, drawing a dagger from its sheath, pierces her breast and the houses of Capulet and Montague are united in death.



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Prince von Werdenberg	LORENZO ALVARY
Baron Ochs, of Lerchenau	BLANCHE THEBOM
Octavian, a young nobleman	RALPH HERBERT
Herr von Faninal, a rich merchant newly enobled	UTA GRAF
Sophia, his daughter	YVONNE CHAUVEAU
Marianne, her duenna	ALESSIO DE PAOLIS
Valzacchi, an intrigant	HERTA GLAZ
Annina, his accomplice	ERNEST LAWRENCE
A Singer	CAESAR CURZI
A Landlord	DESIRE LIGETI
A Police Commissioner	JAMES SCHWABACHER
Major-domo of Faninal	WINTHORP ANDERSEN
Major-domo of Marschallin	COLIN HARVEY
A Notary	CATHERINE BRUBAKER
A Milliner	DOROTHY THRONDSO
A Widow	*AUSTIN THOMSON
A Vendor of Animals	{ SHERRILL LANYON
	{ EILEEN BALDWIN
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Three Orphans	PAULA TRACY
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Footmen of the Marschallin:	*ATTILIO ROSSI, DEMY TREVOR

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TIME AND PLACE: In the Early Years of the Reign of Maria Theresa; Vienna
Act I: The Bedroom of the Marschallin
Act II: A Room in the House of Herr Faninal
Act III: A Room in an Inn

*Because of copyright the story of the opera cannot be printed.
Encores not permitted — Bell rings three minutes before curtain rises*

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SOLOMON	JAN. 22 Eve.
SHAN KAR HINDU BALLET	FEB. 1 Eve.
MARIAN ANDERSON	FEB. 17 Mat.
FIRST PIANO QUARTET	FEB. 29 Eve.
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SADLER'S WELLS THEATRE BALLET	JAN. 2 Eve.
ELENA NIKOLAIDI	JAN. 8 Eve.
ALEXANDER BRAILOWSKY	JAN. 29 Eve.
WILLIAM WARFIELD	FEB. 26 Eve.
DE PAUR INFANTRY CHORUS	MAR. 16 Mat.
PATRICE MUNSEL	MAR. 26 Eve.
ARTUR RUBINSTEIN	MAY 11 Mat.

(Subject to change)

WEDNESDAY NIGHT, OCTOBER 31, at 8:15

TOSCA

Opera in three acts. Music by Giacomo Puccini.
Text by Illico and Giacosa, after Sardou's drama.

THE CAST

Floria Tosca, a celebrated singer.....DOROTHY KIRSTEN
Mario Cavaradossi, a painter.....JAN PEERCE
Baron Scarpia, Chief of the Police.. ..ROBERT WEEDE
Cesare Angelotti, a political prisoner.....DESIRE LIGETI
The Sacristan.....SALVATORE BACCALONI
Spoletta, a police agent.....ALESSIO DE PAOLIS
Sciarrone, a gendarme.....GEORGE CEHANOVSKY
A Jailer.....YI-KWEI SZE
A Shepherd.....DOROTHY THRONDSO

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Boys selected from Pasadena Boy Choristers

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TIME AND PLACE: Rome, 1800

Act I: Interior of the Church of St. Andrea.

Act II: A Room in Scarpia's Apartments in the Farnese Palace.

Act III: A Terrace of the Sant'Angelo Castle, outside the Prison.

Encores not permitted — Bell rings three minutes before curtain rises

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THURSDAY NIGHT, NOVEMBER 1, at 8:15

OTELLO

Lyric drama in four acts. Music by Giuseppe Verdi
Text by Arrigo Boito

THE CAST

Otello, the Moor.....	RAMON VINAY
Desdemona, his wife.....	HERVA NELLI
Iago, his ensign.....	GIUSEPPI VALDENGIO
Cassio, his lieutenant.....	JAMES SCHWABACHER
Emilia, wife of Iago.....	ALICE OSTROWSKY
Roderigo, a Venetian gentleman.....	CAESAR CURZI
Lodovico, an ambassador.....	DESIRE LIGETI
Montano, predecessor of Otello in government of Cyprus.....	GEORGE CEHANOVSKY
Herald.....	DEMY TREVOR

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TIME AND PLACE: End of Fifteenth Century; a Seaport in Cyprus

Act I: Outside the Castle

Act II: A Hall on the Ground Floor of the Castle

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona

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(Continued on Page 64)

THE STORY OF "OTELLO"

ACT I—Citizens and soldiers are gathered to greet the ship of Othello returning victorious through a raging storm. Othello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that



FAUSTO CLEVA,
conducting
"Otello," "Manon,"
and "Tosca"

is now Othello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Othello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

ACT II—Iago, in furtherance of his plan to overthrow Othello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Othello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Othello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Othello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Othello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take the oath to punish the guilty.

ACT III—Othello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Othello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Othello goes mad with jealous anger and at Iago's suggestion grimy plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Othello has been called to higher honors in Venice. Othello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Othello in his new honor, but are silenced by Iago.

ACT IV—As she retires, the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Othello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Othello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Othello ends his unhappy life.

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FRIDAY NIGHT, NOVEMBER 2, at 8:15

MANON

Opera in five acts. Music by Jules Massenet.
Text by Meilhac and Gille, after the novel by Abbe' Prevost

THE CAST

Manon Lescaut.....	BIDU SAYAO
Chevalier des Grieux.....	*FRANS VROONS
Lescaut, Manon's cousin.....	FRANCESCO VALENTINO
Count des Grieux.....	LORENZO ALVARY
Guillot Morfontaine, a roué.....	ALESSIO DE PAOLIS
De Brétigny, a nobleman.....	GEORGE CEHANOVSKY
Pousette.....	LOIS HARTZELL
Javotte.....	YVONNE CHAUVEAU
Rosette.....	EILEEN BALDWIN
Innkeeper.....	COLIN HARVEY
Maid.....	SHERRILL LANYON
First Guard.....	WINTHER ANDERSEN
Second Guard.....	MAX LORENZINI
Two Travelers.....	LEONA HURD, SYBIL LOUISE KNAPP

*Los Angeles debut

Citizens, Travelers, Nobles, Soldiers, Prisoners

STAGE DIRECTOR
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TIME AND PLACE: 1721; Amiens, Paris, Havre
Act I: Courtyard of an Inn, Amiens
Act II: Boudoir, in Manon's House, Paris
Act III: Anteroom in Seminary of Saint Sulpice
Act IV: Gambling Salon, Hotel Transylvanie
Act V: Road to Havre

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "MANON"

ACT I—Lescaut, a bibulous officer of the guard, is waiting the coming of a coach bearing Manon, his cousin, who is being sent to a convent in his care. On her arrival, Guillot Morfontaine, an old roue, who is at the inn with a party, takes a fancy to the petite and pretty Manon and pays her court. Amused but flattered, Manon rejects his advances and he is called away by Bretigny, his traveling companion. Among those who have been attracted by Manon is young Chevalier des Grieux on his way to begin study for the priesthood. He approaches and pays his addresses. Manon, not liking the prospect of life in a convent, accepts his proposal and suggests an elopement to Paris. They use Guillot's coach for the purpose.

ACT II—Des Grieux and Manon are living in an apartment in Paris. Des Grieux writes for his father's consent to his marriage with Manon and goes out to post the letter. The capricious Manon, having found that the modest style of their menage hardly meets with her desires, listens to the advances made to her by Bretigny, who promises a life of luxury. It ends by her conniving in a scheme, planned by the elder Des Grieux, for carrying off the son from his questionable surroundings. However, she cannot leave without regret, for she knows how deeply Des Grieux loves her. And when he returns from posting the letter and tells her of a dream that has come to him, it is with a heavy heart that she thinks of their separation. A knock at the door halts the dream narrative. Manon, suddenly repentant, vainly tries to prevent her lover's capture.

(Continued on Page 64)



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(Continued from Page 63)

ACT III—Manon, as the mistress of Bretigny, is admired and feted. During an entertainment she has overheard a conversation between Bretigny and the elder Des Grieux from which she learned that the latter's son is a novice at Saint Sulpice, and seized with a sudden return of her old love she has hastened to the seminary. But the father is before her. He does his utmost to persuade his son from taking up the holy life. Des Grieux stubbornly refuses and seeks the sanctity of his cell. Manon arrives and sends for him. Des Grieux prays for strength to resist her sensuous pleadings. It is in vain and he flees the monastery with her.

(Continued from Page 60)

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ACT IV—That Manon may have her love and still satisfy her craving for luxury, she persuades Des Grieux to gamble. In a fashionable temple of chance he wins large sums from Guillot, who revenges himself by denouncing Des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are placed under arrest. The former is released through his father's influence but Manon is sentenced to deportation.

ACT V—Des Grieux is waiting for Manon to pass on her way to the ship that is to carry her into her exile. She approaches and, exhausted by the harsh treatment and illness, falls by the wayside. Lescaut restrains Des Grieux from attacking the guard and himself disappears with the sergeant that Manon may find peace in her lover's arms.

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SATURDAY NIGHT, NOVEMBER 3, at 8:15

RIGOLETTO

Opera in four acts. Music by Giuseppe Verdi.
Text by Francesco Maria Piave, founded on Victor Hugo's drama
"Le Roi s'Amuse"

THE CAST

Rigoletto, a hunchback, jester to the Duke.....	ROBERT WEEDE
Gilda, his daughter.....	LILY PONS
Duke of Mantua, a titled profligate.....	JUSSI BJOERLING
Sparafucile, a hired assassin.....	DEZSO ERNSTER
Maddalena, his sister.....	HERTA GLAZ
Count Monterone.....	DESIRE LIGETI
Count Ceprano.....	COLIN HARVEY
Borsa.....	ALESSIO DE PAOLIS
Marullo.....	GEORGE CEHANOVSKY
Countess Ceprano.....	YVONNE CHAUVEAU
Giovanna.....	EILEEN BALDWIN
Page.....	SHERRILL LANYON

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Corps de Ballet

STAGE DIRECTOR
WILLIAM WYMETAL

CONDUCTOR
PIETRO CIMARA

CHORUS DIRECTOR
KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director

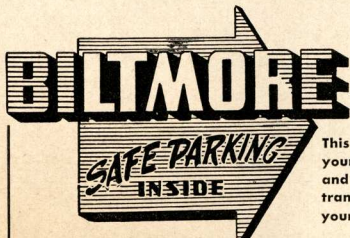
TIME AND PLACE: Sixteenth Century; Mantua and Vicinity
Act I: Ballroom in the Duke's Palace
Act II: A Street Outside Rigoletto's House
Act III: Hall in the Duke's Palace
Act IV: Ruined Inn in a Lonely Spot—Sparafucile's Home

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "RIGOLETTO"

ACT I—The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her face and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke, who tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Montrone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terrification of the hunchback.

ACT II—Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips in to the courtyard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes that he has been duped.

ACT III—The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "Mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbroken admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.



PIETRO CIMARA,
conducting
"Rigoletto"

ACT IV—To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the inn-keeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.

SUNDAY MATINEE, NOVEMBER 4, at 2:00

CARMEN

Opera in four acts, Music by Georges Bizet
Text by Meilhac and Halévy, after Prosper Merimee's Romance

THE CAST

Carmen.....		BLANCHE THEBOM
Don Jose.....		RAMON VINAY
Micaela.....		UTA GRAF
Escamillo, the Toreador.....		RALPH HERBERT
Zuniga, Captain of Dragoons.....		LORENZO ALVARY
Frasquita.....	} Companions of Carmen {	LOIS HARTZELL
Mercedes.....		ALICE OSTROWSKY
Dancairo.....	} Smugglers {	ALESSIO DE PAOLIS
Remendado.....		GEORGE CEHANOVSKY
Morales, an officer.....		WINTHER ANDERSEN

An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigarette Girls, Gypsies, Smugglers.

Solo Dancers: Joan Vickers, Geraldine Vasquez, Roland Vasquez

Corps de Ballet

Choreography by Lew Christensen

Boys selected from Pasadena Boy Choristers

STAGE DIRECTOR
WILLIAM WYMETAL

CONDUCTOR
KARL KRITZ

CHORUS DIRECTOR
KURT HERBERT ADLER

TIME AND PLACE: ARMANDO AGNINI, Technical Director
About 1820; Seville, Spain
Act I: Courtyard of Cigarette Factory
Act II: A Tavern in Suburbs
Act III: A Rocky Pass in the Mountains at Night
Act IV: Square at Entrance to Bull Ring

Encores not permitted — Bell rings three minutes before curtain rises

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