

Dup.

TOURING ARTISTS GROUP

PRESENTS



Don't you want  
to be  
free

A Negro History Play

by

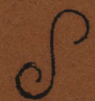
LANGSTON HUGHES



Also

"FAITH'S MOODS"

Original Compositions by  
Faith Bunn





# CAST

YOUNG MAN	-----	Frank Greenwood
AFRICAN BOY	-----	Ben Vance
MAN	-----	
OVERSEER	-----	Robert Einer
SOJOURNER TRUTH	-----	Doris M. Lee
WOMAN	-----	
MULATTO GIRL	-----	Dewey Lime
LAUNDRY WORKER	-----	
HUSBAND	-----	J.B. "Pat" Patterson
AN OLD MAN	-----	
NEWSBOY	-----	
WIFE	-----	Vera Lee
HOUSEWIFE	-----	
MAN IN AUDIENCE	-----	Hervin Davis
PIANO PLAYER	-----	Adrianne
VOICES	-----	Cast



DON'T YOU WANT TO BE FREE ? is an impressionistic play endeavouring to capture within the space of an hour the entire scope of Negro history from Africa to America.

This play is presented in a modern manner with no stage effects other than a lynch rope which hangs throughout the entire performance, and serves as a symbol of Negro oppression.

DON'T YOU WANT TO BE FREE ? is an ideal play for clubs, liberal groups, political and union organizations, in any type of theater, hall, etc. and can be used for fund raising.

For particulars and arrangements call:  
T A G      AX 3-3212

Entire production staged under the  
personal direction of  
Mr. Frank Greenwood.



"DON'T YOU WANT TO BE FREE?"

NEW WORLD OF TOMORROW

Lyrics

by

Langston Hughes

Music

by

Sammy Heyward

I'd like to sing a new song,  
But the words I cannot find.  
I'd like to sing a new song.  
I can hear it in my mind.  
I'd like to sing a new song  
Of a world that's fine and free----  
For the New World of tomorrow  
MUST belong to you and me!

I'd like to sing a new song,  
Yes, a song of black and white.  
I'd like to sing a new song,  
Everybody treated right.  
I'd like to sing a new song  
Of a world of liberty -----  
For the new world of tomorrow  
WILL belong to you and me.



THE NEW NEGRO THEATRE

presents

"DONT YOU WANT TO BE FREE"

by

Langston Hughes

GUEST DIRECTOR - CLARENCE MUSE  
Musical Supervisor - Evelyn Burwell

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# DON'T YOU WANT TO BE FREE

by  
Langston Hughes

## CHARACTERS:

YOUNG MAN . . . . .	Ed Walsh
AFRICAN BOY . . . . .	William Thedford
AFRICAN GIRL . . . . .	Iola Brister
MOTHER . . . . .	Dorothy Watson
FATHER . . . . .	Edward Singleton
SOJOURNER TRUTH .b. . . . .	Alberta Tavares
OLD MAN . . . . .	Cecil McIntyre
OVERSEER . . . . .	Harold Jones
MULATTO GIRL . . . . .	Eddievies Flencoury
BLUES HUSBAND . . . . .	Jerome Hatcher
BLUES WIFE . . . . .	Estelle Sherwood
BLUES BOY . . . . .	Welton Robinson
WHITE WORKER . . . . .	Redmond Claypool
GIRL IN RED . . . . .	Sammie Louise Moore
LAUNDRY WORKER . . . . .	Emily Thompson
DOROTHY MAE . . . . .	Lillian Taylor
MEMBER OF AUDIENCE . . . . .	Nathan Sherwood
NEWS BOYS . . . . .	(Joe Turner (Freddie Miles (Sherman Turner
BIDDERS . . . . .	Ray Wallace Clinton McMahon

## CHOIR:

Frank Armstrong	Inez Conner
Albertha Conner	Leoma Gravitt
Alice James	Arline Jones
Clinton McMahon	Robert Moore
Mae Muse	Jessie M. Robinson
Robert Laster	



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LIMITATIONS OF LIFE:

MAMMY WEAVERS . . . . .	Bertha Haynes
AUDETTE AUBERT . . . . .	Dorothy Watson
ED STARKS . . . . .	Ray Wallace

UNCLE TOMMY'S CABIN:

UNCLE TOMMY . . . . .	Ralph Pender
LITTLE EVA . . . . .	INEZ COLLINS
MASSA SINCLAIR . . . . .	Kenneth Carlisle

EM-FUEHRER JONES

EM-FUEHRER JONES . . . . .	Frank Comfort
JOE LOUIS . . . . .	Robert Laster
VOICES . . . . .	The Choir

\*\*\*\*\*

Executive Secretary.....	Estelle Sherwood
Production Manager.....	Dumas Watson
Associate Director.....	William Laurie
Theatre Secretary .....	Meredith Hatcher
Skits Secretary .....	Mae Muse
Stage Manager .....	Kenneth Carlisle
Property Men .....	(Edward Speights (Charles Lyles
Sound effects .....	Collins George
Wardrobe Supervisor .....	Sara Wallace
Light effects.....	R. Mani
Promotion Director.....	Dorothy V Johnson
Publicity Director.....	Loren Miller
Theatre Artist.....	Lena Edwards
Official Photographer .....	J. George Manual
Entire Production supervised by	LANGSTON HUGHES



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Supported by

THE WILBERFORCE SINGERS

Present

"DON'T YOU WANT TO BE FREE?"

A Poetic Drama

By LANGSTON HUGHES

BETHEL A. M. E. CHURCH

St. Antoine and Frederick Streets

Detroit, Michigan

Friday and Saturday, May 10 and 11

8:15 P. M.



Under the personal direction of  
Prof. Mack M. Greene, Director of Dramatics

— Benefit —

Faith Hall of Science

Wilberforce University



## PROGRAM

Selections.....The Wilberforce Singers

### The Cast

A Young Man.....John Leahr  
A Dancing Girl.....Mildred Day  
A Boy.....Russell Adrine  
An Old Man.....Norman Kerr, Jr.  
An Overseer.....James O. Buford  
An Old Woman.....Edith Davis  
A Woman.....Coreania Hayman  
A Man.....John Dagner  
A Mulatto Girl.....Jean Walden  
A Wife.....Garvis Sparks  
A Husband.....W. Newell Guy  
A Girl in Red.....Mildred Day  
A Teacher.....Robert Tanner  
A Mother.....Edith Davis  
A White Worker.....Earle Galloway  
A Newsboy.....Sinclair Simmons  
Laundry Workers.....Willa Humphrey, Ruth McGhee, Jean Walden

And: Oliver Clark, Albert McKee, Thelma Williams, Doris Brown

### THE WILBERFORCE SINGERS


Coreania Hayman, Soloist; Bernice Pangburn, George Rainey, Ralph Jones  
Henderson Davis, Accompanist Jefferson Henderson.

Stage Technicians.....R. C. Davidson, Milton Transue  
Stage Manager.....Boyd Garland  
Production Assistants.....Virginia Hawkins, George Duewson, William Lucas

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Students of Wilberforce University

J. A. Graham, M.D. — Master of Ceremonies



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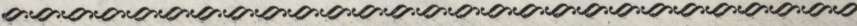
UNDERTAKER

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## LIFT EV'RY VOICE AND SING

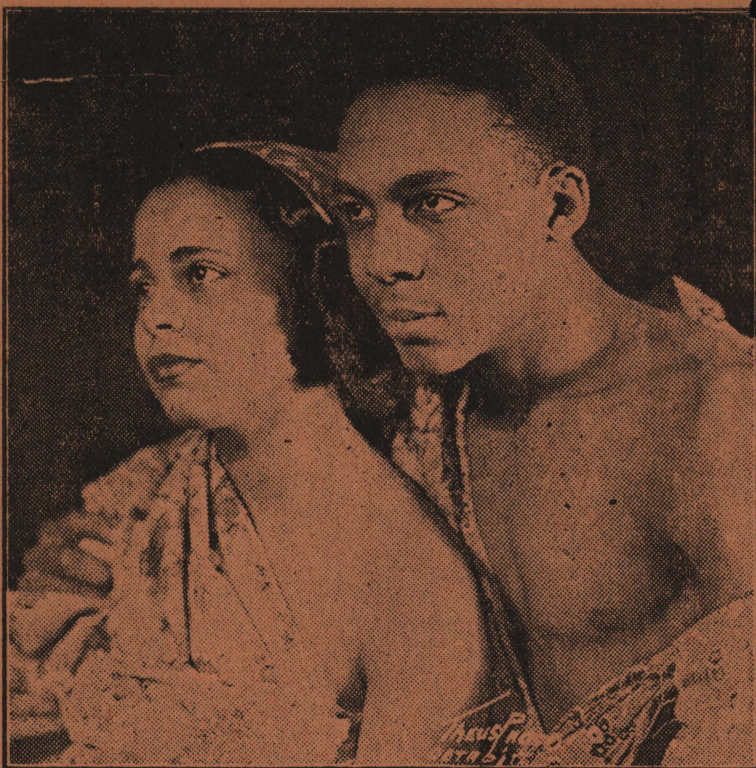
Lift ev'ry voice and sing  
Till earth and heaven ring,  
Ring with the harmonies of liberty:  
Let our rejoicing rise  
High as the list'ning skies  
Let it resound loud as the rolling sea  
Sing a song full of the faith that the dark past has taught us,  
Facing the rising sun of our new day begun.  
Let us march on till victory is won.

Stony the road we trod  
Bitter the chast'ning rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat  
Have not our weary feet  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered,  
We have come treading our path thro' the blood of the slaughtered;  
Out from the gloomy past,  
Till now we stand at last;  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears.  
Thou who hast brought us this far on our way;  
Thou who hast by Thy might,  
Led us into the light,  
Keep us forever in the path, we pray,  
Lest our feet stray from the places, our God, where we met Thee,  
Lest our hearts, drunk with the wine of the world, we forget Thee.  
Shadowed beneath Thy hand  
May we forever stand,  
True to our God.  
True to our native land.

The Wilberforce Players wish to express their gratitude to all those who helped  
in any way to make this production a success.





Azelia the slave-mistress, to Dessalines: "If you should die, I'd share death, too. We've shared so much of life together!"

—:— THE ROXANE PLAYERS —:—

— — — PRESENT — — —

—:— "DRUMS OF HAITI" —:—

By LANGSTON HUGHES — Author of "MULATTO"

— DIRECTED BY ELSIE ROXBOROUGH —

AN HISTORICAL PLAY ABOUT JEAN JACQUE DESSALINES  
A REBELLIOUS SLAVE WHO FREED HIS PEOPLE  
TO BECOME BLACK EMPEROR OF HAITI

The Most Colorful and Exciting Spectacle Since "Macbeth"!  
Authentic Voodoo Rituals and African Dances. Enormous Cast!

XXXXXXXXXX Y. W. C. A. XXXXXXXXXXXX

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**Thurs., Fri., Sat.,**  
**April 15, - 16, - 17th.**

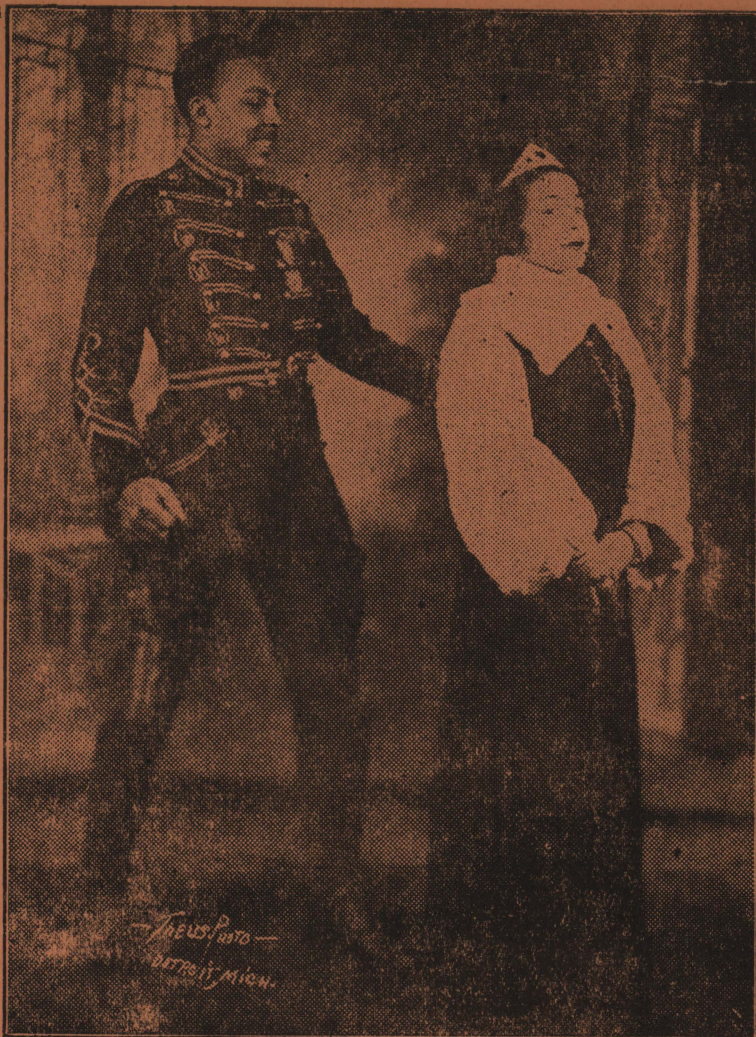
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"This play must appear at least three nights to accomodate all the people who want to see it..... Besides, we have the finest cast in the world: the principals of 'Stevedore' and 'Bury the Dead'!" Elsie Roxborough.





The mulatto empress to Dessalines: "And now that you are emperor?"

### IT PLAYED TO PACKED HOUSES WHEN THE GIPLIN PLAYERS PRESENTED IT IN CLEVELAND!

"A most important event.....sensative and finely balanced.....brilliant."

Lauretta C. White—Cleveland Eagle.

"Exceptionally interesting theatrical occassion.....There is the stuff of rich drama in this historic tale.....The story has brilliance and color....."

William F. McDermott—Cleveland Plain Dealer.

"A stirring picture of the rebellion of the slaves in Haiti.....packed with drama.....one of the most exciting plays ever in Cleveland....."

"Drums of Haiti" is a credit.....a wise choice."

Drama Editor of the Cleveland Call-Post.

"What Langston Hughes has written is true.....Black Haitians didn't know whether they were men or dogs.....They hated the French and distrusted the mulattos."

Antonio Santos, now of Detroit, formerly of Haiti.

"I consider Dessalines one of our most exciting historical figures.....I shall be on hand in Detroit to see my play when the Roxane Players present it."

Langston Hughes.



Dup.

UNIVERSITY OF ILLINOIS

Urbana-Champaign

THE STAR COURSE

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FESTIVAL OF CONTEMPORARY ARTS 1957

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The School of Music

and

The Fromm Music Foundation

present

The World Premiere of Two Operas

“THE BELL-TOWER” by ERNST KRENEK

Five o'clock

“ESTHER”

Music by JAN MEYEROWITZ

Eight fifteen o'clock

Libretto by LANGSTON HUGHES

Produced and Directed by

LUDWIG ZIRNER

Auspices

1957 STAR COURSE FESTIVAL SERIES

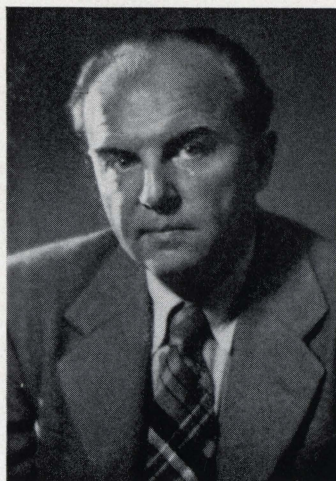
Lincoln Hall Theatre

Sunday evening, March seventeenth

Nineteen hundred fifty-seven

Five o'clock and eight fifteen o'clock





ERNST KRENEK was born in Vienna, August 23, 1900. He pursued his musical studies in the city of his birth, with FRANZ SCHREKER, among others. He created much excitement with his opera, "Jonny spielt auf," in 1927, which further enhanced his reputation as an avant-garde composer. Since coming to the U.S.A., he has taught at Vassar, Hamline, Chicago Musical College, and elsewhere. His compositions, which place him among the most prolific contemporary composers, are in every known category. He now lives in California.

## THE BELL-TOWER

Opera in one act (four scenes) after the story by Herman Melville  
Libretto and music by Ernst Krenek

### CAST (in order of appearance)

First Senator..... DAN MACDONALD  
Second Senator..... DONALD PASCHKE  
Bannadonna, bellcaster,  
and architect..... MANFRED CAPELL  
Una..... DONNA SUE BURTON  
Giovanni, her father..... WILLIAM OLSON  
First Workman..... EDWARD LEVY  
Second Workman..... BRUCE GOVICH  
Other Workmen..... DONALD FRICKER, KENNETH HUDSON, PAUL JOINER,  
ALLYN KENT, STEPHEN WEBB  
The Statue..... JOHN WILSON  
A Crowd..... CAROLYN BACKUS, PATTI BING, MARY ANN LILYA,  
NADA ROWAND, ALICE STEVENSON, INGE WEISS

The first two scenes take place in Bannadonna's workshop,  
the last two scenes on top of the Bell-Tower, in an Italian  
town during the fifteenth century.

Producer and Stage Director..... LUDWIG ZIRNER\*  
Conductor..... JOHN GARVEY\*

(\*) Member of the School of Music faculty.



Ensemble Coach and Chorus Mistress...GRACE WILSON\*

Diction Coach.....DOROTHY BOWEN\*

Rehearsal Accompanist.....KARL FUSS

Technical Director.....JAMIL TOUBBEH

Scenic Designer.....GEORGE TALBOT

Technical Consultant.....GEORGE MCKINNEY

Costumes.....LAURA ZIRNER

Make-up.....PRESTON TUTTLE

Assistants to the Director.....KARL FUSS, CHARLES LAWRIE\*

Costuming Assistants.....GRACE COPLAN, JAN LAWRIE, INGE WEISS

First violin — ALCESTIS BISHOP\*  
Second violin — JOHN WEHLAN\*  
Viola — PAUL ROLLAND\*  
Cello — ROBERT PERRY  
Bass — THOMAS FREDRICKSON\*  
Flute and Piccolo — JERVIS UNDERWOOD  
Clarinet — VIRGINIA TILLOTSON  
Bass Clarinet — RICHARD LARSON  
Oboe and English Horn — MARTHA ZEPP\*  
Trumpet — KENNETH BLOOMQUIST\*  
Trombone — ROBERT GRAY\*  
Timpani — THOMAS GAUGER  
Percussion — DANLEE MITCHELL  
Piano — KARL FUSS, CAROL MENKE  
Brass Band (off-stage) — PHYLLIS BLACK, GERALD ANDERSON (trumpets)  
BERNARD STEINBERG (trombone)  
RICHARD BORDEN (drum)  
GRACE WILSON\* (*conductor*)

### SYNOPSIS OF "THE BELL-TOWER"

When the bell is completed, Bannadonna discovers a flaw in the casting, the cause of which he suspects but does not wish to realize. Una notices his frantic efforts to cover up the damage, and to curb her curiosity he explains that the surface of the bell is to be adorned with the images of twelve maidens, one for each hour. An unheard-of mechanical device will rotate the bell and strike it every hour. Una, whose fanatic love for Bannadonna has repressed her horror of what he had done to her father, demands to be with him on the top of the tower



on the night before his masterpiece is put into operation. Bannadonna, reciprocating her sentiments, agrees, but plans to have her brought up surreptitiously to avoid creating the impression that he has relaxed the utmost secrecy with which he had surrounded his work.

Una is hoisted to the platform of the tower in a canvas bag. Bannadonna pretends that it contains the delicate mechanism which will strike the bell. The conversation of the lovers is interrupted by the sound of someone approaching, and Una again hides in the canvas bag. Two senators appear and begin to harass Bannadonna with embarrassing questions. Giovanni's death, the long delay of the work, and Bannadonna's secretiveness and arrogance have made the townspeople restive. The senators view the bag with suspicion, since some observers thought it contained a living thing.

Bannadonna, more and more exasperated, replies with increasing insolence. Questioned about a rod in the shape of a snake, he tauntingly admits that it really is a snake which he had charmed and by a secret method of metallic infusions transformed into a rod with which to stir his alloys. Disgusted with what they take to be Bannadonna's perverted sense of humor, the senators remind him of the human life that was lost in the casting of the bell. They say not everybody believed that it was an accident, as the official version went to protect Bannadonna. Utterly forgetting himself (and Una), Bannadonna shouts that he deliberately killed Giovanni, who in impotent envy wanted to destroy his master's work. Pressed for a deadline, he promises that the clock will start running the next day at one o'clock. The senators depart and he returns to his work.

Stunned by what she has overheard, Una is entirely cured of her infatuation and tries to kill Bannadonna by pushing him over the edge of the platform. He saves himself and swears to do to her what he had done to the snake. He hypnotizes Una and begins to work over her with his mysterious chemicals.

Shortly before one o'clock Bannadonna, in a state of near-madness, declares his work finished. Then he suddenly decides that the first figure on the bell should be the portrait of Una, whose face no one will ever see again. Frantically he begins to work at the image. At the stroke of one, a dreadful statue with elevated mace silently moves out of the background and strikes at the figure "one" on the bell, thereby killing Bannadonna. The people, waiting downstairs for the first sound of the much-vaunted bell, shout in disappointment.

The senators rush upstairs, horror-stricken. One of them, a physician, quickly examines the monster and reports that a living body must have somehow been integrated into the mechanism. The people imperiously demand to hear the bell. A workman is ordered to strike it with a hammer. The bell bursts from top to bottom. The physician investigates the break and declares that human blood must have entered the alloy. One of the workers remarks that this is the spot where the blood of Giovanni was shed when he was killed. While the people start praying to atone for the guilt the city had contracted by abetting Bannadonna's presumptuousness, a worker recognizes Una's face in the image on the bell. She has disappeared, he says, as if devoured by the big bell. The physician-senator replies: "Yes, my friend. This you might say."

E. K.

(The essence of this plot was taken from Herman Melville's short story "The Bell-Tower." While it was the story-teller's prerogative to stud his narrative with unsolved mysteries, it was the dramatist's duty to make these explicit in his own way. An equation with as many unknown qualities as Melville's story necessarily allows for several solutions.)

Length of performance: About 60 Minutes

There will be an intermission of two hours between the operas.







Aridatha, Their Oldest Son....DAN MACDONALD  
Two Astrologers.....KENNETH HUDSON, STEPHEN WEBB  
Two Soldiers.....DONALD FRICKER, PAUL JOINER

The story of ESTHER, derived from the Bible, is laid in the Kingdom of Shushan in the fifth century B.C. at the court of King Ahasverus.

Producer, Stage Director, and Conductor.....	LUDWIG ZIRNER*
Ensemble Coach and Chorus Mistress.....	GRACE WILSON*
Diction Coach.....	DOROTHY BOWEN*
Rehearsal Accompanist.....	CHARLES LAWRIE*
Technical Director.....	JAMIL TOUBBEH
Scenic Designer.....	GEORGE TALBOT
Technical Consultant.....	GEORGE MCKINNEY
Costumes.....	LAURA ZIRNER
Make-up.....	PRESTON TUTTLE
Assistants to the Director.....	KARL FUSS, CHARLES LAWRIE*
Costuming Assistants.....	GRACE COPLAN, JAN LAWRIE, INGE WEISS
Make-up Assistants.....	OYA KAYMAR, WILLIAM IRISH, JEROME BIRDMAN

The costumes for both operas were designed and assembled from "convertible costume units." These "units" were created by Laura Zirner to facilitate the productions of the Opera Workshop of the University of Illinois.

ORCHESTRA for "Esther"

First violins — PEGGY ANDRIX, SANFORD REUNING, HEINZ PEREZ\*

Second violins — JAMES RICKEY, JANET PASCH

Violas — GEORGE ANDRIX,\* JOAN REUNING\*

Cellos — PETER FARRELL,\* PEGGY MCKEAN\*

Bass — EDWARD KROLICK\*

Flute — CAROL AHNELL

Clarinets — WILLIS COGGINS,\* VIRGINIA TILLOTSON\*

Bassoon — SANFORD BERRY\*

Trumpet — PHYLLIS BLACK

French Horns — ROBERT NEBGEN, JAN BACH

Trombone — ROBERT GRAY\*

Harp — ROSLYN RENSCH\*

Timpani and Percussion — WARREN SMITH, RONALD FINK, DANLEE MITCHELL

Fanfare (on-stage) — GERALD ANDERSON, RICHARD VANDAMENT (trumpets)  
HAROLD RUTAN (French horn)  
LIDA BEASLEY (trombone)  
HASKELL SEXTON\* (*conductor*)

Orchestra Manager and Librarian — SANFORD BERRY\*

(\*) Member of the School of Music faculty.  
The active cooperation of the voice faculty is gratefully acknowledged.



## SYNOPSIS OF "ESTHER"

### ACT I.

(1) As the Sabbath is ending, three Hebrew SAGES conclude the ceremony of extinguishing the candles in wine when ESTHER, the Queen, with her retinue of HANDMAIDENS comes to request that the SAGES inscribe on their Holy Scrolls the story of how the Jews of Shushan have been saved from annihilation at the hands of HAMAN, so that the story might be a source of strength to posterity. As one of the SAGES, DANIEL, begins to write, "Now it came to pass in the days of KING AHASVERUS who reigned from India even unto Ethiopia . . .," the scene changes to the Royal Courtyard of Shushan where a seven day feast is ending and the KING is in his cups. . . . On the terrace (2) AHASVERUS berates his COURTIERs for deserting the feast and asks what could be lacking. When they reply, "Women," the KING demands that his own wife, VASHTI, be summoned as the most beautiful woman in the kingdom. But VASHTI refuses to emerge and, from her balcony, she berates the KING as her father's former stable boy, and now a drunken sot. The KING orders his EXECUTIONER to kill VASHTI. With drawn sword the HEADSMAN strides toward the QUEEN's quarters. . . . (3) The next day a PUBLIC CRIER announces to all the world that the KING is seeking a new wife, and has commanded that all the lovely virgins in the kingdom be brought to court that he might make his choice. . . . That night in (4) the house of MORDECAI, the Jew, there is woe for the fate of the lovely ESTHER, his niece whom he has loved as his own daughter. Her life is in danger if she does *not* go to the KING—and her faith is in danger if she must live at court among the heathens. But ESTHER says that she is not afraid to go, nor will she relinquish her faith even among the worshippers of pagan idols. Veiling her face to hide her tears, ESTHER departs for the COURT OF SHUSHAN. . . .

### ACT II.

There, (5) within the Women's Quarters of the palace attired by her HANDMAIDENS in rich array—which to ESTHER means nothing, for goodness is her crown and purity her robe—ESTHER wonders if the KING will find her fair and will treat her kindly, as she leaves for his chambers. . . . (6) But shortly the PUBLIC CRIER is heard announcing that the KING has chosen a new Queen, an orphan child named ESTHER, selected as the most innocent of the thousands of virgins he had seen. . . . (7) Months later outside the palace walls as the KING prepares to leave for war, two SENTRIES who do not wish to fight away from home, plot the death of AHASVERUS by putting a snake into his wine. MORDECAI overhears them and thinks to warn QUEEN ESTHER. Seeing MORDECAI at the gate, the KING's VIZIER, HAMAN, demands who is this man that does not bow before him. HAMAN learns that he is MORDECAI, the Jew whom he hates, and utters ominous threats. MORDECAI goes into the palace grounds to warn of the SENTRIES' plot, and shortly the EXECUTIONER and his AIDES emerge and seize the traitors at the gate. . . . Each day (8) in her royal chamber ESTHER removes the queenly jewels and silken robes of Court and, in simple garb, sings with her HANDMAIDENS her love of Jordan, and of her own people, and the glories of her ancient faith.



### ACT III.

Meanwhile, with his wife, ZARESH, and their son, ARIDATHA, plotting the destruction of the JEWS, HAMAN casts lots with dice bearing astrological symbols to indicate a propitious time. It is decided that Adar, the month in which Moses died, shall be set for the massacre. . . . (10) HAMAN prepares a decree ordering the slaughter of the Jews and takes it to the KING who, defeated at war and drunk with wine, has no interest in affairs of state and pays no attention to what HAMAN reads to him. But the KING in his stupor allows HAMAN to lift his hand and implant the seal of his royal ring upon the infamous decree. . . . That night, in (11) sackcloth and ashes, MORDECAI rushes to inform ESTHER of this new edict against the JEWS and to entreat her to intercede with the KING. His heart, however, is torn with fright and grief that no one may go in unto the KING unbidden, not even the QUEEN,—so ESTHER's intercession might mean her death. But ESTHER says that, nevertheless, for the sake of her people, she will go to the KING. And she does. . . . (12) ESTHER faints before the throne. But when the KING sees who it is, he is glad she has come. AHASVERUS not only grants her life, but offers her whatever else she may wish. ESTHER says that she wishes that the KING come with HAMAN to supper in her garden, and there she will tell him her desire. (13) ESTHER's beauty awakens in the KING an interest in life again, so he calls in his ASTROLOGERS for he remembers that he has wished to honor MORDECAI for having saved his life, and he wants to know, therefore, if for this the stars are right. Assured they are, he orders HAMAN to honor MORDECAI publicly throughout the town. Distressed, HAMAN begs that anything *but* honor be granted this JEW whom he hates. But the KING is insistent that, before they go to dine with the QUEEN, MORDECAI be honored in his royal name—with HAMAN as his deputy. . . . (14) At sunset in ESTHER's garden the KING awaits the coming of HAMAN who, without the gate, laments to ZARESH his humiliation at having had to dignify MORDECAI by walking beside his horse as the JEW rode through the streets in honor. ZARESH urges her husband to leave Shushan before some awful fate overtakes them. ZARESH is frightened as HAMAN goes in to the KING and QUEEN. . . . (15) At supper in the garden beneath the stars, ESTHER reveals to the KING that HAMAN's decree means her death, too—for she is a JEW. Not knowing this, the KING in anger rushes from the garden lest he do sudden violence to HAMAN. Prostrating himself at ESTHER's feet, HAMAN begs for mercy as the KING returns with a CHAMBERLAIN whom he commands to have HAMAN hanged on the very gallows that HAMAN has prepared for MORDECAI's death. To ESTHER the KING swears then and there to repeal the infamous decree—that she and her people might live. . . . (16) So again we see the SAGES as they watch the end of the story being written on the Holy Scrolls while ESTHER and her HANDMAIDENS join them in jubilation—that the children of ISRAEL are saved, AND THEIR STORY RECORDED FOR POSTERITY. L.H.

Length of Performance—About 90 Minutes

There will be a 10 minute intermission between act two and three of "Esther."



# NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

*Founded*



1867

THE OPERA DEPARTMENT

BORIS GOLDOVSKY, *Director*

*assisted by*

THE CONSERVATORY ORCHESTRA

*presents*

ESTHER

AN OPERA IN TWO ACTS

*by*

JAN MEYEROWITZ  
(First Boston Performance)

MAY THE SEVENTH AND EIGHTH

1958

8:30 O'CLOCK

JORDAN HALL, BOSTON, MASSACHUSETTS



# ESTHER

An opera in two acts

Music by JAN MEYEROWITZ      Text by LANGSTON HUGHES

Conducted by BORIS GOLDOVSKY

Staged by BORIS GOLDOVSKY and ARTHUR SCHOEP

Scenery and Lighting by JACK BROWN

## CAST

(in order of appearance)

Where two performers are listed for one part, the first named will appear on Wednesday, the second on Thursday.

Daniel . . . . . William Synder

Hisda . . . . . Thomas Parish, Thomas Fogarty

Eleazer . . . . . Ray Fennelle

Esther . . . . . Annabelle Bernard, Donna Jeffrey

Handmaidens . Hilda Abrevaya, Corre Berry, Betsy Davis

Pauline Gingras, Genevieve Kalled,  
Ann Lee, Alice Masitis, Lani Nakashima, Gertrude Pepin

Bighan . . . . . Landrum Wooten

Teresh . . . . . Lucien Olivier

Ahasverus . . . . . John Guazzerotti

Chamberlain . . . . . Ernest Triplett

Vashti . . . . . Eunice de Sanchez, Eleanor Heilemann

Executioner . . . . . John Whalen

Mordecai . . . . . George Tsandikos, Joe Kirkland

Public Crier . . . . . Ray Fennelle

Haman . . . . . Ronald Gerbrands

Zareh . . . . . Geraldine Barretto, Darlene Miller

Aridatha . . . . . Thomas Parish, Thomas Fogarty

Astrologers . . . . . Gilbert Williams, Lucien Olivier

Soldiers, Bystanders . . . William Conlon, William Darrow

Susan Day, Louise DeSimone, Ruth Eells

Roland Gagnon, Priscilla Gordon, Lois Gotlieb

Guy Hargrove, Carolynn Howard, John Lundgren

Elizabeth Sheerin, Rumie Youn







## Synopsis of Scenes

### ACT I

- Scene 1 : House of the Holy Sages
- Scene 2 : Courtyard between the King's and Queen's palaces
- Scene 3 : Outside the palace
- Scene 4 : Mordecai's house
- Scene 5 : Esther's apartments in the palace
- Scene 6 : Outside the palace
- Scene 7 : Outer gate of the palace
- Scene 8 : Esther's apartments in the palace

INTERMISSION, 15 minutes

### ACT II

- Scene 1 : Haman's house
- Scene 2 : Throne room in the palace
- Scene 3 : Esther's apartments in the palace
- Scene 4 : Throne room in the palace
- Scene 5 : Throne room, later
- Scene 6 : Entrance to Esther's garden
- Scene 7 : Esther's garden
- Scene 8 : House of the Holy Sages

## PRODUCTION STAFF

Musical Preparation . . . . .	Robert K. Evans, Karlos Moser
	Justine Votypka
Costume Supervision . . . . .	Leo Van Witsen
Technical Direction . . . . .	Jack Brown
Properties . . . . .	Donna Schoep, Joan Gavoorian
Makeup created by . . . . .	Associated Makeup Artists
Chief carpenter . . . . .	Hector MacNeil
Chief electrician . . . . .	Walter Howland
Publicity . . . . .	Gilbert Williams



ESTHER is being presented under the joint sponsorship of the

COMMITTEE OF FRIENDS OF THE  
NEW ENGLAND CONSERVATORY

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Mrs. George L. Stout

Mrs. V. W. Strekalovsky

Mrs. Carl A. Weyerhaeuser

and the AMERICAN FEDERATION of MUSICIANS, LOCAL NO. 9

The proceeds will benefit the Conservatory Scholarship Fund.

MEMBERS OF THE ORCHESTRA

*First Violin*

Ayrton Pinto

Joseph Roche

Gloria Tice

Marie Hence

Luetta McIlroy

*Second Violin*

Herkulis Strolia

Robert Wentworth

Vernice Van Ham

De Anne Lindstrom

*Viola*

Barbara Kroll

Arthur Lewis

William Hibbard

*Violoncello*

Dorothea Jump

Takayori Atsumi

Nancy McNelly

*Contrabass*

Oliver Chamberlain

William Brohn

Henry Crosby

*Flute*

Harvey Boatright

Vincent Cavalli

*Oboe*

Milton Hamilton

Robert O'Boyle

*Clarinet*

Andrew Crisanti

Donna Klimoski

*Bassoon*

Mary Anne MacKinnon

Ruth Moss

Isabelle Plaster

*Horn*

Cynthia Brown

Peggy Gibson

Darrel Irving

Robert Pierce

*Trumpet*

Thomas Rotondo

Jerome Sadlo

*Harp*

Elizabeth Bayer

*Percussion*

Andrew Kazdin

Joseph Laspisa

*Offstage instruments*

Jeanne Paella, *Horn*

John Rhea, *Trumpet*

Walter Coker, *Trumpet*

Francesco Montesanti,

*Trombone*



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Mrs. Warren Richardson  
Miss Collette Rushford  
Mr. and Mrs. Arthur Schoep  
Mme. Marie Sundelius  
Mr. and Mrs. Carl Weyerhaeuser  
Mr. and Mrs. Demeter Zachareff



*Duplicate*

# ESTHER

DEDICATED TO PRESIDENT AND MRS. JOHN MENG



*Mark*



HUNTER COLLEGE OPERA ASSOCIATION PRESENTS  
AN OPERA WORKSHOP PRODUCTION

# ESTHER

OPERA IN THREE ACTS

LIBRETTO BY LANGSTON HUGHES    MUSIC BY JAN MEYEROWITZ

Directed by Rose Landver

Conducted by William Tarrasch

## CAST

(in Order of Appearance)

Daniel, First Hebrew Sage.....	Gerard Russak
Hisda, Second Hebrew Sage.....	David Berk
Eleazar, Third Hebrew Sage.....	Casimir Ganski
Esther.....	Carol Bayard
Esther's Handmaidens .....	Katherine Bryan, Helen Rosengren, Gisela Selo, Barbara Knott, Estelle Tyner, Rosemary Eves, Marlene Kleinman, Alayna Perry
Bigham, First Guard.....	Ronald Klinzing
Teresh, Second Guard.....	Richmond Mitchell
Ahasverus, King of Persia.....	Armand McLane
The King's Chaimberlain.....	Lawrence Shadur
Vashti, The Queen.....	Joanna Simon (Thursday, April 27) Harriet Pegors (Friday, April 28)
Hakaman, the Executioner.....	William Wheeler
Mordecai.....	George Shirley (Thursday, April 27) Mark Chalat (Friday, April 28)
A Public Crier.....	Charles Grey
Haman, The Grand Vizier.....	Stan Porter (Thursday, April 27) Adib Fazah (Friday, April 28)
A Small Crowd.....	Mr. Grey, Mr. Illanes, Mr. DelCampo, Mr. Shadur, Miss Simon, Miss Pegors, Mr. Orsini, Miss Bryan, Miss Rosengren
Zaresh, Haman's wife.....	Marlene Kleinman (Thursday, April 27) Estelle Tyner (Friday, April 28)
Aridatha, their Oldest Son.....	Frank DelCampo (Thursday, April 27) Fernando Illanes (Friday, April 28)
1st Astrologer.....	Charles Grey
2nd Astrologer.....	Ronald Klinzing
Soldiers.....	Fernando Illanes, Frank DelCampo, Claudio Orsini

Settings Designed by Eldon Elder

Costumes by Margaretta Maganini

Lighting by Joseph London

Makeup by Michael Arshansky

Assistant Director, Carolyn Lockwood

Coach, Paul Meyer



## SYNOPSIS OF ESTHER

The story of ESTHER, derived from the Bible, is laid in the Kingdom of Shushan in the fifth century B.C. at the court of King Ahasverus.

### ACT I

(1) As the Sabbath is ending, three Hebrew Sages conclude the ceremony of extinguishing the candles in wine when Esther, the Queen, with her retinue of Handmaidens comes to request that the Sages inscribe on their Holy Scrolls the story of how the Jews of Shushan have been saved from annihilation at the hands of Haman, so that the story might be a source of strength to posterity. As one of the Sages, Daniel, begins to write, "Now it came to pass in the days of King Ahasverus who reigned from India even unto Ethiopia. . .," the scene changes to the Royal Courtyard of Shushan where a seven day feast is ending and the King is in his cups. . . On the terrace (2) Ahasverus berates his courtiers for deserting the feast and asks what could be lacking. When they reply, "Women," the King demands that his own wife, Vashti, be summoned as the most beautiful woman in the kingdom. But Vashti refuses to emerge and, from her balcony, she berates the King as her father's former stable boy, and now a drunken sot. The King orders his executioner to kill Vashti. With drawn sword the headsman strides toward the Queen's quarters. (3) The next day a public crier announced to all the world that the king is seeking a new wife, and has commanded that all the lovely virgins in the kingdom be brought to court that he might make his choice. . . That night in (4) the house of Mordecai, the Jew, there is woe for the fate of the lovely Esther, his niece whom he has loved as his own daughter. Her life is in danger if she does not go to the King — and her faith is in danger if she must live at court among the heathens. But Esther says that she is not afraid to go, nor will she relinquish her faith even among the worshippers of pagan idols. Veiling her face to hide her tears, Esther departs for the Court of Shushan. . .

### ACT II

There, (5) within the Women's Quarters of the palace attired by her handmaidens in rich array — which to Esther means nothing, for goodness is her crown and purity her robe — Esther wonders if the king will find her fair and will treat her kindly, as she leaves for his chambers. . . (6) But shortly the public crier is heard announcing that the king has chosen a new queen, an orphan named Esther, selected as the most innocent of the thousands of virgins he has seen. . . (7) Months later outside the palace walls as the king prepares to leave for war, two sentries who do not wish to fight away from home, plot the death of Ahasverus by putting a snake into his wine. Mordecai overhears them and thinks to warn Queen Esther. Seeing Mordecai at the gate, the king's vizier, Haman, demands who is this man that does not bow before him. Haman learns that he is Mordecai, the Jew whom he hates, and utters ominous threats. Mordecai goes into the palace grounds to warn of the sentries' plot, and shortly the executioner and his aides emerge and seize the traitors at the gate. . . Each day (8) in her royal chamber Esther removes the queenly jewels and silken robes of Court and in simple garb, sings with her handmaidens her love of Jordan, and of her own people, and the glories of her ancient faith.

There will be an intermission between Acts II and III



### ACT III

Meanwhile, (9) with his wife, Zaresh, and their son, Aridatha, plotting the destruction of the Jews, Haman casts lots with dice bearing astrological symbols to indicate a propitious time. It is decided that Adar, the month in which Moses died, shall be set for the massacre. . . (10) Haman prepares a decree ordering the slaughter of the Jews and takes it to the king who, defeated at war and drunk with wine, has no interest in affairs of state and pays no attention to what Haman reads to him. But the King in his stupor allows Haman to lift his hand and implant the seal of his royal ring upon the infamous decree. . . That night, in (11) sackcloth and ashes, Mordecai rushes to inform Esther of his new edict against the Jews and to entreat her to intercede with the king. His heart, however is torn with fright and grief that no one may go in unto the King unbidden, not even the queen, — so Esther's intercession might mean her death. But Esther says that, nevertheless, for the sake of her people, she will go to the King, and she does. . . (12) Esther faints before the throne. But when the King sees who it is, he is glad she has come. Ahasverus not only grants her life, but offers her whatever else she may wish. Esther says that she wishes that the King come with Haman to supper in her garden, and there she will tell him her desire. (13) Esther's beauty awakens in the king an interest in life again, so he calls in his astrologers for he remembers that he has wished to honor Mordecai for having saved his life, and he wants to know, therefore, if for this the stars are right. Assured they are, he orders Haman to honor Mordecai publicly throughout the town. Distressed, Haman begs that anything but honor be granted this jew whom he hates. But the king is insistent that, before they go to dine with the queen, Mordecai be honored in his royal name — with Haman as his deputy. . . (14) At sunset in Esther's garden the king awaits the coming of Haman who, without the gate, laments to Zaresh his humiliation at having had to dignify Mordecai by walking his horse as the jew rode through the streets in honor. Zaresh is frightened as Haman goes in to the king and queen. . . (15) At supper in the garden beneath the stars, Esther reveals to the king that Haman's decree means her death, too — for she is a jew. Not knowing this, the king in anger rushes from the garden lest he do sudden violence to Haman. Prostrating himself at Esther's feet, Haman begs for mercy as the king returns with a chamberlain whom he commands to have Haman hanged on the gallows that Haman has prepared for Mordecai's death. To Esther the king swears then and there to repeal the infamous decree — that she and her people might live. . . (16) So again we see the sages as they watch the end of the story being written on the Holy Scrolls while Esther and her handmaidens join them in jubilation — — that the children of Israel are saved and their story recorded for posterity.

Langston Hughes

### CREDITS

Scores and orchestra material by permission of the publishers, Associated Music Publishers, Inc; Wigs by Ella Bouchard; Furniture by Newel Art Galleries; Advertising Art by Michael Uris; Sets painted by Joe Gerson; Robert Guerra, assistant to Mr. Gerson; Henry Gorfein at the switchboard; Harvey Kugler lighting assistant.



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Eighteenth Season

First Production

**THE GILPIN PLAYERS**

present

**"Front Porch"**

A Drama of Negro Life in Three Acts

by

LANGSTON HUGHES

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**THE KARAMU THEATRE**

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*Wednesday - Thursday - Friday - Saturday - Sunday - Monday*

*November 16 - 17 - 18 - 19 - 20 - 21*

3807 Central Avenue

Curtain 8:30 p.m.

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## CAST OF CHARACTERS

MRS. PAULINE HARPER.....Brownie Woodford  
HARRIET - her daughter.....Eugenia Strode  
LUCIA       "       "       .....Roberta Williams  
CANTWELL - her son.....Henry Jackson  
J. DONALD BUTLER.....Curtis Tann  
KENNETH.....Elmer Brown  
MRS. KLEIN - a neighbor.....Olya Levin

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PLACE:       An outer residential area in any large  
              American City.  
TIME:         Present.

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The setting for the play was designed by Richard Beatty and executed by Joseph Kemeza, Victor Petrarca, Arthur Worley, William Smith, and John Chapman.

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Lighting by Fred Carlo.

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## **SYNOPSIS OF SCENES**

### **ACT I**

Scene 1 - On Mrs. Harper's front porch, on a  
Saturday afternoon in May.

Scene 2 - Eleven o' clock, that night.

### **ACT II**

Scene 1 - Sunset, on the Fourth of July.

Scene 2 - Midnight, the same day.

### **ACT III**

Scene 1 - A week later, in the afternoon.

Scene 2 - An hour later, the same day.

---

There will be a three minute intermission between scenes with a five minute intermission after Act I and a ten minute intermission after Act II.

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Tea will be served after the last curtain in the room adjoining the Theatre to the West for those who would like to meet the actors.

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## OFFICERS OF THE GILPIN PLAYERS

Festus R. Fitzhugh.....	President
George Hardy.....	Vice - President
Hazel Bryant.....	Secretary
Charles Jackson.....	Treasurer
Joseph Zenz.....	Business Manager
Fitzhugh Woodford.....	Historian

Adjoining the foyer of the Theater to the East is the Bokari Shop where articles made by children in the Metal Craft Shop and Art Studio of The Playhouse Settlement are on sale. We would be glad to have you visit the Shop between Acts or after the show.

*Season tickets are available throughout the year and may be used in any number at any production. A material saving is effected in this way. Inquire at desk for particulars.*

Our mailing list has recently been revised. If you did not receive a post-card notice of FRONT PORCH but would care to receive notices of coming productions, please leave your name and address with the usher.

Name.....

Address.....

City.....

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Twelfth Annual  
Palm Sunday Vespers

THE GLORY AROUND HIS HEAD

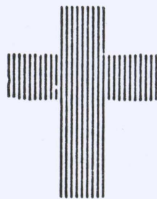
JAN MEYEROWITZ

GOOD FRIDAY SPELL

RICHARD WAGNER

CANTATA NO. 78, JESUS THOU MY WEARIED SPIRIT

JOHANN SEBASTIAN BACH



THE UNIVERSITY CHOIRS

THE UNIVERSITY SYMPHONY ORCHESTRA

NICHOLAS L. GERREN, *Conductor*

*Auditorium*

TEXAS SOUTHERN UNIVERSITY

SUNDAY AFTERNOON, APRIL 10, 1960

FIVE O'CLOCK



## PROGRAM NOTES

By JOSEPH SCHMOLL

### THE GLORY AROUND HIS HEAD

*A Cantata of the Resurrection*

JAN MEYEROWITZ, 1913—

The style of musical composition constantly changes. In spite of the fact that each new idiom is greeted with hostility and misunderstanding, composers have searched for new techniques since the beginning of time. The new idioms of the twentieth century, although controversial at first, are now generally accepted in Europe and in the Americas.

JAN MEYEROWITZ was born in 1913 in Breslau, Germany, and he studied at the Hochschule fur Musik in Berlin. After 1933, he pursued his musical studies with Casella, Respighi and Molinari in Rome. Meyerowitz came to the United States in 1946. He has been a member of the faculty of the Berkshire Music Center at Tanglewood, Massachusetts and is now lecturing in music at Brooklyn College.

In 1957, Felix Greissle discussed in the *Musical Quarterly* the special importance of Meyerowitz' work. "He has decided for himself," writes Greissle, "to take up and expand where recent tradition has left us with a near vacuum . . . because of his perseverance and determined effort, we will have to watch Jan Meyerowitz and take him quite seriously."

The present work was composed in 1952 and received a first performance in 1953 by Dimitri Mitropoulos and the New York Philharmonic with the Westminster Choir. It is scored for chorus, orchestra and soloists and concerns the resurrection of Jesus Christ. The libretto is by the contemporary American Negro poet, Langston Hughes, with whom Meyerowitz has collaborated in the operas *The Barrier*, *Esther*, and other choral compositions.

### THE "GOOD FRIDAY SPELL"

(From *Parsifal*)

RICHARD WAGNER, 1813—1833

The Holy Grail, according to medieval legends, was the cup or platter used by Christ at the Last Supper. The story of the opera *Parsifal*, is about the brotherhood of Montsalvat, a group of knights who guard the Holy Grail. They fall into the deepest disgrace when their king breaks his vows of celibacy. Parsifal, an innocent youth redeems the brotherhood by his bravery and kindness. This excerpt is taken from the beginning of the third act. It is Good Friday and Parsifal has returned from his journey to redeem the brotherhood. Gurnemanz, the senior knight of the Grail says, "All nature is renewed today. It is the 'Good Friday spell.' But alas!" Parsifal laments, "Should not this day be one of grief and mourning?" "Not so," Gurnemanz answers, "The Savior died on this day that we might live; and nature rejoices."

(Continued on back)



# THE ORCHESTRA

## Violins

Jack Bradley, Concert Master  
Marcella Boffa  
Ernest L. Cussel  
Margot Collins

Elena Diaz  
Raphael Fliegal  
Juanita Johnson  
Samuel Julian

Robert Perry  
Sandra Roberts  
Irving Wadler

## Violas

Bernice Bowens  
Wayne Crouse  
Violeta Moncada

Willie Nash  
Olivia Pleasants  
M. Wilkomirski  
Marilynn Tubbs

Robert Wilhite  
Shirley Wexler

## Cellos

Lajos Balogh  
Shedrick Cormier  
Dorothy Moyes

Lucien DeGroot  
Luther Brown  
Edythe Paige

Herman Ratcliff  
Marian Webb

## Contra-Bass

Geraldine Mitchell  
Norward Monroe

Rudy Rizzo  
Elizabeth Twaddell

Thomas Smith

## Flutes

David Colvig

Byron Hester

Lewis Keel

## Oboes

Barbara Hester

Clarence McRae

Raymond Weaver

## Clarinets

Milburn Comeaux  
Patsy Grogan  
Jeffrey Lerner

Roger Linzie  
Eddie Kerns  
Melvin Reddic

Waldo Sargeant  
Roland Thomas  
Campbell Tolbert

## Bassoons

Shirley Benefield

Ralph Schulze

Paul Tucci

## Horns

Mavis Byrd  
Henry Dugat  
John Moyes

John Roberts  
Joseph Schmoll

James Tankersley  
Joseph Thomas

## Trumpets

Carl Adams  
Robert Campbell  
Johnny Gee

Dewey Morris  
James Lark  
Percy Vital

Clyde Yeldell  
Frank Young

## Trombones

Don Boyd  
Alfred Goffney

Fannie Lovelady  
Ralph Liese

Harold Perkins  
Woodie Williams

## Tuba

Arthur Hunter

Melvin Norfleet

Frank Robinson

## Timpani

David Wuliger

## Percussion

Viola Johnson

Vernon Heard

Rouselle Johnson

## Harp

Beatrice Schroeder

## Organ

Thelma O. Bell

## Piano

Patricia Venters

Doris Rhone



# THE UNIVERSITY CHOIR

## Sopranos

Doris Austin  
Ethel Buford  
Wanda Casteel  
Charlotte Clark  
Madelyn Dautrive  
Clarice Evans  
Harriett Gaskin  
Lorraine Gilder  
Wilma Glenn  
Patsy Grogan  
Alma Henley

Lula Johnson  
Mary Johnson  
Barbara Means  
Geraldine Mitchell  
Mozelle Moses  
Gloria Neely  
Carolyn O'Neal  
Edythe Paige

Forrest Perry  
Corine Perkins  
Olivia Pleasants  
Ida Randle  
Cleona Ranson  
Margaret Reason  
Reecie Sibley

Faith Thomas  
Ivoria Thomas  
Betty Townsell  
Patricia Venters  
Bernie Willis  
Marjorie Wilson  
Joyce Wooden  
Erma York

## Altos

Jewel Alexander  
Betty Anderson  
Arnell Baty  
Bernice Bowens  
Erma Branch  
Janis Demaris  
Gertrude Dean  
Gertrude Fermon  
Ruth Flowers  
Billye Goodloe

Josie Green  
Betty Jackson  
Helen Johnson  
Juanita Johnson  
Viola Johnson  
Norma Jones  
Fannie Lovelady  
Arnetris Mallory  
Amita McMahon

Carolyn Means  
Alvie Porter  
Barbara Rabb  
Doris Rhone  
Elizabeth Rodriguez  
Patricia Routt  
Emma Robinson

Menthola Stevenson  
Betty Stinson  
Patricia Thomas  
Marylinn Tubbs  
Ruby Watts  
Carol Williams

## Tenors

Joseph Addison  
Louis Crawford  
Shedrick Cormier  
Joseph Thomas

Clarence Denson  
Herman Jarmon  
Ronald Jackson

Billy Jones  
Hermon Ratcliff  
Frank Robinson

Waldo Sargeant  
Herman Williams  
Allie Woods

## Basses

Clarence Ceburn  
Richard Evans  
Lester Felder  
Johnny Gee  
Leonard Hayward  
Arthur Hunter  
Clyde Jackson

Rousell Johnson  
Sherman Johnson  
Willie Johnson  
Carey Jones  
Lewis Keel  
Eddie Kerns

Robert Kuykendall  
George McGowen  
Norwood Monroe  
Dewey Morris  
Melvin Norfleet  
Nolan Peacock  
Carl Mathis

Melvin Reddic  
Hubert Scott  
Percy Vital  
Clarence Washington  
Robert Wilhite



## Program

### Soloists:

HARRIETT GASKIN, *Soprano*      JOSEPH ADDISON, *Tenor*  
LEONARD HAYWARD, *Bass*

### I

The Glory Around His Head\* ..... *Jan Meyerowitz*  
Harriett Gaskin, *Soloist*

1. Prelude
2. My Lord Not Wanted (solo and chorus)
3. Thy Will Be Done (chorus)
4. The Road to Calvary (solo)
5. My Body and My Blood (chorus)
6. The Crucifixion and the Glory (solo and chorus)

### II

Good Friday Spell (from *Parsifal*) ..... *Richard Wagner*

### III

Cantata No. 78, Jesu, der du meine Seele . . *Johann Sebastian Bach*  
(Jesus, Thou My Wearied Spirit)  
Joseph Addison and Leonard Hayward, *Soloists*

1. Chorus: Jesus, thou my wearied spirit...
2. Duet (soprano and contralto): We hasten with feeble but  
diligent footsteps...
3. Recitative (tenor): Ah, I am a child of evil...
4. Aria (tenor): Thy blood, which doth my guilt redeem...
5. Recitative (bass): The wounds, nails, thorns, and grave...
6. Aria (bass): O Lord, my conscience wilt thou quiet...
7. Chorale

—....—

THE UNIVERSITY SYMPHONY ORCHESTRA      JACK BRADLEY, *Conductor*  
THE UNIVERSITY CHOIR      OTIS SIMMONS, *Conductor*  
THE CONCERT CHOIR      NICHOLAS GERREN, *Conductor*

\* First performance in the Southwest



## PROGRAM NOTES (*Continued*)

### CANTATA No. 78, JESUS THOU MY WEARIED SPIRIT

JOHANN SEBASTIAN BACH, 1685–1750

The music of JOHANN SEBASTIAN BACH is admired everywhere in the world and there are few, if any other composers, who enjoy as much acclaim. The church cantata (*canta da chiesa*) for chorus, orchestra and soloists was a part of the service of the German Protestant Church. During Bach's lifetime, musicians who held church positions were expected to compose music for the service as well as to perform and conduct. Bach composed this cantata for the fourteenth Sunday after Trinity. The chorale, a German Protestant Hymn tune, was an important part of many of Bach's church cantatas and it is used to bring this composition to a majestic close.

## CREDITS

<i>Sound and Recording</i> .....	Alfred Mims
<i>Program and Layout</i> .....	Department of Graphic Arts
<i>Staging and Decorations</i> .....	Charles Nellons, Yolande Sprott
<i>Lighting</i> .....	Walter Seale
<i>Lobby Display</i> .....	Hubert Davis—University Library
<i>Stage Crew</i> .....	Norwood Monroe, Eddie Kerns
<i>Altar Boys</i> .....	James Sprott Jr., James Robinson II
<i>Publicity</i> .....	Clyde Jackson
<i>Production Manager</i> .....	Roland Thomas
<i>Tower Brass Choir</i> .....	James Lark

FINE ARTS FESTIVAL WORKSHOP—April 24th–30th

HIGH SCHOOL CHOIR DAY—April 29th

HIGH SCHOOL BAND AND ORCHESTRA DAY—April 30th

Musicians for this performance are provided by a grant from the Music Performance Trust Funds of the Recording Industries with the cooperation of Local No. 65 and No. 699 of the American Federation of Musicians.

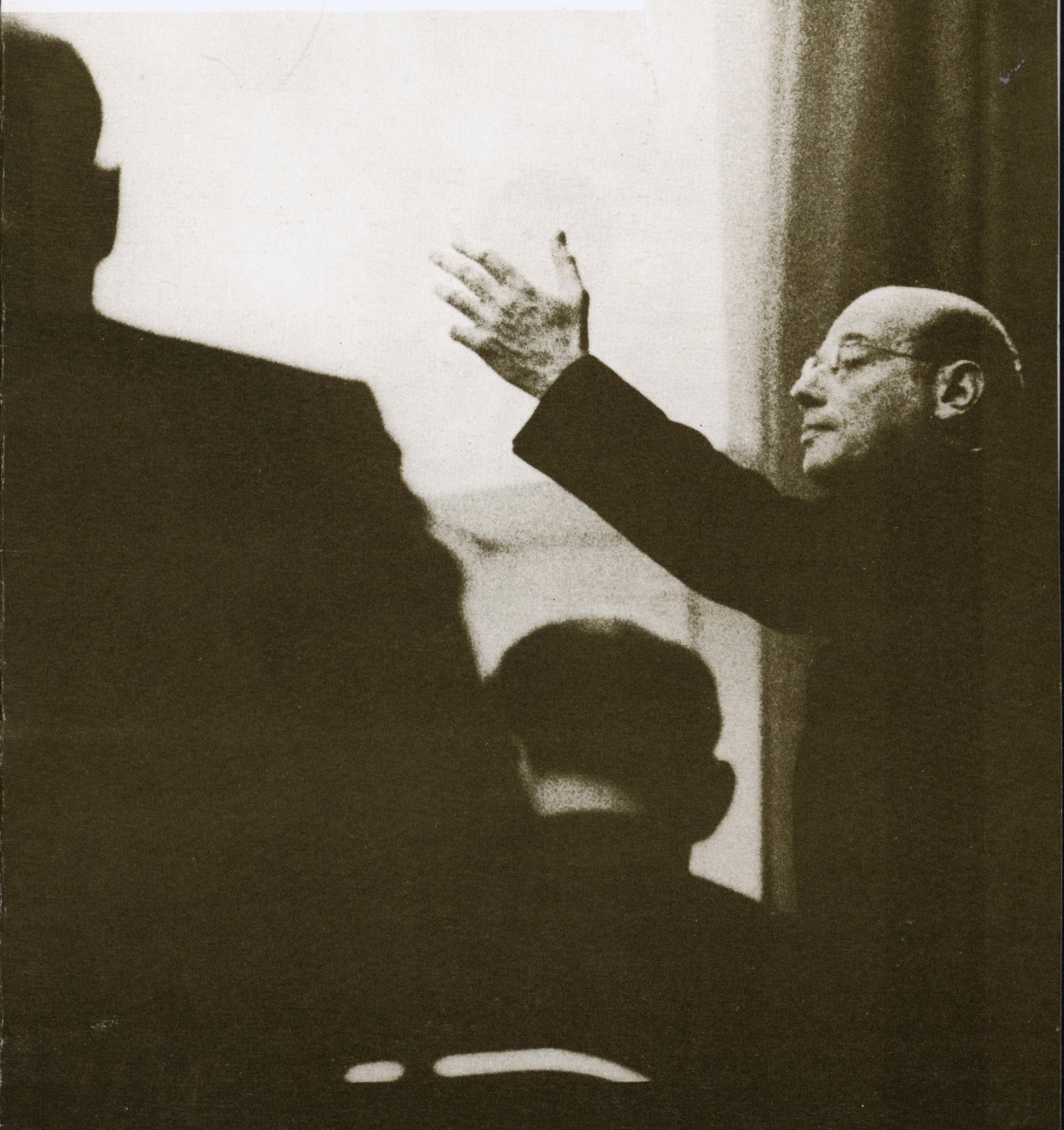
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*The New York Times*



eric simon—music director



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## **PRAISE FROM THE NEW YORK TIMES**

The playing was never less than exciting, the zest of it all was at times irresistible.

October 22, 1962

There can be nothing but praise for the devoted enterprise that revived these marvelous works.

October 29, 1962

An uncommonly interesting program of music by Ernest Bloch and Kurt Weill . . . Eric Simon conducted beautiful performances of both pieces.

February 24, 1963

A fascinating and beautiful program . . . fine sound shaped by Mr. Simon into some marvelous music-making.

April 1, 1963

Beethoven, for instance, had the advantage of the fearlessness, the intensity and the split-second physical training of the young players of the Lenox String Quartet.

April 7, 1963

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1963-1964

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NEW YORK CITY

22

CONDUCTOR: Eric Simon

**HAYDN:** The Seven Last Words Of Our  
Savior On The Cross

*First U.S. performance of orchestral version*

**MEYEROWITZ:** The Glory Around His  
Head, a Cantata for Chorus, Solo and  
Orchestra, words by **LANGSTON**  
**HUGHES**

**HAYDN:** String Quartet in G Minor, Op.  
20/3

**BARTOK:** Sixth String Quartet

**SCHUBERT:** Trout Quintet, for Violin,  
Viola, Cello, Double Bass and Piano

11



1963

1964



present

## Two Series of Six Concerts

## series a

String Quartets with THE LENOX QUARTET in three concerts  
Assisting Artist: Miss Dorothy Reichenberger, Cello  
Works of Haydn, Bartók and Schubert

Concert of Songs with FLM ORCHESTRA, Eric Simon, Conductor  
Miss Helen Boatwright, Soprano; Edward Zimmerman, Baritone  
Works of Revueltas, Mahler and Henze

Richard Strauss Centennial Concert with Members of the BOSTON  
SYMPHONY ORCHESTRA, Eric Simon, Conductor  
Miss Ruth Morris, Soprano; Gilbert Kalish, Piano

Easter Concert with Soloists, Chorus and FLM ORCHESTRA,  
Eric Simon, Conductor; Edward Zimmerman, Baritone  
Works of Haydn and Meyerowitz

## series b

String Quartets with THE LENOX QUARTET in three concerts  
Assisting Artists: Leon Fleisher, Piano;  
Julius Levine, Double Bass; Eric Simon, Clarinet;  
Loren Glickman, Bassoon; Paul Ingraham, French Horn  
Works of Haydn, Bartók and Schubert

Concert of Songs with Instrumental Ensemble, Eric Simon, Conductor  
Miss Elisabeth Söderström, Soprano  
Works of Mozart, Dallapiccola, Hindemith, Jolivet and Webern

Richard Strauss Centennial Concert with FLM ORCHESTRA,  
Eric Simon, Conductor  
Norman Kelley, Tenor; Miss Lucy Brown, Piano

New Year's Eve Gala Concert with Soloists and FLM ORCHESTRA,  
Eric Simon, Conductor  
Works of Offenbach, Suppé, Lanner and Johann Strauss

## series a

SUNDAYS promptly at 5:30 P.M.

NOV.  
3

## LENOX QUARTET

**HAYDN:** String Quartet in D Major, Op. 20/4  
**BARTOK:** Second String Quartet  
**SCHUBERT:** String Quartet in D Minor  
(Death and the Maiden)

NOV.  
24

## FLM ORCHESTRA

CONDUCTOR: Eric Simon

**REVUELTAS:** Homenaje a Federico García Lorca Siete Canciones (Boatwright)  
*First performance of orchestral version*  
**MAHLER:** Songs for Baritone and Orchestra (Zimmerman)  
Adagietto from the Fifth Symphony  
Songs for Soprano and Orchestra (Boatwright)  
**HENZE:** Five Neapolitan Songs (Zimmerman)  
*First New York performance*

JAN.  
12

## LENOX QUARTET

**HAYDN:** String Quartet in E-flat Major, Op. 20/1  
**BARTOK:** First String Quartet  
**SCHUBERT:** String Quintet

FEB.  
2

## LENOX QUARTET

**HAYDN:** String Quartet in F Minor, Op. 20/5  
**SCHUBERT:** String Quartet in B-flat Major, Op. 168  
**BARTOK:** Fifth String Quartet

MARCH  
1

Members of  
**BOSTON SYMPHONY ORCHESTRA**  
CONDUCTOR: Eric Simon

**R. STRAUSS:** Serenade, Op. 7, for 13 Wind Instruments  
Six Songs, Op. 67  
Symphony in E-flat, for 16 Wind Instruments

MARCH  
22

## EASTER CONCERT

Soloists, Chorus and FLM Orchestra  
CONDUCTOR: Eric Simon

**HAYDN:** The Seven Last Words Of Our Savior On The Cross  
*First U.S. performance of orchestral version*

**MEYEROWITZ:** The Glory Around His Head, a Cantata for Chorus, Solo and Orchestra, words by **LANGSTON HUGHES**

## series b

WEDNESDAYS\* promptly at 8:30 P.M.

NOV.  
13

## LENOX QUARTET

**HAYDN:** String Quartet in C Major, Op. 20/2  
**SCHUBERT:** String Quartet in A Minor, Op. 29  
**BARTOK:** Fourth String Quartet

\*TUESDAY  
DEC.  
31

## NEW YEAR'S EVE GALA

Soloists with FLM Orchestra  
CONDUCTOR: Eric Simon

The Jubilant Music of  
**OFFENBACH, SUPPÉ, LANNER**  
and **J. STRAUSS**

JAN.  
8

## LENOX QUARTET

**HAYDN:** String Quartet in A Major, Op. 20/6  
**BARTOK:** Third String Quartet  
**SCHUBERT:** Octet for String Quartet, Clarinet, Bassoon, French Horn and Double Bass

JAN.  
22

## FLM ORCHESTRA

CONDUCTOR: Eric Simon

**R. STRAUSS:** Divertimento, Op. 86, after Couperin, for Chamber Orchestra  
*First New York performance*  
Der Krämerspiegel, Op. 66, 12 Songs (Kelley)  
Metamorphosen, a Study for 23 Solo Strings

FEB.  
26

## FLM ORCHESTRA

CONDUCTOR: Eric Simon

**MOZART:** Duo for Violin and Viola  
**DALLAPICCOLA:** Goethe Songs with three clarinets (Söderström)  
**WEBERN:** Six songs, Op. 14 with Clarinet, Bass Clarinet, Violin and Viola (Söderström)

**MOZART:** Oboe Quartet  
**HINDEMITH:** Die Serenaden, a Song Cycle, with Oboe, Viola and Cello (Söderström)

MARCH  
11

## LENOX QUARTET

**HAYDN:** String Quartet in G Minor, Op. 20/3  
**BARTOK:** Sixth String Quartet  
**SCHUBERT:** Trout Quintet, for Violin, Viola, Cello, Double Bass and Piano





## eric simon

Born and educated in Vienna, Mr. Simon first achieved international musical recognition as one of the foremost clarinetists of our time. As soloist, he performed with Pablo Casals at the Prades Festival, and with the Vienna Philharmonic in Salzburg. He has appeared in the United States in numerous concerts, broadcasts and recordings with Stokowski and Mitropoulos; he was invited by Bartók to join him in playing his "Contrasts", and by Schoenberg to play "Pierrot Lunaire" under his direction.

Mr. Simon's conducting career began when he was in his early twenties. After studying with Clemens Krauss and Hermann Scherchen, he became the latter's assistant at the Wiener Konzertorchester. In this capacity, he was for many years directly involved with the major musical events of the movement initiated by Schoenberg and Alban Berg. His long association with such masters developed his affinity for, and his recognized insight into, the music of our time.

Mr. Simon's many posts in music include:

Assistant Conductor: New Friends of Music Orchestra

Music Director: Merryall Summer Festival of Music

Musical Director: Town Hall Annual Festival of Music

Director: Woodwind Department, Mannes College of Music

Guest Conductor: RIAS Symphony, Berlin; NDR Orchestra, Hamburg; Orchestre de la Suisse Romande, Geneva; Radio Hilversum, Holland



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*The Eastern Christian Leadership Conference*

PRESENTS

*Langston Hughes'*  
*New Gospel Song Play*  
*"Gospel Glow"*

THREE PERFORMANCES

FRIDAY EVENING, OCTOBER 26TH, AT 8:30 P. M.

SATURDAY AFTERNOON, OCTOBER 27TH, AT 2:30 P. M.

SATURDAY EVENING, OCTOBER 27TH, AT 8:30 P. M.

*Washington Temple Church*  
*of God In Christ*

BROOKLYN, NEW YORK



## PROGRAM NOTES

THE GOSPEL GLOW - This first Negro passion play, depicting the Life of Christ, from the cradle to the cross, is projected in terms of the Negro spirituals. The narrative spans the Birth at Bethlehem to the evening of the Last Supper, Christ's Passion on the Cross, the Resurrection and His Ascension, as might be related by an Elder of the church and sung by Brothers and Sisters of the choir.

LANGSTON HUGHES

## WHO'S WHO IN THE CAST

### ERNESTINE WASHINGTON

The eloquent gospel voice of Mrs. Washington has been heard on records, in concert and on radio and television. With her good friends, Mahalia Jackson and Rosetta Tharpe, Mrs. Washington has toured the national gospel trails but now devotes most of her time and energies to her role as First Lady of Washington Temple, which is pastored by her husband, Bishop Frederick D. Washington. Mrs. Washington is at her moving best on a Delden Records release, "Shower of Blessings" and is starred in the new network gospel television program "TV Gospel Time" seen in New York on Sunday mornings, Channel 9 - 9 AM.

### ROBERT MADISON (The Elder)

An exciting discovery, youthful Robert Madison comes fresh to the field of religious theatre with background as a musical group director of one of the Washington Temple choirs. A promising actor-singer, he was selected by director Louis Johnson for this key role.

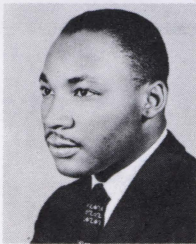
### ALFRED MILLER

Minister of music and director of all Washington Temple choirs, Alfred Miller has accompanied and directed for America's top gospel stars. He is a veteran of radio, concert and television stints with twenty-five years experience in the field. Mr. Miller is "Gospel Glow" musical director.

### LOUIS JOHNSON

A member of the production staff of Mr. Hughes successful "Black Nativity," Director Louis Johnson interrupted chores





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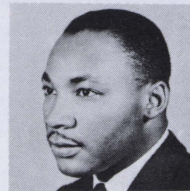
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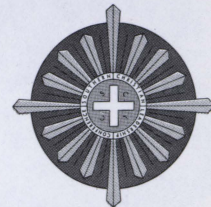
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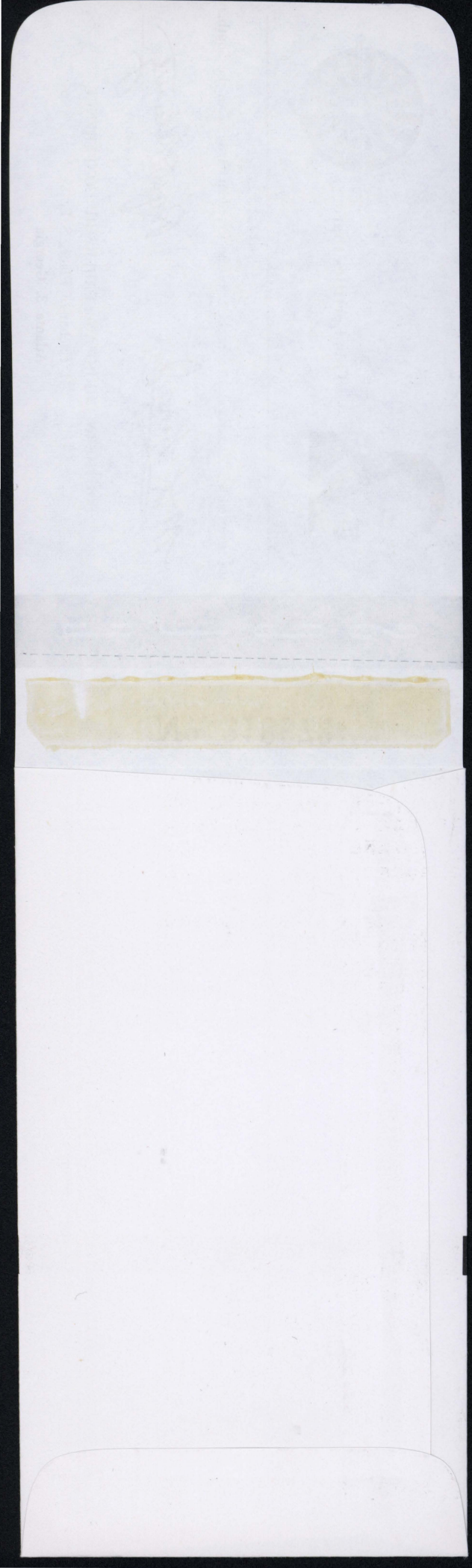
*Ralph D. Abernethy*  
Treasurer

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## PROGRAM NOTES (Cont.)

with the Washington Ballet to take over direction of "Gospel Glow." He has had rich experience on and off Broadway and in summer theatre, television and clubs. Credits include Damn Yankees, Kwamina and Jamaica.

VOICES featured in "Gospel Glow" are those of specialists chosen from the 300 voices which comprise the five choirs of Washington Temple. Musical Director Alfred Miller acknowledges an especial debt of gratitude for the assistance of fellow director Henry Costern.

## LANGSTON HUGHES

An authority on gospel music, Mr. Hughes finds himself in the happy situation of having his gospel production "Black Nativity" receiving rave notices throughout Europe, his gospel play, "Tambourines To Glory" opening under Theatre Guild sponsorship late this year, his gospel song play, "Gospel Glow" bowing in with this engagement - and the network tv show which he narrates "TV Gospel Time" being aired nationally.

Beloved poet laureate of the Negro people, Mr. Hughes is one of the world's distinguished writers. A columnist for The New York Post and newspapers throughout the country, Mr. Hughes has had productions on four continents, including MULATTO, DON'T YOU WANT TO BE FREE, STREET SCENE (lyrics) SIMPLY HEAVENLY, SHAKESPEARE IN HARLEM and the operas TROUBLED ISLAND, THE BARRIER, ESTHER and the Christmas Cantata, THE BALLAD OF THE BROWN KING.

He has authored some thirty books and written poetry volumes and magazine articles.

Beneficiary of tonight's performance is the newly-established Eastern Christian Leadership Conference which will be sister organization to Dr. Martin Luther King's Southern Christian Leadership Conference.

The GOSPEL GLOW is a Carolyn Production.  
Public Relations by Alfred Duckett Associates

Alfred E. Cain is General Manager.  
Attorneys for the production are Lubell, Lubell and Jones.

For reservations for Saturday, October 27  
matinee and evening performances, phone ULster 6-6398 - GLenmore 5-8990

GOSPEL GLOW is available for church and organization fund-raising



## PATRONS

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# Jerico-Jim Crow': Bound for Greatness

THE SANCTUARY OF THE VILLAGE PRESBYTERIAN CHURCH—BROTHERHOOD SYNAGOGUE  
143 W. 13th Street  
A musical play by Langston Hughes, staged by Alvin Ailey and William Hairston, music director Hugh Porter, lighting and costumes by Ves Harper, a Stella Holt production presented by the Greenwich Players, Inc. in co-ordination with CORE, NAACP, and SNCC with the following cast:  
Young Man.....GILBERT PRICE  
Young Girl.....HILDA HARRIS  
Old Man.....JOSEPH ATTLES  
Old Woman.....ROSALIE KING  
Jim Crow.....WILLIAM CAIN  
Woman.....DOROTHY DRAKE

By John Molleson

This fine musical play makes you think that what has happened to the Negro in this country may have its compensations. It takes a colossal evil to provoke a colossal response. Not that the show is grandiose in the Hollywood sense. A few singing actors, 12 choristers, 24 songs and about the same number of sketches suffice to recapitulate the history of the race, from slaves to freedom marchers, and to point the way to a better day.

The somber yet optimistic tale is told poetically, powerfully, gloriously, enthusiastically and at times wittily. The tide of memory comes rushing through the Sanctuary from the very first clash of the cymbals, and before the hour is over it has swept up everyone in its flood.

"Jerico-Jim Crow" is played in a splendid old columned building on W. 13th St. which is shared by two congregations—Christian and Jewish. The church, obviously, has been put to original uses, but its message of brotherhood probably has never rocked before to such a stupendous beat. The Hugh Porter Gospel Singers are spine-tingling, whether they come swinging down the aisle at the start, singing "Sing Here Tonight," or dance

## RAVES!



Hilda Harris and Gilbert Price in "Jerico-Jim Crow"

with arms and hands up-raised toward Ezekial's wonderful wheel, or stand in firm phalanx to proclaim "The Battle Hymn of the Republic." They also have a tale of the late But the that the sight.

# Theater: A Rousing 'Jerico-Jim Crow'

Langston Hughes Play  
With Music Opens

If the plaster didn't fall from the ceiling of the Village Presbyterian Church and Brotherhood Synagogue last evening, it's a tribute to sturdy construction and not the fault of the ringing debut of Langston Hughes's "Jerico-Jim Crow."

This rousing production is an unabashedly sentimental and tuneful history of the Negro struggle up from slavery. It is a melodic index to "In White America," the other Greenwich Village show that covers the same ground in documents "Jerico-Jim Crow" will be shown at 5:30 P.M. on Saturday and Sunday only through February.

Mr. Hughes has strung the songs on his thread of dialogue and poesy, keeping the foot tapping here and a tear of respect in the eye there. From the moment that the Hugh Porter Gospel Singers march upstage and go things going, the rhythm is in the air. The time of the show is from the late 18th century to the present.



Rosalie King and Joseph Attles in Langston Hughes's play

Cast

Young Man.....Gilbert Price  
Young Girl.....Hilda Harris  
Old Man.....Joseph Attles  
Old Woman.....Rosalie King  
Jim Crow.....William Cain  
Woman.....Dorothy Drake

Mr. Attles has a franchise on a wide range of emotions and appears to best advantage in a blunt exhortation to Brother Sunday to remember Monday in giving elbow service to the cause for which he moves his lips.

Dorothy Drake and the Gospel Singers are eloquent and robust in their performances, and there are moments when it seems that the safety valve is tied down and they will go through the roof. Considering the limited facilities, Alvin Ailey and William Hairston have put a lot of movement in a small area.

"Jerico-Jim Crow" may provide any answers, but it certainly emphasizes its question in thunderous letters. RICHARD F. SHEPARD.

EVERY SAT. & SUN. AT 5:30

GREENWICH PLAYERS, INC.  
in co-ordination with CORE, NAACP, SNCC  
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## LANGSTON HUGHES' JERICO-JIM CROW

featuring the HUGH PORTER GOSPEL SINGERS  
Directed by

ALVIN AILEY & WILLIAM HAIRSTON

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Mon., Jan. 13, 1964

New York Journal-American

NEW YORK POST, MONDAY, JANUARY 13, 1964

## Hughes' 'Jerico' Opens At Village Sanctuary

By JAY CARR

If you can sit in your seat—I mean pew—at the Village Sanctuary and remain unmoved by the spectacular caterwauling of Dorothy Drake, you'd better see an undertaker.

Miss Drake and her colleagues are appearing week-ends at the Village place of worship in Langston Hughes' "Jerico-Jim Crow" and they are something to see and hear.

The production begins with a pious, but slightly insipid, series of glissandos and arpeggios on the organ. But it's only a gag.

The Rafter's Ring

From the back of the church comes the Hugh Porter Gospel

can Negro from slave to sit-in—a shameful odyssey that cannot be presented often enough.

To its credit, off-Broadway is currently housing several productions dealing with the segregation disgrace. This one can take its place with the best of them.

The five characters that handle the narration are Gilbert Price, Hilda Harris, Joseph Attles, Rosalie King, and William Cain.

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BOOKINGS

## OFF-BROADWAY Glorious Night With Singers

By JACK THOMPSON

"JERICO-JIM CROW," which opened at the Sanctuary on W. 13th st., last night is primarily a singing show and what glorious singing it has!

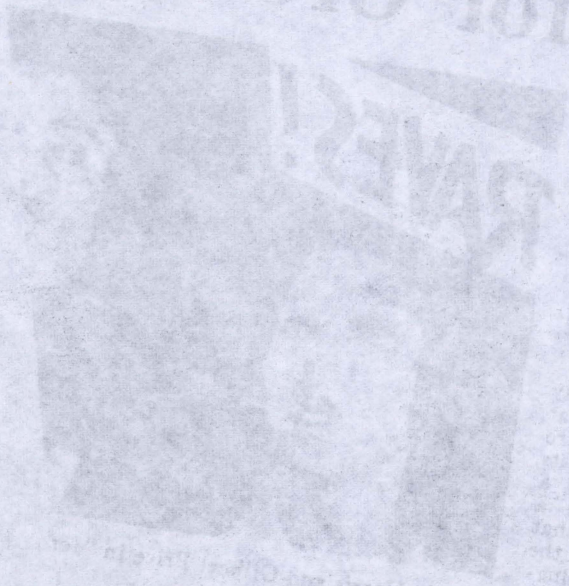
Between the musical numbers—spirituals, gospel songs, hymns and freedom songs—there is an abridged documentary revealing the travails of the Negroes from slavery to the present day struggle for human rights.

The production is arranged by

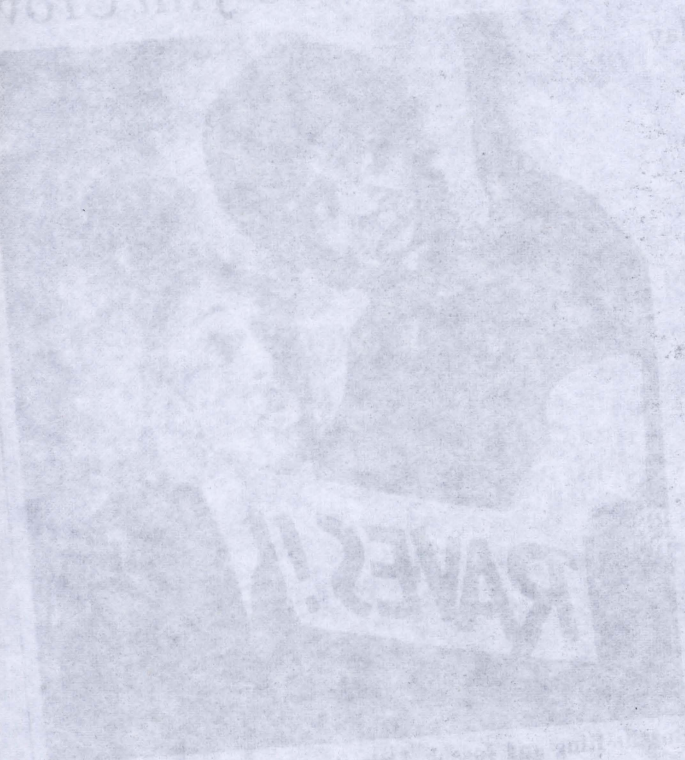
## RAVES!



New York Mirror & Tribune  
Monday, January 13, 1931  
**Bound for Greatness**  
**Jerico-Jim Crow**



Theater A Rousing Jerico-Jim Crow  
Langston Hughes plays  
With Music



THU SAT & SUN AT 2-30

**LANGSTON HUGHES**  
**Jerico-Jim Crow**

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Sat. Mar. 21—7:00 SCAPIN  
Sat. Mar. 21—10:00 SCAPIN  
Sun. Mar. 22—2:40 RIGHT YOU ARE  
Wed. Mar. 25—2:40 THE LOWER DEPTHS  
Thurs. Mar. 26—8:40 THE LOWER DEPTHS  
Fri. Mar. 27—8:40 THE LOWER DEPTHS

Sat. Mar. 28—2:40 THE LOWER DEPTHS  
Sat. Mar. 28—7:30 THE LOWER DEPTHS  
Sun. Mar. 29—2:40 THE LOWER DEPTHS  
Sun. Mar. 29—7:30 THE LOWER DEPTHS  
Tues. Mar. 31—8:40 RIGHT YOU ARE  
Wed. Apr. 1—8:40 THE LOWER DEPTHS  
Thurs. Apr. 2—6:30 THE LOWER DEPTHS  
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Sun. Apr. 5—3:00 THE TAVERN  
Sun. Apr. 5—7:30 THE TAVERN  
Tues. Apr. 7—8:40 RIGHT YOU ARE  
Wed. Apr. 8—8:40 RIGHT YOU ARE  
Thurs. Apr. 9—8:40 SCAPIN  
Fri. Apr. 10—8:40 THE LOWER DEPTHS  
Sat. Apr. 11—2:40 THE LOWER DEPTHS  
Sat. Apr. 11—8:40 THE LOWER DEPTHS  
Sun. Apr. 12—3:00 THE TAVERN  
Sun. Apr. 12—7:30 THE TAVERN

Tues. Apr. 14—8:40 THE LOWER DEPTHS  
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ALVIN AILEY and WILLIAM HAIRSTON

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Young Man ..... GILBERT PRICE  
 Young Girl ..... MICKI GRANT  
 Old Man ..... JOSEPH ATTLES  
 Old Woman ..... ROSALIE KING  
 Jim Crow ..... WILLIAM CAIN  
 Woman ..... DOROTHY DRAKE

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Organist: Marion Franklin

## MUSICAL NUMBERS

A MEETING HERE TONIGHT ..... Ensemble  
 I'M ON MY WAY ..... Joseph Attles and Ensemble  
 I BEEN 'BUKED AND I BEEN SCORNEED ..... Rosalie King  
 SUCH A LITTLE KING ..... Rosalie King and Micki Grant  
 IS MASSA GWINE TO SELL US TOMORROW ..... Gilbert Price  
 HOW MUCH DO YOU WANT ME TO BEAR? ..... Dorothy Drake  
 WHERE WILL I LIE DOWN? ..... Micki Grant and Gilbert Price  
 FOLLOW THE DRINKING GOURD ..... Virginia Davis  
 JOHN BROWN'S BODY ..... Ensemble  
 BATTLE HYMN OF THE REPUBLIC ..... Ensemble  
 SLAVERY CHAIN DONE BROKE AT LAST ... Rosalie King, Micki Grant and  
 Ensemble  
 OH, FREEDOM! ..... Micki Grant  
 GO DOWN, MOSES ..... Dorothy Drake  
 EZEKIEL SAW THE WHEEL ..... Joseph Attles and Ensemble  
 STAY IN THE FIELD ..... Joseph Attles  
 FREEDOM LAND ..... Gilbert Price  
 GOD'S GONNA CUT YOU DOWN ..... Gilbert Price, Dorothy Drake and  
 Ensemble  
 BETTER LEAVE SEGREGATION ALONE ..... William Cain  
 MY MIND ON FREEDOM ..... Micki Grant and Ensemble  
 WE SHALL OVERCOME ..... Gilbert Price and Micki Grant  
 THE BATTLE OF OLD JIM CROW ..... Ensemble  
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## Who's Who in the Cast

**JOSEPH ATTLES** (*Old Man*) is a veteran of the original company of *Porgy and Bess* and also was a member of the touring 1952-56 company. He made his Broadway debut in *Blackbirds* of 1928. More recently he was in *Kwamina* and earlier this season he was also in *Tambourines to Glory*. Currently in addition to playing in *Jerico-Jim Crow*, he also has a featured role in *Cabin in the Sky* downstairs in the Greenwich Mews Theatre, making him the busiest weekend actor in New York.

**ROSALIE KING** (*Old Woman*) is a veteran of the original Broadway production of *Porgy and Bess* in 1935, after making her professional debut several seasons prior in Hall Johnson's drama *Run Lil' Chillun*. She returned to Broadway recently in Langston Hughes' *Tambourines to Glory*, after a long tour of duty as a member of the Katherine Dunham Company. On radio she played a maid on Capt. Henry's Show Boat.

**GILBERT PRICE** (*Young boy*) is a product of the New York City School system, graduating from Erasmus Hall High School where he won a vocal scholarship, and later attended the American Theatre Wing. He was in the chorus of *Kicks & Co.* and later in *Fly Blackbirds*, and he also toured with the Harry Belafonte singers and the Leonard de Paar chorus. He is making his solo debut in this show.

**MICKI GRANT** (*Young Girl*) a Chicagoan played the leading role in the original Holly-

wood production of *Fly Black Bird*, then came East to appear in the off-Broadway version. She has since had leading roles in *The Blacks*, *Brecht on Brecht* and *Tambourines to Glory*. In Los Angeles she appeared in *Lilliom*, *Guest In The House* and *The Trial of Mary Dugan*. **WILLIAM CAIN** (*Jim Crow*) was featured in the Shakespeare in the Park production of *Henry V* and played Octavius in *Julius Caesar* at the Arena Stage in Washington, D.C. Off-Broadway, he was featured in *Lady From the Sea* and *Red Roses for Me*. Television audiences have seen him on Omnibus, The Kraft Theatre, The Phil Silvers Show and Hallmark's *Cyrano De Bergerac*.

**DOROTHY DRAKE** (*Woman*) comes from a church family and is married to a minister. She began singing in a choir at the age of 7½ and at age 10 she gave her first church concert. She, too, was a member of *Tambourines to Glory*; previously she toured the United States with the Raspberry Gospel Singers of Cleveland, Ohio. She has sung at the National Baptist Convention, and sings every Sunday at the Paradise Baptist Church in New York.

**VIRGINIA DAVIS** (*Lead Gospel Singer*) has just returned from a lengthy tour of Europe with the Hugh Porter Gospel Singers.

**PROFESSOR HUGH PORTER** (*Music Director*) was for twelve years a member of the Porter and Cook Gospel Singers touring

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throughout the United States and Canada. They have recorded for Columbia, Circle and Folkway records, and for years had had weekly radio shows on WHBI and WRUL. He later formed his own company the Hugh Porter Gospel Singers and they just returned from a lengthy tour of Europe. He, too, was in *Tambourines to Glory*.

MARION FRANKLIN (*Organist*) has just returned from a lengthy tour of Europe at the International Festival of Jazz and Gospel music that was held in Juan, Les Pains France, and other surrounding countries. He received musical training Luskegee Institute, Queens College and New York College of Music. He is at present organist at the Cathedral Church of St. Thomas the Apostle in New York City.

SHEP SHEPHERD (*Percussionist*) has been a drummer, arranger and composer at various times with Artie Shaw, Jimmy Lunceford, Louis Armstrong, Bill Doggett and Cab Calloway. He is also co-author of the famous hit tune "Honkeytonk."

VES HARPER (*Designer*) was for many years chairman of the art department at Clark College, Atlanta, Georgia. He has designed costumes and sets for the Atlanta Players and for the past three years for the Alvin Ailey Dance Theatre.

WILLIAM HAIRSTON (*Co-director*) is the author of the play *Walk in Darkness*. As an actor he appeared in the movie *Take the High Ground*, and he was in the television series *Harlem Detective*.

ALVIN AILEY (*Co-director*) staged both *Dark of the Moon* and Strindberg's *Miss Julie* for the Equity Library Theatre. One of this country's foremost choreographers he recently returned from a tour of the Far East with his dance company under the auspices of the USIA. He has danced and acted on Broadway in *Tiger, Tiger, Burning Bright*, *House of Flowers* and in the film *Carmen Jones*.

LANGSTON HUGHES (*Author*) as a noted poet, novelist, lyricist, and playwright, has been represented in the theatre by such plays as *Mulatto*, *Don't You Want To Be Free*, the lyrics for *Street Scene*, *Simply Heavenly*, *Shakespeare in Harlem*, *Black Nativity*, *Gospel Glory*, *Tambourines to Glory*, and the operas *Troubled Island*, *The Barrier*, *Esther*, *Port Town*, and the *Christmas Cantata*, *The Ballad of the Brown King*. He is a columnist for the N.Y. Post. His two autobiographical books are *The Big Sea* and *I Wonder As I Wander*. His *The Best of Simple* is a classic of Negro humor.

STELLA HOLT (*Producer*) is sponsoring her second production of Langston Hughes, the first was *Simply Heavenly* which moved from off-Broadway to Broadway and later to London. *Jerico-Jim Crow* is her 31st production; some of the more memorable plays include *Me, Candido!*, *Orpheus Descending*, *Red Roses For Me*, and *All in Love*. This production marks her seventh by a Negro playwright. She leaves for Hawaii soon to help found a regional theatre there.

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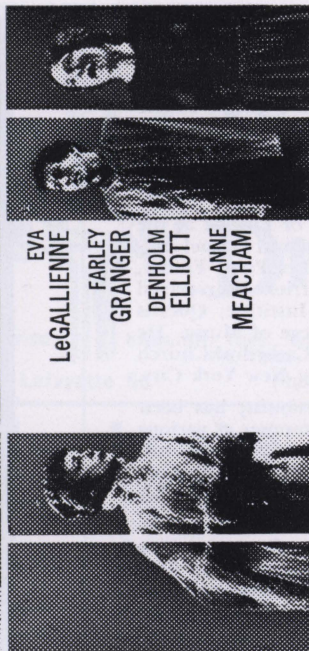
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Dorothy Drake

Henry Wilson  
Ethel Ragin

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Young Woman .....	ETHEL RAGIN
Old Man .....	JOSEPH ATTLES
Old Woman .....	ROBERTA CALDWELL
Jim Crow .....	BARNEY HODGES
Woman .....	DOROTHY DRAKE
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I'M ON MY WAY .....	Joseph Attles and Ensemble
I BEEN 'BUKED AND I BEEN SCORND .....	Roberta Caldwell
SUCH A LITTLE KING .....	Roberta Caldwell and Ethel Ragin
IS MASSA GWINE TO SELL US TOMORROW .....	Henry Wilson
HOW MUCH DO YOU WANT ME TO BEAR? .....	Dorothy Drake
WHERE WILL I LIE DOWN? .....	Ethel Ragin and Henry Wilson
FOLLOW THE DRINKING GOURD .....	Metrogene Myles and Ensemble
JOHN BROWN'S BODY .....	Ensemble
BATTLE HYMN OF THE REPUBLIC .....	Ensemble
SLAVERY CHAIN DONE BROKE AT LAST ....	Roberta Caldwell, Ethel Ragin and Ensemble
OH, FREEDOM! .....	Ethel Ragin
GO DOWN, MOSES .....	Dorothy Drake
EZEKIEL SAW THE WHEEL .....	Joseph Attles and Ensemble
STAY IN THE FIELD .....	Joseph Attles
FREEDOM LAND .....	Henry Wilson
GOD'S GONNA CUT YOU DOWN .....	Henry Wilson, Dorothy Drake and Ensemble
BETTER LEAVE SEGREGATION ALONE .....	Barney Hodges
MY MIND ON FREEDOM .....	Ethel Ragin and Ensemble
WE SHALL OVERCOME .....	Henry Wilson and Ethel Ragin
FREEDOM LAND (Reprise) .....	Henry Wilson and Ethel Ragin
THE BATTLE OF OLD JIM CROW .....	Ensemble
COME AND GO WITH ME .....	Dorothy Drake and Ensemble

FREEDOM LAND and SUCH A LITTLE KING: Words and Music by Langston Hughes. All other songs are traditional.



# Who's Who in the Cast

**JOSEPH ATTLES** (*Old Man*) is a veteran of the original company of *Porgy and Bess* and also was a member of the touring 1952-56 company. He made his Broadway debut in *Blackbirds* of 1928. More recently he was in *Kwamina* and earlier this season he was also in *Tambourines to Glory*. In addition to playing in *Jerico-Jim Crow*, he also had a featured role in *Cabin in the Sky* downstairs in the Greenwich Mews Theatre.

**DOROTHY DRAKE** (*Woman*) comes from a church family and is married to a minister. She began singing in a choir at the age of 7½ and at age 10 she gave her first church concert. She, too, was a member of *Tambourines to Glory*; previously she toured the United States with the Raspberry Gospel Singers of Cleveland, Ohio. She has sung at the National Baptist Convention, and sings every Sunday at the Paradise Baptist Church in New York.

**HENRY WILSON** (*Young boy*) attended Southern University in Louisiana and Norfolk State College in Virginia, majoring in music education. He has performed throughout the country as a pianist, organist, and vocalist. This is his debut in a play.

**ETHEL RAGIN** (*Young Woman*) studied voice at Fisk University and was a member of the university's famous choir. She participated with the renowned Randolph Masterwork Chorus of Morristown, N.J., and has been a soloist with the St. James AME Church in Newark, New Jersey. Her main interests are in music and singing, but she works, on an interesting note, as an instructor at the River-ton Medical Laboratory School in Newark.

**ROBERTA CALDWELL** (*Old Woman*) began her music training at the age of 10 years. She studied at the University of Toledo and at the Bach Conservatory of Music in Toledo, Ohio. She has appeared in concerts throughout Canada and the United States and is presently a recording artist for Dawanda Records.

**BARNEY HODGES** (*Jim Crow*) is a graduate of the American Musical Theatre Academy. He has appeared at many summer stock theatres in Michigan, New Jersey, and New York, performing in such plays as *The Unsinkable Molly Brown*, *Plain and Fancy*, *Music Man*, *Most Happy Fella*, and others. Children's theatre has seen him as Jack Armstrong in *Young Abe Lincoln*, and Capt. Bill Bones in *Treasure Island*.

**PROFESSOR HUGH PORTER** (*Music Director*) was for twelve years a member of the Porter and Cook Gospel Singers touring throughout the United States and Canada. They have recorded for Columbia, Circle and Folkway records, and for years had had weekly radio shows on WHBI and WRUL. He later formed his own company the Hugh Porter Gospel Singers and they just returned from a lengthy tour of Europe. He, too, was in *Tambourines to Glory*.

**MARION FRANKLIN** (*Organist*) has just returned from a lengthy tour of Europe at the International Festival of Jazz and Gospel music that was held in Juan, Les Pains France,

and other surrounding countries. He received musical training Tuskegee Institute, Queens College and New York College of Music. He is at present organist at the Cathedral Church of St. Thomas the Apostle in New York City. **SHEP SHEPHERD** (*Percussionist*) has been a drummer, arranger and composer at various times with Artie Shaw, Jimmy Lunceford, Louis Armstrong, Bill Doggett and Cab Calloway. He is also co-author of the famous hit tune *Honkeytonk*. Recently he was with Michael Todd's *America, Be Seated* at the Worlds Fair and with Meredith Wilson's *Here's Love* on Broadway and on tour.

**VES HARPER** (*Designer*) was for many years chairman of the art department at Clark College, Atlanta, Georgia. He has designed costumes and sets for the Atlanta Players and for the past three years for the Alvin Ailey Dance Theatre.

**ALVIN AILEY** (*Director*) staged both *Dark of the Moon* and Strindberg's *Miss Julie* for the Equity Library Theatre. One of this country's foremost choreographers he recently returned from a tour of the Far East with his dance company under the auspices of the USIA. He has danced and acted on Broadway in *Tiger, Tiger, Burning Bright*, *House of Flowers* and in the film *Carmen Jones*.

**WILLIAM HAIRSTON** (*Co-director*) is the author of the play *Walk in Darkness*. As an actor he appeared in the movie *Take the High Ground*, and he was in the television series *Harlem Detective*.

**LANGSTON HUGHES** (*Author*) as a noted poet, novelist, lyricist, and playwright, has been represented in the theatre by such plays as *Mulatto*, *Don't You Want To Be Free*, the lyrics for *Street Scene*, *Simply Heavenly*, *Shakespeare in Harlem*, *Black Nativity*, *Gospel Glory*, *Tambourines to Glory*, and the operas *Troubled Island*, *The Barrier*, *Esther*, *Port Town*, and the *Christmas Cantata*, *The Ballad of the Brown King*. He is a columnist for the N.Y. Post. His two autobiographical books are *The Big Sea* and *I Wonder As I Wander*. His *The Best of Simple* is a classic of Negro humor.

**STELLA HOLT** (*Producer*) is sponsoring her second production of Langston Hughes, the first was *Simply Heavenly* which moved from off-Broadway to Broadway and later to London. *Jerico-Jim Crow* is her 31st production; some of the more memorable plays include *Me, Candido!*, *Orpheus Descending*, *Red Roses For Me*, and *All in Love*. This production marks her seventh by a Negro playwright. She just returned from Hawaii where she completed a study, on a Ford Foundation grant, of the feasibility of a regional repertory theatre there.

## STAFF

Producer .....	Stella Holt
Assistants to the Producer ..	David Goldstein, Ted Butler
Press Representative .....	Max Eisen
Photography .....	Bert Andrews
Production Stage Manager .....	William Cain
Stage Manager .....	John Garabedian
Lighting Technician ....	Raymond McCutcheon



# BETHEL TEMPLE

1175 Boston Road

Bronx, N. Y.

## NEW DIRECTIONS

Presents

A STELLA HOLT PRODUCTION OF

# LANGSTON HUGHES' JERICO-JIM CROW

Directed by

ALVIN AILEY and WILLIAM HAIRSTON

Music Director

PROFESSOR HUGH PORTER

Lighting and Costumes Designed by  
YES HARPER

Associate Producer  
FRANCES DRUCKER

## CAST

Young Man .....	GILBERT PRICE
Young Girl .....	HILDA HARRIS
Old Man .....	JOSEPH ATTLES
Old Woman .....	ROSALIE KING
Jim Crow .....	JAMES WOODALL
Woman .....	DOROTHY DRAKE

Percussionist: Shep Shepherd  
Organist: Marion Franklin

This Program "Jerico Jim Crow" is one of the many cultured projects planned for this Community.

Other projects planned is a Negro History Study Group, Religious Film presentations and Community Forums.

All Civic and Religious Organizations are invited to use our spacious facilities.

Young people in the Community are urged to join our Youth Center and Young Peoples Choir.

---

For Booking Contact NEW DIRECTIONS - Benj. F. Jones  
850 Seventh Avenue, Suite 2-D, New York 19, N. Y.  
LT. 1-8797



# THE JERICO JIM CROW

by J. H. HUGHES

Illustrated by J. H. HUGHES

Published by J. H. HUGHES

1000 N. W. 10th St., Miami, Fla.

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Sixteenth Season

Fourth Production

THE GILPIN PLAYERS

present

" JOY TO MY SOUL "

A Comedy  
by

Langston Hughes

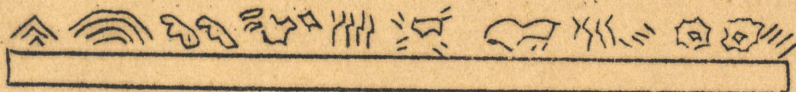
THE KARAMU THEATRE

March 31

April 1 - 2 - 3 - 4 - 5 - 6 - 9 - 10 - 11 -

3807 Central Avenue

Curtain 8:30 p.m.





## CHARACTERS IN THE PLAY

ROTATION SLIM .....	Jack Stewart
ADOLPHUS, the desk clerk .....	William Day
HEAVY, a prize fight trainer.....	Fred Carlo
MISS KING.....	Mary Branch
WILMETTA, the cigar counter girl.....	Dorothy Smith
TOO-TIGHT, the elevator boy.....	Nolan Bell
CHAUFFEUR.....	Raynor Smith
MR. BROWN, Wilmetta's step-father.....	Lloyd Gentry
MR. JOHNSON, " " " .....	William Johnson
SHEBA LANE, a show girl.....	Mildred Coleman
PRINCE ALI ALI.....	George Hardy
PRINCESS BOO TOO.....	Louvenia Washington
COCO KID, a prize fighter.....	Frank Rouse
BIG DOG, a gambler.....	Elmer Brown
BUSTER WHITEHEAD, from Texas.....	Roy Stewart
MIDDM KLINKSCALE, a medium .....	Irene Reese
SUZANNE DORINE de Bailey.....	Connie Hoyle
MR. LIGHTHOUSE, Hotel Manager.....	William Williams
THE HIGH GRAND WORTHY.....	Henrietta Brown
MRS. RICKS.....	Ethel Henderson
MR. RICKS .....	Percy Marshall
AN OLD MAID.....	Brownie Woodford
DELIVERY BOY.....	Lemuel Johnson
CHARLIE, a dancer.....	Lemuel Johnson
THE SCRUB LADY.....	Hazel French
A GAMBLER.....	Percy Marshall
LADIES' DRILL CORPS.....	Henrietta Brown, Arlee Payne, Ethel Henderson, Minnie Gentry, Hazel French, Margaret Williams, Willa Mae Benton, Hazel Bryant
KNIGHTS OF ROYAL SPHINX.....	Fitzhugh Woodford, Roy Fry, Burt Austin



The time is the present.

The place is the Grand Harlem Hotel in Cleveland.

---

ACT I

In the lobby of the Grand Harlem Hotel in  
the late afternoon.

ACT II Scene 1

The same, later that evening.

ACT II Scene 2

The same, at midnight.

ACT III

The same, at noon of the following day.

---

There will be a short intermission following the  
first act and one of ten minutes following the second  
act.

---

Sets executed by Nolan Bell, Lemuel Johnson,  
Albert Coley, Harold Williams, Ernest Williams,  
Franklin Boozer, Curtis Bell, Perry Jackson, Ray  
Johnson, Robert Butler, James Lavelle, Robert Jackson.

---

Lighting by Ernest Williams.



The fifth production of The Gilpin Players' current season will be "The Case of Philip Lawrence" by Augustus Smith. It will open on May 12th.

---

Adjoining the Theatre is the Bokari Shop where articles made by children in the Metal Craft Shop and Art Studio of The Playhouse Settlement are on sale.

---

An exhibit of articles made by children in the schools of South Africa will be found in the windows and foyer of the Theatre. This material is from the collection of Dr. Fredrick Keppel of the Carnegie Corporation in New York.

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If you are not on our mailing list and desire to receive notices of coming productions, kindly leave your name and address with the usher.

Name .....

Address .....



d ups



N. Y. Times—Flaming with sincerity.  
" Mirror—Stark realism.  
" News - One of the most magnificent and  
stirring plays Broadway has ever offered  
Outstanding Hit! : Kelcey Allen

MARTIN JONES

*takes pleasure in presenting the drama*

# "MULATTO"

*at the*

AMBASSADOR THEATRE

49th STREET WEST OF B'WAY

Telephone Col. 5-7057

Mats. Wed. & Sat., 2:45, seats 55c to \$2.00

Evenings at 8:45, seats 55c to \$2.75

**9th Month**



NOTE: Please write a comment about "Mulatto" on this card,  
address it to a friend, and the management will stamp and mail.

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***Postal Telegraph Guide's  
Autograph Club***

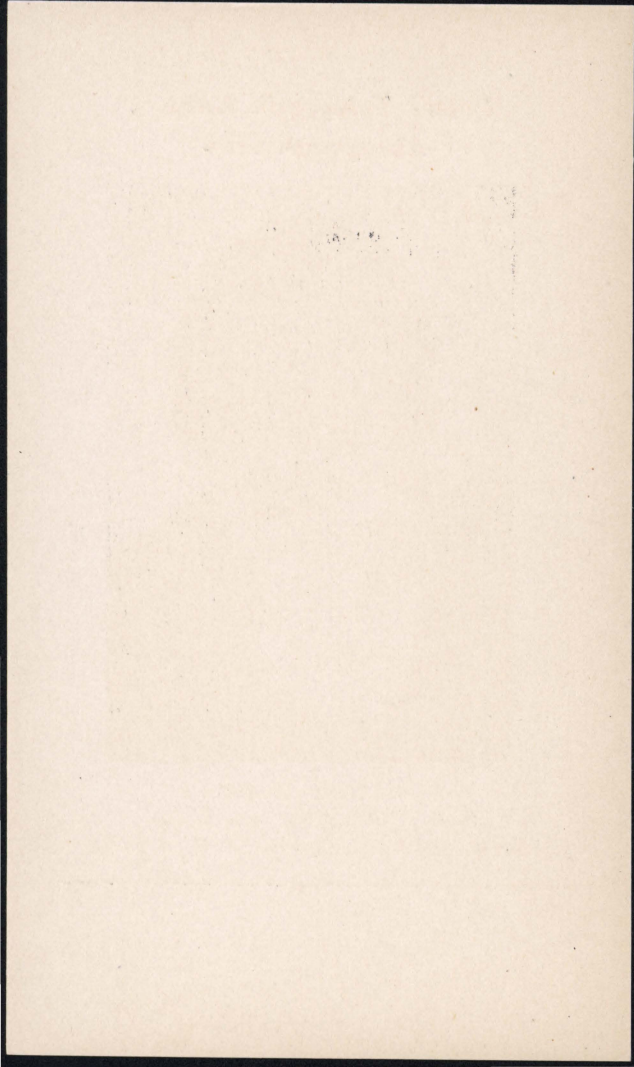


**MERCEDES GILBERT**

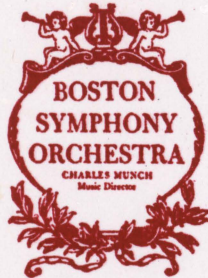
Star of "MULATTO," now at the  
AMBASSADOR Theatre, 49th St. W. of B'way.

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## TWO SPECIAL EVENTS AT TANGLEWOOD

Lenox, Massachusetts

For the Benefit of the Berkshire Music Center

---

### Thursday, August 4 A GALA EVENING

20th Anniversary Celebration by the Students of the Center for Benefit of the  
Berkshire Music Center's Scholarship Funds

★ ★ ★ ★

**Tanglewood Grounds Open at 3:30**

*Bring a picnic or purchase box suppers at the Tanglewood cafeteria.*

★ ★ ★ ★

- 4:30 Opera Scenes in the Garden
- 6:00 Concert of music by Tanglewood students, performed by the Fromm Fellowship Players, in the Theatre
- 7:00 Supper concert by the Tanglewood Choir on the porch of the Main House
- 8:15 In the Music Shed,  
Concert by Student Orchestra, conducted by Charles Munch and Eleazar de Carvalho, PLUS  
World-premiere of Jan Meyerowitz's one-act opera "Port Town" (libretto: Langston Hughes),  
by the Opera Department and the Student Orchestra

★ ★ ★ ★

**Admission: \$2.50 (except box seats) includes all events**

*Over 5000 unreserved seats available in the Music Shed for the orchestra and opera program.*

---

To the Box Office, Tanglewood, Lenox, Mass.:

Please send me ..... tickets at \$2.50 each for A GALA EVENING  
at Tanglewood, Thursday, August 4th. My check for \$..... and self addressed,  
stamped envelope is enclosed.

☐ — check here if you wish information on reserved box seats for the orchestra-  
opera program.



**Thursday, August 11**

Music Shed, 8:30

**BOSTON POPS AT TANGLEWOOD**  
**ARTHUR FIEDLER, Conductor**

Earl Wild, Pianist

**ALL GERSHWIN PROGRAM**

★

**AN AMERICAN IN PARIS**  
**CONCERTO IN F, FOR PIANO AND ORCHESTRA**  
soloist: Earl Wild

**PORGY AND BESS**  
**A Symphonic Picture for Orchestra**  
by Robert Russell Bennett

**RHAPSODY IN BLUE, FOR PIANO AND ORCHESTRA**  
soloist: Earl Wild

**STRIKE UP THE BAND**

★ ★ ★ ★

**Tanglewood Grounds Open at 6:00**

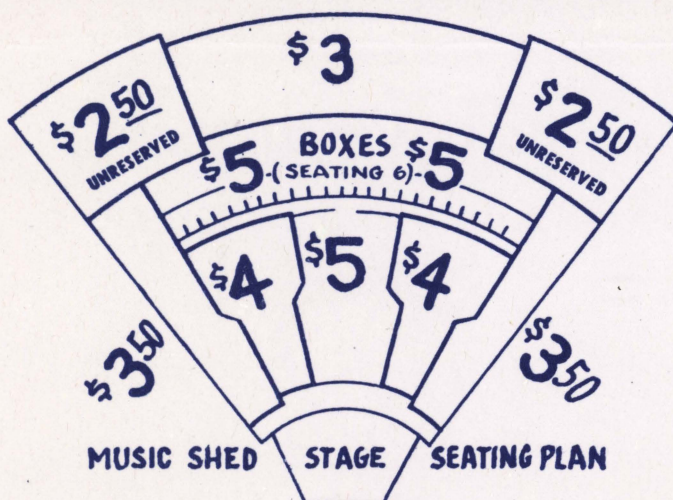
*Bring a picnic or purchase box suppers at the Tanglewood cafeteria*

★ ★ ★ ★

**Tickets for Boston Pops at Tanglewood:**

**Reserved Sections: \$5.00, \$4.00, \$3.50, \$3.00**

**Unreserved Sections and General Admission to Lawns: \$2.50**



To the Box Office, Tanglewood, Lenox, Mass.:

Please send me ..... tickets at \$5.00  
..... tickets at \$4.00  
..... tickets at \$3.50  
..... tickets at \$3.00  
..... tickets at \$2.50

for BOSTON POPS AT TANGLEWOOD, Thursday, August 11th. My check for \$.....  
and self addressed, stamped envelope is enclosed.

**TICKETS FOR BOTH SPECIAL EVENTS NOW ON SALE AT THE**  
**TANGLEWOOD BOX OFFICE**  
**LENOX, MASS.**  
**Lenox 600**





# TWO SPECIAL EVENTS AT TANGLEWOOD

Lenox, Massachusetts

For the benefit of the Berkshire Music Center

## Thursday, August 4 A GALA EVENING

10th Anniversary Celebration by the Students of the Center for Benefit of the  
Berkshire Music Center's Scholarship Fund

Tanglewood Grounds Open at 3:30

Bring a picnic or purchase box-supper at the Tanglewood cafeteria

8:15 Open House in the Dining

8:30 Concert to begin by Tanglewood students, sponsored by the Tanglewood Festival  
Lenox, Mass.

9:00 Supper served by the Tanglewood staff on the terrace of the Main House

9:15 to 10:00 Music Room

Concert to follow in the Music Room, sponsored by Tanglewood Music and Grounds of Lenox, Mass.  
at the Tanglewood Music Center, Lenox, Mass. 10:00 to 10:30  
at the Tanglewood Music Center, Lenox, Mass.

Admission: \$1.00 (except one dollar) includes all events

For more information and a list of names of the students who are performing, please write to the Tanglewood Music Center, Lenox, Mass.

For the New York Philharmonic, please write to:

Lenox, Mass. 10:00 to 10:30  
at the Tanglewood Music Center, Lenox, Mass. 10:00 to 10:30  
at the Tanglewood Music Center, Lenox, Mass. 10:00 to 10:30

For more information, please write to:

Lenox, Mass. 10:00 to 10:30  
at the Tanglewood Music Center, Lenox, Mass. 10:00 to 10:30  
at the Tanglewood Music Center, Lenox, Mass. 10:00 to 10:30

Office Manager









TANGLEWOOD, LENOX, MASSACHUSETTS

# A GALA EVENING

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20th ANNIVERSARY CELEBRATION

OF THE

BERKSHIRE MUSIC CENTER

Charles Munch, *Director*

---

*Thursday, August 4, 1960*

---

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

R.C.A. VICTOR RECORDS



# A GALA EVENING AT TANGLEWOOD

Performances by the Berkshire Music Center

## PROGRAMS

4:30 OPERA SCENES

THEATRE-CONCERT HALL

The Opera Department: Boris Goldovsky, Director; assisted by Robert K. Evans,  
Thomas Philips, Fredric Popper, Arthur Schoep, Felix Wolfes.

THE MAGIC FLUTE ..... MOZART

Scene from Act II

Papageno	.	.	.	.	.	.	.	John Lodge
Pagagena	.	.	.	.	.	.	.	Barbara Allentuch
Three Spirits	.	.	.	.	.	.	.	Maxine Makas
								Abby-Maria Beierfield
								Harriett Aloojian

*Staged by Boris Goldovsky*

PELLEAS AND MELISANDE ..... DEBUSSY

Act II, Scene I

Pelleas	.	.	.	.	.	.	.	Jon Humphrey
Melisande	.	.	.	.	.	.	.	Grace Trester

*Staged by Arthur Schoep*

*Accompanied by Felix Wolfes*

HANSEL AND GRETEL ..... HUMPERDINCK

Forest Scene

Gretel	.	.	.	.	.	.	.	Babara Allentuch
Hansel	.	.	.	.	.	.	.	Corinne Curry
Sandman	.	.	.	.	.	.	.	Grace Trester

*Staged by Boris Goldovsky*

LA BOHEME ..... PUCCINI

Excerpt from Act III

Mimi	.	.	.	.	.	.	.	Lucille Sullam
Sergeant	.	.	.	.	.	.	.	Richard Marshall
Sweeping Woman	.	.	.	.	.	.	.	Peggy Donovan
Marcello	.	.	.	.	.	.	.	John d'Armand
Rodolfo	.	.	.	.	.	.	.	George Shirley
Musetta	.	.	.	.	.	.	.	Maxine Makas

*Staged by Boris Goldovsky and Arthur Schoep*

*Accompanied by Ross Reimueller*

6:00 COMPOSITION

THEATRE-CONCERT HALL

Department of Composition: Aaron Copland; Leon Kirchner  
and Luciano Berio, Associates

ROBERT BERNAT ..... Andante and Allegro for Woodwind Quintet  
(*Student at Tanglewood, 1960*)

TIMOTHY THOMPSON ..... Suite for Piano  
(*Student at Tanglewood, 1960*) (Abridged version)  
The Composer at the piano

LESTER TRIMBLE ..... Myn Hertes Queene  
(*Student at Tanglewood, 1948*) (Chaucer)  
Samuel Wechsler Commission  
*Conducted by Hugh Ross*

JEROME ROSEN ..... Quintet for Clarinet and Strings  
I Allegretto grazioso III Lento tranquillo  
II Allegro vivo IV Risoluto

THE FROMM FELLOWSHIP PLAYERS

John Perras — <i>flute</i>	Peter Marsh — <i>violin</i>
Bernard Shapiro — <i>oboe</i>	Theodora Mantz — <i>violin</i>
Jerome Rosen — <i>clarinet</i>	Scott Nickrenz — <i>viola</i>
Jane Taylor — <i>basoon</i>	Donald McCall — <i>violoncello</i>
William Brown — <i>French horn</i>	Paul Jacobs — <i>piano</i>
Marguerite Willauer — <i>soprano</i>	



8/4/60

7:00 TANGLEWOOD CHOIR

MAIN HOUSE PORCH

Choral Department: Hugh Ross, Lorna Cooke deVaron,  
Alfred Nash Patterson, Associates

MABEL DANIELS ..... Piper, Play On!  
LORNA COOKE DEVARON — conductor

GIOVANNI GABRIELI ..... Signor, le tue man sante  
Vergine il cui figliol  
TALMON HERZ (Tel-Aviv, Israel) — conductor

LESTER TRIMBLE ..... Myn Hertes Queene  
HUGH ROSS — conductor

PAUL HINDEMITH ..... Six Chansons  
JACQUELINE BOURILLON (Paris, France) — conductor

PHYLLIS TATE ..... 1—The Hag 2—Alison Gross 3—Good Wish  
DAVID FOX (Newton Center, Mass.) — conductor

ROBERT WARD ..... That Wondrous Night of Christmas Eve  
BENNETT PENIX (Chicago, Ill.) — conductor

KRSTO ODAK ..... God Have Mercy

BOZIDAR SIROLA ..... The Lord's Prayer  
SEYMOUR SCHONBERG (Irvington, N. J.) — conductor

ORLANDO GIBBONS ..... Street Cries of London  
ALFRED NASH PATTERSON — conductor  
SHIRLEY WOLFSON, SEYMOUR SCHONBERG, Accompanists

8:15 CONCERT AND OPERA

MUSIC SHED

Orchestral Department: Eleazar de Carvalho, assisted by Seymour Lipkin.

Opera Department: Boris Goldovsky, assisted by Robert K. Evans, Thomas Phillips,  
Fredric Popper, Arthur Schoep, Felix Wolfes.

BEETHOVEN ..... OVERTURE TO "LEONORE," NO. 1  
Conducted by ELEAZAR DE CARVALHO

FAURÉ ..... INCIDENTAL MUSIC TO MAETERLINCK'S "PELLEAS  
AND MELISANDE," OP. 80

I Prelude: Quasi adagio III Sicilienne: Allegretto molto moderato  
II "Fileuse": Andante quasi allegretto IV The Death of Melisande: Molto adagio  
Conducted by CHARLES MUNCH

— INTERMISSION —

PORT TOWN

Text by LANGSTON HUGHES

Music by JAN MEYEROWITZ

(FIRST PERFORMANCE)

Conducted by . . . . BORIS GOLDOVSKY  
Staged by . . . . BORIS GOLDOVSKY AND ARTHUR SCHOEP  
Scenery by . . . . DOM POLEO  
Lighting by . . . . WILLIAM SCHROEDER

CAST

MRS. WINKELBAUM . . .	Ethel Erdos	BOSUN . . . .	John d'Armand
MR. SCHWARTZ . . .	Spiro Malas	COP . . . .	Sherrill Milnes
MAGGIE . . . .	Jane Wymond	MISS HELGSTRUM . . .	Rita Kolacz
FIRST SAILOR . . . .	Alex Perkins	MISS GARY . . . .	Corinne Curry
SECOND SAILOR . . . .	Charles Curtis	JEANNETTE . . . .	Grace Trester
THIRD SAILOR . . . .	George Shirley	SMITTY . . . .	John Lodge
FOURTH SAILOR . . . .	Ralph Roberts	GAY GIRL . . . .	Harriett Aloojian
FIFTH SAILOR . . . .	Jon Humphrey		

TOWNSPEOPLE AND SEMINARY GIRLS

Barbara Allentuch, Harriett Aloojian, Harold	Griffith, Ava Hilfreich, Dolores Hoover, Martha
Beckett, John Burke, Joan Blume, Peggy Don-	K. Husser, Lucy Lamb, Orlando Leite, Maxine
ovan, Kathleen Eberlein, Marie Fields, George	Makas, Tait Ratcliffe, Ramona Robinson

Time: 1919

PRODUCTION STAFF

Musical Preparation: Robert K. Evans, Fredric	Witsen
Popper, Ross Reimueller, Maurits Sillem, Felix	Stage Manager: Thomas Philips
Wolfes	Properties: Peggy Donovan, Richard Marshall
Chorus Preparation: Maurits Sillem	Costume Assistant: Arianne Schaub
Technical Director: Aloysius Petruccielli	Resident Technician: David Glass
Costume Supervision and Makeup: Leo Van	Stage Crew: Peter Gans, Michael Rodgers

Costumes by VAN HORN & SON



## COMMITTEE FOR THE GALA EVENING

Mrs. Serge Koussevitzky, *Chairman*

Miss Anna R. Alexandre

Mrs. Bruce Crane

Mrs. William Crane

Mrs. J. D. Hatch

Mrs. David Huxley

Mrs. C. D. Jackson

Mrs. Shaun Kelly

Mrs. L. K. Miller

Mrs. Thomas D. Perry

Mrs. Bruce W. Sanborn

Mrs. John L. Senior

Miss Gertrude Robinson Smith

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## THE ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

### VIOLINS

Julie Dougal  
Lawrence Franko  
ViviAnne Haag  
Gail Hewitt  
Mary Jane Huse  
Karen Jackson  
Susanne Jonas  
Peter Lesse  
Sheila Manuel  
Sharon Mulligan  
Joyce Noferi  
Sally Pappenheimer  
Margaret Ross  
Arianne Schaub  
Marcia Steinbock  
Alma Sumberg  
Dianne Thomas  
Burgitte Vinding  
Vreni Weibel

### VIOLAS

Barbara Baird  
George Denes  
Judith Goberman  
Eleanor Gould  
Shuntstu Kohno

Jesse Levine

Shea Watson

### VIOLONCELLOS

Charles Ansbacher  
Edwin Garner  
Anne Marcus  
Marianne Marshall  
Marjorie Ramsey  
Leonard Stehn

### DOUBLE BASSES

Sally Blubaugh  
Anthony Monaco  
Shirley Pilmer  
Peter Spring  
David Squier  
Richard Webster  
Helen Zimble

### FLUTES

Mary Barnette  
Jean Pierre Bourillon  
Dean Miller  
Judith Resnick  
Mary Ellen Tuthill

### OBOES

Sue Francis  
William Gaffney  
Fred Gruenebaum  
Astrid Stocks

### CLARINETS

Edward Avedision  
Victor Battipaglia  
Francis Cardillo  
Loren Kitt  
Barbara Kolb  
Craig Watjen

### BASSOONS

Thomas Elliott  
Barbara Gamm  
Robert Moore  
Dieter van der Bent

### TRUMPETS

Glen Bowling  
Peter Ciurczak  
Edwin Harkins  
Joseph Koplin  
Richard San Filippo  
Ronald Thompson

### FRENCH HORNS

Richard Adams  
Edwin Black  
Anne Forrester  
George Gelles  
Mary Ann Stephens

### TROMBONES

Per Brewig  
James Kidwell  
Richard Landry  
R. Russell Moore  
Ray Turner  
Eugene Watts

### TUBA

Kenneth Leerstang

### PERCUSSION

Herbert Baker  
Gerald Carlyss  
Allen Hovey  
Louis Wildman

### HARP

Susan Goodman

---

## THE TANGLEWOOD CHOIR

### SOPRANOS

Patricia Brown  
Florence Dispensa  
Carol Dvorkin  
Ellen Germann  
Carmentia Guanzon  
Dolores Hoover  
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Doris Leventhall  
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Sally Rohrman  
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## THE BERKSHIRE MUSIC CENTER

Twenty years ago, in 1940, The Berkshire Music Center was established at Tanglewood. It was the fruition of many years of love, skill, and experience of working with music and musicians by the Director of the Boston Symphony Orchestra at that time, Serge Koussevitzky. His idea was that young musicians would find their musical talents sharpened and developed by spending an intensive period in an environment of professional music making, working with professional musicians, and following a professional schedule, and that in so doing the younger generation would absorb some of the wisdom, idealism and accumulated understanding of music.

The Boston Symphony Orchestra made this bold venture a reality. The Tanglewood property, newly presented, provided the place. The Music Center was established with several departments, each devoted to a practical aspect of music—an orchestra and conducting department, an opera department, a choral department, a composition department—with a faculty of professional performers built around the Principals of the Boston Symphony Orchestra.

In these 20 years thousands of young musicians have come to Tanglewood from all over the world to experience the atmosphere of Tanglewood and the Boston Symphony Orchestra, and have returned to their careers illuminated by the experience.

The problem of financing such an undertaking has always been a thorny one, inasmuch as it is done by the Boston Symphony Orchestra, which is already dependent on contributions for its continuation, and because students of music are seldom persons of means. For example, of the 276 students enrolled at the Berkshire Music Center this year, 150 have had to receive full or partial scholarship aid. The expenses of operating the Music Center will amount to more than \$150,000—about \$550 per student. The fees, for those who can pay them, are:

Tuition for 6 weeks	\$180
Dormitory for 6 weeks	190
Registration and registration fee	25
	<hr/>
	\$395

Payment of these fees by students and the grants from the Tanglewood Revolving Scholarship Fund, supported by the gifts of Friends of the Berkshire Center, provide only \$80,000 to offset these \$150,000 of expenses. Proceeds from tonight's Gala Evening and from the Boston Pops at Tanglewood on August 11 will reduce the loss of the undertaking for this season, but there will be a final deficit of considerable size. In order to carry on the work of the Center, more scholarship aid is needed. For anyone who wishes to sponsor a partial or full scholarship, the following amounts are of significance:

\$550—The cost per student of operating the school

\$395—Tuition and dormitory fees for one student for 6 weeks

\$180—Tuition for one student for 6 weeks



**Theater: Brecht and  
Langston Hughes**

By HOWARD TAUBMAN

In "The Exception and the Rule," which leads off the double bill that opened last night at the Greenwich Mews Theater, Brecht's manner is so transparently dogmatic that you begin by feeling patronized. Yet, before the short play is finished, your resistance ebbs, and you find that you are touched by its truth and humanity.

Brecht's little play is a parable for moderns. It describes the hard journey of a merchant and a coolie, who is his bearer, across a vast, unidentified waste to a city where the boss hopes to land an oil concession. The merchant, in the usual Brechtian style, is the capitalist villain personified, all calculation and evil. The coolie, of course, is quintessentially the helpless, exploited, abused worker. The brief scene follows

When Brecht reaches his main point at the end, how-

Isalah Sheffer has staged "The Exception and the Rule" in a formalized, yet simple way, which is right for Brecht. Paul E. Richards is effective as the merchant, and Joseph Chaikin plays the coolie with such integrity that one is moved by him even though he is meant to be a type rather than a full defined human being. Richard Hamilton is forthright as a guide, and Frank Groseclose carries out a remarkable assignment as judge and pianist of a three-piece ensemble.

Mr. Hughes' "Gospel song-play" uses few spoken words. Philip A. Stamps dances the title role with admirable tenderness and passion, and Glory Van Scott sings and dances Jezebel with sinuous abandon. When these two, abetted by four other dancers, let loose in a number celebrating the joys of the flesh, the stage is all but combustible. When Dorothy Drake, who sings in a huge shouting voice, leads the company in a traditional song or in one by Mr. Hughes, the theater is flooded with prayer or elation.

Vinnette Carroll's staging captures the spirit of naivete that was once the exclusive of fashion in presentations of Negroes by Negroes. We know now that there are many other aspects to the Negro, and we tend to be sensitive about oversimplified distaste about his talents. But if we remember that this is only one side of his nature and potentialities, we can share in his gift for rapturously innocent song and dance.

—Snyder, Herald-Tribune

—Taubman, *Times*

—Taubman, *Times*

—Snyder, Herald-Tribune

—Gottfried, Women's Wear

—Probst, NBC-TV

—Watts, Post

—Snyder, Herald-Tribune

—Jordan, CBS-TV

**GAL SON'.**—Thompson, Jrl.-Amer.

bv

Adapted by

## ERIC BENTLEY



**LANGSTON  
HUGHES'**  
*the*  
**prodigal  
son**

—Snyder, Herald-Tribune

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May, May 21, 1965 *du*

# Brecht, Hughes And Rejoicing Off Broadway

By Louis Snyder

There was

There was sound and fury, didacticism and lyricism, singing and dancing, and above all, stirring theater: last night downtown at Greenwich Mews, where two unlikely bedfellows, Bertolt Brecht's "The Exception and the Rule" and Langston Hughes' "The Prodigal Son," made the theater's low rafters ring to very divergent tunes.

Probably it would not occur to many producers to bracket two theatrical craftsmen, so relentlessly dedicated to cynicism on the one hand and salvation on the other, as Brecht and Hughes. But the combination proved to be invigorating in both instances, even if each work, despite its contemporary qualities, was, in theatrical terms, something of a throwback to the stage of day before yesterday.

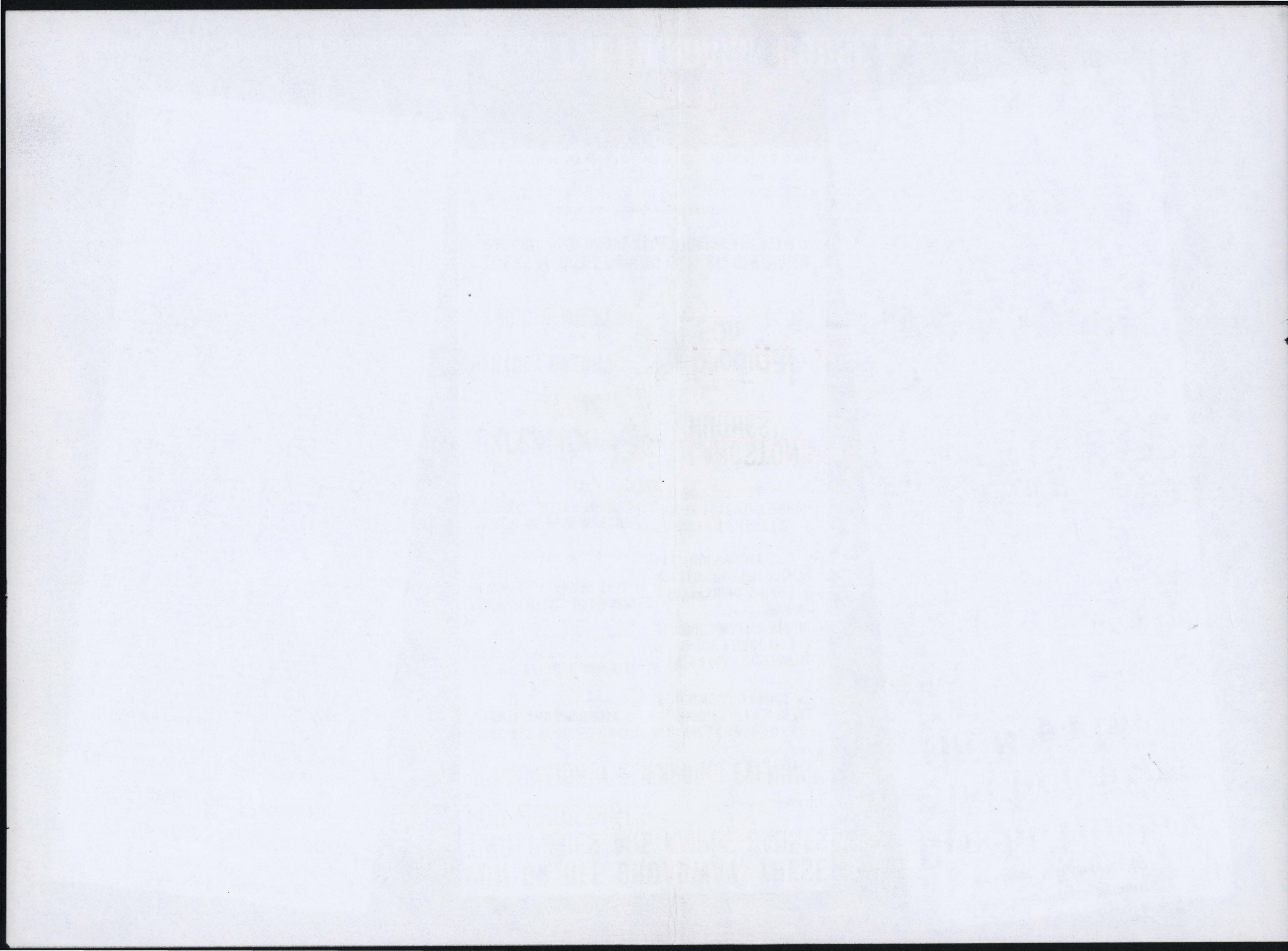
This being a season to brush up on your Brecht, "The Exception and the Rule," a product of 1930, is required seeing and hearing. Despite a pervading impression of being an impressionistic "East Lynne," this Marxist-oriented piece still comes over the footlights as a compelling dramatic experience, weighted as it is with villains in clown-white make-up and the scales of justice overloaded with obvious social connotations which are now common property.

Brecht's capitalistic Merchant, crossing a desert with a "union" Guide, whom he distrusts and discharges, is left with a Coolie to lead him. This poor man, similarly terrorized by the unfamiliarity of his surroundings, also becomes the victim of the Merchant's fears, and is killed in a misconstrued gesture of helpfulness toward his employer. At a trial, in which the chalk-faced judge bends logic many ways, the Merchant is acquitted of murder, on grounds of "self-defense,"

On or off Broadway, these two pieces are ample causes for rejoicing!

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**the  
prodigal  
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# GREENWICH MEWS THEATRE

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BEVERLY LANDAU — STELLA HOLT — HENRIETTA STEIN

*production of*

## BERTOLT BRECHT'S THE EXCEPTION AND THE RULE

Adapted by: **ERIC BENTLEY**  
Directed by: **ISAIAH SHEFFER**

*with*

**PAUL E. RICHARDS**  
**RON FABER**                      **JOE BOUSARD**

*and*

**SAM GREENE**

Music Composed by: **Stefan Wolpe**

Music Directed by: **ARNOLD BLACK**

## LANGSTON HUGHES' THE PRODIGAL SON

(A Gospel Song-Play)  
*Production directed by*  
**VINETTE CARROLL**

*with*

**PHILIP A. STAMPS**    **JEANNETTE HODGE**  
**DOROTHY DRAKE**    **ROBERT PINKSTON**

*and*

**VINETTE CARROLL**  
as the Exhorter

Music Arranged and Directed by:  
**MARION FRANKLIN**

Choreography by: **SYVILLA FORT**

Sets: **PETER WINGATE**

Costumes: **EVE GRIBBIN**

Lighting: **JIM GORE**

Associate Producers: **Stephanie Sills and Yanna Brandt**

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## THE EXCEPTION AND THE RULE

### CAST *(In order of appearance)*

Merchant .....	PAUL E. RICHARDS
Coolie .....	RON FABER
Guide .....	SAM GREENE
Leader of the Second Caravan .....	WILLIAM SHORR
Members of the Second Caravan .....	JOHNNY HARRIS and RON VAAD
First Policeman .....	WILLARD BOND
Second Policeman .....	CHARLES SULLIVAN
Innkeeper .....	RON VAAD
Guard .....	JOHNNY HARRIS
Coolie's Widow .....	JEANNETTE HODGE
Judge .....	JOE BOUSARD
Associate Judge .....	WILLARD BOND

Piano: Mr. Bousard

Trumpet: Mr. Sullivan

Percussionist: Mr. Bond

---

### 15 MINUTE INTERMISSION

---

## THE PRODIGAL SON

### CAST *(In order of appearance)*

Sister Lord .....	DOROTHY DRAKE
Brother Callius .....	ROBERT PINKSTON
Prodigal Son .....	PHILIP A. STAMPS
Exhorter .....	VINNETTE CARROLL
Father .....	RONALD PLATTS
Mother .....	JEANNETTE HODGE
Jezebel .....	TRINA FRAZIER
Brother John .....	MARION FRANKLIN
Brother Alex .....	JOHNNY HARRIS
Sister Anna .....	JEAN PERRY
Sister Waddy .....	SYLVIA TERRY
Brother Jacob .....	TEDDY WILLIAMS
Brother Joseph .....	JEFFREY WILSON
Sister Fatima .....	HATTIE WINSTON

Piano: Mr. Franklin

Trumpet: Mr. Sullivan

Percussion: Willard Bond



## SONGS

WADE IN THE WATER .....	DOROTHY DRAKE and ENSEMBLE
TAKE THE LORD GOD .....	ROBERT PINKSTON
ROCK WITH JEZEBEL .....	TRINA FRAZIER
I LOOK DOWN THE ROAD .....	DOROTHY DRAKE
LOOK AT THE PRODIGAL SON .....	SYLVIA TERRY and ENSEMBLE
DEVIL, TAKE YOURSELF AWAY .....	SYLVIA TERRY
HOW I'M GONNA MAKE IT .....	DOROTHY DRAKE
OH LORD COME BY HERE .....	ROBERT PINKSTON and ENSEMBLE
WHEN I TOUCH HIS GARMENT .....	DOROTHY DRAKE and ENSEMBLE
DEVIL, TAKE YOURSELF AWAY (Reprise) .....	SYLVIA TERRY, TRINA FRAZIER, and ENSEMBLE
YOU BETTER TAKE TIME TO PRAY .....	ROBERT PINKSTON and ENSEMBLE
WADE IN THE WATER (Reprise) .....	DOROTHY DRAKE and ENSEMBLE
I'M WAITING FOR MY CHILD .....	ROBERT PINKSTON
LOOK AT THE PRODIGAL SON (Reprise) .....	SYLVIA TERRY and ENSEMBLE
ROCK WITH JEZABEL (Reprise) .....	TRINA FRAZIER
DONE FOUND MY LOST SHEEP .....	JEANNETTE HODGE
COME ON IN THE HOUSE .....	ROBERT PINKSTON, DOROTHY DRAKE, and ENSEMBLE
TWO WINGS .....	ROBERT PINKSTON and ENSEMBLE
GOOD NIGHT .....	ROBERT PINKSTON and ENSEMBLE

HOW AM I GONNA MAKE IT? and YOU BETTER TAKE TIME TO PRAY: Words and Music by Langston Hughes; ROCK WITH JEZEBEL: Words by Langston Hughes, Music by Billy Eaton; DEVIL, TAKE YOURSELF AWAY and WHEN I TOUCH HIS GARMENT: Words by Langston Hughes, Music by Jobe Huntley; LOOK AT THE PRODIGAL SON and GOOD NIGHT: Words and Music by Marion Franklin. All other songs are traditional.

## WHO'S WHO

### THE EXCEPTION AND THE RULE:

JOE BOUSARD (*Judge*), a graduate from San Diego State College, has been a musical director, pianist, arranger, and composer. He has acted in children's theatre and has an extensive background in radio and TV.

RON FABER (*Coolie*) appeared off-Broadway in Gene Frankel's productions of *An Enemy of The People* and *The Spots of the Leopard*. He has been seen on TV in *The Defenders* and *The Patty Duke Show*. His movie credits include *The World of Henry Orient* and *Act I*.

SAM GREENE (*Guide*) was last seen on Broadway in the title role substituting for Robert Preston in *Ben Franklin in Paris*. Other Broadway credits include *Family Affair*, *Goldilocks* and *Damn Yankees*. Off-Broadway has seen Mr. Greene in *Streets of New York*, *The Fantasticks* and *A Month in the Country*. He has also appeared on most major television networks.

PAUL E. RICHARDS (*Merchant*) first came to the attention of theatre followers with his superb performance as the weakling cadet in Calder Willingham's *End As A Man*, repeating the role in the

movie version. He was last seen on Broadway in *A Thousand Clowns*, and just finished the same role in the film version soon to be released.

CHARLES SULLIVAN (*Policeman*) attends the Manhattan School of Music and is making his stage debut in this play.

WILLARD BOND (*2nd Policeman*) is an accomplished actor, musician, and set designer for several children's shows. He is also a well known ceramic mural artist, whose works include the facade for the Eugene O'Neill Theatre.

BERTOLT BRECHT (*Playwright*) wrote *The Exception and The Rule* in 1930 not long after his successful *The Threepenny Opera*. This is the first professional production of the play in America.

ERIC BENTLEY (*Adaptor*) foremost American translator of Brecht's drama, is Brander Matthews Professor of Dramatic Literature at Columbia University. His many published works include *The Playwright As Thinker*, *In Search of Theatre*, *The Classic Theatre*, *The Modern Theatre*, and, most recently, *The Life of the Drama*.

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**ISIAH SHEFFER** (*Director*) was translator, director, and performer in last season's *The Theatre of Peretz*. In 1961 he staged the American premiere of Michel De Ghelderode's *Barrabas*. He is drama critic for radio station WBAI and a faculty member at Columbia University, where he first staged *The Exception and The Rule*.

**STEFAN WOLPE** (*Composer*) one of the foremost contemporary composers, whose *Symphony No. 1* was given its world premiere last year by the New York Philharmonic, was an active participant with Brecht in the extraordinary theatre life of pre-war Berlin.

**ARNOLD BLACK** (*Music Director*) is a violinist for outstanding chamber and symphonic organizations in New York. He has written and directed the music for Broadway and off-Broadway productions, notable among which were *The Girl on the Via Flaminia* and *Ulysses In Nighttown*.

## THE PRODIGAL SON:

**DOROTHY DRAKE** (*Sister Lord*) is one of the great gospel singers in the United States and has appeared with several outstanding choir groups throughout the country. She now heads the Voice of Paradise, and has appeared on the stage in *Jerico Jim Crow* and *Tambourines To Glory*.

**TRINA FRAZIER** (*Jezebel*) a graduate of the High School for Performing Arts Miss Frazier has appeared in concert with the Norman Walker Troupe, with the tSanz Peterson Company and with atherine Dunham's *Apollo Review*.

**JEANNETTE HODGE** (*Mother*) has appeared on TV and in summer stock, is a graduate of the American Theatre Wing where she was the first student to maintain a scholarship for two consecutive years. She has danced with the Jose Limon and The Talley Beatty-Syvilla Fort dance groups.

**ROBERT PINKSTON** (*Brother Callius*) has appeared in *Black Nativity* and has been with the Bradford Singers for several years. He recently was seen in Festival 1965 in Paris with the Marion Williams' group. His TV credits include Jubilee Workshop and Hootenanny.

**RONALD PLATTS** (*Father*), a graduate of the Judimar School of Dance in Philadelphia, appeared on Broadway as an actor and dancer in *Kwamina*. He also performed in *Show Boat* at the City Center, was part of the touring company of *Finian's Rainbow*, and was a solo dancer for the Talley Beatty and Syvilla Fort dance groups.

**PHILIP A. STAMPS** (*Prodigal Son*), a native New Yorker, was a singer-dancer in *Kwamina* and appeared in *Black Nativity*. He has been seen on television in Canada and New York and has performed in night clubs throughout the country.

**HATTIE WINSTON** (*Sister Fatima*) was seen earlier this season in *Happy Ending* at the Group Theatre Workshop. She attended Howard University.

**LANGSTON HUGHES** (*Playwright*) poet, novelist, and columnist, is one of America's most eloquent and prolific writers. Among his many contributions to the theatre have been *Black Nativity*, *Jerico Jim Crow*, *Simply Heavenly*, *Shakespeare In Harlem*, *Mulatto*, the lyrics for Kurt Weill's *Street Scene*, and the libretto for the opera *The Barrier*. He is the creator of the beloved "Simple" character.

**VINNETTE CARROLL** (*Director*), a member of the Director's unit of the Actor's Studio, directed *Black Nativity* and appeared as its narrator in London and at Spoleto. She is the recipient of an Emmy Award, an Obie Award, a Ford Foundation director's grant, and can currently be seen as the grandmother in *One Potato, Two Potato*. She has directed many ELT shows and has appeared in several Broadway productions.

**SYVILLA FORT** (*Choreographer*) is a former Katherina Dunham dancer. She now teaches dance at her own school in New York.

**MARION FRANKLIN** (*Music Director*) was the organist at the International Festival of Jazz in Europe in 1963 and is the organist for *Jerico Jim Crow*. Recently, he co-directed *Moods and Melodies*, a revue scheduled to tour American colleges.

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Jay B. Rosenblatt

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**PETER WINGATE** (*Set Designer*) spent two seasons as set designer for the Phoenix Theatre, and also did the sets for the off-Broadway productions of *The Firebugs*, *A Month in the Country*, *The Emperor and Crime and Crime*.

**JAMES GORE** (*Lighting Designer*) designed the lights for the original *Little Mary Sunshine* and was the production manager this past season for Theatre In Westchester.

**EVE GRIBBIN** (*Costume Designer*) did the scenic motifs for the Chapel Players productions in Boston, and was active in the productions of the New York Shakespeare Festival.

**STELLA HOLT** (*Producer*) is presenting her 33rd production, and this is the third time she is producing a Langston Hughes play. The first was *Simply Heavenly*, the second *Jerico Jim Crow*. Some of her other memorable plays include *Me, Candido*, *Orpheus Descending*, *Red Roses For Me* and *All In Love*.

**BEVERLY LANDAU** (*Producer*) has been the moving force behind several Broadway productions. In addition, she co-produced Sean O'Casey's *Red Roses For Me*, Max Frisch's *The Firebugs*, and made her official debut as an associate producer on Broadway earlier this season with Lorraine Hansberry's *The Sign in Sidney Brustein's Window*.

**HENRIETTA STEIN** (*Producer*) who has worked in theatre and radio throughout the country, most recently having produced mental health plays and monologues in Long Island. This is her debut as an off-Broadway producer.

**STEPHANIE SILLS** (*Associate Producer*) was assistant to producer Lewis Allen on his productions of *The Physicists* and *Slow Dance on the Killing Ground*.

**YANNA BRANDT** (*Associate Producer*) was co-producer of Playwrights At Work, an award-winning TV series featuring Edward Albee, Jack Richardson, and other young playwrights. She has worked at CBS, Channel 13, and NBC. This is her first off-Broadway production.

#### STAFF

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#### CREDITS

Our thanks: To Carlo Mazzone (pantomimes); to Ted Tessler (program cover graphics); to Leslie Stein, Renee Glazer, Ellen Klugherz, Elizabeth Sterling (costume assistance); to Gino Sermoneta, Eugene Rounds, Liddi, Maggie, Debbie, and Vicki Stein (technical assistance); to Candy Rocks, Athenian Gift Shop, and Fashions Incorporated.

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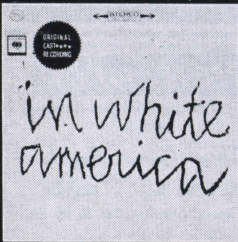
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## COLUMBIA RECORDS



Utilizing excerpts from actual documents, six actors re-create the history of the Negro in America. Beginning with the 18th-century slave trade, this original cast album spans the years in words, hymns and folk music. It is a slice-of-life drama that provides an emotional experience of extraordinary depth. Includes four pages of photographs and drawings.

KOL 6030/KOS 2430\*



"'Benito Cereno' is fresh, deep and powerful! To miss it would be to miss a moment of thrilling awareness," wrote the Pulitzer Prize winning novelist Robert Penn Warren. The original cast recording stars Roscoe Lee Browne, Clayton Corbin, Frank Langella and Lester Rawlins. Jonathan Miller directs. (With brochure.)

DOL 319/DOS 719\* (A 2-Record Set)



Anne Jackson, Eli Wallach and Alan Arkin star in "Luv," winner of three Tony Awards. Murray Schisgal's Broadway triumph, directed by Mike Nichols, is the most refreshing hit of the 1964-65 season, and it has been acclaimed by the Herald Tribune as "the answer to a theatergoer's prayer."

DOL 318/DOS 718\* (A 2-Record Set)



Kaye Ballard and Harold Lang star in this "remarkable show" (Saturday Review) which is the unquestioned highlight of the 1965 Off-Broadway season. Veteran showman Ben Bagley's "The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter" captures Porter at his sparkling, sophisticated best. Included are many re-discovered Porter songs. You will agree that this witty revue is indeed "a knockout!" (Daily News).

OL 6410/OS 2810\*

\*Stereo

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GREENWICH PLAYERS INC.

p r e s e n t s

A BEVERLY LANDAU \* STELLA HOLT \* HENRIETTA STEIN

PRODUCTION OF

BERTOLT BRECHT'S

THE EXCEPTION AND THE RULE

ADAPTED BY: ERIC BENTLEY

DIRECTED BY: ISAIAH SHEFFER

with

PAUL E. RICHARDS

JOSEPH CHAIKIN FRANK GROSECLOSE

and

RICHARD HAMILTON

MUSIC COMPOSED BY: STEFAN WOLPE

MUSIC DIRECTED BY: ARNOLD BLACK

LANGSTON HUGHES'

THE PRODIGAL SON

DIRECTED BY: SIDNEY WALTERS

CHOREOGRAPHY BY: SYVILLA FORT

with

JAMES SPRUILL BARBARA ANN TEER

JOSEPH ATTLES DOROTHY DRAKE

JEANNETTE HODGE

MUSIC ARRANGED AND DIRECTED BY:

MARION FRANKLIN

\* \* \* \* \*

SETS: PETER WINGATE

LIGHTING: JIM GORE

COSTUMES: EVE GRIBBIN

PRODUCTION STAGE MANAGER: MR. GORE

ASSOCIATE PRODUCERS: STEPHANIE SILLS and YANNA BRANDT

with

BOBBY BANKS - WILLARD BOND - MELVIN EDWARDS - ALEX FOSTER

MARION FRANKLIN - LEETA HARRIS - MARQUETTE MILLAR -

DRE ROBINSON - CHARLES SULLIVAN - HATTIE WINSTON



THE EXCEPTION AND THE RULE  
CAST

(In order of appearance)

MERCHANT . . . . .	PAUL E. RICHARDS
COOLIE . . . . .	JOSEPH CHAIKIN
GUIDE . . . . .	RICHARD HAMILTON
LEADER OF THE SECOND CARAVAN . . . . .	MELVIN EDWARDS
MEMBERS OF THE SECOND CARAVAN . . . . .	JOSEPH ATTLES and MARQUETTE MILLAR
FIRST POLICEMAN . . . . .	WILLARD BOND
SECOND POLICEMAN . . . . .	CHARLES SULLIVAN
INNKEEPER . . . . .	JOSEPH ATTLES
GUARD . . . . .	MARQUETTE MILLAR
COOLIE'S WIDOW . . . . .	JEANNETTE HODGE
JUDGE . . . . .	FRANK GROSECLOSE
ASSOCIATE JUDGE . . . . .	WILLARD BOND

Piano: Mr. Groseclose

Trumpet: Mr. Sullivan

Percussionist: Mr. Bond

INTERMISSION: 15 Minutes

THE PRODIGAL SON  
CAST

(In order of appearance)

FATHER . . . . .	ALEX FOSTER
MOTHER . . . . .	JEANNETTE HODGE
SON . . . . .	JAMES SPRUILL
DRINK VENDOR . . . . .	FRANK GROSECLOSE
BLIND BEGGAR . . . . .	MARQUETTE MILLAR
MERCHANT . . . . .	ALEX FOSTER
MAGICIAN . . . . .	PAUL E. RICHARDS
JEZEBEL . . . . .	BARBARA ANN TEER
DOPE PUSHER . . . . .	JOSEPH ATTLES
SISTER LORD . . . . .	DOROTHY DRAKE
HOUSEKEEPER ANNA . . . . .	DEE ROBINSON
SERVANT FATIMA . . . . .	LEETA HARRIS
SERVANT GOLDIE . . . . .	DOROTHY DRAKE
PARTY GIRLS . . . . .	HATTIE WINSTON and JEANNETTE HODGE



PARTY BOYS . . . . . MELVIN EDWARDS, MARQUETTE MILLAR,  
RONALD PLATT and MARION FRANKLIN  
PAWNBROKER . . . . . PAUL E. RICHARDS  
MONEY LENDER . . . . . FRANK GROSECLOSE  
EXHORTER . . . . . JOSEPH ATTLES  
FARMER'S HELPER . . . . . MARQUETTE MILLAR  
FOREMAN . . . . . MELVIN EDWARDS  
DIGGER . . . . . MARQUETTE MILLAR  
WATER BOY . . . . . TEDDY WILLIAMS

At the Piano: Mr. Franklin  
At the Organ: Bobby Banks  
Percussionist: Willard Bond  
Trumpet: Mr. Sullivan

# SONGS

HEAR THE LAMBS A'CRYING . . . . . CHORUS  
PRAYER IS THE KEY OF HEAVEN . . . . JEANNETTE HODGE, ALEX FOSTER  
and CHORUS  
ON MY JOURNEY NOW . . . . . HATTIE WINSTON, LEETA HARRIS  
and DEE ROBINSON  
ROCK WITH JEZEBEL . . . . . BARBARA ANN TEER  
BABYLON BABY . . . . . LEETA HARRIS  
HOW'M I GONNA MAKE IT? . . . . . JAMES SPRUILL and MALE CHORUS  
FEAST AT THE WELCOME TABLE . . . DOROTHY DRAKE, BARBARA ANN TEER  
JOSEPH ATTLES, JAMES SPRUILL  
MARQUETTE MILLAR and CHORUS  
WADE IN THE WATER . . . . . DOROTHY DRAKE and CHORUS  
NOBODY'S FAULT BUT MINE . . . . . JAMES SPRUILL  
WHEN I TOUCH HIS GARMENT . . . . . DOROTHY DRAKE and CHORUS  
YOU BETTER TAKE TIME TO PRAY . . JOSEPH ATTLES, MARQUETTE MILLAR  
LEETA HARRIS, DOROTHY DRAKE and CHORUS  
POOR PILGRIM OF SORROW . . . . . JAMES SPRUILL  
COMING HOME . . . . . CHORUS  
DEVIL, TAKE YOURSELF AWAY . . . . JOSEPH ATTLES, JAMES SPRUILL  
and CHORUS  
I BELIEVE I'LL GO BACK HOME . . . . . JAMES SPRUILL  
COME ON IN THE HOUSE . . . . . ALEX FOSTER, MELVIN EDWARDS  
and MARQUETTE MILLAR  
LET US BREAK BREAD TOGETHER . . . . MELVIN EDWARDS and CHORUS  
SOMEBODY TOUCHED ME . . . . . JAMES SPRUILL and CHORUS



# S T A F F

GENERAL MANAGER . . . . . STELLA HOLT  
 ASSISTANT TO GENERAL MANAGER . . . . . DAVID GOLDSTEIN  
 PRODUCTION COORDINATOR . . . . . STEPHANIE SILLS  
 ASSISTANT TO MISS FORT . . . . . RONALD PLATT  
 PRESS REPRESENTATIVE . . . . . MAX EISEN  
 ATTORNEY . . . . . SEYMOUR LITVINOFF, Esq.  
 PHOTOGRAPHY . . . . . BERT ANDREWS  
 ACCOUNTANT . . . . . MILLSTEIN CROWE & PEFKA  
 SETS EXECUTED BY . . . . . GARY ZELLER  
 LIGHTING TECHNICIAN . . . . . ED ROYCE  
 ASSISTANT TO LIGHTING DESIGNER . . . . . CARMINE SABATINI  
 PROPERTIES . . . . . EUGENE ROUNDS

HOW AM I GONNA MAKE IT?, BABYLON BABY, and YOU BETTER TAKE  
 TIME TO PRAY: Words and Music by Langston Hughes; ROCK WITH  
 JEZEBEL: Words by Langston Hughes, Music by Billy Eaton.

DEVIL, DEVIL; TAKE YOURSELF AWAY and SOMEBODY TOUCHED ME:  
 Words by Langston Hughes, Music by Jobe Huntley; all other  
 songs are traditional.

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## STAFF FOR THE GREENWICH MEWS THEATRE

PRODUCER . . . . . STELLA HOLT  
 ASSOCIATE PRODUCER . . . . . FRANCES DRUCKER

A cultural project of the Village Presbyterian Church  
 and The Brotherhood Synagogue