

STEREO SRM I-604

PLAYABLE ON MODERN MONAURAL EQUIPMENT





THE NAKED CARMEN

|                |  |  |
|----------------|--|--|
|                | 11:50 . . . BAND I   | BAND I . . . 8:28  |
|                | ODYSSEY (Prelude)<br>Moog Synthesizer;<br>Detroit Symphony Orchestra/Paul Paray  | PAPER HERO and THE DARKNESS<br>(March of the Toreadors)<br>Pig Iron; Detroit Symphony Orchestra/Paul Paray |
|                | THE FACES ARE THE SAME, I (Entr'Act)<br>David Hess   | SOMEWHERE TO GO (Seguidilla)<br>George Turner  |
|                | WHEN LOVE IS FREE (Habanera)<br>Melba Moore  |  |
| 5:33 . . . . . | BAND II  | BAND II . . . . . 6:29   |
|                | FACES ARE THE SAME, II (Entr'Act)<br>David Hess  | FACES ARE THE SAME, IV (Entr'Act)<br>David Hess  |
|                | THE FLOWURIE SONG (The Flower Song)<br>Robert White and Anita Darian   | THIS SICK AND HUNGRY WORLD (The Gypsy Song)<br>Mary Bruce and Her Starbuds                                 |
|                | THE UNIVERSAL MILITARY BUBBLEGUM BAND<br>(The Children's Chorus)<br>Darian, kazoo; Pig Iron; Detroit Symphony Orchestra/Paul Paray | CARMEN FANTASSETTE (Bizet-Atkins) RECORDED LIVE!!<br>John Atkins, piano                                    |
| 8:55 . . . . . | BAND III   | BAND III . . . . . 11:00   |
|                | FACES ARE THE SAME, III (Entr'Act)<br>David Hess   | THE TAROT DEALER (The Card Song)<br>Melba Moore  |
|                | PLAYIN' THE GAME (Toreador Song)<br>William Walker   | REQUIEM (Montage)  |
|                | TIME (Micaela's Air)<br>Melba Moore  | FACES ARE THE SAME, V (Entr'Act)<br>David Hess   |

THE NAKED CARMEN CREATED, WRITTEN, PRODUCED AND ARRANGED BY JOHN CORIGLIANO AND DAVID A. HESS,  
ADAPTED FROM BIZET'S "CARMEN."

ORCHESTRATED AND CONDUCTED BY JOHN CORIGLIANO

SYMPHONIC EXCERPTS FROM THE CARMEN SUITE BY GEORGES BIZET PERFORMED BY  
THE DETROIT SYMPHONY ORCHESTRA/PAUL PARAY, CONDUCTOR.

Vocals for Melba Moore produced by Jim Fragale

Executive A & R Director: Joseph R. Bott □ Production Supervisor: M. Scott Mampe □ Production Coordination: Melissa Bryan  
Recording Supervisor: Eduard Van Niel □ Recording Engineers: Neal Ceppos and Bob Fava □ Mixing Engineer: Neal Ceppos  
Cutting Engineer: John Eargle (Who Said It Could Be Done) □ Gilbert Kong (Who Did It) □ Album Cover: John Craig  
Libretto Design: John Craig □ Art Director: Desmond Strobel □ Cigar Photography: Jerry Griffith  
The Carmen Fantasette was recorded on the new Baldwin SD-10 □ Newscasts: United Press International\*  
Publishing: Coriolanus Music Co.—Dionysius Music Corp/Three Bridges Music Corp.

**VIOLINS**  
Peter Buonconsiglio  
Gene Orloff  
Joseph Malin  
Emanuel Green  
Julius M. Held  
Henri Aubert  
Mac Ceppos  
Julius Brand  
Sanford Allen  
Matthew Raimondi

**VIOLINS**  
Emanuel Vardi  
Harold Coletta  
Theodore Israel  
Alfred V. Brown  
Calman Fleisig  
**TUBA**  
Don K. Butterfield  
**PIANO**  
Ron Frangipani

**CELLO**  
George Ricci  
Harvey Shapiro  
Edgardo Sodero  
**HARP**  
Gloria Agostini  
**GUITARS**  
Vinny Bell (electric)  
Charlie Macey (rhythm)  
Joe Macho (bass)

**PERCUSSION**  
Buddy Saltzman  
**WOODWINDS**  
Romeo Penque  
Philip L. Bodner  
Joe Soldo  
Walter Kane  
**FRENCH HORN**  
James Buffington  
Joseph De Angelis

**TRUMPETS**  
James P. Sedlar  
Burt Collins  
Al De Risi  
Irving Markovitz  
**TROMBONE**  
Alan Raph  
**CLASSICAL GUITAR**  
Jay Berliner

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\*The excerpts in this recording were used to express the political thoughts and views of the producers and writers of The Naked Carmen and do not reflect the intent or ideas of U.P.I.





SIDE 1

BAND 1

ODYSSEY (Prelude)  
Moog Synthesizer; Detroit Symphony Orchestra/Paul Paray

FACES ARE THE SAME, I (Entr'Act)  
David Hess

- I. The song is different  
But the faces are the same  
The story of tomorrow is yesterday's game  
The fool a hero and the hero a fool  
That's how it is, that's how it will be  
And how it must have been.
- II. Electric feelings  
That remain in your mind  
A crystal laughter that caresses the air  
If thoughts are sharing then you'll give her your  
dreams  
That's how it is, that's how it will be  
And how it must have been  
To see her standing there.
- III. As wings need sunrise  
Let her go, let her fly  
To pick a flower is to cause it to die  
To give her freedom is to help her return  
And if she flies without returning  
That's how it is, that's how it will be  
And how it must have been.

WHEN LOVE IS FREE (Habenera)  
Melba Moore

What is Freedom, it's just a word  
It's always spoken, but never heard.  
If I could choose what to make it of,  
I'd choose for Freedom, the word of Love.

When Love is Free, then Love's for me.

What is Freedom, it's just a bag  
to give us something when life's a drag.  
If I could choose how to blow my mind,  
I'd make sure that my love was blind.

When Love is Free, then Love's for me.

What is Freedom, it's just a cry  
to give us courage, if we must die.  
If I could do what I'm thinking of,  
I'd give us courage to make more Love.

When Love is Free, then Love's for me.

What is Freedom, a sometime goal  
to feed our egos, to cleanse our soul  
A way of asking to see the light  
But Freedom's nothing when Love's not right.

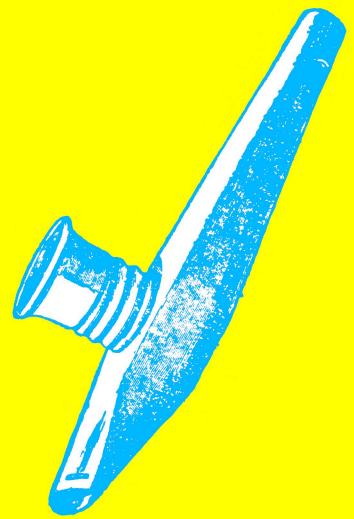
What is Freedom, it's everything  
The gift of giving, the songs we sing  
The air we breathe, and the world above.  
But most of all it's a way to love.

When Love is Free, then Love's for me.





THE UNIVERSAL MILITARY BUBBLEGUM BAND  
(The Children's Chorus)  
Darian, kazoo; Pig Iron; Detroit Symphony  
Orchestra/Paul Paray



BAND III

FACES ARE THE SAME, III (Entr'Act)

David Hess

V. A life was changing  
For the man, for the girl  
The pleasures of contentment were  
Challenged by fear  
And new desires took the place of the old  
With every passing year.

VI. Rejoice my hero  
In the crowd, in your fame  
If you should want me then I'll give you my name  
And stay forever if you help me to stay  
By never asking me to need you  
That's how it is, that's how it will be  
And . . .

PLAYIN' THE GAME (Toreador Song)  
William Walker

If you're gonna be straight with me  
Then I'm gonna be straight with you  
I just want you to be the way you are  
Don't be thinkin' no foolish things, like  
I'm gonna buy you the kind of rings  
That chain us together forever  
Cause forever's too far.

You can find another if you choose  
But no one's big enough to fill my shoes.

If you're gonna play games with me  
Then I'm gonna play games with you  
And I'm gonna be the winner in the end  
I'll stick around while things go fine  
But as soon as you step out of line  
I'll walk away, and you'll still be my friend.

Women are women  
Wherever they may be  
And I like my women  
To chase after me  
Drinking is drinking  
Until we're through  
And I can drink more than you.

Drinking and women  
They're all the same  
It's just like playing a game.

If you wanna make love to me  
Then maybe I'll make love to you  
But you're gonna have to ask me with your eyes  
See that female over there  
She'd follow me most anywhere  
Cause she's found out what it means  
To have first prize.

Women are women . . . etc.





# SOCIAL

# SECURITY



TIME (Micaela's Air)  
Melba Moore

Time, all I'm asking is time,  
For you to see the way she is.  
She only wants you in bed  
Doesn't care who you are  
But as for me,  
I'd spend my life  
giving you love and making you strong  
For as long as you need me,  
So! Please!  
If you think that you care,  
If there's anything there,  
just a little more time.

You, can I please have you again,  
forget all of my pride and smile once more.  
You know fate isn't what we intend  
Doesn't care who you are  
It sets the stakes and deals the cards,  
But what can I say when it tells me to play,  
'Til I gamble away any chance to be free.  
So! Please!  
if you think that you care  
If there's anything there,  
Just a little more time.

Dedicated to Joseph R. Bott  
without whose ideas, understanding and encouragement  
The Naked Carmen would have remained clothed.

### THE BIRTH OF A RECORDING CONCEPT

Early in 1968, two executives left Paris together after attending meetings on the current status and development of the classical record industry. These two men happened to be Irwin Steinberg, President of Mercury Records and Joseph Bott, Director of the Classical Division of Mercury. In the trip back to the States, their conversation led to the birth of what you are now hearing: a record from all worlds of music.

After much thought and discussion, the 19th century romantic opera *Carmen* was chosen as the vehicle for the project. The reasons were manifold, but most important *Carmen* was known by more people than any other classical work. It was extremely adaptable in story and music, and it had universality.

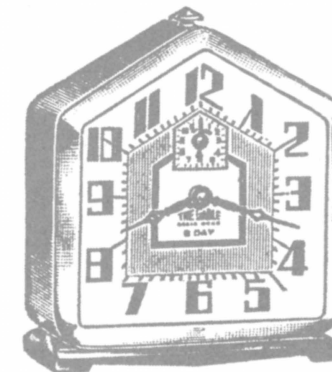
The whole idea lay dormant for several months until Joe Bott went to San Antonio in May 1969, to supervise the recording of John Corigliano's *Concerto for Piano and Orchestra*. In the inevitable hours of music discussion that surround recording sessions, the young classical composer, Corigliano, who had recently been involved in pop arranging and recording sessions, was drawn into the project, to the point where he returned to New York in July and submitted an outline to Joe Bott. After that, there was never again a doubt that *Carmen* would join the '70's.

There was one problem, however. Where to find a talented "pop" writer who knew classical music? Enter . . . David Hess. A young writer-producer for Mercury-Record, David became the catalyst for the project. With all elements finally present, *Carmen* could become a reality. The opera was restructured musically and lyrically, the two composer-writers drawing from every available corner of their combined musical experiences.

*Carmen* soon became a mass of lyric sheets, orchestral arrangements, lead sheets, half-recorded tapes, rough mixes and frazzled nerves. Then, one by one musicians from all over were added: Melba Moore from *Hair* and *Purlie*, Bill Walker from the Metropolitan Opera, George Turner from *Hair* and *Salvation*, Bob White from the NBC Opera Company, Anita Darien from The American Opera Center, John Atkins, concert pianist, some of the top studio musicians in New York, Paul Paray and the Detroit Symphony Orchestra, Mary Bruce and Her Starbuds, a children's tap dance group, and David Hess, from the Newport and Valley Forge Folk Festivals.

An unusual combination? Everyone thought so, but then it was an unusual idea . . . *Carmen* in the '70's. But that's what happens when two executives spend several hours on a plane from Paris to New York.

M. Scott Mampe



Sometimes coming from the swimming pools of suburbia doesn't mold that Establishment oriented picture of happiness and success—that well adjusted *sociale animale*. It begets an outpouring of hostilities aimed at the very heart of the status quo. It also breeds eccentrics—if you love your parents. David is an outpouring eccentric.

Educated at Columbia University where he majored in Anthropology he got interested in all things pertaining to life, both living and dead. He came to song writing by way of entertaining and to entertaining by way of a gigantic push from his mother towards an operatic career—which he managed to side-step.

He put aside his feeble attempts at singing to study composition at Juilliard with Vincent Persichetti—which left him all the more confused. Turning to song writing he became successful at a very early age having such hits to his credit as *I Got Stung* by Elvis Presley, *Start Mowing* by Sal Mineo, and *Speedy Gonzales* by Pat Boone to mention a very few.

His songs reflect the mood and yearning of his own self as well as the young people of today. He has expressed this ideology in his first major recording performed by Malachy McCourt for Mercury—*And The Children Toll The Passing Of The Day* (SR 61258).

David Hess



David Hess' Mother Performing As Carmen in 1938

John and I were sitting in Joe Bott's office (Mercury Records Classical Music A & R director) when his secretary Missy, with her usual impishness, walked in and announced, "I just heard a great singer, she's just right for *Carmen*, and if you don't use her you're crazy—oops! I'm sorry, did I interrupt someone?" She proceeded to turn beet-red, and blurt out the name, Melba Moore. We looked at each other and said, "That's a great idea, let's get her album and see if she's right." She was perfect.

It has been suggested that Melba Moore is a black Barbra Streisand, a new Broadway superstar and a good-looking girl with a touch of Billie Holiday in her voice.

Born into a black show business family in the Harlem slums, Melba earned a bachelor's degree in music education at Montclair State Teachers College and taught music in Newark during 1964 and 1965. Melba held the female lead in the Broadway musical *Hair* for eighteen months—the first black person to have the role—and she opened as star of the Broadway show *Purlie* to rave reviews from all quarters—she subsequently won a Tony Award for her performance as Lutibelle. Leonard Probst, WNBC-TV's resident drama critic, said of Melba: "The great star of the show is a young girl named Melba Moore. Almost every time she sang the show stopped." The *New York Times*, the *New York Post*, and *United Press International* were equally ecstatic. Melba's first album, *Living to Give* (SR 61225) was released by Mercury almost simultaneously with the opening of *Purlie*.

Melba Moore



Mary Bruce and Her Star Buds



"Mary Bruce and her Starbuds?" "What do you think John?" "The name at the very least deserves to be seen in print." And with that we took off for 125th Street and Lenox Avenue to Mary's studio with a freshly cut disc of the track on the *Gypsy Song*. As soon as we met Mary Bruce, we knew we hadn't made the trip for nothing.

Two weeks later, she was in the studio with several dozen Starbuds ranging in age from three to eighteen doing what she had invented more than a quarter of a century ago—Stop Time. For Mary Bruce is no newcomer to show business.

Michael Todd discovered Mary when she was dance director of the Apollo Theatre, and named her group "The Starbuds". He took the group to Broadway for his musical *Gay New Orleans* and since then there have been hundreds of Starbuds, including Josephine Premice, Wally Cox, and Ruby Dee.

The Detroit Symphony Orchestra, Paul Paray Conducting



Anita Darian

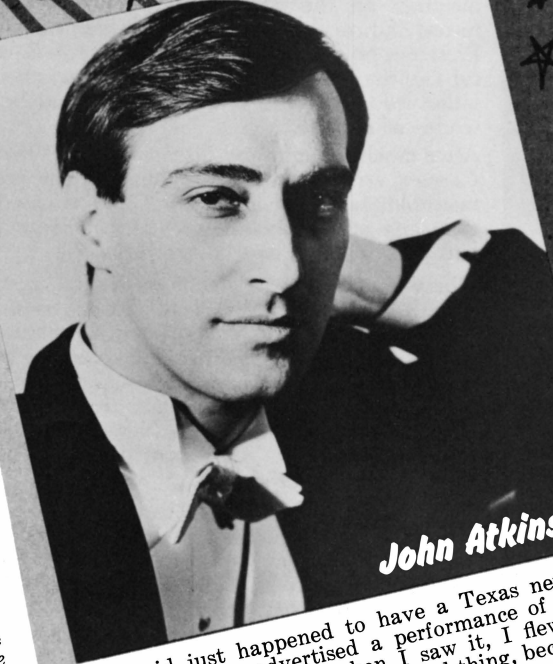


"Where do you find a kazoo virtuoso who also sings pop and classical?" David and I pondered the problem until I remembered a CBS-TV show I saw several years ago where Leonard Bernstein conducted a performance of Mark Bucci's *Kazoo Concerto* with Anita Darian in the solo part.

I called her and asked her if she still blew kazoo. She did. And she sang—classical with the New York City Opera and pop with the Sauter-Finnegan Orchestra. A natural for *The Naked Carmen*.

Anita's credits include leads in musicals like *The Flower Drum Song*, *Showboat*, and *The King and I* at the New York City Center (on the recommendation of Richard Rodgers), and opera performances in *Tosca*, *Traviata*, and *Fidelio* with the New York Philharmonic on CBS-TV.

John Atkins



David just happened to have a Texas newspaper which advertised a performance of my *Piano Concerto* and when I saw it, I flew to Texas to catch the show. A good thing, because audience, press, and I felt that the soloist decided to include a *Carmen Fantasette* in our *Total Carmen*, I thought of his amazing virtuosity and knew that he would personify the Great Pianist.

John made his Philharmonic Hall debut in 1965 with the Shostakovich First Piano Concerto under Thomas Dunn's direction. He subsequently toured with the work and played it on network television. Not only does he perform as a soloist (he's really into contemporary music), but he plays a lot of chamber music with people like Montserrat Caballé, and Luigi Dallapiccola. Not long ago John premiered Lee Hoiby's *Piano Concerto* to record it under a grant from the National Academy of Arts and Letters.



John Corigliano

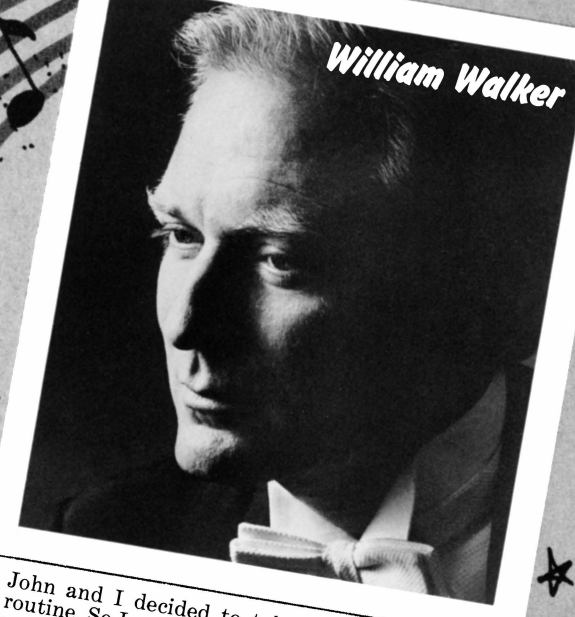
John Corigliano's Mother Not Performing As Carmen in 1938

Born in 1938 in a little town in Brooklyn, John had two musical parents—"Dizzy-fingers Rose," his concert pianist mother, and "Fiddlin' John," his concert-master father—who was the revered First Violinist of the New York Philharmonic for over thirty-five years.

In this cloister of classical music, John grew up—went to Columbia University studying music (of course)—and ended up writing a host of symphonic pieces, getting performances by groups like the Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony and the like. He won lots of awards, including a Guggenheim Fellowship, and got important commissions—like his new one from Lincoln Center for a chamber piece and one from the San Antonio Symphony for a Piano Concerto to open the HemisFair '68. G. Schirmer publishes all his classical music. Two of these works exist on records—the *Violin and Piano Sonata*, which won first prize in the Spoleto Festival Chamber Music Competition, and Mercury's new release of his virtuoso *Piano Concerto*, with Hilde Somer and the San Antonio Symphony under Victor Alessandro (Mercury SR90517).

But enough about that. He always dug the other music, working on the Moog Synthesizer before people knew there was such a thing (he spent 6 weeks in the hospital in mid 1969 due to a severe over exposure to square waves), and writing and arranging for his contemporaries. A new LP *Pure Buckwheat Honey* and *The Naked Carmen* are his most recent efforts along with tons of other projects he's involved in. His classical background and his love and understanding of the other world find a perfect subject in *The Naked Carmen*.

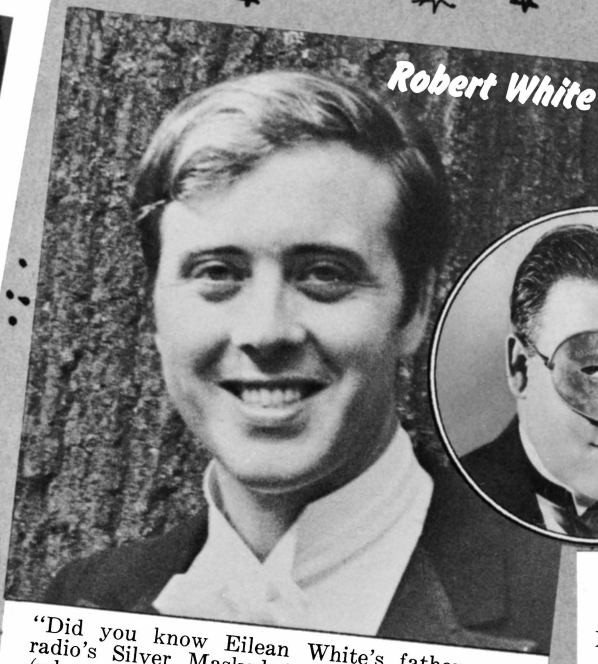
William Walker



John and I decided to take a break from the routine. So I went to my parents for dinner. My mother having sung *Carmen*, asked to hear some of the new score. As soon as she heard the *Toreador Song*, she said she had just the person to do it, and William Walker entered the *Naked Carmen*.

Bill made his Metropolitan debut in 1962. He has since sung roles there and on the company's national tours ranging from Papageno in Mozart's *Magic Flute*, to *Prince Yevlasky* in Tchaikovsky's *Queen of Spades*. On Broadway he starred as Lucille Ball's leading man in *Wildcat*, and has appeared in summer stock in *Carousel*, *Damn Yankees*, and *Showboat*. William Walker has been much in demand on TV's most popular talk shows, appearing frequently with Merv Griffin, Johnny Carson and Mike Douglas.

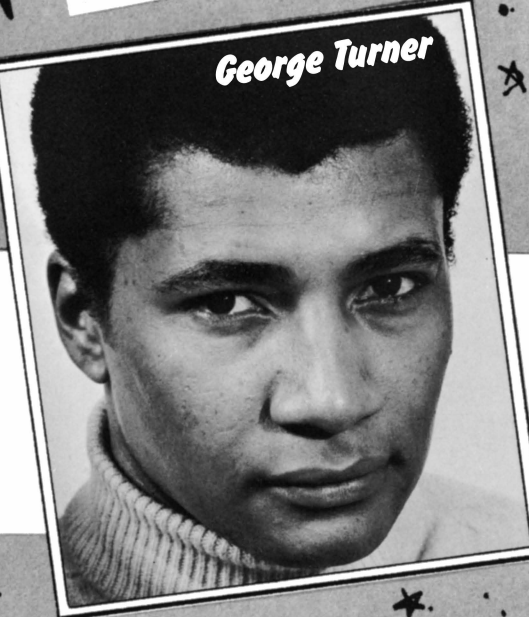
Robert White



Bob White's Father, The Silver Masked Tenor

"Did you know Eileen White's father was radio's Silver Masked tenor?" asked David (who used to date her). "No, but I know her brother Robert." "Oh, can he sing like his father?" Robert White began singing at the age of five on radio shows including *Coast to Coast on a Bus* on the *Fred Allen Show*. He progressed into the symphonic world where he sang opera (NBC's opera production of Menotti's *Labyrinth* and *Boris Godunov*) Oratorio work (he sings with the Philharmonic and Concert Soloists). He has recorded extensively in this symphonic voice—but, when he wants to, he can sing like his father.

George Turner



"Hello, my name is George Turner, and Bernie Gersten sent me." "Who's Bernie Gersten?" "John, who's Bernie Gersten?" "He's the associate producer of the New York Shakespeare Festival, that's who!" "Who's that?" "That's George Turner, and Bernie Gersten sent him."

So we raced George into the studio with a little over an hour of time left, and Chicago screaming for a finished product. And it all worked—*Some-where To Go*, really went. So well in fact, that we are in the process of planning an album with him.

George, incidentally, has had major roles in *Hair* and *Salvation* and was the lead in the off-Broadway production of *Sambo*.

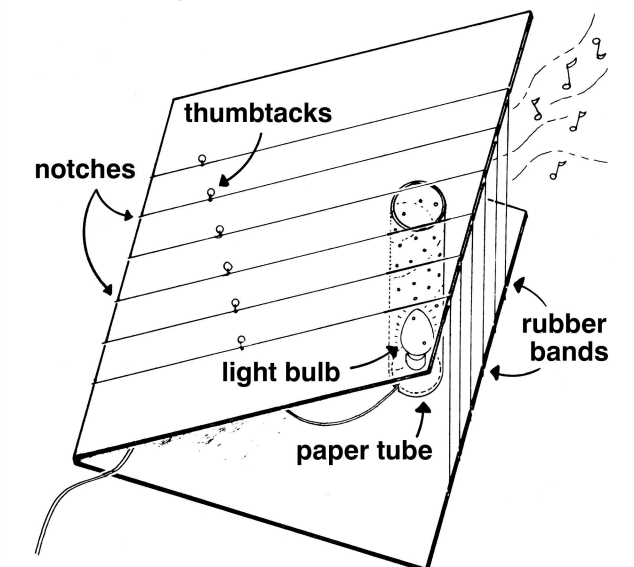


SIDE II

BAND I

PAPER HERO and THE DARKNESS  
(March of the Toreadors)  
Pig Iron; Detroit Symphony Orchestra/Paul Paray

How to make your Naked Carmen Electric Spanish Cigar-Box Guitar, Light Show, and Sound Sculpture.



1. Notch closed album with blunt side of table knife on left and right edges as indicated. Space thumbtacks evenly and align with notches.
2. Pierce tube from empty toilet paper roll with manicure scissors decoratively, and position as shown inside album.
3. Insert small colored light bulb into tube and plug into any convenient electrical outlet.
4. Stretch rubber bands around album in notches.
5. To tune, wind rubber bands around thumbtacks until desired pitch is reached. Be careful not to snap rubber.
6. Play your Naked Carmen Electric Spanish Cigar-Box Guitar Light Show and Sound Sculpture in a dark room for best results.
7. Buenos Notches.

SOMEWHERE TO GO (Seguidilla)  
George Turner

I knew a man who just sat in his chair  
Watching the tube every evening—  
"Why all the riots, the grief and despair  
When what we have's worth believing?  
So honest so true, and so red, white and blue,  
I'm in trouble  
If they puncture our bubble."

I knew a student who lives by the sea  
Spending his days in reflection  
All that he studied was useless, for he  
Lived just to make his connection.  
He might have survived with some help  
and a better direction. . . .  
And a lot less rejection.

I could cry,  
When I think,  
it could have been me  
If I didn't have—

Somewhere to be  
Somewhere to go  
Faces I'd see  
Faces I'd know  
Somewhere.

I knew a woman whose purpose in life was  
giving her men satisfaction.  
Building the dream of a substitute wife  
while waiting to feel their attraction. She  
needed someone who could make love a double reaction. . .  
Not a feminist faction.

I could cry,  
When I think,  
it could have been me  
If I didn't have—

Somewhere to be  
Somewhere to go  
Faces I'd see  
Faces I'd know

Somewhere. (Ad lib)





**FACES ARE THE SAME, IV (Entr'Act)**  
David Hess

VII. Why seek your future in the sweep of the stars  
To find you're fortune is to know who you are  
And life is being who you are every day  
That's how it is, that's how it will be  
And how it must have been.

VIII. Let's walk the forests  
Hear the sea as it breathes  
Let's chase the autumn  
As it shuffles the leaves  
And feel the pleasures  
Of a thought, of a smile  
That's how it is, that's how it will be  
And how it must have been  
For Carmen all the while.

**BAND II**

**THIS SICK AND HUNGRY WORLD (The Gypsy Song)**  
Mary Bruce and Her Starbuds

We say the things we want to say  
We only live from day to day  
What's work for you, to us is play  
As we travel through this sick and hungry world.

We share our clothes, we share our bread  
We share whatever's in our bed  
We always try to get a-head  
As we travel through this sick and hungry world.

If you want to be my friend  
give away what you can lend  
It's too easy to pretend  
That life is what it seems to be.

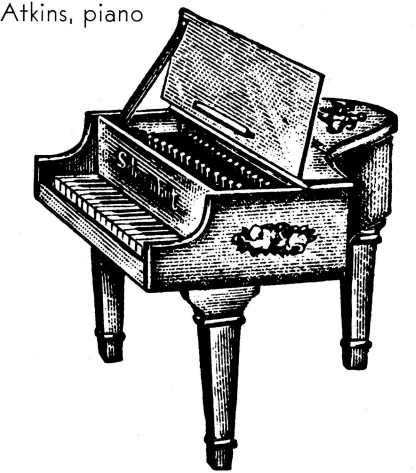
If you find it's all too hard  
playing ball in Nixon's yard,  
Throw away that credit card  
Or come and spend it here with me. . . .  
Love is free.

We say the things we want to say  
We only live from day to day  
What's work for you, to us is play  
As we travel through this sick and hungry world.

**DANCE**

Love is free . . . come with me . . . love is free . . . etc.

**CARMEN FANTASSETTE (Bizet-Atkins) RECORDED LIVE!**  
John Atkins, piano



BAND III

THE TAROT DEALER (The Card Song)  
Melba Moore

While traveling along the seacoast  
I stopped to see the shrine of Sara  
I stopped because I knew a woman  
Of whom was said could tell my fate.

The air was warm with expectation  
As I walked to her vardo  
To watch her spin her web of Tarot  
And sentence me unto my fate.

She bid me sit across the table  
And ask her any question.  
The cards will let you know the answer  
The cards will tell you what to see.

I took the deck between my fingers  
And let my mind to wander  
The only thought that kept returning  
Was who I really thought was me!

She brought me back thru many places  
And spread my life before me  
I recognized familiar faces  
Some made me laugh, some made me cry!

And as she spoke about my future  
The years that lay before me  
I saw her hands begin to tremble  
And knew that I was going to die.

She swept her arm across the table  
And pulled a shawl around her  
No more tonight . . . I heard her whisper  
I read no more for death is near.

While traveling along the seacoast  
I stopped to see the shrine of Sara  
I stopped because I knew a woman  
But now I go for death is near.

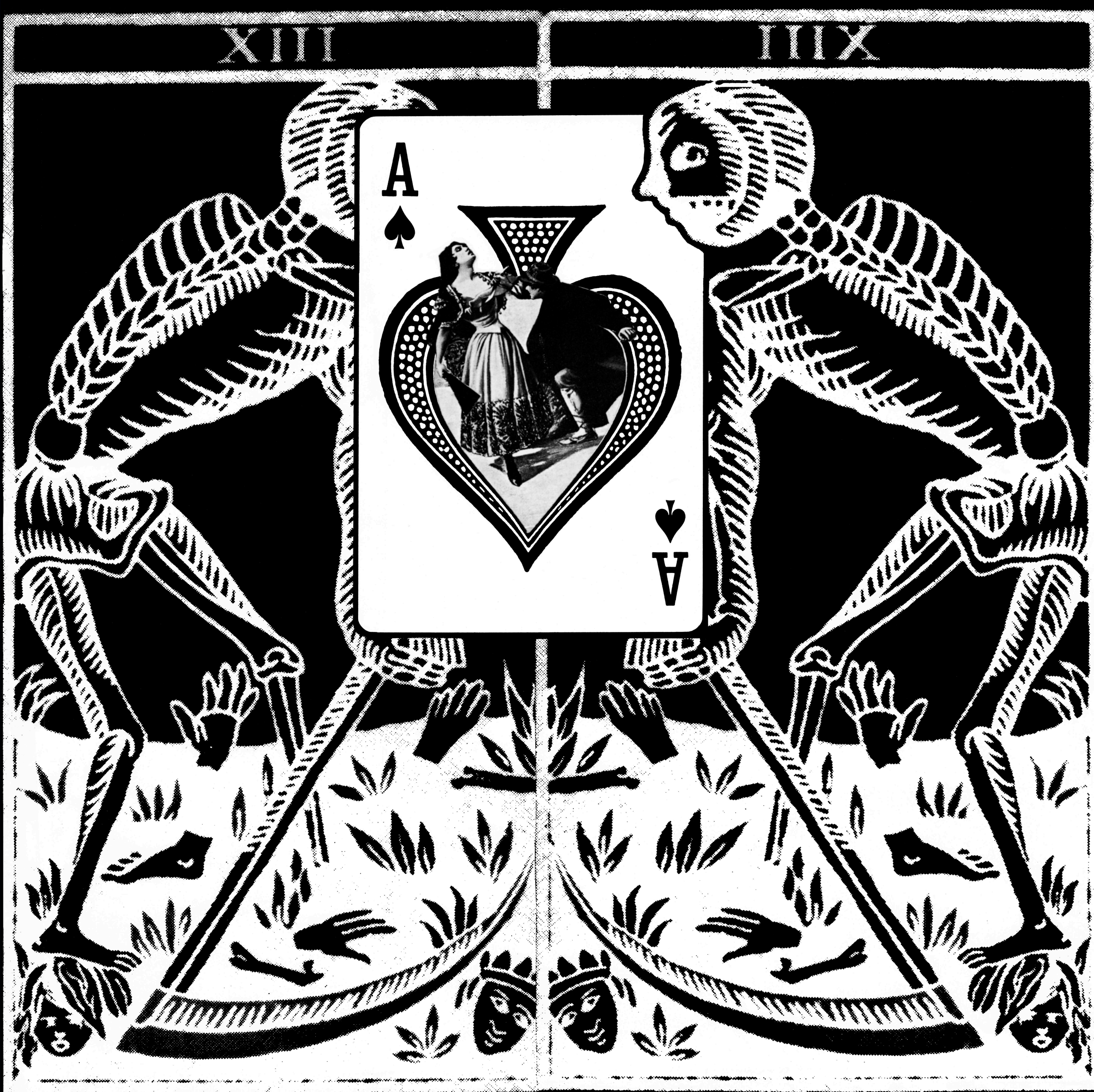
REQUIEM  
(Montage)

FACES ARE THE SAME, V (Entr'Act)  
David Hess

IX. No more the freedom  
Of not having to care  
No more the feeling of the wind in her hair  
An early sunset can no longer be seen  
That's how it is, that's how it will be  
And how it must have been.

X. If love is endless  
Then for Carmen there's time  
If love is needing then her love is a crime  
If love is wanting do we want what we feel  
And who will say they feel for Carmen?  
That's how it is, that's how it will be  
And how it must have been.

XI. The song is different  
But the faces are the same  
The story of tomorrow is yesterday's game  
The fool a hero and the hero a fool  
That's how it is, that's how it will be  
And how it must have been.









 mercury

 mercury

 mercury

 mercury

**THE NAKED CARMEN  
VARIOUS**

Created, Written, Produced & Arranged by  
John Corigliano & David A. Hess  
Detroit Symphony Orchestra/Paul Paray, conductor  
Orchestrated and Conducted by John Corigliano

**SRM 1-604  
SIDE 1**

**STEREO**  
(SRM 1-604 A)

BAND I (Total Time 11:50)  
ODYSSEY - FACES ARE THE SAME I  
WHEN LOVE IS FREE  
BAND II (Total Time 5:33)  
FACES ARE THE SAME II - THE FLOWURIE SONG  
THE UNIVERSAL MILITARY BUBBLEGUM BAND  
BAND III (Total Time 8:55)  
FACES ARE THE SAME III  
PLAYIN' THE GAME - TIME

 mercury

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**THE NAKED CARMEN  
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**SRM 1-604  
SIDE 2**

**STEREO**  
(SRM 1-604 B)

BAND I (Total Time 8:28)  
PAPER HERO AND THE DARKNESS  
SOMEWHERE TO GO  
BAND II (Total Time 6:29)  
FACES ARE THE SAME IV  
THIS SICK AND HUNGRY WORLD  
CARMEN FANTASSETTE  
BAND III (Total Time 11:00)  
THE TAROT DEALER - REQUIEM  
FACES ARE THE SAME V

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