



Musical Tribute Inspired By Bard

By CONSTANCE HERRESHOFF

Shakespeare would surely have been well pleased if he could have looked down on the concert presented in his honor Tuesday night by the San Diego Symphony in Balboa Park Bowl. In any case the large audience took pride in this memorable tribute to Shakespeare whose plays and poetry are so alive today.

Earl Bernard Murray, the orchestra's conductor, was in an especially eloquent and dedicated mood Tuesday night. It was a pleasure to hear as a curtain raiser a "Pavane, Ayre and Galliard" of antique flavor by Anthony Holborne, c.1599. In the remainder of the program music inspired by the works of Shakespeare was heard.

High lights of the evening were the excerpts from "Romeo and Juliet" by Berlioz in which William Ball put on a whimsical Mercutio scene. Ball got a big hand for this wonderful performance and for his later appearance in the "Hamlet" Soliloquy.

Stephen Joyce and Darlene Gould were most appealing in their balcony scene from "Romeo and Juliet," played with the Berlioz "Love Music" background.

"A Sonnet Voyage," composed for this concert by Conrad Susa, composer in residence at the Old Globe's National Shakespeare Festival,

teemed with excitement and novel sound effects. Susa directed the orchestra in this work dedicated to Craig Noel, director of the Old Globe Theater.

The Shakespeare sonnets, well read by Victor Buono during "A Sonnet Voyage," were "When the sessions of sweet silent thought," "When in disgrace with fortune and men's eyes," "Like as the waves" and "That time of year thou mayest in me behold." There were several recalls for Susa and Buono after their impressive performance.

The San Diego Ballet Company headed by Nancy Johnson and Richard Carter proved extremely popular in their dances to music from Mendelssohn's "A Midsummer Night's Dream." Cheers for the orchestra, for David King's Prologue and Epilogue and for the Marine Corps musicians for their peppy performances in the program's opening and closing numbers.

Yule Play at Globe To Open Tuesday

Comic Legend Is Traditional Holiday Fare

Imagination and comedy will reign when the Globe Theater starts a holiday season run of "The Rose and the Ring" Tuesday night. Curtain time is 8:30.

Jackson Woolley directs one of the largest casts and stage crews assembled for a presentation at the Balboa Park theater. It totals 53 players, 30 of them currently training as members of the Globe Junior Theater Wing. The "Juniors" are divided into double casts of 15 each, appearing on alternating nights.

This group is sponsoring four special matinees Dec. 20-21 and 27-28 starting at 2.

Story by Thackeray

"This is not strictly a Christmas play, but has been widely enjoyed in the present form as Christmas time entertainment," said Craig Noel, who is supervising the production in his capacity as San Diego Community Playhouse director.

The stage adaptation of the William Thackeray story was made by Harris Deans for a production in London some years ago. Lyrics by Desmond Carter have been set to music by Robert Cox. It has become traditional stage-fare during Yule season in England.

Origin in Folk Legend

"The Rose and Ring" is a charmingly symbolic allegory of men's desires for good and evil, told amusingly. It has its origin

Rampant Hilarity Marks 'Remarkable Pennypacker'

Hilarity is rampant in Balboa Park.

Emanating from the Old Globe Theater, heard by the laughing hyena cages in San Diego's world famous recreation center, is the funniest, the most heart-warming, rib-damaging comedy to be seen in years.

It's "The Remarkable Mr. Pennypacker," which opened last night in the Community Theater.

Should you have need for an antidote to the slow poisons of daily care, look no further. Here's a bright prescription for woe chasing, the surest cure for doldrums that has come our way since Hatfield's weather hoax at the turn of the century.

Giving credit where it's due, let the first nod go to playwright Liam O'Brien, who has fashioned in "Pennypacker" a merry conglomeration of brightly wit and audacious commentary on accepted morality. His play, although concerned with the early part of the 1900s, is as bright as a newly minted dollar and saucier than tomorrow's fashions.

Then give a nod to Jackson Woolley, who has staged the fun-filled work with uncommon skill, taking full advantage of the Globe's limited space and keeping the proceedings moving at a merry pace from start to finish.

Then give a round of cheers for Rod Sherry, who puts a great deal of skill into his portrayal of the title role, a remarkable man, indeed. To maintain two households containing a total of 17 offspring is a feat worthy of awe. To have kept the separate clans unaware of each other for 20 years is well nigh incredible.

Sherry gives just the right whimsical touch to this singular character who, in the words of his wife (the Wilmington one) "is not only a free-thinker, for a freedoer." A rascal he may be, but always a most charming and a confoundingly logical one.

And add a loud huzzah for Al Holle, who portrays the cyclonic grandpa of the Pennypacker clan.

Plus the fine work of Shirlee Johnson, as Mrs. Pennypacker, of Wilmington, who must face up to the fact that her brood of eight is matched and outscored by one by a similar nest of Pennypackers in Philadelphia.

The contributions of Dorothy Passarelli, as daughter No. 1; Doug Vernona, as her affianced; George Rider, as the proper clergyman and Doug's father; Bob Gunderson, as the sheriff, also add to the enjoyment, and Billie Eichnlaub as bewildered Aunt Jane is a sure-fire laugh getter.

In the Pennypacker clan are Darlene Geer, Tommy Shad-dox, Joe Arnett, Tommy Harris, Don Chadwick and Bill Taber, with Ronald Shipman as a representative of the Quaker City outfit.

Others in the cast are Fred Stuart, Hans Jacobsen, Dar-

lene Geer and Lynette Winter. Some of the minor roles are double cast.

"Mr. Pennypacker" carries a gold coin's worth of entertainment. His returns in laugh dividends make him a most profitable man to know. D. M.

Symphony Inspired By Words of Bard

Music inspired by words will occupy the San Diego Symphony Orchestra concert program next Tuesday at 8:30 p.m.

The music will come from such masters as Hector Berlioz, Felix Mendelssohn, and Peter Ilyitch Tchaikovsky and from Conrad Susa, the resident composer at the Old Globe Theater. The words are Shakespeare's.

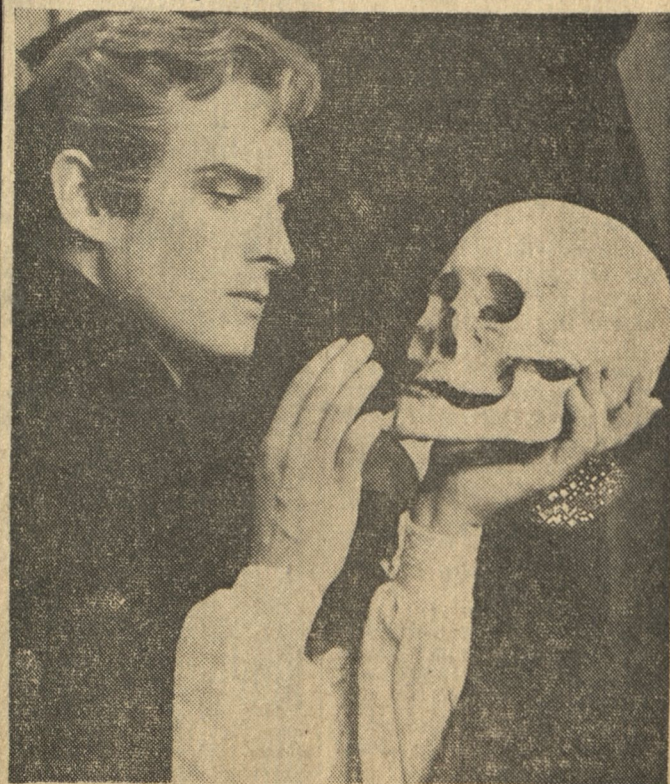
Sharing the spotlight on the bowl stage, in addition to the orchestra, will be members and alumni of the Old Globe National Shakespeare Festival, musicians of the United States Recruit and Depot Band, and the San Diego Ballet.

Excerpts from Berlioz' "Romeo and Juliet" will include the Queen Mab Soliloquy and Scherzo with William Ball as Mercutio. In the Balcony Scene and Love Music, Stephen Joyce will repeat his portrayal of Romeo and Darlene Gould will perform as Juliet.

The premiere performance of "A Sonnet Voyage" by Susa will be conducted by the composer, with reading by Victor Buono, distinguished Globe alumnus now working in Hollywood.

Buono also will be the voice of Oberon in the Scherzo and Nocturne movements of Mendelssohn's "A Midsummer Night's Dream." The San Diego Ballet will perform, with Nancy Johnson as Titania and Richard Carter as Oberon.

William Ball, whose brilliant portrayal of "Hamlet" was a highlight last summer, will read the soliloquy to the Tchaikovsky music.



MELANCHOLY PRINCE—William Ball's outstanding portrayal of "Hamlet" will be momentarily revived at the Tuesday night concert in Balboa Park Bowl. Ball will offer Hamlet's soliloquy to the music of Peter Tchaikovsky in the program dedicated to the National Shakespeare Festival at the Globe.

Music Of The Bard

Symphony, Globe Stars Join In Tribute

(Continued from e-1)

tered everywhere in Shakespeare's works.

And more often than not, the art of gentle sounds is joined by the poet's hand to that wondrous state of the soul around which the world of man revolves: "If music be the food of love, play on. . . ."

The heritage of music inspired by Shakespeare begins with the madrigals and ayres of the Bard's own contemporaries, the earliest known example being Thomas Morley's "It was a lover and his lass" from As You Like It.

Many works done in 19th Century

Thereafter followed a flood of songs, incidental pieces, operas and instrumental compositions of the program variety which continues unabated to the present day. Recent examples are the operas by Frank Martin on The Tempest and Benjamin Britten on A Midsummer Night's Dream.

As a result of characteristic trends, the number of such works grew to unprecedented proportions during the 19th Century. For one thing, the composers of the Romantic Age were afflicted with a strong literary bent and held up to themselves, as one of the ideals of the era, the goal of a perfect "union of the arts." So Liszt could write, in defense of program music:

"Through song there have always been combinations of music with literary or quasi-literary works; the present time seeks a union of the two which promises to become a more intimate one than any that have offered themselves thus far. Music in its masterpieces tends more and more to appropriate the masterpieces of literature. . . .

"Why should music, once so inseparably bound to the tragedy of Sophocles and the ode of Pindar, hesitate to unite itself in a different yet more adequate way with works born of an inspiration unknown to antiquity, to



WILLIAM BALL
Shakespeare at symphony



DARLENE GOULD
San Diego ballerina

identify itself with such names as Dante and Shakespeare?"

In all this literary immersion, Shakespeare was regarded as a colossus and was indeed worshipped by the Romantics as the fountainhead of their own artistic spirit. Berlioz records his first soul-shaking encounter: "Shakespeare, coming upon me thus suddenly, struck me as with a thun-

der-bolt. His lightning opened the heaven of art to me with a sublime crash, and lighted up its furthest depths. I recognized true dramatic grandeur, beauty and truth."

So from the pens of these musicians flowed the endless outpourings of this adulation. Berlioz himself wrote music inspired by King Lear, The Tempest, Much Ado About Nothing and Romeo and Juliet.

Verdi composed operas on MacBeth, Othello and Falstaff and dreamt of a never-completed King Lear. Wagner's first opera, "Das Liebesverbot," was based on Measure for Measure and he planned at one time to write a "Romeo and Juliet" Overture. Hardly a composer, great or small, was left untouched by the consuming enthusiasm.

A fair sampling of all the music

Tuesday's program contains a fair sampling of all this in music written by Berlioz, Mendelssohn and Tchaikovsky; in addition of a newly composed work, "A Sonnet Voyage," by Conrad Susa, resident composer of the Old Globe Theater.

The forces assembled for the performance are imposing; they include the San Diego Symphony members of the Old Globe's National Shakespeare Festival company, including stars William Ball and Victor Buno, the USMC Recruit Depot Band, which will assist the orchestra in opening and closing flourishes, and the San Diego Ballet.

The actors have been coached by director Craig Noel of the Old Globe, and the music will be conducted by Earl Bernard Murray, except for "A Sonnet Voyage" which will be led by the composer.

Starting time is 8:30.

'Mr. Pennypacker' Coming to Globe

O'Brien Comedy Opens
4-Week Run Tuesday

Bigamy-versus-monogamy is the laughing matter at the center of "The Remarkable Mr. Pennypacker," play by Liam O'Brien which will open Tuesday night at the Old Globe Theater in Balboa Park. Staged by guest director Jackson Wooley, the comedy will be given nightly, except Mondays, at 8:30 through April 29.

Globe Director Recruits Actors For Bard Fete

Reputation of San Diego's Globe Theater, particularly its Shakespeare Festival program, is gaining stature in stage circles through the country, Craig Noel, director of the Balboa Park playhouse, said yesterday.

Noel, recently returned from a tour of California colleges, schools in the East and the New York theater area, reported enthusiastic turnouts for auditions for the summer program wherever he went.

Good Company Seen

"At UCLA," Noel said, "35 students auditioned, although I had not been able to give much advance notice of my visit. And in New York, 1 appeared even though I held the tryouts during the height of the recent blizzard."

Among the young actors he tested, several showed good promise, the director added. "We should have a very good company this summer. Many of them will be new people who haven't appeared here before."

The San Diego theater specialist also took in most of the Broadway shows during his New York stay, with an eye toward future Globe Theater productions.

"The Chalk Garden," which I liked very much, is a possibility for next season," he said, "and several other good ones I saw we'll get here as soon as they are available."

Theater Squeeze On

Among these are "No Time for Sergeants," the comedy hit starring Andy Griffith; "Witness for the Prosecution," suspenseful court room drama with Francis L. Sullivan, and "Janus," a romantic comedy starring Margaret Sullivan.

There aren't enough theaters in New York to take care of all the shows being presented this season, Noel said. For this reason, several productions which are still running strong are being forced to close to make room for newcomers.

In a way, however, this may turn out to be good for San Diego theater, he added. It may mean faster release of good scripts for the Globe's use.

Rod Sherry, who starred as Queeg in the Globe's production of "The Caine Mutiny Court Martial," carries the title role in this newest production, portraying a genial free-thinker in the year 1890.

Pennypacker has wife and eight children in Wilmington and apparently is a fine father and husband. Then suddenly it develops that during his regular business visits for a few weeks at a time to Philadelphia, he has established another and even larger family in that city.

Topsy Turvy Reasoning

Much of the fun of the comedy comes from the topsy-turviness of Mr. Pennypacker's justification for his duplication of families. He points out that plurality of wives is quite customary in certain parts of the world.

Even in his own culture, he insists, he deserves twice the respect, double the admiration, given to ordinary one-wife-power model husbands, since he has been twice as good a provider.

In Supporting Roles

Supporting Snerry in the large "Mr. Pennypacker" cast at the Globe are Shirlee Johnson, Billie Eichenlaub, Al Holle, George Rider, Doug Vernon, Don Chadwick, Ronald Shipman, Bill Taber, Dorothy Passarelli, Bob Gunderson, Fred Stuart, Hans Jacobsen, Darlene Geer, Linda Zuckerman, Russell Pierik, Stephen Hammer, Tommy Harris, Joe Arnett, Tommy Shaddox, Jack Paul, Barbara Griffith, Sheila Marion, Bonnie Burnett and Cookie Winter.

Student Actors Invited

One hundred and thirty students from drama classes in seven San Diego area schools, together with their teachers, will be special guests of the San Diego Community Theater tomorrow night for the final dress rehearsal of "The Remarkable Mr. Pennypacker."

Schools to be represented Sunday include La Jolla Junior-Senior High School, Midway Branch Kearny Adult High School, Dana Junior High School, El Cajon Valley High School, La Mesa Junior High School.



PENNYPACKER PACK—Rod Sherry, seated, plays title role in "The Remarkable Mr. Pennypacker," opening Tuesday night at the Old Globe Theater. With him in a scene from the play are some of his children: clockwise from Stephen Hammer, kneeling left, are Darlene Greer, Jack Paul, Don Chadwick, Bill Taber, Linda Zuckerman and Russell Pierik. The play will be given nightly, except Mondays, until April 29.

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Summer Theatre

continued from page 60

S.D. Magaz.
"Hamlet" 4th
1960

son Hamlet's madness, Miss Brookes skillfully portrayed a woman almost at her wit's ends but nonetheless playing both ends against the middle. Although only 22, Victor Buono some seasons ago mastered the look of villainy. This has stood him in good stead both in television roles and as evil King Claudius. Vic Buono's Claudius was all business, caring little for liquor and lechery but having that sceptre on his mind all along. Claudius is not Buono's best role and yet some day it might be, when he no longer has to do his usual faultless work of simulating middle age. Darlene Gould was an effective Player Queen and could have been an effective Ophelia as well.

Ophelia might be a pert-faced *gamine* like Audrey Davis but in playing the most negative of all classic heroines there must be some projection of the character vivid enough to capture the audience's favor. This was not forthcoming in early acts. When at last Miss Davis came on, tresses streaming, for her mad scene, it seemed as if she might redeem herself. But as she sang snatches of tunes she turned her head for an unseen camera whose lens never coincided with the audience's eye. Watching her, spectators felt a bit like small children who are seated behind a solid row of tall adults and never can tell exactly what the lady on-stage is doing.—R.R.



**Burl
Stiff**

Globe Guilders and guests with a definite appointment for "Otherwise Engaged," clockwise from upper left, Liz Ford, Darlene Gould, Lowell Davies, Dixie Unruh, Curtis and Sheila Parker, Judge Charles Froehlich, and Biddy Schall in the center.

— Staff Photos by Ted Winfield





The San Diego Union/Bob Ivins

Helping make 'Kate' a success were, clockwise from left: Liz Ford; Bob Doede and Nina Shearer; and Dixie and Ken Unruh.

Burl Stiff

Continued from Page D-1

The Guilders' dinner attracted mainstays like Stacey Sullivan (his son, Sean Sullivan, played the young, autograph-seeking theater intern in "Kate"), Dixie and Ken Unruh, Betsy and Doug Manchester, Syd and Rod Youngson, Rita Bronowski, Kay and Paul Black, Monique and Adam Kupiec, the John Howards, the Jerry Englerts, and Lois and Donald Dechant.

Relishing the Globe-targeted jokes that peppered the script were loyalists like Jackie and Bob West, Connie Hedges, Rosemary and Eliot Pierce, the Michael Turners, and Gloria and Charles Melville.

Anne and Mitchell Kay were the couple in charge of hosts for the Guilders' party. They headed a team that included Sheila and Curtis Parker, Grace and Fred Stubbins, Janice and Keith Roudebush, Jean and Robert Holtz, Helen and Hubert Behner, Barbara Iredale, Marie Carlile, Rooney O'Quinn, Kathy Guymon and Don Blake.

First-nighters applauded every facet of the glittering production, even the heroine's song of contrition, "I Am Ashamed That Women Are So Simple," in which Shakespeare and Porter advise:

"So, wife, hold your temper, and meekly put your hand
neath the sole of your husband's foot . . ."

Not a squawk was heard out front.

Premiere playgoers included the Howard Steins, Dona and George Vojtko, the Judson Grosvenors, Darlene and Donald Shiley (over from Pauma Valley for the opening), Eleanor Pillsbury, Grace and John Barbey, the Terrance Nickles (Crickett Nickle's dress was the one her mother-in-law had worn to the New York opening of "Kiss Me, Kate" in 1948), Cathie Hornsby with David Copley, Pamela and Don Allison, and Kate and Rick Adams.

(Kate Adams collected a shower of kisses from her husband and her father-in-law at intermission. They seized her with lusty cries of — what else? — "Kiss me, Kate!")

Nina Shearer and Bob Doede were there, and so were Betty Alexander, Edythe Pirazzini, Merlene Dunford, Delza Martin, Altha Coleman Williams (she wore a perky spangled cap), Connie Hedges, and Marge O'Donnell, one of many who left the Globe that night humming "Brush Up Your Shakespeare."

As the theater emptied, Darlene Davies — widow of Lowell Davies, the Globe's longtime patron saint — paused, smiled, and murmured:

"Lowell would have been so *thrilled*!"

Because of a production error in this space last Thursday, several lines from a wedding story cropped up in the middle of a report on a KPBS party.

Also, the identifications in an accompanying photo were unclear. Viviane Pratt was the woman standing on the right; Harriet Levi was on the left.

For the record, the following is what *should* have appeared:

As soon as her last guest left, Viviane Pratt began planning another party — this time in honor of Susan and Craig McClellan, the La Jolla couple who will spearhead the 1984 KPBS Auction.

The idea is Let's Get Together and Give Them Some Seasoned Advice, so the hostess has invited all the past KPBS Auction chairmen.

That includes Viviane herself (she ran things in 1977) and the Homer Delawies, Susan and Bill Rick, the Ron Hellers, Patricia and Dick Carlson, Vicki and Rear Adm. Haley Rogers, the Dick Burts, Patti and Ron Mix, Morley Golden, David Copley and Sandy Kritzik.

Broadcast professionals like Paul Steen, Maggie Hay Coleman and Stephanie Bergsma will be on hand, too, with sage counsel for the McClellans.

This year's auction dates are June 3-9.

Diane Justice von Meister and James Marinos chose New Year's Eve for their wedding, and asked her six offspring and his three to serve as attendants at the ceremony in St. Spyridon Greek Orthodox Church.

The bride is the daughter of Dr. J. Richard Justice and the late Kathryn Justice of La Jolla, and the bridegroom, an attorney, is the son of Mary and the late Sam Marinos of San Diego.

Jim's daughter Marina Marinos and Diane's son Bruce Wieand took part in the ritual exchange of wedding rings and wedding wreaths during the service conducted by Fr. John Asimacopoulos.

The bride wore a short dress of ecru lace, and her attendants chose chiffon in rainbow colors.

In addition to Bruce Wieand (with his wife, Natalie), the bride's progeny in the wedding party were Bill, Valerie, Adrienne, Theresa and Jennifer Wieand. And Marina Marinos was joined in the procession by her sisters, Diana and Athena Marinos.

Four hundred guests attended the wedding and danced the old year out at a tented reception in the garden at the bridegroom's La Mesa home.

'Kate' dazzles first-nighters

When the lights went up after the first act of "Kiss Me, Kate" the other night, Mayor Roger Hedgecock was jubilant.

"They're having fun up there," he said.

His wife added: "And we're having fun out here!"

Cindy and Roger Hedgecock were two of the 581 exhilarated first-nighters who turned out to cheer the Old Globe Theatre's revival of the Cole Porter/William Shakespeare/Bella and Samuel Spewack musical.

The Mayor bought his wife a couple of chocolate chip cookies at the snack bar before they hurried back to Row E (Seats 113 and 114) for Act II.

Intermission talk crackled with praise for the pizzazz and pageantry of the show. But there was a bit of grumbling, too — complaints about the auditori-

Burl Stiff



um's arctic chill.

Things warmed up in the second act, though. Not only because it opened with "Too Darn Hot" — a number you could fry an egg on — but also because management heeded the grumbles and adjusted the air conditioning.

The crowd was a mix of black-ties — worn mostly by those who signed up for the Globe Guilders' precurtain dinner in Rehearsal Hall A — and California casual.

See BURL on Page D-2



The San Diego Union/Bob Ivins

Some of the 'Kate' first-nighters included: Mayor Roger Hedgecock and his wife, Cindy, and Darlene Davies, at right.

Karin Camp had based her seating plan on tables for 10. She arrived at the Sculpture Garden Cafe before the party and found the room beautifully set up — with tables for eight.

Panic.

"You should have seen me," Karin moaned, "reshuffling everybody at 5 o'clock. But it's a nice dinner; it really is."

So it was.

Globe Guilders, the Old Globe Theatre's devoted support group, are accustomed to black-tie dinners at barbaric hours.

Thursday's world premiere of "Up in Saratoga," an old/new farce written by Terrence McNally and directed by Jack O'Brien, lured the Faithful for drinks at 5:15, dinner at 6:15, curtain at 8.

Dolly and Jim Poet brought Kay Rollins, Dolly's friend since they were 3 years old and living in Newark, N.J. (Dolly confided that it was Kay who, in high school, first directed Dolly's attention to "that guy in the blue sweater." The Sweater Boy turned out to be Jim Poet, and Kay turned out to be Dolly's maid of honor.

Among the others at the Guilder dinner were Sheila and Curtis Parker, Barbara Iredale, Yvonne and Cliff Lindroth (she's Guilder president), Donna and Keith Kaonis, Fran and Dick Viertel, Jackie and Bob West, Elsa and Jerald Lewis, Betty and Dick Meads, Jill and Michael Holmes, and Rosemary Pierce, who wore sequins and a giddy wig.

Darlene Davies and Paul Marshall were there, along with Alison and Les McBride and Sue and Art Bell. Karin and Lud Camp were accompanied by Karin's mother, Mildred Watia, a visitor from Michigan. (Millie — the mother of nine — helped resolve the last-minute seating tangle.)



The San Diego Union/Roni Galgano

Darlene Davies and Paul Marshall at the Globe Guilders black-tie dinner.

Rita David was chairwoman, in absentia, of the pre-curtain dinner. She finished the job by phone from New Orleans.

Some of the other playgoers were Georgette and Jack McGregor, Jacque Powell, Evelyn Truitt, Gloria and Charles Melville, Leni Arnheim, Bob Arnheim with daughter Anne, and Kate Adams with her daughter, Bridget Mahony.

Daphne Triphon was there, and so were Annette and Dick Ford, Mary Frances Bennett, Nancy Muir, Sara Jane and Tom Sayer, Hazel Tow, Lois and Don Dechant, Marvin Ladin, Tony Kopas, Marge O'Donnell, Margaret and Larry Maio, and actor Tony Musante with his wife, Jane.

another Terrence McNally opus.) Saturday's tribute to Monsignor I. Brent Eagen attracted more than 800 patrons and netted something like \$211,000 for the St. Vincent de Paul Children's Center.

Father Joe Carroll, director of St. Vincent's and a brand-new monsignor, offered an explanation for the splendid turnout.

"We were trying to figure out the best way to draw a crowd, and I said, 'I think Monsignor Eagen would be an easy sell.'"

He surveyed the jam-packed ballroom and concluded, "Obviously, I was right."

(Carroll likes to call himself "The Hustler Priest," hustling the rich for money to help the homeless.)

Among Monsignor Eagen's admirers Saturday were Linda and Frank Alessio, Virginia and Jack Monday, Judy and Roger Benson, Helen Copley, Kathryn and Jim Colachis, Jean and Ernie Hahn, Susan and Bill Hoehn, Yolanda Walther-Meade, Linda and Mel Katz, Jan and Mike Madigan, Joanne and Frank Warren, and Bishop Leo Maher.

Encomiums were brief and witty, some of them presented in a video production that starred Miss Piggy, Betsy and Doug Manchester, Kathy and George Pardee, and Author Hughes.

Glimpsed in the crowd were Jane Guymon, Legler Benbough, Betty and Cushman Dow, Anne and Rich Bergen, Janed Casady, Tina and Fred Norfleet, Cathie Hornsby with David Copley, Elaine and Rear Adm. Bruce Boland, Mary and Linc Ward, the Tom Days, Lollie and Bill Nelson, and Jeannette and Morris Wax.

Master of ceremonies Pat Crowell said he had asked Monsignor Joe Carroll if he felt comfortable with his new title.

The reply: "Just call me MoJoe."

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