

GUNN HIGH SCHOOL and THE GUNN FOUNDATION

present
Kiss me, Kate



Spangenberg Theatre

March 8, 9, 10, 16, 17, 1984



THE GUNN FOUNDATION

Founded in 1968 to handle memorial and other scholarship grants to the school, the Gunn Foundation has awarded ninety-nine scholarships to students who are serious about going on to college but are unable to qualify for other financial help. The 1969 profits from the first Gunn staff musical and contributions from later staff productions helped continue the scholarship program when finances grew lean. The Foundation's Board of Directors includes nine parents, four faculty or administration members, and one school board member and last year alone awarded \$3500 in grants to seven successful applicants. Students receive their grants after they have registered in college and use the money for books, fees, and transportation. The Gunn Foundation has been actively involved in recruiting parent, community, and corporate support for this production of KISS ME, KATE. Contributions to the Gunn Foundation are tax deductible and volunteer help is welcome.

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Kiss Me, Kate is produced by arrangement with, and the music and dialogue material furnished by Tams-Whitmark Music Library, Inc.,
560 Lexington Ave., New York, N.Y. 10022.

**Henry M. Gunn Senior High School
and
Gunn Foundation**

Present

**COLE PORTER'S
KISS ME, KATE**

Book by Sam and Bella Spewack

Director
Jim Shelby

Producer
Frank Ratliff

Musical Director
Kenneth Peters

Choreographer
Mary Beth Bischoff

Assistant Producer
Janet Reimers

Costumer
Mary Hardy

Set Design
John Robinson

Technical Director/Sets
Frank Flynn

Accompanist
Carol Browning

Publicity
Trudy Taliaferro

Program
Sally Rensel

Make Up
Gloria McConnell

Tickets
Sue Larson

WITH THANKS TO SHAKESPEARE

Shakespeare's THE TAMING OF THE SHREW was published in 1594 though it was probably written earlier. Its sources include a then-popular shrew play, probably rewritten by Shakespeare, and a ballad called "A Merry Geste and Curst Wife lapped in Morrelles Skin"; in the ballad a wife-tamer beats his wife and wraps her up in a horse's skin, newly removed and salted.

The story opens in Padua, where Baptista Minola has two daughters: Bianca, the younger, sweeter, and eminently marriageable; and Kate, the elder, shrewish, and heading for spinsterhood because of her bad temper. Petruchio, soldier of fortune and man of the world, agrees to marry her for her dowry, unintimidated by her fierce temper. At first confusing Kate by unexpectedly siding with her, Petruchio sweeps her off her feet enough for her to marry him, but begins his behavior modification program to tame his shrew by hauling her unceremoniously away from her own wedding feast. The fact that he has won her over--or is it vice versa?--is clear when she utters a joke after he has hopelessly confused her about the sun and the moon. Through the history of performances of SHREW, the final scene where Kate is subdued has been played to the satisfaction of male chauvinists and feminists alike. Shakespeare probably enjoyed the ambiguity.

Its stage history has seen numerous badly mangled productions over the centuries, but the restoration of the original text in 1837 and a revival in 1887 established the popularity of the play with modern audiences. The play is frequently presented by school and professional companies; locally, ACT's production several years ago won special acclaim for its lively presentation in the style of Italian Commedia dell'arte. Among the most famous productions in this century have been those starring Alfred Lunt and Lynn Fontanne on the stage and Richard Burton and Elizabeth Taylor in the film directed by Franco Zefferelli.

(Notes adapted from material in
Hardin Craig's edition of The
Complete Works of Shakespeare)

GUNN STAFF MUSICALS

HEY, KIDS, LET'S DO A SHOW!

Mickey Rooney and Judy Garland could put on a show in the old musicals by starting with almost nothing, and that's about how the "tradition" of Gunn staff musical productions began. Some "kids" who liked to sing around the piano had the nerve to think they could do a show using the talent on the Gunn faculty in 1969. Some months and many sleepless nights later, after several threats to call the whole thing off, they opened in GUYS AND DOLLS to a sellout crowd. The cast included nearly the entire staff, with Principal Robert McLean in a walk-on role as a Texan, and Tim Farrell, Frank Ratliff, Karen Myers, John Attig, Larry Hawkinson, Dean Mayberry, and others among the players.

The popularity of the show, as well as the unexpected income donated to the Gunn Foundation, led to a second venture in 1972, Cole Porter's ANYTHING GOES, the 1930's version of "Love Boat." This show featured many veterans of the first production and Mary Lee Glass on stage after her role as pit conductor in GUYS AND DOLLS. A third production, THE MUSIC MAN, enlarged the list of performers to include more students and even the children of some faculty members as inhabitants of that famous Iowa community that had "trouble" with its youngsters and a trombone salesman. After that monumental effort, for reasons no one seems willing to reveal, the "tradition" of Gunn staff musicals went into retirement.

Perhaps because of the influences of El Nino or the auspicious beginning of the favorable Year of the Rat, the staff reemerged in its theatrical costumes for this production of Cole Porter's KISS ME, KATE, probably its most ambitious venture and certainly the largest in scope, with its numbers of staff, student, parent and community supporters. Since the opening of GUYS AND DOLLS, the staff has added a whole new crowd of "kids" who want to revive the "tradition" and give a show in the local barn. Welcome to KISS ME, KATE!

PUTTING SHAKESPEARE ON THE AMERICAN MUSICAL STAGE

KISS ME, KATE opened on December 30, 1948, and ran an impressive 1,077 performances. Sam and Bella Spewack, who had worked with Cole Porter before, used Shakespeare's TAMING OF THE SHREW to create the story-within-a-story fable of actors on the road.

Cole Porter was not certain that he could successfully write music and lyrics to express characters in such specific situations, but the Spewack book and the Porter score produced some of his most enduring music, including such jewels as "Another Openin', Another Show," "Tom, Dick or Harry," and "I Hate Men." The perfect marriage of the Spewack script and the Porter music was acclaimed as achieving the ultimate purpose of musical theater and created the overnight success that brought long lines of ticket-seekers to the out-of-the-way Century Theater the day after the show opened.

Notes from Broadway Brooks
Atkinson and Howard Taubman's
THE MAKING OF AMERICAN THEATER



KISS ME, KATE - The Inside Story

Fred Graham and Lilli Vanessi, now divorced one year, are reunited on stage in Graham's about-to-open production of SHREW, a musical version of Shakespeare's TAMING OF THE SHREW, financed in part by Lilli's current fiancé. As the tension increases before opening night, Fred and Lilli have words about his current romance, the Broadway-hooper-turned-Shakespearean-actress, Lois Lane, whose boyfriend, Bill Calhoun, is missing from rehearsal and signs Graham's name to the IOU for a \$10,000 gambling debt.

Just before the curtain goes up on SHREW, Lilli discovers that the flowers sent to her dressing room were meant for Lois, and Fred is confronted by the thugs sent to collect "his" gambling debt. As the Shakespearean musical opens, Fred has conned the thugs into assuring that Lilli stays in the theater so that the show can go on and he can pay the debt--and she has decided to leave because she is hurt and angry about Fred's treatment of her. In the Act I finale, Lilli appears on stage under duress and explodes, both as the hostage Lilli and as the newly-married Kate. Act II, then, becomes a question of whether both a shrew and a temperamental actress can be "tamed," the debt paid, and Lilli and Fred reunited.

MUSIC AND LYRICS BY COLE PORTER

Gunn staff musicals pay a repeat visit to the work of Cole Porter in the production of his KISS ME, KATE. His contribution to the American musical is unique in that his words and music span several generations of musical history from "Friendship" and "Night and Day" to the lovely lyric made popular by Bing Crosby in 1956, "True Love."

Born in Peru, Indiana, in 1891, Porter spent his college years at Yale, Harvard Law and Music Schools, and the Schola Cantorum in Paris, where he broadened the musical education begun by his mother, who taught him piano and violin. By the time he was eleven, he had composed his first two songs, "Song of the Birds," and "The Bob-O-Link Waltz."

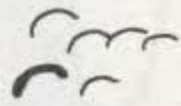
His first musical production, SEE AMERICA FIRST, was not terribly successful, but his years in Paris and Venice during the 1920's sharpened his satirical wit and the musical audacity that led him to write words and music almost simultaneously. His first smash hit came with the number "Let's Do It" in the show called PARIS.

America's greatest musical theater stars have introduced the music and lyrics of Cole Porter, including Ethel Merman ("I Get a Kick Out of You"), Fred Astaire ("Night and Day"), Nelson Eddy ("In the Still of the Night"), Mary Martin ("My Heart Belongs to Daddy"), Danny Kaye and Eve Arden ("Let's Not Talk About Love"), and Frank Sinatra ("You're Sensational").

KISS ME, KATE includes some of musical theater's most witty lyrics and lilting music and leaves audiences humming such favorites as "Wunderbar," "Always True to You Darlin' in My Fashion," "Why Can't You Behave," and "Were Thine That Special Face." His versatility with lyrics pervades the Shakespearean segments, and his musical rhythms range through the whole spectrum from the traditional tarantella and waltz through the beguine and boogie woogie.

Porter died in 1964, but his words and music are as alive today as they have been since he began composing more than eighty years ago.

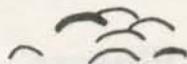
(Notes adapted from Robert
Kimball's Music and Lyrics
by Cole Porter)



Cast

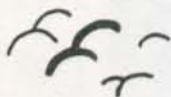
(In order of appearance)

Conductor	Kenneth Peters
Fred Graham/Petruchio	Tim Farrell
Harry Trevor/Baptista	Frank Ratliff
Lois Lane/Bianca	Jane Weil
Ralph	Ron Cooper
Lilli Vanessi/Katherine	Mary Lee Glass
Hattie	Trudi Odbert
Paul	Ken Peters
Bill Calhoun/Lucentio	Jim Nichols
Cab Driver	Mike Dale
Doorman	Pete Hoagland
First Man	John Attig
Second Man	Reuben Schadler
Gremio	John Musgrave
Hortensio	Larry Hawkinson
Waiter	Ray Jadwin
Town Jugglers	Leon Brown, Frank Higgins
Nathaniel	Lawrence Lynch
Gregory	Dan Sarouhan
Phillip	Norman Lewis
Haberdasher	Bob Peters
Harrison Howell	John Mitchell
Doctor	John Tyler
First Nurse	Lina Moffitt
Second Nurse	Dorothy Nutto
First Messenger	John Johnson
Second Messenger	Kevin O'Reilly
Singing Girls	Evelyn Donaldson, Ann Garr, Nancy Grippo, Karen Myers, Suzie Stewart
Chauffeur	John Bannister-Marx
Banker	Tom Harvey
Truckman	Matt Moore



MUSICAL NUMBERS - ACT ONE

<i>Another Op'nin', Another Show</i>	Hattie, Singers and Dancers
<i>Why Can't You Behave</i>	Lois and Bill
<i>Wunderbar</i>	Lilli and Fred
<i>So In Love</i>	Lilli
<i>We Open In Venice</i>	Petruchio, Katherine, Bianca, Lucentio
<i>Opening</i>	Ensemble
<i>Tom, Dick or Harry</i>	Bianca, Lucentio, Gremio and Hortensio
<i>I've Come To Wive It Wealthily In Padua</i>	Petruchio and Men
<i>I Hate Men</i>	Katherine
<i>Were Thine That Special Face</i>	Petruchio and Dancing Girls
<i>We Sing Of Love and Reprise</i>	Singing Ensemble
<i>Tarantella</i>	Dancing Ensemble
<i>Finale: Kiss Me, Kate</i>	Katherine, Petruchio and Ensemble

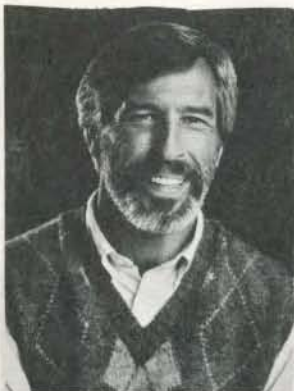


MUSICAL NUMBERS - ACT TWO

<i>Too Dann Hot</i>	Paul, Men, and Dancers
<i>Where Is The Life That Late I Led?</i>	Petruchio
<i>Always True To You (In My Fashion)</i>	Lois
<i>Bianca</i>	Bill with Singing and Dancing Girls
<i>Reprise: So In Love</i>	Fred
<i>Brush Up Your Shakespeare</i>	First Man and Second Man
<i>Pavanne</i>	Bianca, Lucentio and Dancing Ensemble
<i>I Am Ashamed That Women Are So Simple</i>	Katherine
<i>Finale</i>	Petruchio, Katherine and Ensemble



Cast Biographies



TIM FARRELL - Fred Graham/Petruchio

Learning all his music by listening rather than by reading music, Mr. Farrell has brought his mellow Irish tenor tones to all four Gunn staff musicals. He was featured as Nicely-Nicely Johnson in GUYS AND DOLLS and played lead roles as Billy Crocker in ANYTHING GOES and Professor Harold Hill in THE MUSIC MAN before playing Fred Graham in KISS ME, KATE. A self-proclaimed "ham," he remembers adlibbing through an eternity of chit-chat about clothes and weather as he and another performer filled the space when someone else forgot an entrance. When he's not on stage, Mr. Farrell enjoys playing tennis, running, and collecting Hogarth engravings. "Maybe when I can no longer play tennis," he says, "I'll learn to read music."



MARY LEE GLASS - Lilli Vanessi/Kate

Ms. Glass returns to a familiar arena in KISS ME, KATE, her fourth Gunn staff musical. After conducting a small student orchestra in GUYS AND DOLLS, she played Reno Sweeney in ANYTHING GOES and the Mayor's wife in THE MUSIC MAN. She also sings with the Santa Clara Chorale, with which she has made four European concert tours. Her musical theater debut came during college musicals where she and her sister played dual piano accompaniments to student productions. Despite the dust and soot that rained from the rafters over the actors and orchestra during a Gunn production of SOUTH PACIFIC, she says musicals provide great fun and escape therapy. Instructional Supervisor in the English Department, Ms. Glass spends her free time reading, traveling, and going to the theater.



JANE WEIL - Lois Lane

Because there were no flutes left, Ms. Weil began playing mellophone in fourth grade and continued that aspect of her musical career through college. Daughter of a "crazy Irishman" who was always on the stage singing and dancing, she has appeared recently with the Scholar Opera in "Love of Three Oranges" and in West Bay Opera productions. She is a fourth generation native Californian and spends her time sailing, backpacking, and climbing the oak tree in her yard when she isn't teaching English at Gunn.



JIM NICHOLS - Bill Calhoun/Lucentio

Mr. Nichols claims that his grandfather's show business career drew him to the lights and crowds of theater and helped him ad lib his way off stage when some oversized trousers and a safety pin gave way. He has acted, sung, and soft-shoed his way through numerous productions with the Sunnyvale Performing Arts Players, including AUNTIE MAME, SOME LIKE IT HOT, and AH, WILDERNESS. In a previous production of KISS ME, KATE, he played one of the gangsters. When he is not teaching English, Mr. Nichols enjoys entertaining seniors with his ukulele, roller-skating, and rowing.



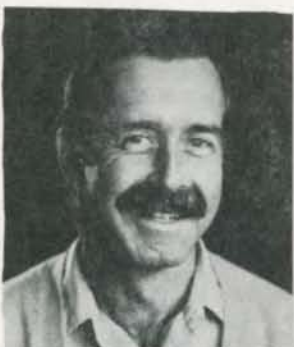
JOHN ATTIG - 1st Man

Mr. Attig appeared in the first Gunn staff production of GUYS AND DOLLS as Arvide Abernathy of the Salvation Army; he also appeared in ANYTHING GOES three years later. His debut in musical theater came in a sixth grade production when he sang Rumpelstiltskin's father. Instructional Supervisor in the Gunn Social Studies Department, he has published several articles in the social science journals and has a special interest in the American West and Canada.



REUBEN SCHADLER - 2nd Man

Mr. Schadler has appeared in WASHINGTON in AMAHL AND THE NIGHT VISITORS and CURSE YOU, JACK DALTON; local audiences will remember his performances as "Flash Jordan," merciless pursuer of campus litterers at Jordan Middle School. His wide range of hobbies includes banjo and guitar, restoration of classic cars, stained glass, carpentry, and gardening. He teaches mathematics at Gunn and is awaiting publication of his fourth book on mathematics.



JOHN MITCHELL - Harrison Howell

Although KISS ME, KATE represents his first appearance in a Gunn staff musical, Mr. Mitchell says he has twenty years' theatrical experience behind him just from being in a classroom. At Stanford he also appeared in The Gaities and a one-act show. Besides teaching French, Mr. Mitchell has taught social studies and is actively involved in the Uzhgorod Project, a people-to-people communications project with a community in the Soviet Union. When he has free time, he enjoys his family, skiing, hiking, and travel.



KEN PETERS - Paul

A graduate of Cole Porter's alma mater, Yale, Mr. Peters played a rat in their Pasteboard Players production, performed musically with the Society of Orpheus and Bacchus, and played a role in a production of Porter's "Red, Hot, and Blue." After college, he worked off-Broadway in "Poor Little Lambs," a revue about the Whiffenpoofs with Cole Porter music, and wrote "Catching a Wave," a revival of Beach Boy era innocence. When he is not teaching English, Mr. Peters writes songs about animals like the snail and gives impromptu performances at the drop of a hat which is also used for collecting coins.



TRUDI ODBERT - Hattie

Ms. Odbert first appeared on the Gunn stage in the staff production of THE MUSIC MAN. Her singing career has included appearances with the Santa Clara Chorale and in impromptu concerts on a gondola in Venice and a passenger cruise ship. As a military wife, she traveled widely before she returned to school for a degree in education. Although she has a lifelong ambition to be in musical theater, her present occupation is teaching English as a Second Language at Gunn.

Production Biographies



FRANK RATLIFF - Producer; Harry Trevor/Baptista

From year-long planning to last-minute crises and a major role on the stage, Mr. Ratliff brings versatile talents to KISS ME, KATE. First on stage in the fifth grade as Joe in TOM SAWYER, he moved on to act in college and community theater productions, direct a student production of THE SKIN OF OUR TEETH at Gunn, and perform in all four Gunn staff productions, playing Nathan Detroit in GUYS AND DOLLS, Sir Evelyn Oakleigh in ANYTHING GOES, and Mayor Shinn in THE MUSIC MAN. When not on stage or teaching English, Mr. Ratliff fights a perpetual foe, the snails in his garden, cooks "new recipes that don't bore me," drives his 1965 Mustang, and travels to England, where he attends eighteen to twenty theatrical productions in a summer's trip.

JAMES SHELBY - Director

After his theatrical debut as one of the three wise men in a kindergarten pageant and as a six-year-old Mr. Smell in Peter Pan, Mr. Shelby performed on the stage at Woodside High School in twelve different shows. In college he continued singing, dancing, and acting in major productions of Shakespeare plays and Greek dramas at U.C. Santa Cruz, where he also studied musical comedy with Tom Lehrer. Leaving the Bay Area, he taught drama and English in Indonesia. Since his return, he has starred in productions with the Palo Alto Players and Theaterworks, become head of the Gunn Drama department, and continued to play piano for pleasure and profit. He claims that theater is his major hobby as well as his life work.

KEN PETERS - Musical Director

Mr. Peters brings his experience as director of twenty student musical productions and one faculty show at Cubberley High School to KISS ME, KATE, his first musical production at Gunn. While he always wanted to be a teacher, he began as a physical education major but became a trumpet major at San Jose State after returning from the Marine Corps in World War II. As a performer and charter member, he sang for seventeen years with the Schola Cantorum, and he has directed and sung with church choirs for ten years. After retiring from the Palo Alto School in June 1984, he plans to spend time travelling with his wife, working with Neighbors Abroad, seeing the fall colors in New England, and tracing his family ancestry in Scotland.

MARY BETH BISCHOFF - Choreography

A graduate of USC's program in dance, Mrs. Bischoff uses her talents in dance in a wide range of forms from liturgical dance to flash dance, in which she is currently offering a course through the city of Palo Alto. She organizes an annual dance concert at Foothill and will present a similar program at Gunn this spring. Besides dance, her interests include fishing and archeology, both of which she shares with her family.

JANET REIMERS - Liaison to the Gunn Foundation

For the last year Mrs. Reimers has been recruiting parent and community support for the staff musical in her role as liaison to the Gunn Foundation. This is her first such role in a major school production although she has herself participated in the chorus of a Foothill production of THE MUSIC MAN. When she has free time, she skis and plans family activities as well as teaching pre-school twice a week.

JOHN ROBINSON - Set Design

Although this is Mr. Robinson's first theatrical scenic design project, he has done numerous architectural design projects for homes and has designed costumes for a San Francisco State production of THE MADWOMAN OF CHAILLOT. He also works in floral design and interior design for showrooms like the Galleria and the Furniture Mart in San Francisco, where he has entirely renovated his own three-story Victorian home. He is Instructional Supervisor in Fine Arts at Gunn and teaches drawing, painting, and commercial art.

MARY HARDY - Costumes

Mrs. Hardy spent the last several months scouring university costume shops, thrift stores, and other ingenious sources of Elizabethan and 1950's costumes for KISS ME, KATE. A drama graduate of the University of Washington, she has taught English and directed MY FAIR LADY in Campbell and coached drama students who are now appearing on television soap operas. Her first theater job came when she was the freshman designated to wash all the men's tights for a college production of TAMING OF THE SHREW. When she is not working on a school musical, she does volunteer work in drama and in the computer lab at Nixon Elementary School.

CAROL BROWNING - Accompanist

Mrs. Browning joins the Gunn staff for her third production, having previously accompanied for both ANYTHING GOES and THE MUSIC MAN. She made her piano debut with a recital at the age of eight. She is well known in the Palo Alto area for accompanying musical groups and soloists and currently plays for the "Golden Airs," a senior group that performs frequently all over the Peninsula. When she is not playing the piano, she enjoys gardening and sewing.

FRANK FLYNN - Technical Direction and Set Construction

A recent graduate of San Francisco State's Theater Arts program, Mr. Flynn is Assistant Auditorium Supervisor at Spangenberg Theatre, where he works with students and with outside productions appearing in the theater. He has done technical work for college productions and for the Lamplighters Theater, San Francisco's Gilbert and Sullivan company. He enjoys working with students in Gunn's theater program and says that despite long hours, the best thing about his job is that it's fun and they "pay me for doing it."

Production Staff

Producer	Frank Ratliff
Director	Jim Shelby
Musical Director	Kenneth Peters
Choreographer	Mary Beth Bischoff
Assistant Producer	Janet Reimers
Costumes	Mary Hardy
Set Design	John Robinson
Publicity	Trudy Taliaferro
Accompanist	Carol Browning
Tickets	Sue Larson
Make-up	Gloria McConnell
Technical Director/Sets	Frank Flynn
Campus Publicity	Susan Charles
Vocal Coach	Pegi Di Bari

Chorus

Barbara Berndt	Matt Moore
Susie Carrick	Jessie Sklar
Ann Clayton	Kathy Sleeper
Kirsten Ellefson	Carol Stevens
Tom Harvey	Sharon Waller
Gloria McConnell	Peter Willis

Orchestra

1st Violin
Pauline Chin
Hagit Yotam
Christine Lwowski
Aaron Hurvitz

2nd Violin
Debbie Shapiro
Gretchen Gize
Audrey McCain
Karin Kennedy
Melinda Miller

Oboe
Aaron Dai

Flute
Stephanie Vance
Christine Schwarz

Clarinet
David August
Lise Schwarz

Trumpet
Jamie Lyons

Trombone
Alicia Hornbeck

Viola
Cindy Larson
Stephen Liu

Cello
Carrie Larson
Brig Taylor
Heather Beach
Jennifer Mann

Double Bass
Tily Chao

Orchestra Piano
Tetiana Lo

Alto Saxophone
Dylan Johnson

Tenor Saxophone
Ian Lao

French Horn
Byron Van Dyke
Gabe Ruspini

Percussion
Rick Porras

Electric Bass
Matt Feuer

Production Staff

Assistant to Mr. Shelby

Cathy Ley

Clerical and Mailing

Helyn Garber
Jan Garber
Shirley B. Kedes

Costumes

Janice Bishop
Donna Crossman
Wendy Gibson-Roberts
Mary Hardy
Stella Karras
Lily Kato

Zita Kennedy
Judy Marcus
Trudi Odbert
Marilyn Stocker
Sylvia Van Dyke

Make-up

Amy Chaffee
Joanna Evans
Catherine Ferandin
Sandy Fessenden
Linet Johnson
Bernice Loeb
Margaret McCaffery
Katherine McKenzie

Lee Mishoe
Tonna Moran
Judy Niizawa
Christine Smith
Sharon Waller
Patty Walt
Melinda Wassam

Props

Becky Anning
Angela Dellaporta
Amy Grumet
Elise Hawkinson
Hilary Johnson
Rosemarie Kitchener

Carol Marshall
Varsha Saxena
Smita Shah
Carolyn Tucher
Mary Wax

Sets

Becky Anning
Greg Becker
Robert Bow
John Bray
Sandy Cademartori
Charles Cala
Martin Claerbout
Jim Collin
Mike Dale
Tim Farrell
Dick Finch
Donald Fried

Tita Ganitzky
Brian George
Larry Hawkinson
Ray Jadwin
Bernice Loeb
Barbara Maher
Cathy McKissock
John Musgrave
Judy Niizawa
Dave Struthers
Alison Williams

Technical Crew

Technical Stage Manager
Electricians

Master Electrician
Master Carpenter
Sound

Ticket Sales

Tily Chac
Tina Clare
Joan Cohen
Donna Crossman
Ann DeBusk
Dick Farr
Janet Fenwick
Tom Foy
Ann Hillier
Sheralee Iglehart
Karen G. Klingel
Sue Larson - Chairperson

Judy Livingston
Nancy Luenberger
Beth Lyon
Sally Rensel
Marilyn Scheeling
Dana Snodgrass
Carol Stevens
Trudy Taliaferro
Ann Waltuch
Jackie Wheeler
Elizabeth Wolf
Kay Zerfoss

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John Giddings
Ruth Warren
Karen Zerfoss
Scott Edwards
Greg Becker
Mike Geschwino

Publicity

Ann Davis
Helen Pellegrin

Photographers

Ken Ruinard
John Todd
Jim Walden

Printing and Typography

Ron Cooper
Linda Searl

Production Stage Manager

Lina Moffitt

Program

Copy Mary Lee Glass
Karen Myers
Jane Weil
Design Trudy Taliaferro
Layout Sally Rensel
Typing Helyn Garber
Jan Garber

Cover Design Michalanne Rogondino

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Lorelei Armstrong
Lorena Bischoff
Liz Bishop
Mary C. Blazzard
Doug Bunnell
Caitlin Burgess
Shawn Emanjomeh
Karen Gibbs
Robie Grove
Paul Hamerton-Kelly
Monica Hardy
Laurie Hessen

Marie Hopper
John Johnston
Mary Catherine Kuhn
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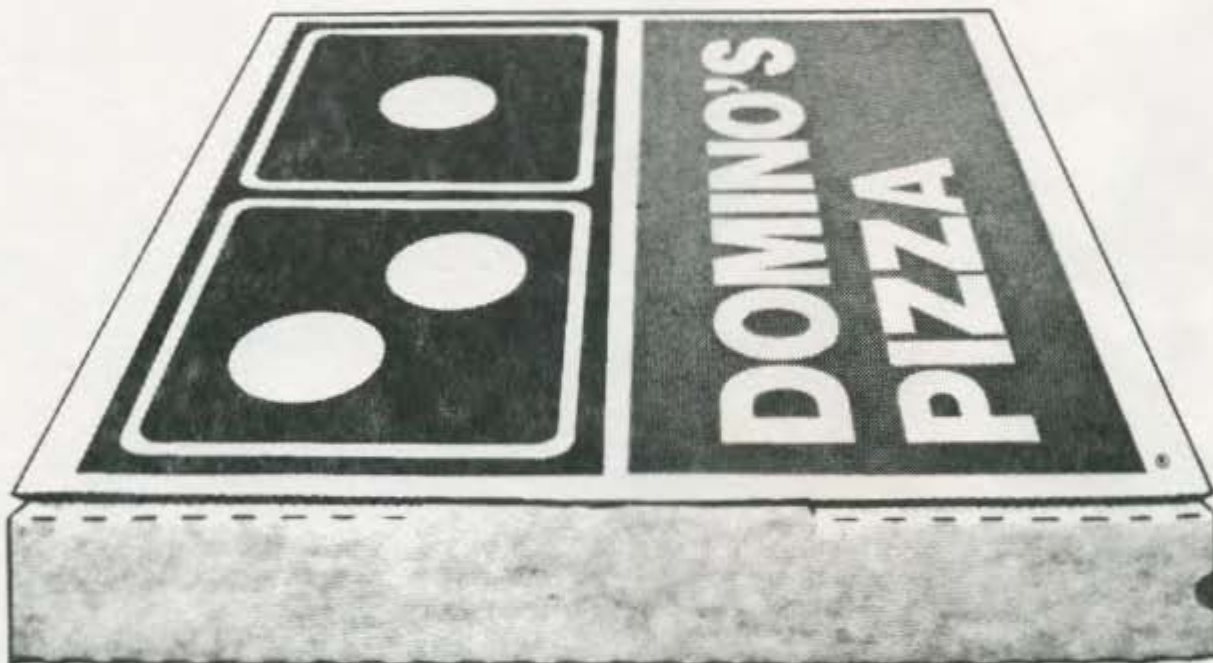
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Barbara Murray
Costume Designer

and

Jody Ellis
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30 minute guarantee



If your pizza does not arrive within 30 minutes, present this coupon to the driver for \$2.00 off. One coupon per pizza.

Fast, Free Delivery™
240 Cambridge Ave
Phone: 326-6552

DOMINO'S
PIZZA
DELIVERS
FREE



Within 30 minutes

Domino's will deliver your pizza to your door.

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