



WANTED

40 people
interested in
having a
fun summer.

Auditions for

"Kiss Me Kate"

June 2 & 3

GHS Band
and Choir Rm.

7:30

Gilroy Community Theatre

presents

"KISS ME KATE"

Auditions

June 2,3,1976

**Gilroy High School Band
and Chorus Rooms**

**Needed: 40 able bodies people
for 15 speaking parts, 25
to 35 chorus parts.**

Director: George Costa

I HATE MEN—Screams Catherine without doubt. Louise Beresford had developed her part with numerous difficulty to prepare for the Friday the 13th opening. The star sprained her ankle while turning cartwheels as a San Francisco 49er Nugget. When not cheering for her favorite football team, the temporary shrew teaches elementary school in San Jose.



BIG EYES — Bob Cahall gazes desiringly at Lois Lane, the experienced beauty, played by Jeannine Carrera.



IRRESISTIBLE MAN—Rick Desimore, who plays Lois Lane's gambling boyfriend, gets twirled through the arms of all the girls. He found trouble when he signed the director's name to an IOU, but gets a royal treatment from all the

women in the cast. From left, Patty Palmerlee, Fanny Garguilo, Desimone, Susan Blumberg, Marie Perkins, Shawn Parry and Laura Almada.

'Kiss Me Kate' opens

Catherine the Shrew hates men and Lilly the actress does too.

Louise Beresford plays the twin role in the Gilroy Community Theatre's production of "Kiss Me Kate," which opens tonight at 8 p.m. in the Gavilan College Theatre. Subsequent performances are scheduled for every Friday and Saturday until August 28.

The play centers on a second rate professional touring theatre group producing William Shakespeare's "The Taming of the Shrew." However, Shakespeare might not recognize director Fred Graham's rendition.

Graham, played by Russ Hendrickson, believes he can improve the play with a series of rewrites and musical numbers.

The comedic results steal the wealth of Shakespeare's ideas and leave a gasping comedy in place of the spear-pointed satire.

Graham began as a promising young actor, but as grey filtered into his hair, the promise passed. Lilly became his wife when the future glistened. She went to Hollywood and had her only two motion pictures fail.

Lilly and Fred divorced and Fred began his touring company. Lilly's career failed and she engaged the favors of a wealthy Washington D.C. aristocrat and planned marriage. Fred convinced Lilly to join the play before retiring, but the indomitable Lilly quickly changes her mind.

Fred also hires Lois Lane (Jeannine Carrera) and enjoys her special favors. However, Lois has a boyfriend who signs Fred's name to an IOU. When gangsters come to collect the debt, Fred accepts the problem and uses the hoods to keep Lilly in the play. Fred continues his unique mannerisms and results with the successful feat of truly taming the shrew.

WOOING—Four girls fall for Bill Calhoun's ploys in Kiss Me Kate. From left are Marie Perkins, Pattie Palmerlee, Susan Blumberg and Laura Almada. (Photo by Dan Palmerlee)





OPENS FRIDAY — The curtain will go up Friday night at 8 on the first of six performances of the Gilroy Community Theatre production "Kiss Me Kate" scheduled at the Gavilan College Theatre. Above, in a scene from the musical

version of "Taming of the Shrew", are Louise Beresford and Russ Hendrickson, who portray Kate and Petruchio. Subsequent performances until Aug. 28 are slated on Fridays and Saturdays.

GILROY—The Gilroy Community Theatre production of "Kiss Me Kate," directed by George Costa, will be presented Aug. 13-28 at the Gavilan College theater.

The "play within a play" is a musical comedy adaptation of Shakespeare's "Taming of the Shrew." Costa, the musical director of the San Jose Music Theatre, has also directed productions of "Jesus Christ, Superstar," "Little Mary Sunshine" and "George M."

Louise Beresford will play the lead role as Lily Vanessi in the Gilroy theater production, which is choreographed by Cathy Nelson. Others appearing in the play are Marie Perkins, Patti Palmerlee, Susan Blumber, Laura Almada, Rick Desimone and Russ Hendrickson.

The play will be presented at 8 p.m. on Fridays and Saturdays through Aug. 28. Tickets are \$3 for adults and \$2 for students, and are available at the Music Tree, Crispino's and Dick Bruhn's. Box office tickets will also be sold the night of each performance.



MALE-FEMALE EGOS—Petruchio (Russ Hendrickson) may have more than he bargained for when he wed Kate (Louise Beresford) in this scene from Gilroy Community Theatre's production of "Kiss Me Kate" opening Aug. 13 at Gavilan College Theater at 8 p.m. Show runs through Aug. 28 on Friday and Saturday evenings. (Photo by Dan Palmerlee)

'Kiss Me Kate' given standing ovation

BY CASEY TEFERTILLER

Dispatch staff

A standing ovation greeted Russell Hendrickson and Louise Beresford as the stars of Gilroy Community Theatre's "Kiss Me, Kate" took their final bows after an opening night performance Friday dominated by the leading man's superior acting ability and his partner's outstanding voice.

Beresford's high, powerful voice became most effective in songs demanding soprano talents. The attractive performer's finest song comes in the closing scene of the play when she assembles the entire female cast on stage and sings "Women are so simple."

The conclusion provides a suitable closing for the show centered on a personal and theatrical adaptation of Shakespeare's "The Taming of the Shrew." Beresford plays both the modern and Elizabethan shrew, and cannot be tamed by Fred Graham, played by Hendrickson, until the final scene.

Hendrickson and Beresford work well together. The experienced actor makes difficult spots in the play come alive. Beresford works most effectively in quick interchanges with Hendrickson. The duo fight well and seem a perfect romantic match. The tall, chestnut-haired actress vacillates from shrew to sweetie at two places in the play, and accomplishes both.

The format of the play within a play leaves most actors playing a dual role of Elizabethans in "The Shrew," and contemporaries in the remainder of the play. Most modern characters are based on the Shakespearean model, and the transition is not great.

Steele Nesmith has the only role of great difference. The veteran actor plays a cultured, balding continental actor who portrays the weak-willed father of the shrew. Nesmith does an excellent job in both categories.

His paternal desire is to see both daughters locked into matrimony, yet his lack of character allows him to be easily overpowered by Katherine, a woman of independent ideas. "I hate men," screams the daughter as her father manuevres across the stage with the grace of a rippling mudpuddle.

Nesmith acts with the essence of all weakness and timidity of the male half of the species. His performance illustrates how a woman can lose respect for men and develop the personality of a shrew.

Lilli Vanessi (Beresford) threatens to leave the play, and fortunate circumstances bring a pair of gangsters to Graham's aid. The duo, played by Frank Vanella and Donald Benson, provide the comic highlight of the evening. Their looks and attitudes fit their roles. Both men act like accomplices to Hum-

phrey Bogart on the late show, with slow New Jersey drawls and proper gangland accouterments. The pair dress in Shakespearean costumes to carry Vanessi on stage, and use assorted strong arm tactics through the show.

The gangsters are unexpectedly called from the job, and attempt to escape through the theatre. A wrong turn leads them across stage and a spotlight suddenly blazes. Forced into action, the pair roast out with "Brush up your Shakespeare," the outstanding musical piece of the show.

Jannine Carrera and Rick Desimone also have strong supporting roles. Carrera plays blonde sexpot Lois Lane, in the role of an incompetent actress whom Graham chose for reasons not involved with the stage. Carrera gives a realistic portrayal of the struggling beauty, stumbling over every unfamiliar line.

Desimone looks the role of the worthless boyfriend who gives more devotion to dice contests than to working in the play. Desimone's head fits perfectly on Carrera's shoulder, and he has a knack of making doggy eyes at his attractive partner. His face, like that of a well-bred retriever with a Fu Manchu moustache, shows all the trust that a man can put in a woman.

Another highlight of the play comes with a choreographical triumph. George Costa, director and producer-director for the San Jose Music Theatre, and

Debbie Nelson, choreographer, consistently fill the stage with movement and spreads of lavish dancing reminiscent of a Buzby Berkeley movie from the 1930s.

The top full chorus production comes as the cast begins "The Shrew," by singing "We open in Venice." The crew looks and acts Elizabethan, with grumblings and crowd noises that could be heard at the Globe Theatre in Shakespeare's time. The road show is highlighted when Cindy Dodge turns a full somersault without use of her hands as the crowd contributes respectful gasps.

Other fine dancing numbers are led by Burt Oriarte and Marie Perkins as the chorus changes from the lavish Elizabethan robes to tattered street clothes.

Another of Costa's techniques which helps smooth the show is his use of special small touches. Offstage noises and unexpected movements add greatly to the play. At one point Hendrickson stands on a wooden barbecue table and sings about his wait for a special face. The stage is suddenly flooded with dancing girls dressed like nymphs who tiptoe and run and frolic.

Hendrickson and his cohorts are superb at this bizarre butchery of Shakespeare, yet they still show that below the destruction of words, the bard's ideas and philosophies remain valid for a changing society.

Performances will continue every Friday and Saturday until Aug. 28.



MOMENTS TO REMEMBER—Russ Hendrickson in role of Petruchio and Louise Beresford as Kate. She is from San Jose and Hendrickson a Gilroy High School

teacher, directs local productions from time to time. Both are veteran performers. (Photo by Eugene)

'Kiss Me Kate' enchants first-nighters

By MARY EDWARDS

GILROY—"Kiss Me Kate" is without a doubt the best production to date of Gilroy Community Theatre's 1976 season.

From the rousing opening number to the audience-pleasing finale, the musical comedy presentation is a dazzler—fast-paced, light hearted, delightfully acted: a captivating performance that shouldn't be missed.

The play opened last week at the Gavilan College theater and will continue on Friday and Saturday evenings through Aug. 28. And since the usually tricky opening night performance was polished enough to bring the capacity crowd cheering to its feet in a lengthy ovation, the odds are that it can only get better.

The play, a clever combination of Shakespeare and modern comedy, is directed by San Jose Music Theater's George Costa, who deserves much of the credit for the successful production.

Costa has put together an entertainment package wrapped in artful costumes (by Eileen Barnes), sprightly choreography (by Debbie Nelson) and imaginative, eye-pleasing sets (by Bill Bielby).

And the package contains one happy surprise after another—chorus numbers that leave you marveling at the display of local talent, a keen sense of timing that keeps even the most

difficult scenes moving smoothly, and characterizations that, in the end, steal the whole show.

"Kiss Me Kate" is pure entertainment when it's handled well, but it's a stilted bore when it's botched. A classic tale of the battle between the sexes, the play revolves around the leading characters of Lilli Vanessi and Fred Graham.

Fred, the star and director of a second-rate theater group, and Lilli, a less-than-successful actress giving her farewell performance, used to be married to each other.

They're temporarily reunited when they play the leading roles in a slightly modified version of Shakespeare's "Taming of the Shrew," but the reunion is hardly peaceful.

The private battle between Lilli and Fred is almost a mirror image of the love-hate relationship of Shakespeare's characters, and the dual roles demand enough energy and consistency to carry the play.

Louise Beresford and Russell Hendrickson, happily, more than fill the bill.

Hendrickson as Fred and Petruchio was at his blustery, comedic best on opening night. The audience loved him when he preened, they loved him when he was cunning and sarcastic, and they loved him when he was brought down a peg or two by the equally strong-willed Lilli. He could do no wrong.

And Beresford as the feisty, hot-tempered Lilli and Katherine was an even match in the battle for the limelight. Despite the underlying (and sometimes blatant) shrewishness of her characters, she captured the audience's sympathies and had the crowd pulling for her to the end.

Beresford's sweet, clear voice is a decided asset—her musical numbers are the best in the play. Hendrickson's strong voice also benefits the production, but there were times when he reached valiantly for notes so far beyond his range that it made one wonder if new musical arrangements of the Cole Porter songs could not have been found.

The music, oddly enough, is both a major strength and a decided weakness of the production. The chorus numbers and some of the solos give the play bright, pleasing touches that add immeasurably to its success.

The chorus sparked in "Another Op'nin, Another Show," though it was Marie Perkins as Hattie who got things off to a rousing start. Perkins' only other number, "Too Darn Hot," was also excellent and left us wishing for more.

Jannine Carrera as the worldly-wise Lois Lane and Bianca played her limited role well, and she was at her best in the musical spotlight. But it is unfortunate that there were no other strong male voices—the lack of them

created a minor unevenness that was somewhat disconcerting.

Two men who did shine were Frank Vanella and Donald Benson as the two gangsters who donned Shakespearean costumes to make sure they'd collect on a gambling debt.

Vanella and Benson had only minor parts, but by the end of the play when they broke out in song and dance (in "Brush Up Your Shakespeare"), they were audience favorites. When they ran on stage for a curtain call, the crowd stood for a whistling, cheering ovation.

Burt Oriarte also won the audience's approval when he stepped out of his background role as stage manager to sing "Too Darn Hot."

Most of the musical numbers were strengthened by the orchestra, under the direction of John Allen. But it, too, was plagued by an occasional off-key dissonance, though the task the musicians faced was a sizeable one. Besides the pre-curtain overtures, the orchestra played about 20 different songs, some of which were intricate and demanding.

One of the most impressive aspects of the "Kiss Me Kate" production was

the size of the cast and the skillful way everyone complemented each other.

Other characters in the play included Steele Nesmith as Harry Trevor and Baptista; Rick Desimone as Bill Calhoun and Lucentio; Lawrence

Matlock as Harrison Howell; Bob Cahall as Gremio; Mark Jordan as Hortensio; and Randy Tyler as the stage doorman.

Members of the chorus are Shirean Andrade, Barbara Bottini, Jeannine Jordan, Connie Fortino, Jane Collins, Marta Maloney, Kathleen Cecilian, Natasha Silverstein, Frances Sampson, Fannie Gargiulo, Carol Rose, Ann Burrows and Richard Kiles.

Dancers are Shawn Parry, Curtis Caudill, Cindy Dodge, Walter von Tegen III, Rick Torres, Susan Blumberg, Kathy Keddle, David Yanez, Patti Palmerlee, Steve Mirelez, Daniela Aprea, Lee Krahenbuhl, Kathy Huff, Laura Almada, Karen Uemura, Harriet Hinden, Michelle Jordan and Heidi Hendrickson.

Members of the orchestra are Jewell Pray, Pamela Wentworth, Laurie Keddle, Don Neely, Joyce Takeyasu, Robert Thysel, Brian Bliss, John Takeyasu, Albert Mosso, Joe Ostensen, Ruth Allen, Howard Miyata, Rick Siverson, Derek Obata, Steve Blumberg, Kathy Rollins and Marilyn Guerin.

"Kiss Me Kate" will be presented at 8 p.m. on Aug. 20, 21, 27 and 28 at the Gavilan College theater.



Opening night

"Kiss Me Kate" and the Theatre Angeles Art League champagne reception will take place tonight. Fortunately, the show will run three weekends so that any one interested can find time to attend.

We don't have to remind folks of our interest in the Gilroy Community Theatre. The shows put on by our local talent have been top-notch and as entertaining as most professional shows.

"Kiss Me Kate" had a long run on Broadway and many of the songs will be remembered by the audience. It is an amusing play sparked by beautiful songs; an excellent choice and we look forward to the same packed houses that have attended recent performances.

The champagne reception is a fund raiser for the Theatre Angels and as

such an important event. It provides necessary funds for the Theatre Angels to carry on many worthwhile programs.

Remember, these are community events with community people participating. George Costa's direction of the play should make it outstanding. The champagne party held at Marx Chevrolet after the play is always one of the big social event of the year.

The local auto dealers have been outstanding in the participation in the community. Aside from Harry Marx opening his doors for this evening, it should be remembered that the Gilroy Auto Dealers contributed funds to make the July 4, fireworks possible. Our thanks to them and to the Theatre Angels for tonight's festivities.



Russ Hendrickson, John Allen and Dr. Dan Parmerlee



Vance Baldwin and Mr. and Mrs. Richard Harrison



*Louise Beresford, Walter Von Tagen,
Ray and Vernie Cowardin*



Mr. and Mrs. Hy Miller and Ed Perkins



George Costa and Mary Ann Brueggmann



Dr. and Mrs. James Causey and Natasha Silberstein



Dr. and Mrs. Jim Cecilian



Dale Springer and Peg Jensen



Nobody Asked Me But...

By Jerry Fuchs

There's something about a small town which makes the production of plays an intimate experience. Everyone has the advantage of knowing at least some of the cast and pulling for them as they perform.

One of my favorite people is Russ Hendrickson and I'm not alone. Russ has been a standout in dramatic performances produced by the Gilroy Community Theatre. However, while I know he can act, nobody told me he can sing.

I saw more energy put into "Kiss Me Kate" on opening night, than I have in most professional performances. I heard the beautiful voice of Louise Beresford, saw the perky style of Marie Perkins and observed a fine comic performance by Frank Vanella and Donald Benson as the gangsters.

In truth, this is not a review of the play. I am more interested in the theme of community theatre and what it does to a city like Gilroy. It contributes to the pride we feel for the community we live in and the people who live here with us.

How many hours did Eileen Barnes put into the costume design? I don't know, but the costumes were so great that she must have devoted her waking hours to them.

Bill Bielby's set designs must have consumed every minute of his time. They were as professional as any we've seen on Broadway. Bielby put his heart and soul into those sets.

We all know that director George Costa is a genius, but choreographer Debbie Nelson's arrangements were sparkling.

There was excitement and movement on the stage to complement the singing and acting.

The cast was outstanding. Burt Oriarte is a new face, but he performed with experience and talent. Steele Nesmith was perfect as the impotent father and the entire cast sparkled.

Community Theatre in Gilroy has become an institution, an event looked forward to by many of the people in the South County. Behind the fun of "Kiss Me Kate" lies the dedication of so many people, both on and off the stage who make the plays successful.

The Theatre Angels hosted their annual champagne party at Harry Marx's agency. Hundreds of people came after the show to talk about the play and to share in its success. This social event caps the opening night performance giving the community an opportunity to get together en masse and pay tribute to the Gilroy Community Theatre.

Six years ago, when I first came to Gilroy Community Theatre was struggling. It has come a long way since then and has arrived because those of us who attend know that we will see amateurs perform with professional talent. I have never seen a play without remarking that one or more of the performers should be in professional theatre.

Gilroy has a right to be proud of its Community Theatre and the efforts of the Theatre Angels to make our theatre the best around. When shows like "Kiss Me Kate" are performed with excellence, the entire community shares in the success.

Letters to the editor

EDITOR:

I'm afraid you made a great oversight in your information, regarding the set designs for "Kiss Me Kate."

Although I'm very sure Mr. Bielby's spent every "minute of his time", designing those sets on paper with all his heart and soul, I would very much like to tell you about the other half of those beautiful set designs.

Please let me tell you about the other person who spent every waking minute plus long cold nights, early sleepy mornings, his days off from work and weekends and whatever else it took to make those designs come to life and grow into six to nine foot images of what Mr. Bielby had put down on paper.

I really think you should have mentioned my neighbor Ed Perkins. For over six

weeks morning noon and long into the night I watched Ed and his crew, gather wood, hammer nails, cut cardboard, glue, paint and repaint every little detail that finally made those "sets" what you saw Friday night. Also long hours and a couple days taken off from work were needed to set them all up.

I know some of Ed's "heart and soul" went into having those "designs" look the way they do plus many long hours of work from himself, his family and his crew.

I for one would like to say, thank you. It is a great show and I am sure the "Sets" help to make it come alive and make it a show no one should miss.

Thank you
JACQUI MERRIMAN

GILROY
COMMUNITY THEATRE
—Presents—
**KISS ME,
KATE**
Music & Lyrics by
COLE PORTER
Book by Sam & Bella Speranz
Directed by GEORGE COSTA

August
13, 14
20, 21
27, 28
8 p.m.

Tickets Available at:
Music Tree—
Gilroy, Morgan Hill
Crispino's
Dick Bruhn's
Plaza Rexall
Galvan's TV
or Call 842-6677

**GAVILAN
COLLEGE
THEATRE**

Ed Perkins responsible for 'Kiss Me Kate' sets

In Wednesday's Nobody asked me, but, column, credit for the "Kiss Mr Kate" sets was given to a San Jose man who was listed in the credits on the program. The actual work was done by Ed Perkins of Gilroy, whose wife tells us he put more than 300 hours into the construction of the sets.

We knew the story of those donated hours of toil completely voluntary, but in looking at the program, Ed's name was buried in the back page. It should have been in the front of the program because he richly deserves credit for a most amazing contribution to the success of the play.

Without his expertise and efforts, the sets you see in Kiss Me Kate, would never have been constructed in the Perkins manner. Our apologies to Ed and our congratulations for a superbly human effort.

Theatre Angels stage opening night reception

Record crowd attends

First night theatregoers flocked to the Marx Chevrolet showrooms in Gilroy Friday night after "Kiss Me Kate" for a champagne reception staged by the Theatre Angels Art League. Along with champagne, cookies and sandwiches were served by TAAL members to the record crowd in attendance.

Photos by John White Jr.

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END OF THE SHREW—Actress Lilli Vanessi (Louise Beresford) returns for the final act as both she and Katherine, the Shakespearean character, resolve their difficulties with lovers and accept the taming influence of men. Katherine raves about her hate for men while Vanessi suffers pangs of love and hate for her former husband, who acts as director in the play within a play. Katherine, tamed and loving, sings "Women are so simple" to the female members of the cast. From left, standing, Patil Palmerlee, Laura Almada, Beresford, Kathy Keddie, Shawn Parry, Jannine Carrera, Cindy Dodge. From left, kneeling, Karen Uemura, Ann Burrows, Michelle Jordan, Kathleen Cecilian, Carol Rose, Connie Fortino. - Photo by Casey Tefertiller.