

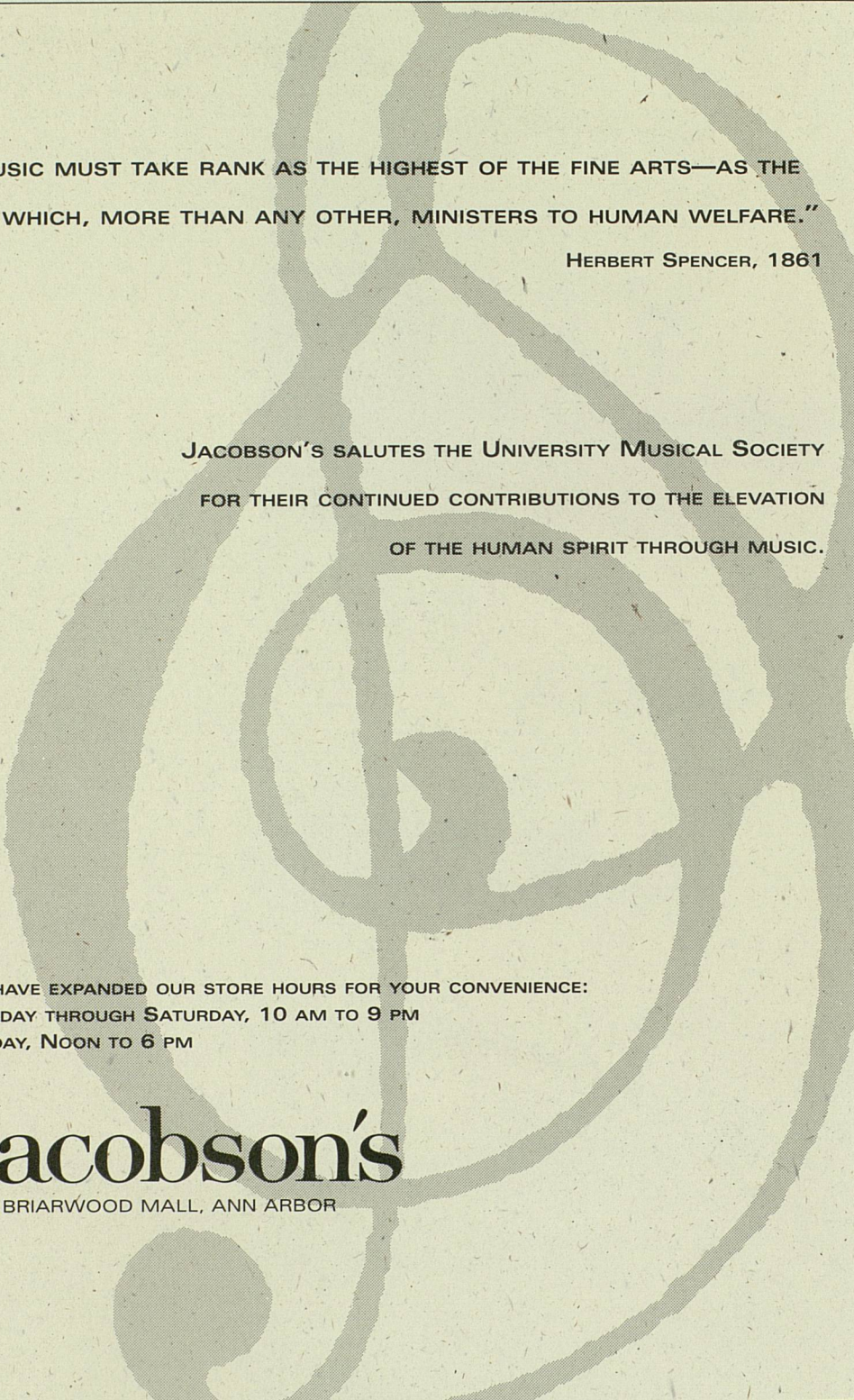
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THE 1994/1995 SEASON

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OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR



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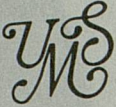
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University Musical Society

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48109-1270

Dear UMS Patrons,

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1994-95 season comes to a close in May, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

- First, and most important, the people of Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged, and appreciative audiences in the country.
- It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.
- Many years ago enlightened leaders of both the University of Michigan and the University Musical Society determined that the UMS could best serve the community if the UMS had a measure of artistic and financial independence from the University. While the UMS is proudly affiliated with the University, is housed on the campus, and collaborates regularly with many University units, it is a separate not-for-profit organization with its own Board of Directors and supports itself solely from ticket sales, other earned income, and grants and contributions. This kind of relationship between a presenting organization and its host institution is highly unusual, but it has contributed significantly to our being able to be creative, bold, and entrepreneurial in bringing the best to Ann Arbor.
- The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Yo-Yo Ma, James Galway, Kathleen Battle, Itzhak Perlman, or Cecilia Bartoli perform a recital before 4,300 people and know that their pianissimos can be heard unamplified by everyone?
- Our talented, diverse, and dedicated Board of Directors, drawn from both the University and the regional community, provides outstanding leadership for the UMS. The 200-voice Choral Union, 35-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.
- Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks again for coming. And let me hear from you if you have any complaints, suggestions, etc. Look for me in the lobby or give me a call at (313) 747-1174.

Sincerely,

A Salute To Our Corporate Angels . . .

Thank You Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.

*Kenneth C. Fischer
Executive Director*

*University
Musical Society*



James W. Anderson, Jr.
President, The
Anderson Associates
Realtors

"The arts represent the bountiful fruits of our many rich cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."



Carl A. Brauer, Jr.
Owner
Brauer Investment
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"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."

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Howard S. Holmes
President
Chelsea Milling
Company

"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."



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and Greg Alf**
Owners, Curtin & Alf

"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."

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A Salute To Our Corporate Angels . . .

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L. Thomas Conlin
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"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."



William E. Odom
Chairman
Ford Motor Credit Company

"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



Alex Trotman
Chairman, Chief Executive Officer
Ford Motor Company

"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan. The Society's May Festival, now entering its second century, has become one of our region's major assets, and last year, we were pleased to underwrite its centenary."



Robert J. Delonis
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"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



John Psarouthakis Ph.D.
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"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."



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"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."



Dennis Serras
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"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



John E. Lobbia
Chairman and Chief Executive Officer
Detroit Edison

"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."



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associates, inc.

Ronald Weiser
Chairman and
Chief Executive
Officer, McKinley
Associates, Inc.

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."



Iva M. Wilson
President, Philips
Display
Components
Company

"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."



REGENCY TRAVEL INC.

Sue S. Lee,
President
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"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."



Joe E. O'Neal
President, O'Neal
Construction

"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."



Society

George H. Cress
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Chief Executive
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"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

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Ronald M. Cresswell, Ph.D.
Vice President and
Chairman
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Michael Staebler
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"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



Edward Surovell
President
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"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."



Dr. James R. Irwin
Chairman and CEO,
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The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.



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Walt Whitman

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General Information

University Musical Society
Auditoria Directory and Information

Coat Rooms

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Michigan Theater: Coat check is available in the lobby.

Drinking Fountains

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Michigan Theater: Drinking fountains are located in the center of the main floor lobby.

Handicapped Facilities

All auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at 313.764.2538.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

Restrooms

Hill Auditorium: Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium: Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Michigan Theater: Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

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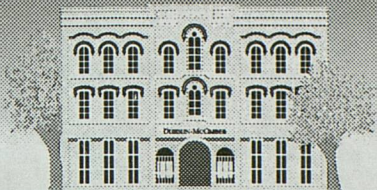
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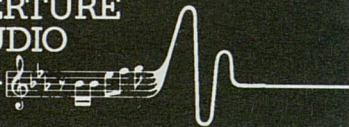
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Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children

We welcome children, but very young children can be disruptive to a performance. Children under three years of age will not be admitted to any performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket, regardless of age.

A Modern Distraction

Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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Ticket Services ical Society

Phone Orders and Information:

University Musical Society Box Office
Burton Memorial Tower
Ann Arbor, MI 48109-1270
on the University of Michigan campus

313.764.2538

From outside the 313. area code, call toll-free
1.800.221.1229.

Weekdays 10 A.M. to 6 P.M.

Saturday 10 A.M. to 1 P.M.

Fax Orders

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Visit Our Box Office in Person

At our Burton Tower ticket office on the
University of Michigan campus. Performance
hall box offices are open 90 minutes before
performance time.

Gift Certificates

Tickets make great gifts for any occasion.
The Musical Society offers gift certificates
available in any amount.

Returns

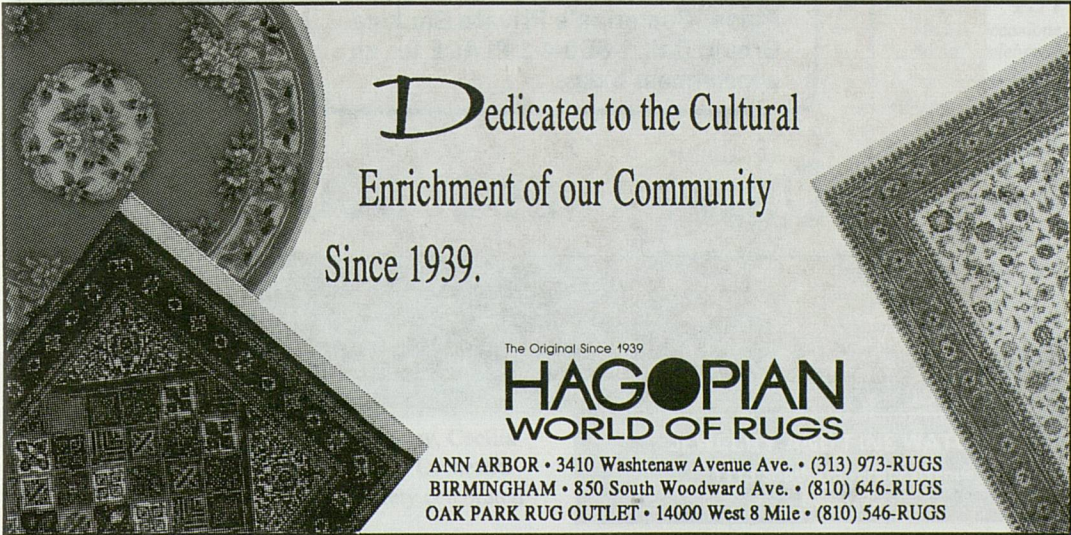
If you are unable to attend a concert for which
you have purchased tickets, you may turn in
your tickets up to 15 minutes before curtain
time. You will be given a receipt for an income
tax deduction as refunds are not available.
Please call (313) 764-2538, 10 A.M. to 6 P.M.
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University Musical Society

of the University of Michigan

Now in its 116th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as The Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The UMS Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, of course, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.


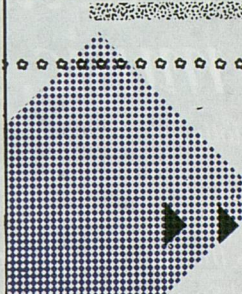
Through the Chamber Arts Series, Choral Union Series, Choice Events, and the annual May Festival celebration, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures. The Musical Society has flourished these 116 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, Beaux Arts Trio, Alvin Ailey, Cecilia Bartoli, and the Chicago Symphony Orchestra. In May of 1993, the Musical Society celebrated

its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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UMS Choral Union

Thomas Sheets, conductor

Throughout its 116-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano, and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles. In 1993, the UMS Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

A highlight of the UMS Choral Union's 1993/1994 season was the performance and recording of Tchaikovsky's *Snow Maiden* with the Detroit

Symphony Orchestra conducted by Neeme Järvi, to be released this November by Chandos International.

During this season the UMS Choral Union will join the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, present *A Celebration of the Spiritual* with Dr. Jester Hairston, and perform the Mahler Symphony #2 (*Resurrection*), again with the DSO, under conductor Jerzy Semkow. In April 1995, the Choral Union will join the Toledo Symphony Orchestra in commemorating the 50th Anniversary of V-E Day, performing Britten's *War Requiem* in Toledo under the direction of Andrew Massey.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to form the University Musical Society the following year. Representing a mixture of townspeople, students, and faculty, members of the UMS Choral Union share one common passion — a love of the choral art.

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Former U-M Regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

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Organ above the stage. UMS obtained this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS now hosts its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15–20, 1994.

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For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

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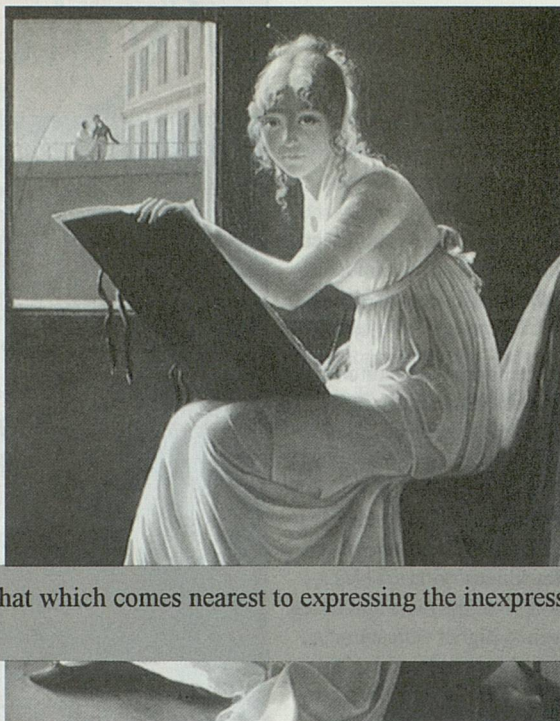
per•form•ance (p r-fôr-m ns) *n.*

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1994-1995 Fall Season

Event Program Book
Tuesday, November 15, 1994
through
Sunday, November 20, 1994

116th Annual
Choral Union Series
Hill Auditorium

32nd Annual
Chamber Arts Series
Rackham Auditorium

24th Annual
Choice Events Series

THE SHAW FESTIVAL

George Bernard Shaw's

ARMS AND THE MAN

3

Tuesday, November 15, 1994 at 8:00 pm
Thursday, November 17, 1994 at 8:00 pm
Saturday, November 19, 1994 at 8:00 pm
Sunday, November 20, 1994 at 2:00 pm
Power Center

Ben Hecht and Charles McArthur's

THE FRONT PAGE

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Wednesday, November 16, 1994 at 8:00 pm
Friday, November 18, 1994 at 8:00 pm
Saturday, November 19, 1994 at 2:00 pm
Power Center

COMPANY BIOGRAPHIES

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General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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While in the Auditorium

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Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

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Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.

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SHAW FESTIVAL



CHRISTOPHER NEWTON WITH STEVEN SUTCLIFFE

2 **Artistic Director**
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Sally Han
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Glynis Leyshon
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Neil Munro
Resident Director
Christopher Newton

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Head of Design
Tania Etienne
Leslie Frankish
Peter Hartwell
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Yvonne Sauriol
William Schmuck

Lighting Designers
Robert Thomson
Associate Head of Design
Elizabeth Asselstine
Scott Henderson
Kevin Lamotte
Graeme Thomson

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Ann Baggley
Michael Ball
Guy Bannerman
Neil Barclay
Anthony Bekenn
Robert Benson
Richard Binsley
Simon Bradbury
Elizabeth Brown
Norman Browning
Joyce Campion
Donald Carrier
Nicola Cavendish*
Robert Clarke
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Susan Cox*
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Craig Davidson*
Bruce Davies
George Dawson
Richard Farrell
Tracey Ferencz
Sharry Flett
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Terry Harford
Corrine Hebden
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Irene Hogan
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Sherri McFarlane
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Duncan Ollershaw*
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Sarah Orenstein
William Orlovski
Jennifer Phipps
Gordon Rand
Fiona Reid*
Roger Rowland
Christopher Royal
David Schurmann
Goldie Semple
Stephen Simms*
Ian Simpson
Karen Skidmore
Jan Alexandra Smith
Sherry Smith*
Greg Spottiswood
Susan Stackhouse*
Steven Sutcliffe*
Helen Taylor*

Wendy Thatcher
Tony Van Bridge
Ian VandeBurgt
Sven Van De Ven*
William Vickers
Todd Waite
Richard Waugh*
Sandy Webster
William Webster
Peter Wilds*
Blair Williams*
Alison Woolridge

** Not appearing this season*

In Memoriam
Leonard Chow
Jeffrey Dallas
Nancy Kerr
Larry Lillo
Richard March
John Ormerod
Paul Reynolds
Richard Vriens
Susan Wright

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THE SHAW FESTIVAL

CHRISTOPHER NEWTON
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PROGRAM

*Tuesday Evening,
November 15, 1994
at 8:00*

*Thursday Evening,
November 17, 1994
at 8:00*

*Saturday Evening,
November 19, 1994
at 8:00*

*Sunday Afternoon,
November 20, 1994
at 2:00*

*Power Center
Ann Arbor, Michigan*

SIMON BRADBURY, TRACEY FERENCZ,
NORMAN BROWNING *and* ANDREW GILLIES *in*
the Centennial Production of

Arms and The Man

by George Bernard Shaw

with SARAH ORENSTEIN, JIM MEZON,
and WENDY THATCHER

Directed by

Jim Mezon

Designed by

Eduard Kochergin

Lighting Designed by

Robert Thomson

*Sixteenth, Eighteenth, Twenty-first
and Twenty-second performances
of the 116th Season*

*Thanks to Ronald Bryden, Literary Advisor to the Shaw Festival,
speaker for the November 17, 1994 Philips Educational Presentation.*

*Special thanks to Brian P. Campbell, President and CEO of TriMas,
and Donald M. Vuchetich, President of Detroit & Canada Tunnel
Corporation for helping to make these performances possible.*

24th Annual Choice Series

THE CAST

In Order of Appearance

<i>Raina Petkoff</i>	Tracey Ferencz
<i>Catherine Petkoff</i>	Wendy Thatcher
<i>Louka</i>	Sarah Orenstein
<i>Captain Bluntschli</i>	Simon Bradbury
<i>Major Plechanoff</i> <i>(A Russian Officer)</i>	Donald Carrier
<i>Bulgarian Soldiers</i>	Matt Handy Weston McMillan
<i>Nicola</i>	Jim Mezon
<i>Major Paul Petkoff</i>	Norman Browning
<i>Major Sergius Saranoff</i>	Andrew Gillies

<i>Production Stage Manager</i>	Laurie Champagne
<i>Stage Manager</i>	Charlotte Green
<i>Assistant Stage Manager</i>	Michelle Lagassé
<i>Assistant Director</i>	David Oiye
<i>Assistant to the Designer</i> <i>(Costumes)</i>	Ina Gabai
<i>Assistant Designers</i>	Tania Étienne Andrew Holland
<i>Assistant Lighting Designers</i>	Scott Henderson Christopher L. Dennis

ACT I

Night: A lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass, late in November in the year 1885

5

INTERMISSION

ACT II

The sixth of March, 1886.
In the garden of Major Petkoff's house

INTERMISSION

ACT III

In the library after lunch

Understudies

Donald Carrier: Major Paul Petkoff, Major Sergius Saranoff

Robert Clark: Russian soldiers

Jillian Cook: Catherine Petkoff

Matt Handy: Major Plechanoff

Weston McMillan: Captain Bluntschli, Nicola

Alison Woolridge: Louka, Raina Petkoff

DIRECTOR'S NOTES

by Jim Mezon

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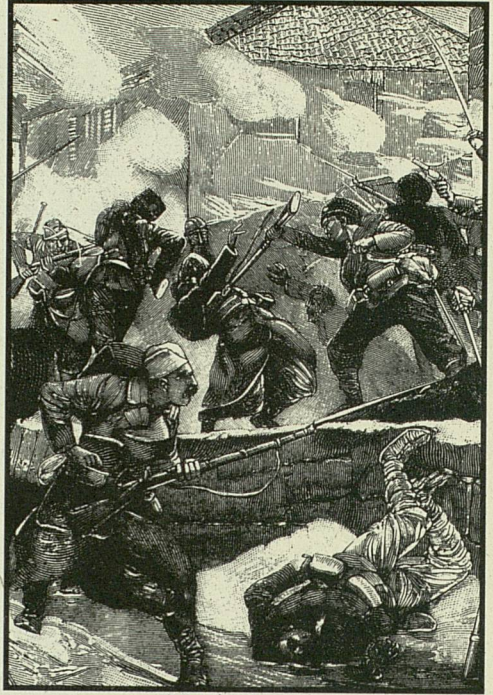
Last year I directed an Agatha Christie play. I believe one of the major reasons for her longevity and popularity is her faith in absolutes. Her characters are instantly recognizable; her conflicts are Good versus Evil; and her endings are relatively happy — much like a fairy tale.

Shaw once wrote, 'The obvious conflicts of unmistakable good with unmistakable evil can only supply the crude drama of villain and hero in which some absolute point of view is taken. In such cheap wares I do not deal.'

Very well. Let us move from the comforts of the bargain basement to the colder realities of the penthouse.

Shaw described *Arms and The Man* as an anti-romantic comedy. I looked up the word, 'romantic'. In part the definition reads: 'Having no foundation in fact, having no real existence, imaginary, purely ideal, quixotic.'

Throughout his life, Shaw, the socialist and educator, would do battle against these romantic windmills. Giants with the names, War, Money, Power, Sex, Religion and Romance. This battle is a constant throughout his plays—the dismantling of false ideals. Through it he enabled his characters to exist in a new world that lacked absolutes — to see what is real around them and to



BULGARIANS STORMING PIROT, NOVEMBER 27, 1885
[MARY EVANS PICTURE LIBRARY]

begin to work towards a more human society based on those natural realities.

A hundred years later, with our Information Highways and Global Villages, we now know that war is hell and that money is the root of all evil.

Of course, we still fight the one and sell our souls for the other. And Miss Christie is as popular as ever.

EXIT THE HERO, ENTER THE SUPERMAN

by Ronald Bryden

For each of our productions, the Shaw Festival commissions an original essay for our house program. The essayists are chosen for their special expertise regarding either the play or the issues with which it deals.

For Arms and The Man, our program essay is written by Ronald Bryden, Literary Advisor to the Shaw Festival. Professor Bryden was formerly dramaturge to the Royal Shakespeare Company in Britain, drama critic of The Observer, and head of the University of Toronto's Graduate Centre for Study of Drama.

The word 'Superman' has a special meaning in Shavian studies. In a semi-religious doctrine which Shaw called 'Creative Evolution', men and women find themselves in the grip of a Life Force whose purpose is to create a better species of human being. Those who have evolved further than others toward this higher being, this Superman, have a responsibility to advance the whole human race, and not to be dragged back into mediocrity by those who haven't yet evolved as far.

There's a famous story about the first night of *Arms and The Man*. On April 21, 1894, George Bernard Shaw stepped before the curtain of the Avenue Theatre in

response to cries of 'Author!' and was met by wild applause and a single loud 'Boo!' from the gallery. Raising his eyes toward his invisible critic, Shaw said dryly, 'My dear fellow, I quite agree with you. But what are we two against so many?'

The rest of the story is not so famous. Shaw meant what he said. The evening had been both triumph and torture for him. He knew it had made his reputation as the most brilliant and ruthless new wit on the London stage. He knew also that this was the wrong reputation for him to make. 'I had the curious experience,' he wrote to his fellow dramatist Henry Arthur Jones, 'of witnessing an apparently insane success, with the actors and actresses almost losing their heads with the intoxication of laugh after laugh, and of going before the curtain to thunderous applause, the only person in the theatre who knew that the whole affair was a ghastly failure.'

It was a failure, to Shaw's mind, because the audience in its headlong laughter had failed to recognize the serious argument and emotions on which he had built his comedy. He found it ghastly that this riotous success could saddle him for life with the

public image of a heartless joker, a satirist with the smile of a cut-throat razor, in the manner of W.S. Gilbert. To make it ghastlier, that comparison was made by his friend, the critic William Archer, in a review that accused Shaw of draining all the red corpuscles from his characters' veins.

'Gilbert is simply a paradoxically humorous cynic,' Shaw wrote furiously to Archer. 'He accepts the conventional ideals implicitly, but observes that people do not really live up to them. This he regards as a failure on their part which he mocks bitterly. This position is precisely that of Sergius in the play . . . I do not accept the conventional ideals . . . My whole secret is that I have got clean through the old categories of good and evil, and no longer use them even for dramatic effect. Sergius is ridiculous through the breakdown of his ideals, not odious from his falling short of them.' Elsewhere he described Sergius as 'a movingly human figure whose tragi-comedy is the true theme of the play.'

Shaw was partly to blame for misreadings of his play. Before it opened, he published an imaginary interview with himself in which he pretended to have written it first as a timeless, placeless comic theorem, then taken the advice of his Fabian friend Sidney Webb to set it during the Serbo-Bulgarian War of 1885-86. The story will not hold water. Shaw's allegedly placeless first draft bore the title *Alps and Balkans*. The whole strategy of the first act depends on the audience discovering that a scene of apparent Dumas romance is happening during Europe's most recent war. In any case, it's impossible to believe that Shaw's start on the play, recorded in his diary on November 26, 1893, owed nothing to the lengthy newspaper reports a week earlier of the death of Alexander of Battenberg, first prince of Bulgaria. The Prince died on November 18, the eighth anniversary of the battle of Slivnitsa in which he had led his nation to victory over the Serbs. Sergius' tragi-comedy is a domestic distillation of that of poor Sandro Battenberg.

The Battenbergs now are better known by the name their English branch adopted during World War I: Mountbatten. They descend from a spirited Grand Duchess of Hesse who, bored with her husband, set up a separate domicile managed for her by her Swiss master-of-horse. There she gave birth to two children, Marie and Alexander, whose good looks bore little resemblance to their Hessian siblings but a marked one to the handsome Switzer.

Marie's Cinderella beauty caught the eye of the Tsarevitch Alexander of Russia, touring the courts of Europe in search of a bride. Her brother accompanied her to Moscow for her wedding, but had to be sent home in disgrace for beguiling an imperial princess and then seducing an imperial lady-in-waiting. As consolation prize for marrying her, he was granted the title Prince of Battenberg, and it was their string of handsome, penniless sons who made the name known and feared in every European palace housing marriageable daughters.

Louis, the eldest, married Queen Victoria's granddaughter and became Britain's First Lord of the Admiralty. Henry, the idlest, outdid him by snaring Victoria's youngest daughter, and never worked again. But Sandro, the handsomest, found himself a throne. His uncle the Tsar Alexander II nominated him as first ruling prince of Bulgaria, wrested by Russia from the Turks in 1878. The Tsar's plan was to establish a Balkan puppet who would help Russia to corner Balkan railway construction and Danube trade. But Sandro, a newly minted Bulgarian, had discovered the pleasures of patriotism. When he turned on his patron to befriend British and German interests, the enraged Tsar recalled the Russian officers who commanded Bulgaria's tiny untrained army. Seizing his chance, the king of neighboring Serbia ordered three divisions to cross the Bulgarian border.

The Serbo-Bulgarian war was Sandro's finest hour. He led his army, commanded

**“The more destructive
war becomes, the more
fascinating we find it.”**

BERNARD SHAW: MAJOR BARBARA



now by inexperienced young Bulgarians, on a forced march from the Turkish border over the Balkan mountains to defend Sofia, the capital. Sandro himself rode at their head to meet the oncoming Serbs before the village of Slivnitza. For two days the battle swayed back and forth. On the third, the Bulgarian cavalry led by Captain Benderev broke through the Serbian line, triggering the panic retreat over the Dragoman Pass which opens Shaw's play. With his advance guard, Sandro crossed the Serbian frontier and prepared to march on Belgrade. Before he could do so, Austria's ambassador to Serbia arrived at Sandro's command post. Any further Bulgarian advance, he warned, would be met by Austrian troops and artillery.

Piece by piece Sandro saw his victory taken from him. The Powers were not prepared to see him upset their balance of influence in the Balkans. Bismarck and the new Tsar Alexander III, who had never liked his matinee-idol cousin, agreed that Sandro must go. In August 1886 a group of Russian-paid officers, Benderev among them, kidnapped the prince from his palace, bundled him down the Danube in the royal yacht, and handed him over to the Tsar's police at the nearest Russian port. Given the choice of yielding up his throne or seeing Bulgaria disappear, Sandro abdicated. He returned to life as a cavalry officer in the Austrian army, happily married to an attractive commoner. His death in 1893 was caused by a burst appendix. In his deathbed delirium, he believed he was back on the field of Slivnitza, and died crying "Victory! Victory!"

Shaw in *Arms and The Man* pointed the moral of Sandro's war: patriotism and gallantry count for nothing in modern warfare beside armaments, power politics, and political calculation. Did this mean he found Sandro, or his theatrical representative Sergius, ridiculous as well as pitiful? Not, surely, when Sergius recognizes the tragedy into which his inhumanly romantic ideals have led him.

But it took forty years for Shaw's criticism to reach the insight of Edmund Wilson's essay in *The Triple Thinkers*, which argues that what made the playwright great was his ability to hold two contradictory truths in his mind at the same time. *Arms and The Man* is the first of the great plays in which Shaw does this. It is at once a comedy of a perfect rationalist—Shaw's first Superman—who points where the world must go, and the tragedy of a heroic romantic who embodies what the world will lose by going there.

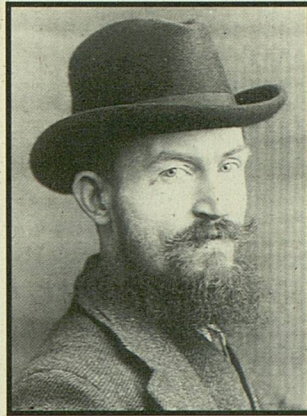
For the rest of his life, Shaw harangued actors and managers about the casting of his play; urging Richard Mansfield to play Sergius rather than Bluntschli, begging Firmin Gémier to find for the first Paris production a Sergius as superb, magnetic and handsome as the leading tragedian of the Comédie-Française, Mounet-Sully. It's not clear whether Florence Farr believed Shaw, when he persuaded her to play Louka, that she was abandoning the feminine lead to play the strongest part in the script. But one need only compare the precision of Shaw's details with the fairy tale that Anthony Hope wove around Sandro's kidnapping in *The Prisoner of Zenda* (published some weeks after the play opened) to see that Shaw was interested in human realities, not Balkan romance. Perhaps with a real Balkan war to shed its light on *Arms and The Man* on its hundredth birthday, we may have a better chance to see the play as Shaw intended.

THE AUTHOR

GEORGE BERNARD SHAW, the acclaimed dramatist, critic, and social reformer was born in Dublin in 1856, where he grew up in an atmosphere of genteel poverty. He attended four schools

and was tutored by a clerical uncle, but left his formal education behind him at the age of fifteen. He developed a wide knowledge of music, art, and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland. In 1876 he moved to London, where he spent his afternoons in the British Museum; and his evenings pursuing his informal education in the form of lectures and debates. Shaw declared himself a socialist in 1882 and joined the Fabian Society in 1884; toward the end of the decade he distinguished himself as a fluent and effective speaker, and as an incisive and irreverent critic of music, art, and drama.

Widowers' Houses, Shaw's first play, was produced privately in 1892 for the members of the Independent Theatre Society. It was followed by *The Philanderer* and *Mrs. Warren's Profession*. These form the *Plays Unpleasant*, and reflect Shaw's admiration for the 'new drama' of Ibsen. More palatable, though rich with tongue-in-cheek challenges to conventional dramatic values, were the *Plays Pleasant* (1898), including *Arms and The*



Man, Candida, The Man of Destiny, and You Never Can Tell. In 1898 Shaw married Charlotte Payne-Townshend, an Irish heiress and friend of Beatrice and Sidney Webb, the 'original Fabians'.

The actor-manager Harley Granville Barker helped to advance Shaw's popularity in London with his memorable performances in several Shaw plays at the Royal Court Theatre, including Marchbanks in *Candida* (1904), Peter Kegan in *John Bull's Other Island* (1904), John Tanner in *Man and Superman* (1905), Cusins in *Major Barbara* (1905) and Dubedat in *The Doctor's Dilemma* (1906). Shaw's comedic masterpiece and his most popular play, *Pigmalion*, was first performed in 1913.

Shaw's anti-war speeches, and a controversial polemic *Common Sense About the War*, made him notorious and the target of much criticism. In *Heartbreak House* (performed 1920) Shaw exposed, in a country-house setting on the eve of war, the spiritual bankruptcy of the generation responsible for the war's bloodshed. He followed it with *Back to Methuselah*, his 'metabiological Pentateuch', in 1922. *Saint Joan* (1923) is considered by many critics his finest play, acclaim for which led to the awarding of the Nobel Prize for Literature for 1925. Shaw continued to write plays and essays until his death in 1950 at the age of 94.

MUSIC CREDITS

Arms and The Man

Title of Selection	Title of C.D. or Tape	Label & Call Number	Composer/Performer
1. Zabranena Pesen	Balkan: Les Voix Bulgares de L'Ensemble Radio Sofia	2-9163 - Virgin Records America, Inc.	Music by Philippe Eidel & Arnaud Devos
Gospodi Pomiluj	(as above)	(as above)	(as above)
2. Pritouritze Planinata	Le Mystère des Voix Bulgares	9 79615-2 — Elektra/Asylum/Nonesuch Explorer series	(song from the Thracian Plain)
3. Ergen Diado	Le Mystère des Voix Bulgares	9 79615-2 — Elektra/Asylum/Nonesuch Explorer series	(song of Shopsko)
4. Dve Tourlaski Pesen (Shopsko)	Le Mystère des Voix Bulgares — Volume II	9 79201-2 — Elektra/Asylum/Nonesuch Explorer series	Vocal Quartet
5. Homeland	Le Mystère des Voix Bulgares — A Cathedral Concert	842 232-2 — Philips New Impression series	Christo Todorov
Devoiko	Le Mystère des Voix Bulgares — From Bulgaria with Love	R2 79049 — Mesa	Vladimir Ivanoff and TranceFormation
Dancing to the bagpipe	(as above)	(as above)	Vladimir Ivanoff and TranceFormation (original song by Lyondev)

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present

THE SHAW FESTIVAL

CHRISTOPHER NEWTON

Artistic Director

PROGRAM

*Wednesday Evening,
November 16, 1994
at 8:00*

*Friday Evening,
November 18, 1994
at 8:00*

*Saturday Afternoon,
November 19, 1994
at 2:00*

*Power Center
Ann Arbor, Michigan*

STUART HUGHES, MICHAEL BALL, PETER HUTT,
AL KOZLIK *and* SANDY WEBSTER *in*

The Front Page

by Ben Hecht and Charles MacArthur

with GUY BANNERMAN, NEIL BARCLAY,
ROBERT BENSON, NORMAN BROWNING,
RICHARD FARRELL, ANDREW GILLIES,
MARY HANEY, IRENE HOGAN, PETER MILLARD
and DAVID SCHURMANN

Directed by

Neil Munro

Designed by

Cameron Porteous

Lighting Designed by

Kevin Lamotte

*Seventeenth, Nineteenth and
Twentieth performances of the
116th Season*

*Thanks to Neil Munro, Director of The Front Page, speaker for the
November 18, 1994 Philips Educational Presentation.*

*Special thanks to Brian P. Campbell, President and CEO of TriMas,
and Donald M. Vuchetich, President of Detroit & Canada Tunnel
Corporation for helping to make these performances possible.*

24th Annual Choice Series

THE CAST

In Order of Appearance

<i>Endicott (Post)</i>	Guy Bannerman
<i>Schwartz (Daily News)</i>	Andrew Gillies
<i>Murphy (Journal)</i>	Norman Browning
<i>Wilson (American)</i>	David Schurmann
<i>McCue (City Press)</i>	Al Kozlik
<i>Kruger (Journal of Commerce)</i>	Neil Barclay
<i>Bensinger (Tribune)</i>	Peter Millard
<i>Mrs Myrtle Schlosser</i>	Jillian Cook
<i>Woodenshoes Eichorn</i>	Robert Benson
<i>Diamond Louis</i>	Peter Hutt
<i>Hildy Johnson (Herald Examiner)</i>	Stuart Hughes
<i>Jennie</i>	Irene Hogan
<i>Mollie Malloy</i>	Mary Haney
<i>Sheriff Hartman</i>	Richard Farrell
<i>Peggy Grant</i>	Alison Woolridge
<i>Mrs Grant</i>	Wendy Thatcher
<i>The Mayor</i>	Sandy Webster
<i>Mr Pincus</i>	Dick Murphy
<i>Earl Williams</i>	William Vickers
<i>Walter Burns</i>	Michael Ball
<i>Tony</i>	Matt Handy
<i>Carl, a Deputy</i>	Gordon Rand
<i>Frank, a Deputy</i>	Robert Clarke
<i>Policeman 1</i>	Ian VandeBurgt
<i>Policeman 2</i>	Matt Handy

Production Stage Manager Laurie Champagne
Assistant Stage Manager Meredith Macdonald

Assistant Director Luisa Appolloni
Fight Director John Nelles
Assistant Designer Tania Etienne
Assistant Lighting Designers Scott Henderson
Christopher L. Dennis

15

ACTS I, II AND III

The Press Room of the Criminal Courts
Building, Chicago

T H E R E W I L L B E T W O I N T E R M I S S I O N S

Understudies

Neil Barclay: Sheriff Hartman, The Mayor
Donald Carrier: Endicott
Robert Clarke: Schwartz, Mr Pincus
Jillian Cook: Mrs. Grant, Peggy Grant
Tracey Ferencz: Molly Malloy
Matt Handy: Wilson, Kruger, Earl Williams, Carl
Dick Murphy: Woodenshoes Eichorn, Walter Burns
Gordon Rand: Murphy, McCue, Bensinger
Ian VandeBurgt: Diamond Louis, Hildy Johnson, Tony

DIRECTOR'S NOTES

by Neil Munro

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Hecht and MacArthur's characters scurry through *The Front Page* hoping against hope that Life still has meaning, that True Love still has the power to redeem, that Justice for all is still an inalienable right, and of course that Crime and Corruption do not pay. Unfortunately for them, Hecht and MacArthur's characters have got it all wrong.

Farce feeds on insurrection, and its characters stand outside the boundaries of civilized behavior. Farce also contains elements of rage — rage at the inability to better one's circumstances, rage at the deceit of false friendships, rage at why Right seems Wrong and the other way around. All of this is usually coupled with a healthy dose of domestic violence and almost always capped with the power of True Love to rise above all and serenely conquer. However, in applying their own twists and turns to the old formula, Hecht and MacArthur (like a couple of malicious schoolboys) deal a withering blow to the Happy Ending, throwing in doubt whether True Love can manage to make it from Chicago to New York, never mind a blending of spirits and a breeding of the brave new world.

Ennui may be described as the effect of the disparity between the individual and The Infinite (i.e. God - Goodness - Compassion — some sense of a larger purpose outside one's own existence). If, as Schopenhauer

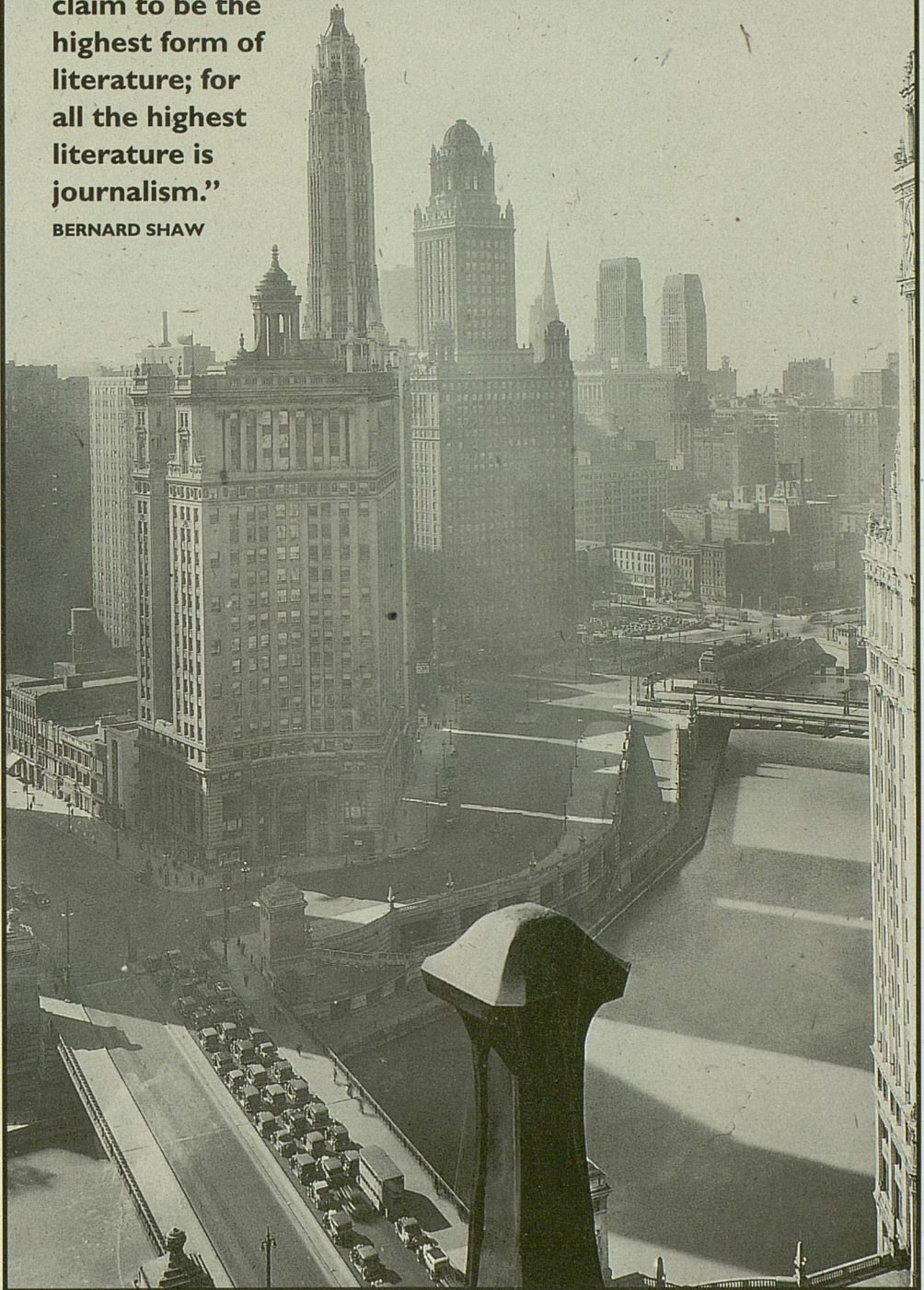
suggests, ennui is the basis of all human action, then *The Front Page* becomes something more than just an outdated appreciation of male bonding and a depressing study of the principles of misogyny. When Life has nothing larger than itself to assuage the dread of Existence, ennui sets in. Social intercourse becomes meaningless; and cruelties, both large and small, become the order of the day.

The Front Page is a celebration of Chaos. It pictures a society in the boisterousness of decline. It blows a raspberry in the face of broken dreams, bad behavior and social inequality, refusing to give in to the swampy stagnation that is at the heart of creeping ennui. This famous old play stands dangling its male protuberance over the edge of the Abyss, grinning and gleefully urinating into the wind for all to see. *The Front Page* grins back at us across the span of sixty-odd years, every bit as vital, angry, and funny (not to mention politically incorrect) as it ever was.

Hecht and MacArthur are a pair of dark clowns, speaking up for the disappointed, the disenfranchised and the spiritually muddled. It's impossible to tell who is the straight man and who is the comic, who the ventriloquist and who the dummy. They both led fairly outrageous lives — to the hilt! — from the literary elite of the Chicago Renaissance, to New York's *très chic* Algonquin Round Table, to the fabled golden age of Hollywood excess. Who better to sum up their prodigious talent than Hecht himself: "Would that our writing had been as fine as our lunches."

**“Journalism can
claim to be the
highest form of
literature; for
all the highest
literature is
journalism.”**

BERNARD SHAW



LOOKING SOUTH ACROSS THE MICHIGAN AVENUE BRIDGE OVER THE CHICAGO RIVER [FPG/MASTERFILE]

The Society Bank Cleveland Orchestra Weekend

Christoph von Dohnányi, music director

February 3, 4 & 5, 1995



The University Musical Society, along with Society Bank, Michigan, welcome the distinguished members of The Cleveland Orchestra to Ann Arbor for three spectacular days. Led by music director Christoph von Dohnányi, The Cleveland Orchestra has earned its place "alone at the top" of American orchestras (*Los Angeles Times*). *The Wall Street Journal* calls the ensemble a "world-class orchestra, which outshines all competitors these days except the Vienna Philharmonic on a good night..."

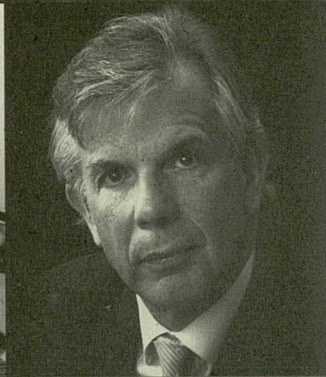
Over the course of a full weekend, Ann Arbor audiences have the unique opportunity to witness the unmatched sense of ensemble and skill that marks this most stellar symphonic group. Friday evening, Dohnányi leads the Orchestra in a program featuring Brahms' Symphony No. 1 in C minor, Op. 68. On Saturday evening, acclaimed pianist Emanuel Ax joins Dohnányi and the Orchestra for a special concert featuring Brahms' beloved Piano Concerto No. 1 in D minor, Op. 15. The weekend closes with a delightful concert of chamber music by members of The Cleveland Orchestra in Rackham Auditorium on Sunday afternoon. (Order all three performances and save 10% off the box office price.)

It will be a rare chance to experience, in full, the majesty and depth of the nation's leading orchestra. Join us as Ann Arbor proudly welcomes the illustrious Cleveland Orchestra for a memorable weekend of music!

Made possible by a gift from Society Bank, Michigan. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.



Emanuel Ax



Christoph von Dohnányi

Friday, February 3, 8:00 PM

Hill Auditorium

Program

Schnittke: *(K)ein Sommernachtstraum*
Schoenberg: *Kammersymphonie No. 1, Op. 9b*
Brahms: *Symphony No. 1 in C minor, Op. 68*

Philips Educational Presentation:

Glenn Watkins, Earl V. Moore Professor of Music, will discuss the music of Schnittke and Schoenberg being performed as part of this evening's concert. Michigan League, 7 PM.

Saturday, February 4, 8:00 PM

Emanuel Ax, piano

Hill Auditorium

Program

Brahms (arr. Schoenberg): *Piano Quartet in G minor, Op. 25*
Brahms: *Piano Concerto No. 1 in D minor, Op. 15*

Sunday, February 5, 4:00 PM

Chamber Music with Members of The Cleveland Orchestra
Rackham Auditorium

University Musical Society

of the University of Michigan • Burton Memorial Tower • Ann Arbor, MI 48109-1270

Call for tickets **313.764.2538**

Michigan Council for Arts and Cultural Affairs

REALISM, RACISM AND MISOGYNY IN *THE FRONT PAGE*

by Christopher Newton
Artistic Director, The Shaw Festival

We at The Shaw place great value on knowing one's own past, and such knowledge is the keystone of our mandate. We believe that the plays of the past throw a revealing light on the problems of the present, and provide a perspective quite different from that of contemporary play writing. We think that *The Front Page* is an excellent play—abrasive, occasionally repulsive, and very funny. We do not propose, however, to hold up its characters as models of appropriate behavior. In the best kinds of theatre, such judgments are left to the audience.

People may be shocked by some of the language and incidents in *The Front Page*. This shock is unlikely to be triggered by the coarse language in the play. Although the occasional "goddamn" and "son-of-a-bitch" would have threatened the boundaries of theatrical convention in the 1920s, such expletives are mild by today's standards.

What is shocking by today's standards are the ethnic slurs, racist slang and misogynist incidents in the play. More shocking still, we believe, is the nonchalant acceptance of such language by the characters who inhabit the aggressively selfish world of *The Front Page*. The characters use words like "polack", "nigger" and "pickaninny" in casual conversation, and no one remarks on the inappropriateness of such use.

The Chicago Literary Renaissance was based on realism, and this kind of language was realistic for its time and place. We could have cut all such references from our production. We certainly thought about doing so. But finally, we decided we ought not to participate in this kind of historical laundering. We feel there is only a small step between denying the authenticity of such language, and the attitudes it represents, and denying the realities of ethnic cleansing, genocide, the Holocaust, and tribal warfare in Rwanda.

Every newscast today is full of such examples of human beings' difficulties in coping with racial and cultural differences. Our hope is that plays from the past such as *The Front Page*, produced with integrity and commitment, will help us to better understand the challenges ahead.

ESSAY ON *THE FRONT PAGE*

by Douglas Fetherling

20 For each of our shows, the Shaw Festival commissions an original essay on the play for our house program. The essayists are chosen for their special expertise regarding either the play or the issues inscribed in it.

After try-outs in Atlantic City, Ben Hecht and Charles MacArthur's play *The Front Page* opened in New York on August 14, 1928. Since that first night this madcap comedy about Chicago newspaper life has become one of the most frequently produced (and filmed) plays in American theatre. One reason it has remained alive is that it is the best known critique and cliché of American journalism, a work which newspaper people have spent almost 70 years trying to live down or live up to. There are still editors who enjoy behaving like the play's Walter Burns in front of their young reporters, who in turn delight in perpetuating Hildy Johnson for an audience of mere civilians. This has created a kind of ethical schizophrenia whereby journalists are expected to talk like cynical scoundrels while behaving with the exaggerated conscientiousness of seminarians.

As early as 1934, one nationally known editor, Stanley Walker, counseled young hopefuls to ignore everything the play told them about journalism. Such warnings have only increased, as changes in the news business have made the milieu of *The Front Page* look more and more antique. Yet homage to

the tradition persists. It is bolstered by all the later plays, films and novels about the press that somehow entrench rather than debunk the stereotypes Hecht and MacArthur created. *The Front Page* and its progeny have thus generated healthy suspicions about journalism and its servants in the minds of millions of people who otherwise have no real knowledge of either. In at least a couple of ways, then, *The Front Page*, in its effect on popular culture, is one of the most powerful and lasting works in American literature.

What most people don't know, however, is that the play is a *pièce à clef*. Not only is the whole flavor actually that of a frantic and long-vanished age of American journalism, but some of the names of characters and institutions, some situations, even some bits of dialogue, were taken from real life, even though the co-authors felt they had to tone down what they knew to be the truth.

For one thing, the language of the streets was diluted, to be restored to something like its original vulgarity only in Billy Wilder's 1974 film version (the third movie adaptation). Still, the famous curtain-closer of cunning editor Walter Burns ('The son of a bitch stole my watch') created a stir, much more than the sprinkling of goddamns and such in the rest of the play. The New York police wanted to arrest the cast; and even in the movie version, released in 1931, a well-placed clatter from a typewriter obscured the coarsest part of the line. As late as 1970, when the second Broadway revival was adapted for television, one critic commented:



A NEWSSTAND IN TIMES SQUARE [GULVER PICTURES]

'This particular production marks a breakthrough for TV profanity because the play's classic last line, which is the essence of the character of Walter Burns, is intact.'

The character of Earl Williams, the condemned prisoner, is a composite of various radicals, but his escape from the Cook County Jail derives from the case of Terrible Tommy O'Connor, a 35-year-old Irish immigrant convicted in 1921 of killing a night watchman during the robbery of the Illinois Central Railroad's downtown station. He broke out days before he was sentenced to hang but, unlike Williams, was never recaptured. One rumor had it that he returned to Ireland and perished fighting the British. For decades, the gallows in Chicago remained intact in the event he should ever be caught. The year before *The Front Page* appeared, Hecht had used the O'Connor escape in his script for Josef von Sternberg's *Underworld*, the first of the Hollywood gangster films.

As for the reporters, the Canadian writer Vincent Starrett, who knew Hecht and MacArthur when he worked on the Chicago dailies, recalled years later, 'There was no newspaper slave in Chicago but swore he

recognized every figure on the boards.' Certainly the most obvious of the shanghai victims is the ace reporter Hildy Johnson. He's based on a Swedish immigrant named Hilding Johnson, who once broke into a jury room with a deadline pressing, learned of the verdict by going through old ballots in the waste-paper basket, then left phony evidence for a competitor he knew would be breaking in later. 'Poor Hildy!' wrote Starrett. 'He died a few years after the play was produced (in 1931, at age 45) — I saw him laughing in his box opening night — and it was said that his determined effort to approximate his reckless counterpart on the stage had hastened his untimely end.'

In fact, the eccentricity of the characters was considerably de-emphasized in the paste-pot process by which Hecht and MacArthur fashioned their finished product. As Hecht remarked, no one in the audience would have believed the real thing. The character of Walter Burns is a case in point. It was based on Walter Crawford Howey, for whom MacArthur had worked on both the *Tribune* and the *Herald-Examiner* and who possessed one of the most robust personal

legends in Chicago journalism. One of his early triumphs was a series of muckraking articles that drove Mayor Fred Busse (according to notes in *The Front Page* script, the original owner of Bensinger's rolltop desk) out of office. As city editor of the *Tribune*, Howey became notorious for a style of news-gathering which included intimidating witnesses and blackmailing municipal, county and state authorities, whose signed but undated resignations he kept in his desk for use in emergencies. He and a few of his rivals came to symbolize daily journalism in the 1920s when each big story was a melodrama.

In 1910, Howey blew up at the owners of the *Tribune* and transferred his allegiance to Hearst's *Herald-Examiner*, 'the Madhouse on Madison Street.' Dion O'Bannion, the notorious gangster later shot down in his flower shop by Al Capone's henchmen, was the *Her-Ex* circulation manager. His job was to persuade vendors to carry the Hearst paper in preference to the *Tribune*. Soon full-blown circulation wars developed. Howey had only one eye. Some said he lost the other one fighting in such wars. Others contended that he lost it by falling on a copy spike while sitting drunkenly at his desk. Whatever the case, Hecht remarked that he could tell the glass eye from the natural one. The glass eye, he said, had warmth.

The *Herald-Examiner* folded in 1939, and Howey's career declined steadily. He died in 1955 at age 73. In a last tribute to his old boss, MacArthur visited him in hospital during his final illness and gave him a watch engraved 'To the Best Newspaperman I Know' — just like the one in the play.

Douglas Fetherling is a Toronto poet and writer whose many non-fiction books include The Five Lives of Ben Hecht and, most recently, Travels by Night: A Memoir of the Sixties.

THE AUTHORS

THE SUCCESS OF *The Front Page* made **Ben Hecht** (1894-1964) and **Charles MacArthur** (1895-1956) famous as literary collaborators. Together they wrote *Twentieth Century* and other plays, as well as many screenplays. Later, they briefly became writer-directors, with one of their films, *The Scoundrel* (1935), winning Oscars for them both (Hecht's second and MacArthur's only).

Hecht's more serious work — as novelist, as autobiographer, as propagandist for the cause of a Jewish homeland — was done on his own. After the First World War, as European correspondent for the *Chicago Daily News*, he became involved with German expressionist elements of Weimar culture, and later wove them into his early fiction, such as *Erik Dorn* (1921) and *1001 Afternoons in Chicago* (1922). These books made him, for a while, one of America's most promising literary figures. Hecht is best remembered for his labors in Hollywood, where he wrote over 100 screenplays (including a couple of the best Hitchcocks) and helped invent several genres, such as the gangster film and the madcap comedy.

Charles MacArthur wrote plays with Edward Sheldon and Sidney Howard as well as with Hecht. His own play *Johnny on a Spot*, a political satire, was a recent success of the Royal National Theatre in London. In general, however, MacArthur's solo reputation has survived even less well than Hecht's. Aside from being the co-author of *The Front Page*, MacArthur is most widely remembered today as the husband of actress Helen Hayes.

this... **is**
the moment

New York City Opera National Company

Rossini's *Il Barbiere di Siviglia*
(*The Barber of Seville*)

Tuesday, February 28, 7:00 PM
(Family Show)

Wednesday, March 1, 8:00 PM

Friday, March 3, 8:00 PM

Saturday, March 4, 8:00 PM

Sunday, March 5, 2:00 PM

Power Center



The New York City Opera National Company returns for its tenth Ann Arbor visit under the auspices of the University Musical Society with one of the world's most beloved comic operas. Set in 18th-century Seville, *The Barber of Seville* tells the delightful tale of Rosina who, although in love with the Count Almaviva, is kept under lock and key by her crusty old guardian Bartolo. With a little help from Seville's now immortal barber — and one of Rossini's most popular scores — true love emerges triumphant. In Italian with English supertitles.

Philips Educational Presentation:

Ede Bookstein, Costume Designer, will discuss designing costumes for opera. Michigan League, 7 PM

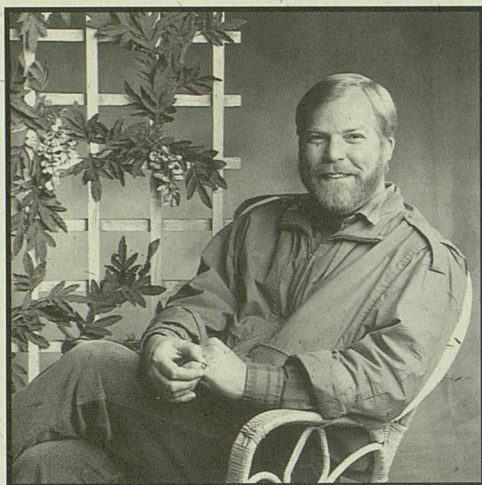
Made possible by a gift from JPEinc.
In addition, we are grateful to the Ford Motor Company for making possible the Tuesday, February 28 family show which is part of the Ford Family Series.

University Musical Society

of the University of Michigan • Burton Memorial Tower • Ann Arbor, MI 48109-1270

Call for tickets **313.764.2538**

Michigan Council for Arts and Cultural Affairs



MICHAEL BALL

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Saint Joan, And Then There Were None, Pygmalion, Counsellor-at-Law, The Doctor's Dilemma, Lulu, Village Wooing, Present Laughter, Man and Superman, Geneva, Marathon 33, Fanny's First Play, Cavalcade, Celimare, The Devil's Disciple, Arms and The Man*.

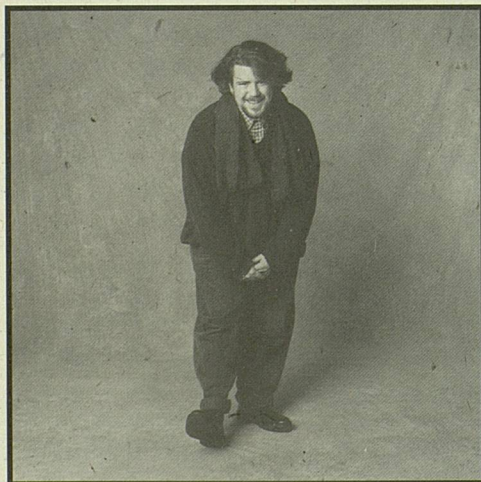
MOST RECENTLY: *Rough Crossing*, Canadian Stage Company. ELSEWHERE: *Democracy*, Tarragon Theatre; *Bordertown Cafe*, Theatre New Brunswick; *Doc, Noises Off, Of Mice and Men, Season's Greetings*, Vancouver Playhouse; *The Bourgeois Gentleman, Yesteryear*, Canadian Stage Company; *Macbeth, The Taming of the Shrew, Democracy, Death and the Maiden*, Manitoba Theatre Centre; *Master Class*, Citadel Theatre.



GUY BANNERMAN

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: 16 productions since 1986 including *Saint Joan, The Silver King, And Then There Were None, Drums in the Night, This Happy Breed, Peter Pan, Geneva*. MOST RECENTLY: *Three in the Back Two in the Head*, Tarragon Theatre, National Arts Centre.

ELSEWHERE: *Machiavelli in Love*, MCU Productions; *Lost Innocence, Kaeja d'Dance; Rigoletto*, Theatre Passe Muraille. Director for *The Royal Pardon*, Dalhousie University; *Orphans, On a Wing and a Prayer Theatre, Arms and The Man*, University of Guelph. Performances with Vancouver Playhouse, Theatre Calgary, Manitoba Theatre Centre, Grand Theatre, St Lawrence Centre, Stratford Festival. TELEVISION: *Street Legal, Judge, Danger Bay, Love and Hate*, voice of 'Mr Bear' on *Rupert Bear*. PUBLICATIONS: 'Hitting the Wall' (1991), 'Louder Than Words' (1988), both in *Canadian Theatre Review*.

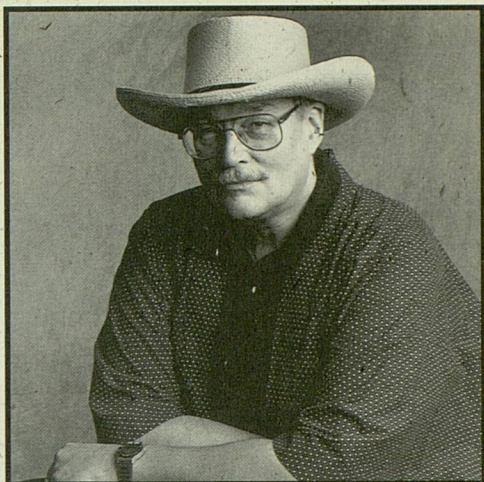


NEIL BARCLAY

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: *Saint Joan, The Silver King, Pygmalion, Charley's Aunt, Lulu, A Connecticut Yankee, Misalliance, Ubu Rex*. MOST RECENTLY: *Some Assembly Required, Saint Frances of Hollywood*, Alberta Theatre Projects playRites '94. ELSEWHERE: *Lilies, Rigoletto*, Theatre Passe Muraille; *The Legend of the Avro Arrow*, National Arts Centre, Canadian Stage Company; *The Comedy of Errors*, Canadian Stage Company; *The Importance of Being Earnest*, Geordie Productions; *Berliner Singspiel*, Les Productions de la Lune Verte; *Romeo and Juliet*, Toronto Free Theatre; *The Threepenny Opera*, Association of Producing Artists. TELEVISION: *Street Legal*, CBC. Graduate of National Theatre School of Canada.

ROBERT BENSON

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: over 25 productions since 1981, including *The Silver King*, *Ten Minute Alibi*, *Drums in the Night*, *The Doctor's Dilemma*, *Lulu*, *Nymph Errant*, *Ubu Rex*, *Peer Gynt*, *You Never Can Tell*, *Hay Fever*, *Cavalcade*, *Cyrano de Bergerac*, *Androcles and the Lion*, *Heartbreak House*, *Saint Joan*. MOST RECENTLY: *Some Assembly Required*, *Saint Frances of Hollywood*, Alberta Theatre Projects playRites '94; *Democracy*, Manitoba Theatre Centre. ELSEWHERE: directed *Other People's Money*, Alberta Theatre Projects; assistant director for *The Ugly Man*; appeared in *Odd Fish*, playRites '92; performances with Vancouver Opera, Stratford Festival, Repertory Company of Lincoln Center. TELEVISION: *Street Legal*, *Love and Hate*, *Matrix*.



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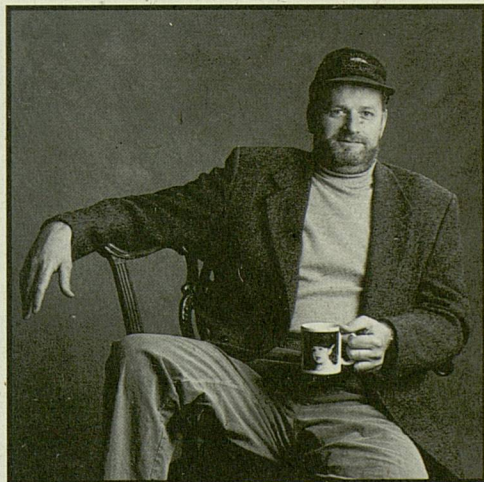
SIMON BRADBURY

SHAW 1994: *Arms and The Man* and *Too True To Be Good*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *The Silver King*, *Charley's Aunt*, *Point Valaine*, *A Cuckoo in the Nest*, *The Millionairess*, *Misalliance*, *Trelawny of the Wells*, *Ubu Rex*, *Getting Married*, *Peer Gynt*. MOST RECENTLY: *Rough Crossing*, Canadian Stage Company/National Arts Centre; *King Lear*, Walking Shadow Theatre Company. ELSEWHERE: *Woman in Mind*, The Grand Theatre; *The Importance of Being Earnest*, Canadian Stage Company; *Hunger*, Ziggurat Theatre; *The Threepenny Opera*, Banff Centre; *Three Men on a Horse*, Citadel Theatre; *Decadence*, Factory Theatre; performances with the Stratford Festival, Neptune Theatre, Magnus Theatre; wrote and produced *Screwed*, *Blued and Tattooed*, Ziggurat Theatre. TELEVISION: *The Valour and the Horror*, *Street Legal*, CBC; *Counterstrike*, CTV.



NORMAN BROWNING

SHAW 1994: *Arms and The Man* and *The Front Page*. (Selected Credits) FOR THE SHAW: *And Then There Were None*, *The Unmentionables*, *Heartbreak House*, *Hay Fever*, *One for the Pot*, *On the Rocks*, *Cavalcade*. MOST RECENTLY: *The Relapse*, *Lips Together Teeth Apart*, *Love and Anger*, *The Miser*, *Pygmalion*, Vancouver Playhouse; *Lend Me a Tenor*, *Twelfth Night*, *Talking Dirty*, *Journey's End*, Arts Club Theatre. ELSEWHERE: *Henry V*, *Servant of Two Masters*, *The Seagull*, Stratford Festival. TELEVISION: *Street Justice*, *MacGyver*, *Bordertown*, *Wise Guy*, *Jack's Place*, *The Commish*; several feature films and many radio plays for CBC. AWARDS: ACTRA Award, best performance radio drama; 3 Jessie Awards, best actor; 1992 Vancouver Sun People's Choice Award.





DONALD CARRIER

SHAW 1994: *Arms and The Man* and *Too True To Be Good*. (Selected Credits) FOR THE SHAW: *Candida*, *The Marrying of Ann Leete*. MOST RECENTLY: *Hamlet*, *Lovers and Madmen* Theatre Company. ELSEWHERE: *Unidentified Human Remains*, Crow's Theatre (Mexico City) and Manitoba Theatre Centre; *Stephen and Mr Wilde*, Persephone Theatre; *Lilies*, *Mother Moon*, *The Return of John Frum*, National Arts Centre; *The Dresser*, *The Mousetrap*, Neptune Theatre; *Little Women*, *Absurd Person Singular*, Sudbury Theatre Centre; *The Misfit*, Horizontal 8. Also performances with Théâtre Français de Toronto, Great Canadian Theatre Company, Thousand Islands Playhouse. FILM/TELEVISION: *ENG*, CTV; *Boogie's Diner*, *Ready or Not*, Global; *Street Legal*, *Road to Avonlea*, CBC.



LAURIE CHAMPAGNE *Production Stage Manager*

SHAW 1994: Production stage manager, stage manager for *The Front Page* and *Annajanska*, *The Bolshevik Empress*. (Selected Credits) FOR THE SHAW: production stage manager since 1988; stage manager for *The Silver King*, *Pygmalion*, *The Doctor's Dilemma* (and NAC), *The Waltz of the Toreadors*, *Mrs Warren's Profession*, *Man and Superman*, *Peter Pán*, *Night of January 16th*, *Arms and The Man*, *Tonight We Improvise*, *On the Rocks*. ELSEWHERE: productions with the National Arts Centre, Stratford Festival, Theatre Calgary, Grand Theatre, Theatre New Brunswick, Blyth Festival and Festival Ottawa.



ROBERT CLARKE

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) MOST RECENTLY: *One Flew over the Cuckoo's Nest*, Leah Posluns Theatre; *A Bedful of Foreigners*, Rainbow Theatre; *Help Wanted*, Toronto and Atlantic Fringe. ELSEWHERE: *The Mystery of Edwin Drood* and *The Good Person of Szechwan*, George Brown Theatre. '92 Graduate, George Brown Theatre School.

JILLIAN COOK

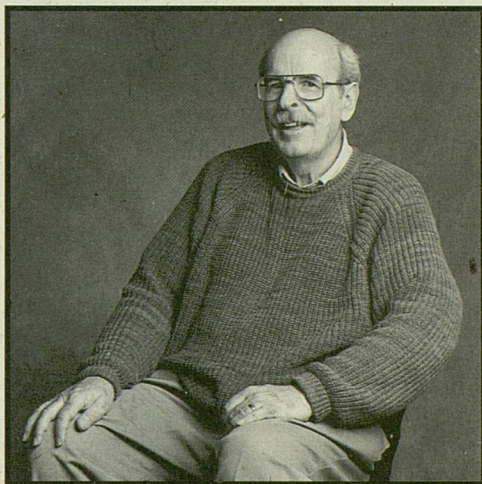
SHAW 1994: *The Front Page*. (Selected Credits) FOR THE SHAW: *The Women, Cavalcade, On the Rocks, Tonight We Improvise*. ELSEWHERE: *Bordertown Cafe, Gryphon Theatre; The Learned Ladies, Equity Showcase; Stepping Out, Stage West*. FILM/TELEVISION: *Street Legal, I'll Never Get to Heaven, The Reckoning, Lantern Hill, Sorry Wrong Number*.



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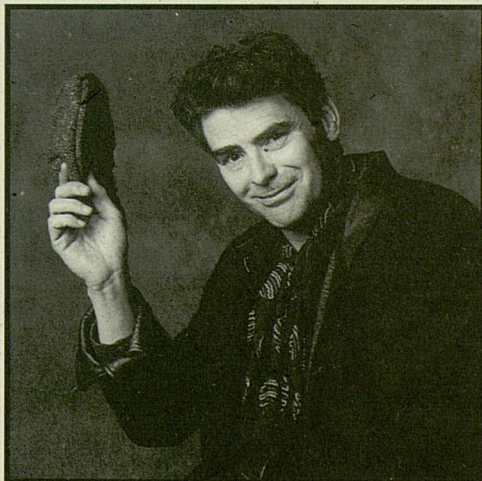
RICHARD FARRELL

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Saint Joan, Blithe Spirit, The Doctor's Dilemma, Press Cuttings, Misalliance, Night Must Fall, Fanny's First Play, Night of January 16th, One for the Pot, John Bull's Other Island*. MOST RECENTLY: *Breaking Legs, Stage West*. ELSEWHERE: *The Speckled Band, Manitoba Theatre Centre; I'll Be Back Before Midnight, The Rainmaker, Theatre Aquarius; Murder Game* (premiere), Theatre New Brunswick; performances with Toronto Arts Productions, Theatre Passe Muraille, Theatre Calgary, Citadel Theatre, Bastion Theatre. TELEVISION: *The Baby Maker, CBS; Learning the Ropes, CTV; Dead Ringers, Mantle Productions; Street Legal, Mackenzie King, Birds of a Feather, CBC*.



ANDREW GILLIES

SHAW 1994: *The Front Page* and *Arms and The Man*. (Selected Credits) FOR THE SHAW: over 20 productions since 1980, including *Pygmalion, Ten Minute Alibi, You Never Can Tell, Peter Pan, Marathon 33, Cavalcade, Back to Methuselah; Arms and The Man, Heartbreak House, Camille, Too True To Be Good, Cyrano de Bergerac, Misalliance, The Cherry Orchard*. MOST RECENTLY: *Henceforward*, Theatre Calgary and MTC; television appearances in *Top Cops* and *Hidden Room*. ELSEWHERE: *Cyrano de Bergerac, Separate Tables, Royal Alexandra Theatre*; two seasons with the Stratford Festival; performances for Toronto Free Theatre, Canadian Stage, Tarragon Theatre, duMaurier Festival, NAC. Numerous film and television appearances.

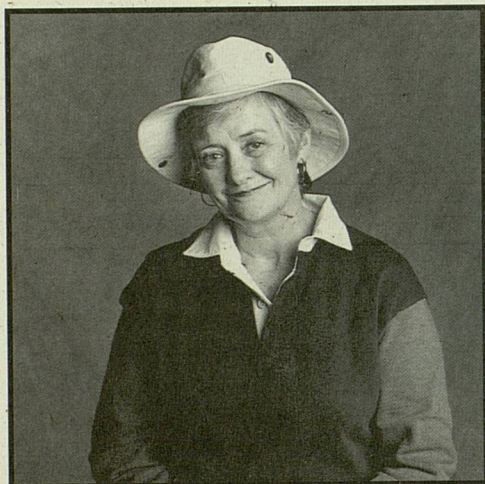




TRACEY FERENCZ

SHAW 1994: *Arms and The Man, Rococo and Ivona, Princess of Burgundia*. (Selected Credits) FOR THE SHAW: *And Then There Were None, The Unmentionables, Pygmalion, Ten Minute Alibi, Mrs Warren's Profession, The Waltz of the Toreadors, Dangerous Corner, War and Peace, Fanny's First Play, Marathon 33, Once in a Lifetime, Cavalcade, The Madwoman of Chaillot, One for the Pot*. MOST RECENTLY: *Opening Night*, Persephone Theatre. ELSEWHERE: *She Stoops to Conquer*, Magnus Theatre.

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CHARLOTTE GREEN Stage Manager

SHAW 1994: Stage manager for *Arms and The Man* and *Too True To Be Good*. (Selected Credits) FOR THE SHAW: stage manager for *Gentlemen Prefer Blondes, The Man of Destiny, On the Town, Overruled, Lulu, Hedda Gabler, Present Laughter, Trelawny of the 'Wells', When We Are Married, Once in a Lifetime, War and Peace*. ELSEWHERE: playRites '94, Alberta Theatre Projects; productions with Theatre Calgary, Manitoba Theatre Centre, Banff Centre, Guthrie Theater, Cricket Theater (Minneapolis), Indiana Repertory Theater.



MATT HANDY

SHAW 1994: *The Front Page* and *Arms and The Man*. (Selected Credits) MOST RECENTLY: *As You Like It*, George Brown Theatre; *The Legend of Sleepy Hollow*, Niagara Symphony. ELSEWHERE: *Suddenly Shakespeare*, Shakespeare in Action; *The Watchspring*, Wild Pendulum; *Lamb's Tales from Shakespeare*, Edinburgh Festival; *The Shadow Stealer*, Young People's Theatre; *Almighty Voice*, *Under the Coolabah Tree*, Carousel Players; *A Flea in Her Ear*, *Hamlet*, *Cover Your Assets*, *Cry of the Loon*, *New Canadian Kid*, George Brown Theatre School; *The Caucasian Chalk Circle*, Niagara College. Graduate, George Brown Theatre School.

MARY HANEY

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: *Saint Joan, Blithe Spirit, Counsellor-at-Law, Overruled, A Cuckoo in the Nest, This Happy Breed, Trelawny of the 'Wells', When We Are Married* (and tour to NAC), *Berkeley Square, Once in a Lifetime, You Never Can Tell, The Voyage Inheritance, Banana Ridge, The Cherry Orchard, Major Barbara*. ELSEWHERE: *Translations*, Toronto Free Theatre (Dora nomination for best actress); *Farther West*, Tarragon Theatre; *A Midsummer Night's Dream, Henry IV Part I, Macbeth, Love's Labour's Lost, As You Like It, The Rivals*, Stratford Festival; performances with The Grand Theatre, Theatre New Brunswick, Centaur Theatre, Theatre Calgary, YPT. Graduate, National Theatre School.



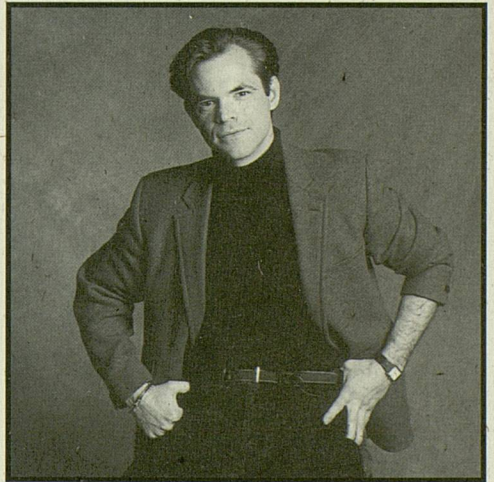
IRENE HOGAN

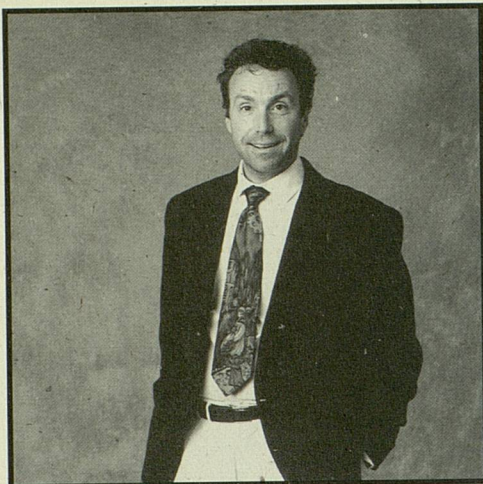
SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Point Valaine, A Cuckoo in the Nest, The Millionairess, When We Are Married, Major Barbara, Night of January 16th, The Madwoman of Chaillot, The Women, Cavalcade, Rookery Nook, The Suicide, Camille*. MOST RECENTLY: *The Secret Garden*, The Globe Theatre; *The Miser*, MTC. ELSEWHERE: resident director Manitoba Theatre Centre; director Warehouse Theatre at MTC; directed *Oh, Coward, The Seahorse, En Pièces Détachées*, MTC; *Les Belles Soeurs*, St Lawrence Centre; *School for Scandal*, Theatre New Brunswick; *Equus, Leonce and Lena*, Vancouver Playhouse; *Les Belles Soeurs*, Theatre London.



STUART HUGHES

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *The Silver King, The Man of Destiny, John Bull's Other Island, Tropical Madness No. 2, The Skin of Our Teeth, Androcles and the Lion, The Lost Letter, Caesar and Cleopatra, Cyrano de Bergerac*. MOST RECENTLY: *A Streetcar Named Desire*, Theatre New Brunswick; *The Baltimore Waltz*, Tarragon Theatre. ELSEWHERE: *Medea, Macbeth*, Manitoba Theatre Centre; *Oedipus, King Lear*, Stratford Festival; *Romeo and Juliet*, Toronto Free Theatre; *Kiss of the Spider Woman, Singer*, Canadian Stage; *The Crucible, The Glass Menagerie, A Midsummer Night's Dream*, Citadel Theatre; *The Collected Works of Billy the Kid, On the Verge, Unexpected Moves*, Tarragon Theatre; *The Castle, Necessary Angel*; performances with Théâtre Direct, Factory Theatre, National Arts Centre, Perth Theatre, Scotland. TELEVISION: *Skate, Welcome to Hell, Love Clinic, Love and Hate*.

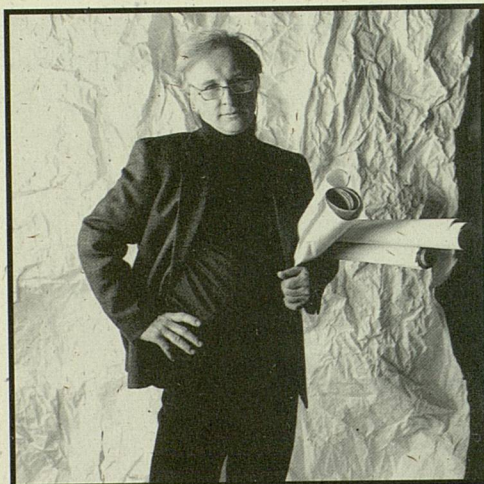




PETER HUTT

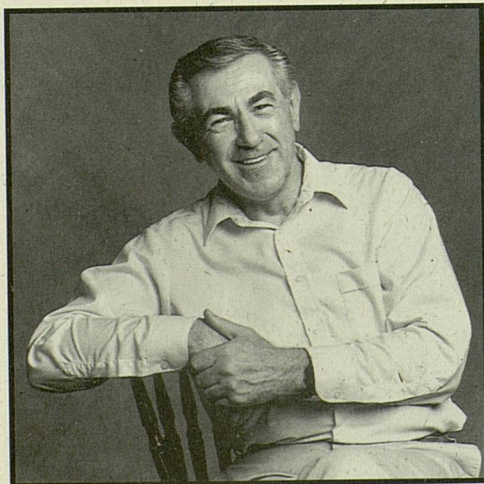
SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *And Then There Were None*, *Counsellor-at-Law*, *Overruled*, *Present Laughter*, *Trelawny of the 'Wells'*, *When We Are Married*, *Berkeley Square*, *Dangerous Corner*, *War and Peace*, *Patria I*, *Night of January 16th*, *Playing with Fire*, *Cavalcade*, *One for the Pot*, *The Corn Is Green*. MOST RECENTLY: *A Christmas Carol*, *The Dining Room*, *The Grand Theatre*. ELSEWHERE: *A Walk in the Woods*, *The Cocktail Hour*, *The Grand Theatre/Citadel Theatre*; *Jacob's Wake*, *The National Arts Centre*; *The Foreigner*, *Royal Alexandra*; *Souvenirs*, *Factory Theatre*; *Cloud Nine*, *La Ronde*, *Encore Theatre*; *As You Like It*, *The Taming of the Shrew*, *The Comedy of Errors*, Stratford Festival.

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EDUARD KOCHERGIN Designer

SHAW 1994: Designer for *Arms and The Man*. (Selected Credits) FOR THE SHAW: *Man and Superman*. ELSEWHERE: member of the Russian Academy of Arts; chief set designer for St Petersburg Bolshoi Academic Drama Theatre; designed scenery for over 200 productions in Russia, Finland, France, Germany, Yugoslavia, the United States, Canada and Japan; teaches design at I.Y. Repin Academy of Fine Arts in St Petersburg; international awards for stage and costume design; graduate of St Petersburg Theatre, Music and Cinema Art University. ONE-MAN SHOWS: Moscow (1990), St Catharines, Canada (1989), Guare, France (1988), Savonlinna, Finland (1980), Tbilisi, Georgia (1977), Warsaw, Poland (1976), St Petersburg, Russia (1976).



AL KOZLIK

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *The Marrying of Ann Leete*, *Man and Superman*, *Peter Pan*, *Geneva*, *He Who Gets Slapped*, *Major Barbara*, *Night of January 16th*. MOST RECENTLY: *The Goodbye People*, *Summer and Smoke*, *Theatre Plus*. ELSEWHERE: *Hamlet*, *Theatre Plus*; *One Crack Out*, *Tarragon Theatre*; *The Black Bonspiel of Wullie MacCrimmon*, *Citadel Theatre*. TELEVISION: *The Campbells*, CTV; *Home Fires*, CBC; *Night Heat*, Alliance. FILM: *Friday the 13th*, *Variety Artists*; *Mrs Soffel*, MGM/United Artists; *The Long Road Home*, *Dreamspeaker*.

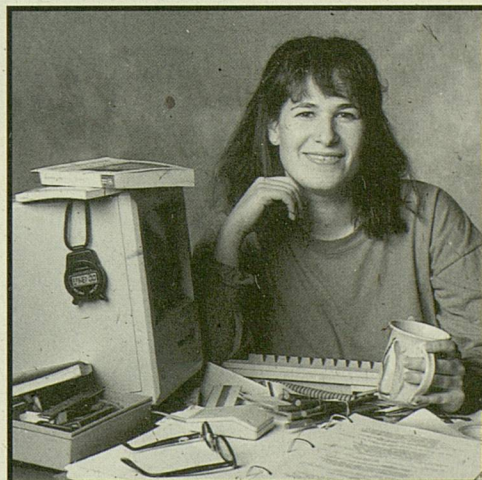
MICHELLE LAGASSE *Assistant Stage Manager*
 SHAW 1994: Assistant Stage Manager for *Arms and The Man* and *Too True To Be Good* (Selected Credits)
 FOR THE SHAW: Assistant Stage Manager for *Ten Minute Alibi*, *Drums in the Night*, *The Doctors Dilemma*, *Press Cuttings*, *Ubu Rex*, *Village Wooing*, stage manager for *Woyzeck*, 1990 Directors Project. MOST RECENTLY: *Tosca*, *Nabucco*, Manitoba Opera. ELSEWHERE: *Eugene Onegin*, *The Marriage of Figaro*, *Don Giovanni*, *The Daughter of the Regiment*, Manitoba Opera; *Noises Off*, *Master Class*, *Kiss of the Spider Woman*, *Lifeskills*, *B-Movie: The Play*, Manitoba Theatre Centre; tour of Montreal, James Bay and Northern Ontario for Théâtre de l'Oeil.



KEVIN LAMOTTE *Lighting Designer*
 SHAW 1994: Lighting designer for *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *The Silver King*, *Gentlemen Prefer Blondes*, *Candida*, *Counsellor-at-Law*, *On the Town*, *Drums in the Night*, *The Doctor's Dilemma*, *Henry IV*, *Night Must Fall*, *When We Are Married*, *An Inspector Calls*, *Nymph Errant*, *Peer Gynt*, *Dark Lady of the Sonnets*, *He Who Gets Slapped*. MOST RECENTLY: *La Bête*, Centaur Theatre; *If We Are Women*, Vancouver Playhouse and Canadian Stage. ELSEWHERE: *Dancing at Lughnasa*, Manitoba Theatre Centre and National Arts Centre; *The Nightingale*, Young People's Theatre; *La Tragédie de Carmen*, *Don Giovanni*, Banff Centre; *Arms and The Man*, Centaur Theatre; *M. Butterfly*, Alberta Theatre Projects; lighting designs for Theatre Plus, MTC, YPT, Canadian Stage, Prairie Theatre Exchange, Vancouver Opera, Opera Hamilton, Univ. of Rochester, NAC, Tarragon. Winner, 1990 Pauline McGibbon Award; 5 Dora nominations; Lighting Design Associate for *Cats* (Canada) and *Les Misérables* (Canada and Australia). Member, Associated Designers of Canada.



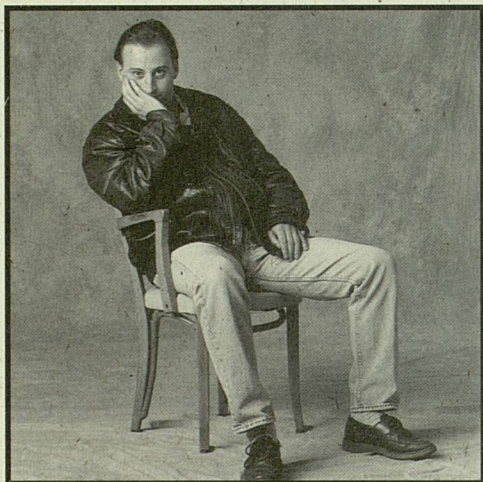
MEREDITH MACDONALD *Assistant Stage Manager*
 SHAW 1994: Assistant stage manager for *Arms and The Man*, *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *The Silver King*, *Gentlemen Prefer Blondes*, *On the Town*, *Overruled*; apprentice stage manager for *Lulu*, *The Millionairess*, *Hedda Gabler*, *Present Laughter*. ELSEWHERE: ASM for *A Fertile Imagination*, Theatre Passe Muraille; *The White Horse Inn*, Toronto Operetta Theatre; stage manager for *Screwed*, *Blued and Tattooed*, Ziggurat Theatre.





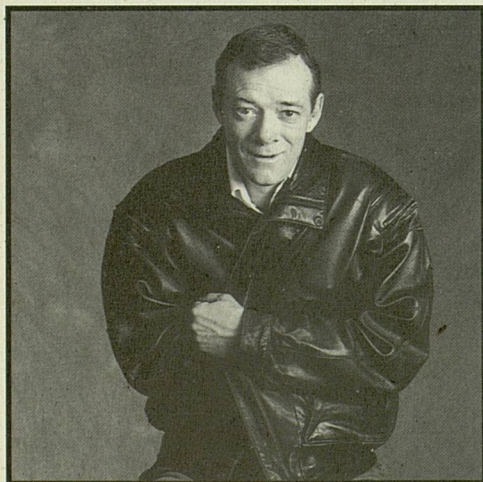
WESTON McMILLAN

SHAW 1994: *Arms and The Man* and *Too True To Be Good*. (Selected Credits) ELSEWHERE: *The Glass Menagerie*, Open Stage; *Saint Joan*, *Brighton Beach Memoirs*, *Orphans*, Citadel Theatre; *Lilies*, Studio Theatre, Edmonton; *Romeo and Juliet*, *As You Like It*, Stratford Festival; *A Midsummer Night's Dream*, Theatre Calgary; *Much Ado about Nothing*, Vancouver Playhouse; *The Night of the Iguana*, EMCS; *Nothing Sacred*, *The Ugly Man*, Alberta Theatre Projects; *Burn This*, Arts Club Theatre; *Homeward Bound*, Belfry Theatre. FILM: *Legends of the Fall*, *Mortal Sins*. TELEVISION: *The Campbells*, *21 Jump Street*, *Katz and Dog*, *Top of the Hill*. TRAINING: Bachelor of Fine Arts, University of Alberta.



JIM MEZON

SHAW 1994: Director for and appearing in *Arms and The Man*; appearing in *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: director for *And Then There Were None*, *Widowers' Houses*; appeared in *Candida*, *The Marrying of Ann Leete*, *Counsellor-at-Law*, *Hedda Gabler*, *Peer Gynt*, *Rookery Nook*, *The Cherry Orchard*, *A Flea in Her Ear*, *You Never Can Tell*, *Major Barbara*, *Peter Pan*, *Back to Methuselah*, *Arms and The Man*, *John Bull's Other Island*, *Cyrano de Bergerac*, *The Devil's Disciple*, *Private Lives*, *Candida*. MOST RECENTLY: appeared in *The Winslow Boy*, *Memoir*, Neptune Theatre; *Transit of Venus*, Manitoba Theatre Centre. ELSEWHERE: appeared in *The Stone Angel*, 1949, Neptune Theatre; *Burn This*, *Saint Joan*, Theatre Plus; *The Tempest*, *Translations*, Stratford Festival; *The Real Thing*, *Hedda Gabler*, *Speed-the-Plow*, Studio Arena Theatre; *The Woman in Black*, Centaur Theatre; *Romeo and Juliet*, *Henry IV*, *Twelfth Night*, *King Lear*, Vancouver Playhouse; directed *Tub*, *Faith Healer*, Theatre Plus; B-Movie: *The Play*, MTC.

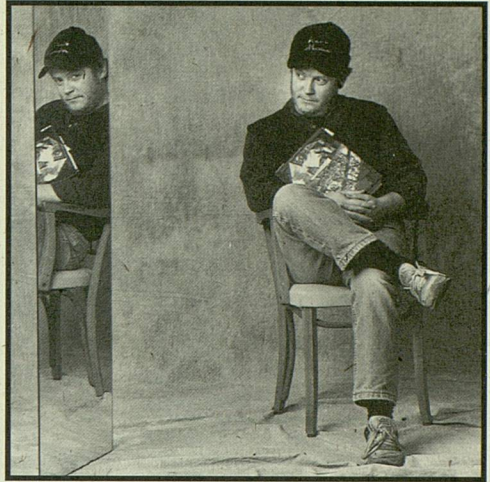


PETER MILLARD

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *And Then There Were None*, *The Unmentionables*, *Ten Minute Alibi*, *Drums in the Night*, *Lulu*, *A Connecticut Yankee*, *Present Laughter*, *Nymph Errant*, *Good News*, *Once in a Lifetime*, *Peter Pan*, *War and Peace*, *Patria 1*, *Not in the Book*. ELSEWHERE: *Fallen Angels*, Canadian Stage; *Bitter Friends*, Leah Posluns; *Five*, Theatre Passe Muraille and Canadian tour; *The Normal Heart*, Bathurst Street Theatre; *Fool for Love*, Citadel Theatre; *The Foreigner*, Royal Alexandra Theatre; *Death of a Salesman*, *The Country Wife*, Stratford Festival; *The Dream in High Park*, Toronto Free Theatre; *Ten Lost Years*, Toronto Workshop Productions, Canadian and European tours; performances with Tarragon Theatre, MTC, Alberta Theatre Projects, YPT. TELEVISION: *Kung Fu - The Legend Continues*, *The Truth about Alex*, *Adderley*, *Top Cops*, *Family Matters*, *Kand and Abel*. FILM: *Thirty-two Short Films about Glenn Gould*, *Perfectly Normal*.

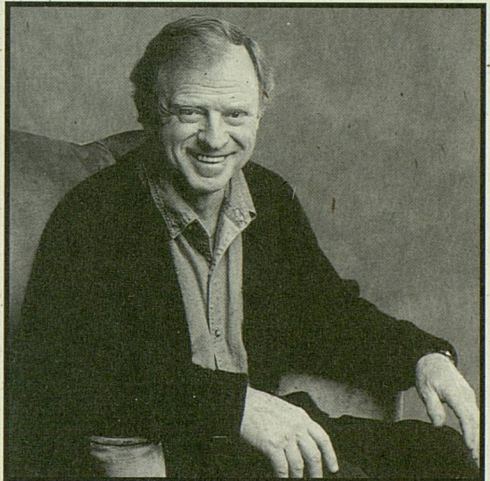
NEIL MUNRO Director

SHAW 1994: Director for *The Front Page* and *Rococo*. (Selected Credits) FOR THE SHAW: directed *Saint Joan*, *The Marrying of Ann Leete*, *Counsellor-at-Law*, *Berkeley Square*, *The Voyage Inheritance* and appeared in *Widowers' Houses*. MOST RECENTLY: Dora Award best director, *Hamlet's Room*; Dora Award best new play, *Bob's Kingdom*; author and director, *Bob's Kingdom*, Factory Theatre; performed in the Emmy winning film *Beethoven Lives Upstairs*; author and performer, *The Jonah Look*, CBC-TV; author, *Crossing Over*, Factory Theatre; *Extreme Close Up*, Toronto Free Theatre (Chalmers Award); *Robert Burns: Out of Print*, *Winter and Rough Weather*, National Arts Centre; *Bob's Jungle*, CBC Radio. Numerous television and radio roles. Recipient of two ACTRA awards, 1987 and 1988. ELSEWHERE: directed *Hamlet's Room*, Theatre Plus; *Speed-the-Plow*, Canadian Stage Company; *Summer*, Toronto Free Theatre; productions for Theatre Calgary, NAC, and Arbour Theatre; performed *Richard III*, *Henry V*, and *Hamlet* (national tour), NAC; *The Collected Works of Billy the Kid*, Stratford Festival/Neptune Theatre (North American tour).



DICK MURPHY

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *The Silver King*, *And Then There Were None* (holdover). MOST RECENTLY: *Once a Cop* (movie-of-the-week); *Richard III*, Canadian Stage Company. ELSEWHERE: *King Lear*, Walking Shadow Theatre; *Twelfth Night*, Theatre Etobicoke; *A Man for All Seasons*, *The Hand That Cradles the Rock*, Village Playhouse; *Blood and Guts*, Melvin Simon Productions; *The Silver Tassie*, Gaiety Theatre. TELEVISION: *Road to Avonlea*, *Kids in the Hall*, CBC; *Ten Awareness*, TVO. RADIO: *Radio Noon*, CBC; *Murphy's Open Door*, Radio Eireann.



SARAH ORENSTEIN

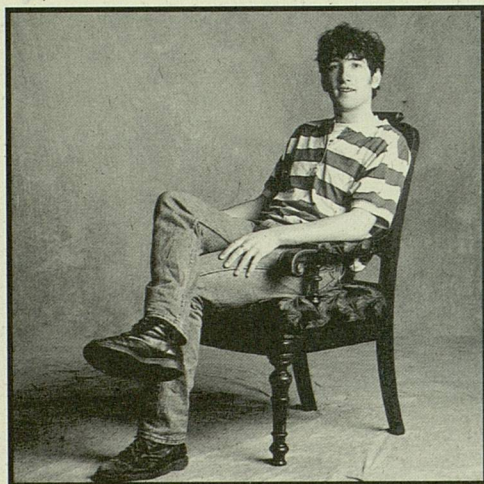
SHAW 1994: *Arms and The Man* and *Too True To Be Good*. (Selected Credits) FOR THE SHAW: *Blithe Spirit*, *The Marrying of Ann Leete*, *Counsellor-at-Law*, *Widowers' Houses*, *The Millionairess*, *The Dark Lady of the Sonnets*, *The Voyage Inheritance*. MOST RECENTLY: *Mrs Klein*, Tarragon Theatre; *Cat on a Hot Tin Roof*, *The Winter's Tale*, Theatre New Brunswick. ELSEWHERE: *The Hope Slide*, *The Collected Works of Billy the Kid*, Tarragon Theatre; *Our Country's Good*, Centaur Theatre; *Dracula*, Theatre New Brunswick; *Memories of You*, *Amadeus*, Neptune Theatre; performances with Western Canada Theatre, Prairie Theatre Exchange, Firehall Theatre, Vancouver Playhouse. TELEVISION: *Street Legal*, *Scales of Justice*, CBC. Various CBC Radio programs.





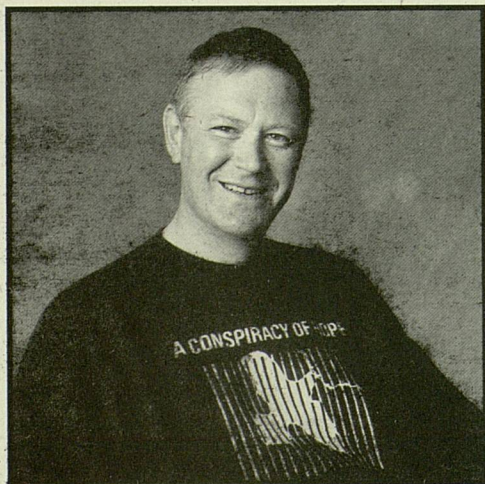
CAMERON PORTEOUS *Designer*

SHAW 1994: Head of Design; designer for *The Front Page*. (Selected Credits) FOR THE SHAW: designed over 35 productions as Head of Design since 1979. MOST RECENTLY: designed the Emmy Award winning film *Beethoven Lives Upstairs*. ELSEWHERE: *The Barber of Seville*, Vancouver Opera; *The Importance of Being Earnest* (set), *Rough Crossing*, Canadian Stage Company; *Farther West*, Tarragon Theatre; *Great Expectations*, *A Christmas Carol*, Young People's Theatre; designs for Citadel Theatre, Vancouver Playhouse, National Arts Centre. AWARDS: Queen's Jubilee Medal, 1977. Exhibitions in Canada, Czechoslovakia and St Petersburg, Russia. Member, Associated Designers of Canada.



GORDON RAND

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *The Silver King*, *In the Zone* (1993 Directors' Project). MOST RECENTLY: *The Party*, Helen Gardiner Phelan Playhouse, University of Toronto. ELSEWHERE: appeared in *The Winter's Tale*, *The Green Bird*, directed *Men's Business*, Helen Gardiner Phelan Playhouse, University of Toronto; *Terror*, Harbourfront Studio Theatre.



DAVID SCHURMANN

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: over 20 productions since 1981, including *Blithe Spirit*, *The Marrying of Ann Leete*, *Point Valaine*, *Henry IV*, *This Happy Breed*, *War and Peace*, *Marathon 33*, *Fanny's First Play*, *One for the Pot* (and tour), *Cavalcade*, *Camille*. MOST RECENTLY: *Dial M for Murder*, Grand Theatre; *The Diary of Anne Frank*, Citadel Theatre. ELSEWHERE: *Macbeth*, Equity Showcase; *The Diary of Anne Frank*, Theatre Aquarius; *The Father*, Tarragon Theatre; *Season's Greetings*, Alberta Theatre Projects; performances with Toronto Free Theatre, Neptune Theatre, MTC, Arts Club, Persephone Theatre, Stratford Festival, Vancouver Playhouse, Theatre London. Director at MTC, Persephone, Neptune, City Stage, Citadel, MST.

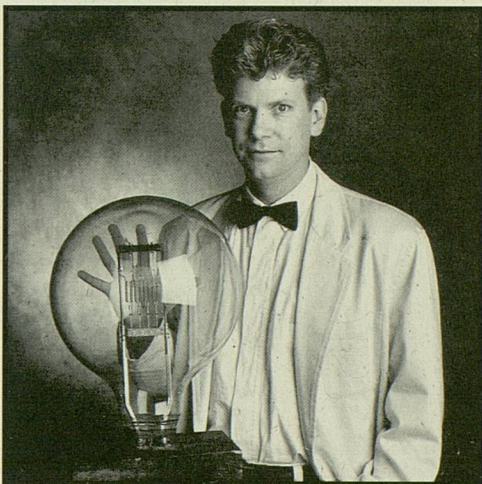
WENDY THATCHER

SHAW 1994: *The Front Page* and *Arms and The Man*. (Selected Credits) FOR THE SHAW: over 20 productions since 1981, including *And Then There Were None*, *The Unmentionables*, *Drums in the Night*, *A Cuckoo in the Nest*, *This Happy Breed*, *Village Wooing*, *Present Laughter*, *Peer Gynt*, *Marathon 33*, *Cavalcade*, *Heartbreak House*, *Tons of Money*. MOST RECENTLY: *California Suite*, *I'm Herbert*, *Beckett's Greatest Hits*, Regent Cruise Line; *Machiavelli in Love*, Berkeley St Theatre; *The Ends of the Earth*, Tarragon Theatre. ELSEWHERE: *Bordertown Cafe*, Theatre New Brunswick; *The Real Thing*, Theatre Calgary; *Bliethe Spirit*, Vancouver Playhouse; performances with Toronto Free Theatre, Centaur Theatre, Theatre Plus, Tarragon Theatre, CentreStage, Factory Theatre Lab, YPT. TELEVISION/FILM: productions with CBC, TV Ontario, CITY-TV and Atlantis Films.



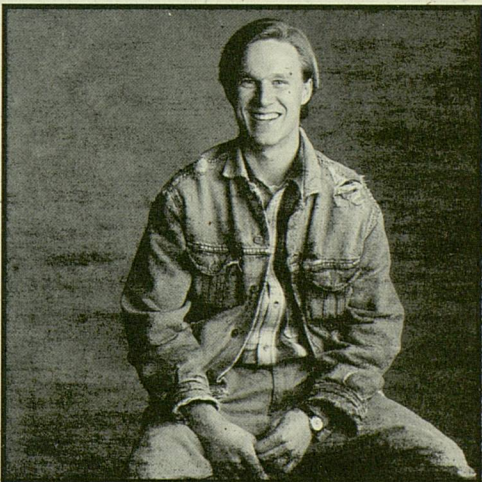
ROBERT THOMSON *Lighting Designer*

SHAW 1994: Associate Head of Design, lighting designer for *Arms and The Man*, *Too True To Be Good* and *Ivona, Princess of Burgundia*. (Selected Credits) FOR THE SHAW: lighting designer for *Saint Joan*, *The Marrying of Ann Leete*, *Pygmalion*, *Point Valaine*, *Lulu*, *Misalliance*, *Man and Superman*, *Peter Pan*, *Cyrano de Bergerac*. MOST RECENTLY: *Bluebeard's Castle* and *Ewartung* (directed by Robert Lepage), *Katya Kabanova*, Canadian Opera Company; *La Sylphide*, *Taming of the Shrew*, *The Miraculous Mandarin*, National Ballet of Canada. ELSEWHERE: Resident Lighting Designer for the National Ballet of Canada since 1988; lighting designs for Vancouver Opera, Canadian Opera Company, Tarragon Theatre, Manitoba Theatre Centre, The Grand Theatre, NAC, Theatre Plus, Canadian Stage Company. AWARDS: four Dora Mavor Moore Awards. Member, Associated Designers of Canada.



IAN VANDEBURGT

SHAW 1994: *The Front Page* and *Busman's Honeymoon*. (Selected Credits) FOR THE SHAW: *Saint Joan*, *The Silver King*. MOST RECENTLY: *Arms and The Man*, Theatre Junction; *Western*, Garry Theatre; *Democracy*, Belfry Theatre and Alberta Theatre Projects. ELSEWHERE: *Les Liaisons Dangereuses*, *A Christmas Carol*, *A Midsummer Night's Dream*, Theatre Calgary; *Summit Conference*, Live Arts Theatre Alberta; *Not About Heroes*, *Two Gentlemen of Verona*, New Century Stage. Graduate, University of Calgary.





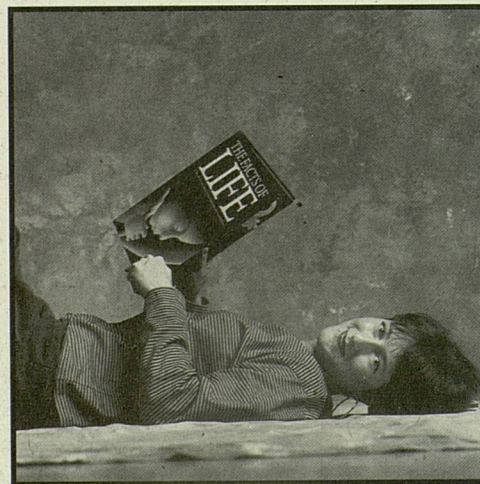
WILLIAM VICKERS

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *And Then There Were None*, *The Unmentionables*, *The Doctor's Dilemma*, *Lulu*, *Trelawny of the 'Wells'*, *Nymph Errant*, *Man and Superman*, *Once in a Lifetime*, *Peter Pan*, *War and Peace*, *Anything Goes*, *Marathon 33*. MOST RECENTLY: *Peter Pan*, Theatre Aquarius. ELSEWHERE: *Bag Babies*, *Hedda Gabler*, *School for Wives*, *Quartet for Three*, *Cyrano de Bergerac*, *Measure for Measure*, Globe Theatre; *Love's Labour's Lost*, *World of Wonders*, *She Stoops to Conquer*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *Twelfth Night*, *King Lear*, Stratford Festival; *Billy Bishop Goes to War*, *The Real Thing*, Persephone Theatre; performances with the Manitoba Theatre Centre, Piggery Theatre, Theatre New Brunswick, Young People's Theatre, Grand Theatre.



SANDY WEBSTER

SHAW 1994: *The Front Page* and *Sherlock Holmes*. (Selected Credits) FOR THE SHAW: *Candida*, *The Marrying of Ann Leete*, *Mrs Warren's Profession*, *Waltz of the Toreadors*, *Getting Married*, *Peer Gynt*, *You Never Can Tell*, *Major Barbara*, *Arms and The Man*. MOST RECENTLY: *The Goodbye People*, Theatre Plus; *All My Sons*, Theatre Aquarius; *The Cherry Orchard*, Tarragon Theatre. ELSEWHERE: *Yesteryear*, Canadian Stage Company; *Uncle Vanya*, Tarragon Theatre; *You Can't Take It With You*, Grand Theatre. RADIO AND TELEVISION: Numerous CBC radio and TV dramas.

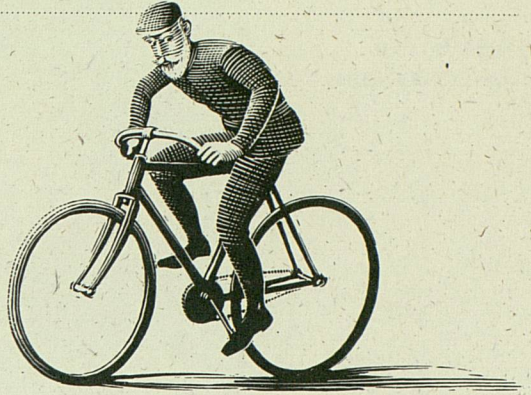


ALISON WOOLRIDGE

SHAW 1994: *The Front Page*. (Selected Credits) MOST RECENTLY: *The Winslow Boy*, *Fiddler on the Roof*, *1949*, *Health*, *The Musical*, Neptune Theatre. ELSEWHERE: *Educating Rita*, *Trafford Tanzi*, Rising Tide Theatre; *Macbeth*, *Invitation to the Dance*, Theatre Newfoundland and Labrador; *Nunsense*, *Les Belles Soeurs*, *Jacques Brel*, *Nicholas Nickleby*, Stephenville Festival; *From Fogarty's Cove*, Mulgrave Road Co-op and Ireland's International Theatre Festival. TELEVISION: *Street Legal*, CBC. RADIO: writer/performer for CBC in Newfoundland.

This weeks residency and performances mark the debut of The Shaw Festival Company under UMS auspices.

SCOTT MCKOWEN:

*Posters and Drawings
for the Theatre*

SCOTT MCKOWEN, Art Director for the Shaw Festival, creates posters and graphics for theatres across the United States and Canada. He began his career in Ann Arbor, designing posters for all University of Michigan Theatre Department productions from 1975 to 1978, while he was a student at the U of M School of Art. An exhibition of Scott McKowen's theatre posters and illustrations is on view in the Power Center Lobby during the Shaw Festival Residency.

Scott McKowen received his Bachelor of Fine Arts magna cum laude from the University of Michigan School of Art in 1978. He moved from Ann Arbor to Stratford, Ontario in 1980 and became a permanent resident in Canada the following year. He has combined his skills as a graphic designer with a strong talent for drawing and a long-time theatre background to establish a career specializing in theatre posters and graphics for the performing arts.

Mr. McKowen has designed publications for the Shaw Festival since 1985, and in 1990 was named Art Director. His Shaw assignments each season include brochures

and posters, the house programmes and the advertising campaign: in 1990, a fanciful topiary garden illustrated in scratchboard; in 1991 a series of cubist portraits using the symmetrical numerals of the date as the eyes and ears; and in 1992 a pygmalion-like G.B.S. at the beach, sculpting an idealized Eliza Doolittle in the sand.

His freelance clients over the past decade have included The Grand Theatre in London, Ontario, where he created posters for each production for eight seasons (under three artistic directors); The Roundabout Theatre on Broadway, where he is the resident poster designer; The New York Times, The Juilliard String Quartet and John Houseman's Acting Company in New York; Arena Stage in Washington, D.C.; The National Ballet of Canada, Théâtre Français de Toronto, and The Canadian Stage Company in Toronto; and in his own backyard, the Stratford Festival.

Mr. McKowen was commissioned by *Newsweek* Magazine to illustrate the front cover of their August 9, 1993 issue — it appeared internationally with a circulation of 3.1 million.

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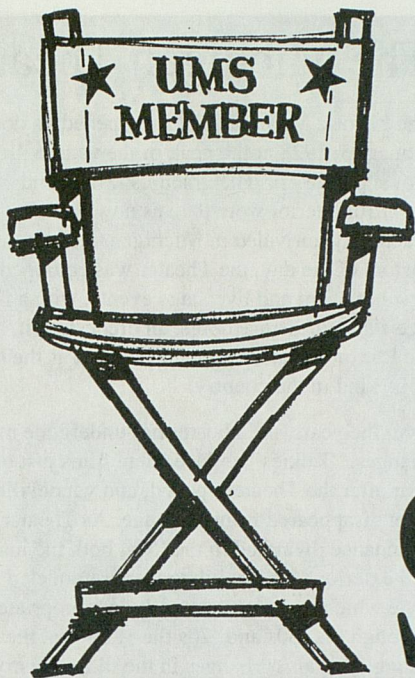
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In many ways, the real stars of UMS performances are UMS members.

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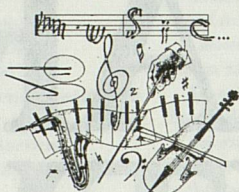
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Over the years, the Theater has undergone many changes. "Talkies" replace silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in a style which was architecturally inappropriate. Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of the Theater to its prior glory, the Michigan Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.

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- American Potpourri**
Bolcom and Morris Sep 10
- Symphonie Fantastique**
David Shifrin, Clarinet Oct 1
- Candlelight Concert**
Ann Arbor Cantata Singers,
Judy Dow Alexander, M.C. Dec 18, 6 pm
- Dances Around the World**
Jobe Christiansen, Tap Dancer Jan 21
- Eastern Tapestry**
Jeanne Baxtresser, Flute, & Friends Mar 25
- Season Finale**
Glenn Dicterow, Violin Apr 29

All concerts at the Michigan Theater
at 8 pm (except December).

Tickets: Call 994-4801

Burton Memorial Tower

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

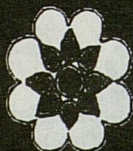
In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses contributed to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 P.M. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 A.M.

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Group Tickets

It's easy to impress your group when you take them to a UMS event! No matter what your group — company, family, club, religious congregation — the University Musical Society has an event to make you smile. And when you purchase your tickets through the UMS Group Sales Office, you'll be smiling all the way to the bank, with terrific discounts available for nearly every performance:

- Adult Groups of 20 to 46 receive a 15% discount per ticket and 1 complimentary ticket
- Adult Groups of 47 or more receive a 20% discount per ticket and 2 complimentary tickets
- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
- Senior groups (65+) of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.
- College Student Groups of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.

Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



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*our best wishes to the
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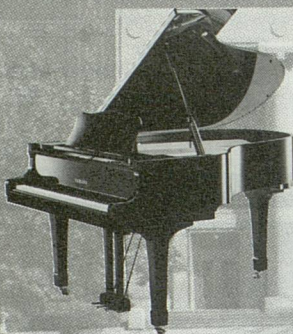
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Arts Midwest Minority Fellow

The University Musical Society is pleased to have been selected as a host site for its second Arts Midwest Minority Arts Administration Fellow. Morning Bishop, founder and director of the Morning Bishop Theater Playhouse in Gary, Indiana, is spending four months at UMS this fall to enhance her present arts administration skills, to develop a network of new contacts, and to increase her awareness of the challenges facing persons of color in the field of arts administration. Arts Midwest works in partnership with private and public arts supporters throughout the Midwest to translate human and financial resources into enriching arts experiences for Midwestern residents.

Enjoy the Concert this evening. . .

Have a grand time.



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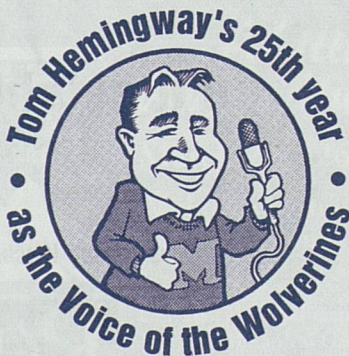
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Volunteers & Internships

Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, and promotion. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Intern should call (313) 764-6199 for more information. We look forward to hearing from you!

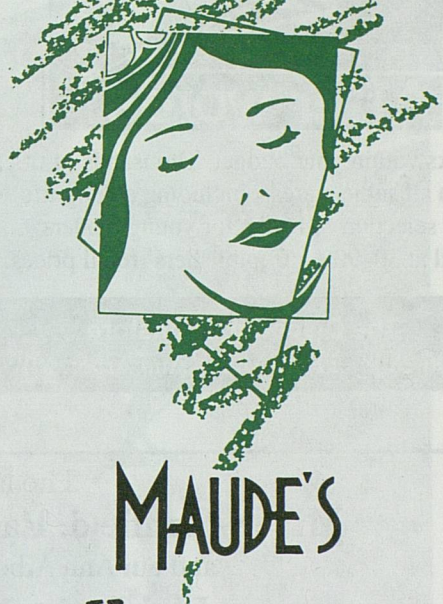
UMS Ushers

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

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Co-produced by the University Musical Society and Michigan Radio. Desert Island Discs is heard every Saturday morning from 8:00 A.M. to 10:00 A.M. Each program features a distinguished castaway who is asked, “If you were stranded on a desert island, which recordings would you like to have with you and (perhaps most revealingly) why?” Tune in Saturday mornings. WUOM-91.7 FM, Ann Arbor; WVGR-104.1 FM, Grand Rapids; WFUM-91.1, Flint.

College Work-Study

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538.

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1994/1995 Season

Concert Schedule

The Chick Corea Quartet*+

Saturday, October 1, 8PM

Guarneri String Quartet*

Sunday, October 2, 4PM

Made possible by a gift from Edward Surovell Company/Realtors.

The Michael Nyman Band*

Saturday, October 8, 8PM

Made possible by a gift from Drs. Carol and Irving Smokler

The Philadelphia Orchestra

Wolfgang Sawallisch, conductor

Tuesday, October 18, 8PM

Made possible by a gift from First of America Bank-Ann Arbor.

This concert is presented in honor of Dr. and Mrs. Harlan Hatcher

Uptown String Quartet*+

Friday, October 21, 8PM

Made possible by a gift from Mary Steffek-Blaske and Thomas Blaske and a grant from CHAMBER MUSIC AMERICA's Presenter-Community Residency Program. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.

Michigan Chamber Players

Faculty Artists Concert*

The Music of Martha Graham

Sunday, October 23, 4PM

In the American Grain:

The Martha Graham Centenary Festival

The Martha Graham Dance Company

Friday, October 28, 8PM (Program I)*

Saturday, October 29, 8PM (Program II)

Sunday, October 30, 2PM*

(Program III — *Appalachian Spring*: Celebration of an American Masterwork)

Saturday, October 29, 2PM (Family Show)*

This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.

This project is also made possible by grants from The Grayling Fund and support by Arts Midwest members and friends in partnership with the National Endowment for the Arts. In addition,

we are grateful to the Ford Motor Company for making possible the Saturday, October 29, afternoon family show which is a part of the Ford Family Series.

Whirling Dervishes of Turkey*

Friday, November 4, 8PM

A Celebration of the Spiritual*

Jester Hairston, conductor

with the UMS Choral Union

Sunday, November 6, 4PM

Made possible by a gift from The Anderson Associates/Realtors

In addition, we are grateful to the Ford Motor Company for making possible the Sunday, November 6, afternoon family show which is a part of the Ford Family Series.

Tnuatron Dance Troupe

Tuesday, November 8, 7 PM

This program is part of the Mid East/West Fest International Community Exchange sponsored by Lufthansa and the W. K. Kellogg Foundation, major sponsors, and Hudson's and the Dayton-Hudson Foundation.

In addition, we are grateful to the Ford Motor Company for making possible this performance which is a part of the Ford Family Series.

Ute Lemper, vocalist
Friday, November 11, 8PM

Frederica von Stade, mezzo-soprano*
Martin Katz, piano
Sunday, November 13, 4PM

**The 2nd Annual
UMS Theatre Residency:
The Shaw Festival**

The Front Page
Wed., November 16, 8PM
Friday, November 18, 8PM*
Saturday, November 19, 2PM
Arms and the Man
Tuesday, November 15, 8PM
Thursday, November 17, 8PM*
Saturday, November 19, 8PM
Sunday, November 20, 2PM

Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.

**Oslo Philharmonic
Mariss Jansons, conductor
Yefim Bronfman, piano**
Tuesday, November 29, 8PM

Roberto Aussel, guitar
Friday, December 2, 8PM

Handel's Messiah
UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, music director
and conductor
Saturday, December 3, 8PM
Sunday, December 4, 2PM
*Made possible by a gift from Wolverine
Temporaries Inc*

Sweet Honey in the Rock*
Friday, January 6, 8PM
*Made possible by a gift from Great Lakes
Bancorp*

**The Complete Piano Music of
Frederic Chopin, Part I**
(1st of 3 installments)
Garrick Ohlsson, piano
Friday, January 13, 8PM*

Ruth Brown* +
Saturday, January 14, 8PM
*Part of the University of Michigan's 1995 Rev.
Dr. Martin Luther King, Jr. Day Symposium.*

Spiritual Ensemble of Harlem
Sunday, January 15, 7PM
Free and open to the public.
Tickets required.
*Co-presented with the University of Michigan
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Multicultural Affairs as part of the University's
1995 Rev. Dr. Martin Luther King, Jr. Day
Symposium.*

**Academy of St. Martin-in-the-Fields
Iona Brown, conductor/violinist**
featuring Vivaldi's *The Four Seasons*
Sunday, January 22, 7PM
*Made possible by a gift from British Airways/Conlin-
Faber Travel*

Jean-Pierre Rampal, flute*
John Steele Ritter, piano
Wednesday, January 25, 8 PM

The Romeros, guitar family*
Friday, January 27, 8PM

Noa, vocalist, and Gil Dor, guitar*
Thursday, February 9, 8PM
*This program is part of the Mid East/West Fest
International Community Exchange sponsored
by Lufthansa and the W. K. Kellogg Foundation,
major sponsors, and Hudson's and the Dayton-
Hudson Foundation.*

**The Society Bank Cleveland
Orchestra Weekend**
The Cleveland Orchestra
Christoph von Dohnányi, music director
Friday, February 3, 8PM*

Special Performance!
The Cleveland Orchestra
Christoph von Dohnányi, music director
Emanuel Ax, piano
Saturday, February 4, 8PM

**Chamber Music with Members
of the Cleveland Orchestra**
Sunday, February 5, 4PM
*Made possible by a gift from Society Bank,
Michigan. This project is also supported by Arts
Midwest members and friends in partnership
with the National Endowment for the Arts.*

Anne-Sophie Mutter, violin
Lambert Orkis, piano
Saturday, February 11, 8PM
*Made possible by a gift from Parke-Davis
Pharmaceutical Research.*

**Freiburg Baroque Orchestra
Drew Minter, countertenor**
Sunday, February 12, 7PM

Kodo Drummers*
Monday, February 13, 8PM
Tuesday, February 14, 8PM

Hagen String Quartet*
Thursday, March 2, 8PM
*Made possible by a gift from Curtin & Alf
Violinmakers.*

**New York City Opera National
Company**
Rossini's Il Barbiere di Siviglia
(The Barber of Seville)
Tuesday, February 28, 7PM
(Family Show)
Wednesday, March 1, 8PM
Friday, March 3, 8PM*
Saturday, March 4, 8PM
Sunday, March 5, 2PM
*Made possible by a gift from JPEinc. We are
grateful to the Ford Motor Company for making
possible the Tuesday, February 28, family show
which is a part of the Ford Family Series.*

Warsaw Sinfonia*
Krzysztof Penderecki, conductor
Allison Eldredge, cello
Saturday, March 11, 8PM

**The Complete Piano Music
of Frederic Chopin, Part I**
(2nd of 3 installments)
Garrick Ohlsson, piano
Sunday, March 12, 4PM*

Lincoln Center Jazz Orchestra+
Wednesday, March 15, 8PM
*Presented in conjunction with U-M Office of
Major Events (MEO).*

**Berlin Philharmonic Woodwind
Quintet**
Friday, March 17, 8PM

Maurizio Pollini, piano
Monday, March 20, 8PM

**Bill T. Jones/Arnie Zane Dance
Co. — Still/Here***
Friday, March 24, 8PM
Saturday, March 25, 8PM

Cleveland String Quartet*
Giora Feidman, clarinet
Sunday, March 26, 4PM
*Made possible by a gift from Edward Surovell
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**Michigan Chamber Players
Faculty Artists Concert**
Tuesday, March 28, 8pm

**The Complete Piano Music
of Frederic Chopin, Part I**
(3rd of 3 installments)
Garrick Ohlsson, piano
Friday, March 31, 8PM

Anonymous 4, vocal quartet*
Saturday, April 1, 8PM

**Royal Concertgebouw Orchestra
of Amsterdam***
Riccardo Chailly, conductor
Thursday, April 6, 8PM

Julian Bream, guitar
Tuesday, April 25, 8PM

Detroit Symphony Orchestra*
Jerzy Semkov, conductor
Edith Wiens, soprano
Florence Quivar, mezzo-soprano
UMS Choral Union
Sunday, May 14, 4PM

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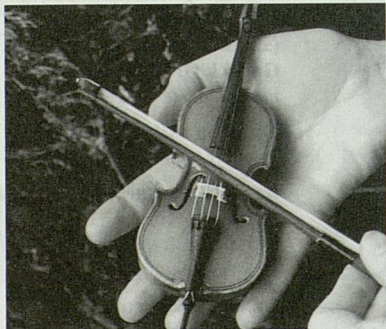
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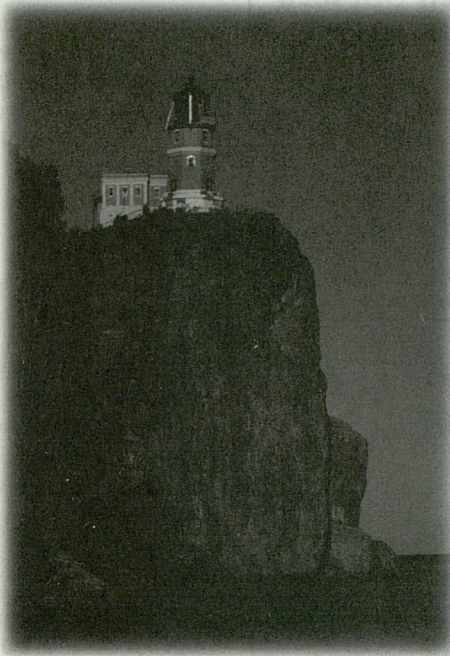
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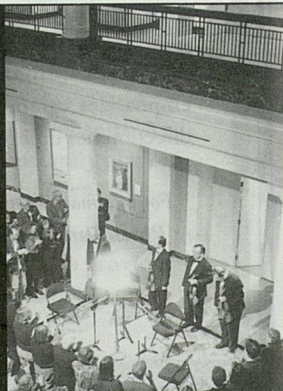
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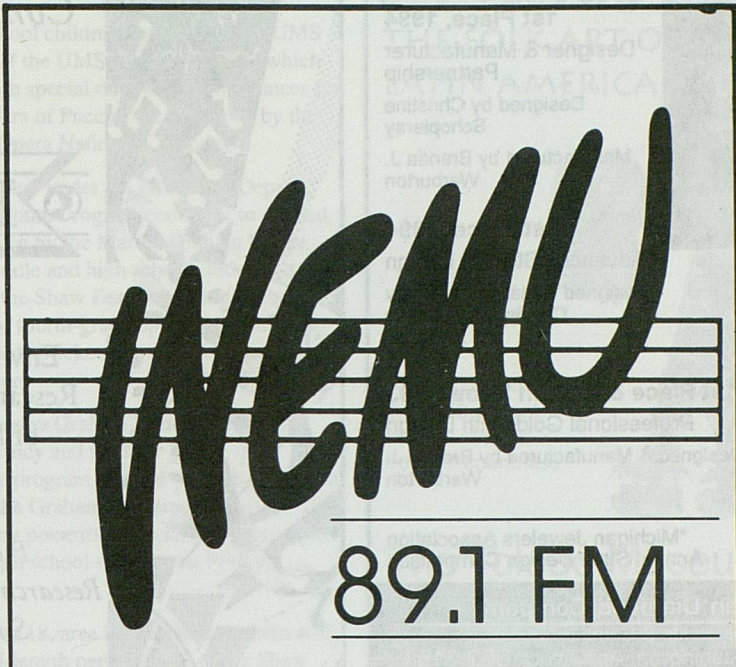
October 7, 8pm
 Soprano
 Theresa Santiago

March 18, 8pm
March 19, 4:30pm
 Bach's Brandenburg Concerti, Part I

December 2, 8pm
 The Lafayette
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April 1, 8pm
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 Bach's Brandenburg Concerti, Part II

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Youth Program

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in 1990 with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

Now in its sixth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Martha Graham Dance Company for middle and high school students, a performance by the Shaw Festival for high school students, and two fourth-grade opera performances, as well as discounted tickets to nearly every concert in the UMS season.

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presents a special youth program to middle and high school students on Friday, October 28.

Friday, November 18, area high school students will experience a full-length performance of the Shaw Festival's production of *Shaw's Arms and the Man*.

On Friday, March 3, 1995 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Rossini's *Barber of Seville*. These performances allow children to experience opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

Discounted tickets are also available for UMS concerts as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Many teachers have used UMS performances to enhance their classroom curriculums.

The UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call Education Coordinator Helen Siedel at 313.936.0430.

The 1994/1995 UMS Education Program is underwritten in part by the McKinley Foundation, ERIM, the Bernard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, and the Michigan Council for the Arts and Cultural Affairs.

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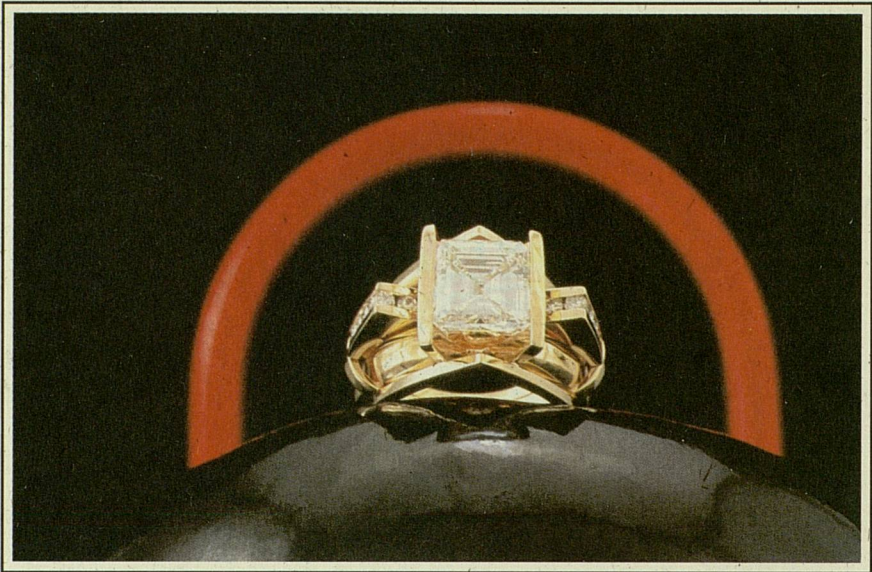


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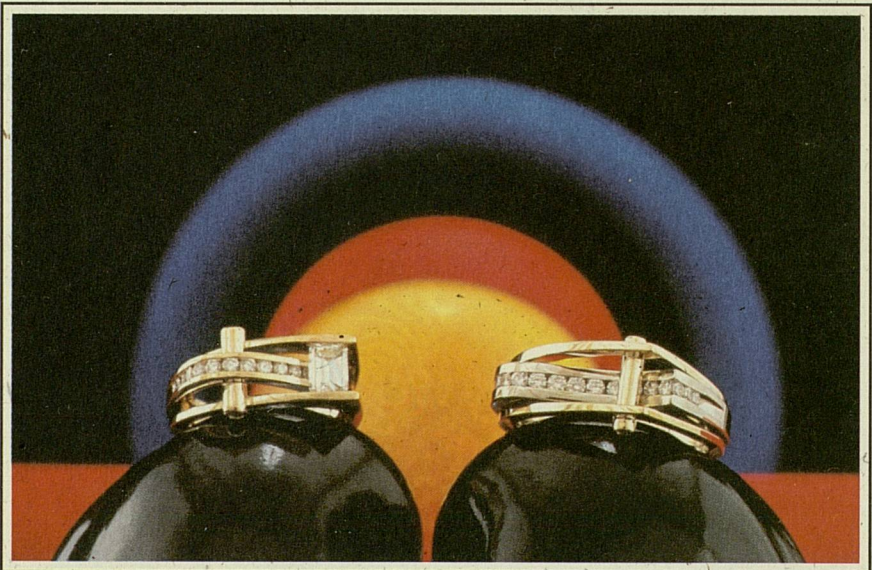
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