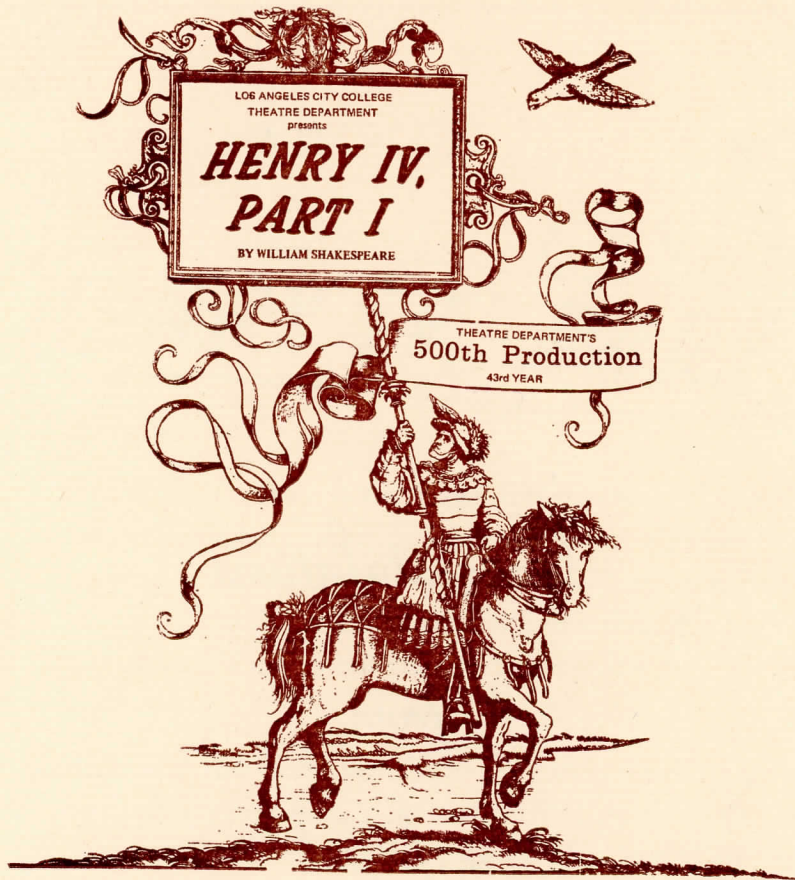


# *HENRY IV, PART I*

BY WILLIAM SHAKESPEARE

LOS ANGELES CITY COLLEGE





*Directed by Jerry Blunt*

*Costume Design by Jo Jones*

*Set and Light Design by Randall Edwards*

December 9, 10, 11, 16, 17, 18, 19, 1971

Camino Theatre



*This production is an entry in the  
AMERICAN COLLEGE THEATRE FESTIVAL IV  
which is presented by*

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS  
AND THE SMITHSONIAN INSTITUTION

*and is produced by the  
AMERICAN THEATRE ASSOCIATION  
AND AMERICAN NATIONAL THEATRE AND ACADEMY*

*sponsored by  
AMERICAN AIRLINES, AMERICAN EXPRESS, AND AMERICAN OIL COMPANY*





ABOUT

# HENRY IV, PART I

HENRY IV, PART I, was chosen as our 500th production because of its fine playing qualities, its presentation of those famous characters that have made it a favorite with generations of actors and audiences, and because of its topicality. And it will be surprising if audiences do not associate Falstaf's comments on honor with today's war casualty counts.

Not only does the conflict of the play mirror the push and pull for power that goes on year after year in every nation, it also presents the perennial conflict between the forces of an Establishment and those younger elements in any society that question the status quo even as they test its validity by unruly and often illegal behavior.

Written a few years after England's critical victory over the Spanish Armada, the play reveals in character and situation a nation's new-found pride, optimism and sense of place. Thus "relish" and "verve" become key words in our presentation: King Henry's relish for a Crusade, Prince Hal's relish for the fun of a fake robbery, Hotspur's verve as he plunges into combat.

Henry Monmouth, soon to be Henry IV, after being exiled by Richard II, returned to England to claim his inheritance, the dukedom of Lancaster, or so he avowed. But aided by the two Percys, Worcester and Northumberland, and with the support of a populace alienated by the despotic king, Henry soon gained the throne, only to find that a crown won by force must be maintained by force. And force he used as Henry IV to put down the first civil disturbances of his reign. Then happily he turned his mind to the prospect of a Crusade. But soon force again was needed, this time against the very nobles who had helped him to the crown in the first place,

(continued)





*Chronological list of major productions  
produced by the Theatre Department  
of Los Angeles City College*

\*Original work first produced by the Theatre Department

FIRST SEASON  
1929-1930  
The Queen's Husband  
Just Suppose  
The Mikado

★

SECOND SEASON  
1930-1931  
The Enemy  
Minick  
R.U.R.  
Holiday  
The Shannons of Broadway  
The Merry Widow

★

THIRD SEASON  
1931-1932  
Three One Acts  
    The Glittering Gate  
    The Other One  
    Poor Aubrey  
The Importance of Being Earnest  
Three One Acts  
    The Maker of Dreams\*  
    Manikin and Minikin  
    The Magic Window  
Berkeley Square  
Laff That Off  
The Gods of the Mountain  
The King's Romance  
The Doll's House  
The Other Wise Man\*  
Interference  
It Pays to Advertise  
The Swan  
Sun-up  
The Affairs of Anatol  
Dulcy  
The Royal Family  
The Thirteenth Chair  
The Brat  
Original One Acts\*  
    The Witches' Bridegroom  
    First with the Last  
    The Street of David  
Mary the Third  
The Chocolate Soldier  
Enter, Larita

THIRD SEASON  
(continued)  
Good-Bye Again  
Fashion  
Electra

★

FOURTH SEASON  
1932-1933  
The Show Shop  
Bloodstains\*  
Original One Acts\*  
    Phantasmagoria  
    The Curtained Window  
    Tango  
The Good Hope  
Pigskin\*  
Pygmalion  
A Murder Is Arranged  
Whappin' Wharf  
A Kiss in Xanadu  
Louder, Please  
Four One Acts  
    Just Women  
    The China Cow  
    The Kleptomaniac  
    The Five O'Clock Appointment  
Penthouse Rumours\*  
Four Original One Acts\*  
    Spirits  
    Autumn Actress  
    Headlines  
    Nature in the Raw  
Hedda Gabler  
You and I  
Gammer Gurton's Needle  
Macbeth  
Trial of Mary Dugan  
Hollywood Red-Head\*  
Five Original One Acts\*  
    Springtime  
    Allison's Lad  
    Just a Little One  
    The Maker of Dreams  
    A Marriage Is Arranged  
Outward Bound  
Festival of Arts\*  
    Verse Choir  
    The Street of David  
The Queen's Husband

FOURTH SEASON  
(continued)  
Go Get Your Man  
Satin Cushion  
The Vagabond King  
Much Ado About Nothing  
Under the Gaslight

★

FIFTH SEASON  
1933-1934  
Three Cornered Moon  
If You Know What I Mean  
The Enemy  
June Moon  
What Every Woman Knows  
Madame Sand  
The Sign of the Greasy Spoon  
The Ninth Guest  
Romeo and Juliet  
Our American Cousin  
The Late Christopher Bean  
Mud in Your Eye\*  
Spring o' the Year  
Adam Killed His Son\*  
The Willow Tree  
The Student Prince  
Whistling in the Dark  
Hamlet

★

SIXTH SEASON  
1934-1935  
There's Always Juliet  
The Dark Tower  
The Ivory Door  
She Stoops to Conquer  
The Whiteheaded Boy  
The Good Hope  
Modern Minstrel Show\*  
Fashion  
The Taming of the Shrew  
Rebound  
Clarence  
The Imaginary Invalid  
A Bill of Divorcement  
The Playboy of the Western World  
Elizabeth the Queen  
Girls in Uniform  
Iphigenia in Taurus  
Forgive Us Our Presspassers\*

SEVENTH SEASON

1935-1936

The Pursuit of Happiness  
The Curtain Rises  
The Guardsman  
The Cradle Song  
Devil Joe Chapman\*  
King Henry IV, Part I  
The Other Wise Man\*  
Three Cornered Moon  
Petticoat Fever  
The Bishop Misbehaves  
Mary of Scotland  
Ceiling Zero  
The Trojan Women  
Patterns in Poetry\*



EIGHTH SEASON

1936-1937

The Warrior's Husband  
The Doctor in Spite of  
Himself  
Ghosts  
The Wind and the Rain  
The Inspector General  
The Comedy of Errors  
Poetry Hour Around the  
Campfire\*  
Verse Choir  
Manikin and Minikin  
The Rehearsal  
Laburnum Grove  
Milestone  
Winterset  
Spring Dance  
The Rivals  
Accent on Youth  
Rhapsody in Brown\*  
Maybe Some Day  
Verse Choir  
Electra (Euripides)



NINTH SEASON

1937-1938

Blind Alley  
The Second Man  
Four Original One Acts\*  
Mooncalf  
Tourist Season  
Memorial Day  
Cinema Child  
Fly Away Home  
First Lady

*Congratulations*  
*on your*  
*500th Production*



MR. & MRS. ALBERT ABRAMSON

MR. TAD ANHIER

CROSBY'S

MR. & MRS. JOHN W. ERNEST

DAVID GREER

SARNO PASTRY & COFFEE SHOP  
1712 N. Vermont, Los Angeles

MR. & MRS. MAURICE TUBERT

MISS MORIA TURNER

EDITH, MARC, LISA & WILLIAM  
WANAMAKER

THE CAST OF  
"A CHRISTMAS CAROL"

MISS RUTH YUNKES





# History of Department

OVER 10,000 students have "trod the boards" of the stages at Los Angeles City College. The number of students working backstage would probably double the number of participants. The Theatre Department has given over 4000 public performances; it has presented 74 original plays, ranging from experimental one-acts to full-fledged musicals; and it has trained hundreds of people for professional careers as actors, technicians, and teachers.

To borrow a line from Thornton Wilder, "How did this all begin?"

Los Angeles City College started in 1929, using the buildings and site formerly used by UCLA. The Theatre Department was activated with the inception of the school itself, under the chairmanship of Harold Turney, and produced plays in the inherited school auditorium.

In 1931 a Little Theatre was created in what had once been a women's gymnasium. Jerry Blunt joined Harold Turney, the founder, and together they established the basic philosophy of the department, that the productions themselves form the climax of the student's course, and that the student appear before the public as many times as possible each semester. To that end an extensive system of classes, embracing all phases of the dramatic field, was organized as a part of the regular college curriculum.

During the 1930's and until World War II the department operated two theatres, the Little Theatre and the larger auditorium. Following the war, a third theatre was added which featured central staging. This welcome addition was adapted from a bungalow—a war emergency building—and carried the name Bungalow 16. Plays were alternately scheduled, according to adaptability and needs, into each of these three theatres, giving the student ample opportunity for variation in his stage experience.

In 1959 the large auditorium was razed to make way for the new Administration Building and in 1963 the Little Theatre was razed to make way for the new Theatre Building. The demise of the Little Theatre was not without emotion as it had been the "home" of the Theatre Department for over 32 years and many a student had enshrined it in his memory. Prior to the leveling of the Little Theatre, the Engineering Annex was pressed into service as an "Interim Theatre." Fortunately, it proved to be a most workable playhouse, and the training of students never slackened.

With the opening of the new Theatre Building, the Theatre Department had, at last, a well designed proscenium theatre, a flexible theatre, and a class room theatre to accommodate the activities of the department.

Through the years, students have come in a steady stream to the Theatre Department of Los Angeles City College to receive an education on the college level which emphasizes the practical application of all academic work. The staff has increased from a single member in 1929 to 19 at the present time.

During the 43 years of its existence and growth, the Theatre Department has had the solid support of the Administration, the Student Body, and the Community, until it is now one of the best known and respected theatrical institutions in the United States.

**CONGRATULATIONS**  
**ON YOUR 500th PRODUCTION**  
**YOUR ASSOCIATED STUDENTS' STORE**  
HERE TO SERVE FACULTY AND STUDENTS

**SYNOPSIS OF SCENES**

England and Wales, 1400

ACT I

- 1 Throne Room
  - 2 A Hill
  - 3 Hotspur's Castle
  - 4 Eastcheap Tavern
  - 5 Throne Room
  - 6 Eastcheap Tavern
- (INTERMISSION)

ACT II

- 1 Mortimer's Castle
- 2 A Road
- 3 Rebel Camp
- 4 King's Camp
- 5 Rebel Camp
- 6 Battle Field

*Acknowledgements*

We express our appreciation to Mrs. Gwen Jones for her help with the Welsh dialogue, and to Mike Gaglione, Charles Garnett and Mike Andrews for trumpets, and to John Hernandez for drums.

*Kavkaz Restaurant* ENTERTAINMENT NIGHTLY

RUSSIAN-ARMENIAN  
8795 SUNSET BOULEVARD  
WEST HOLLYWOOD, CA 90069  
652-6582

OPEN 5 P.M. TO 2 A.M.  
CLOSED MONDAYS

CURRENTLY FEATURING  
VIGUEN DERDERIAN  
FAMOUS ARMENIAN SINGER  
FROM PERSIA

HRACH YACOUBIAN  
AND HIS MAGIC VIOLIN



## AMERICAN COLLEGE THEATRE FESTIVAL

"Glory be!" said Peggy Wood, her famous voice a mixture of pleasure, amazement and relief. "We're here."

She was in Ford's Theatre, Washington, D.C., watching students from Los Angeles City College set up *The Way of the World*, opening production of the first American College Theatre Festival, April 28, 1969.

American Airlines, then sole commercial sponsor of the Festival, had flown the students to Washington in five hours. For Peggy Wood, the trip took five years. "It all began," she says, "when Roger Stevens, Chairman of the John F. Kennedy Center for the Performing Arts, said one day, 'Why don't we have a college theatre festival?'"

"It all started. Just like that. Roger wanted a national program for the Kennedy Center that would honor the best of college theatre, strengthen the rest, and encourage more of the public to attend."

Mr. Stevens talked up his Festival idea to the president of the American Educational Theatre Association, an organization of more than four thousand directors, teachers, and administrators working in college and university theatres. He liked the idea, and with Peggy Wood, then president of ANTA (the American National Theatre and Academy), persuaded their fellow AETA and ANTA members to produce the College Festival.

"You've never seen such enthusiasm," says Miss Wood. "And it's a good thing we had it, because all Roger could give us to start was \$5,000, and the program would cost at least \$100,000. Arnold Gingrich, publisher of *Esquire*, gave me a list of businessmen who might be interested in the festival, and I trekked from one corporate headquarters to another like an ingenue making the rounds of producers' offices. And I was just about as discouraged as they get before I came to American Airlines. They offered to arrange the transportation problems and money to pay all the transport costs. Well, I felt as though I'd gotten the best role of my career.

"AETA and ANTA were prepared to underwrite the cost of the judging process and the regional selection, and then The Friends of the Kennedy Center offered to pay the living expenses of the college companies while they were in Washington. All we needed were theatres, and the Smithsonian Institution agreed to take care of that part of the Festival."

It had taken her five years.

Looking back, now, at that first day in Ford's, Miss Wood still marvels. "Even with the funds we had, we could never have brought those plays to Washington without the AETA and its dedicated members.

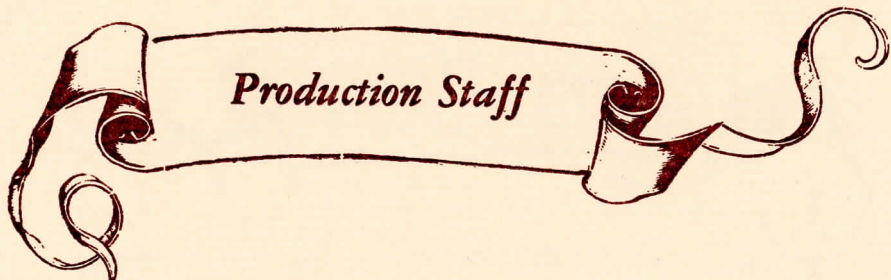
The Southern California District of AETA (Region II) carries much of the responsibility for demonstrating that a region can organize a local festival and can recommend excellent productions for a National Festival. In 1964 when there was a possibility that a Festival would be held in Washington, D.C., the S.C.D. organized a local festival. Seven schools entered: Bakersfield College, El Camino College, Immaculate Heart College, L.A.C.C., Pomona College, U.C. at Santa Barbara and U.S.C. Three schools were invited to restage their production at Occidental College. Chosen were El Camino College, Immaculate Heart College, and Los Angeles City College. L.A.C.C.'s production of "Six Character's in Search of an Author," directed by Norman Mennes, was selected for the Washington trip. Unfortunately, the National Festival didn't get financed until 1968, so the school possesses a beautiful certificate from Miss Wood, and Region II possesses the knowledge that it can produce a successful Festival.

The National Festival now holds thirteen Regional Festivals from which ten productions are chosen for presentation in the Nation's Capitol. The productions selected for presentation in Washington represent the excellence of work in college and university theatre in the United States. The Festival tries to accent examples of the many forms of educational theatre now taking place in the United States, including new methods of staging, new styles of theatrical presentations, new approaches to the staging of the classics, the encouragement of young American playwrights, and the recognition of young acting talent.

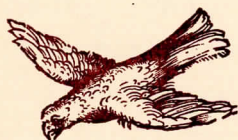
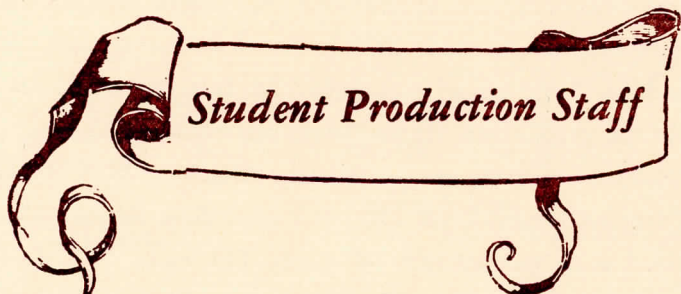
A review of the Region II Festivals since 1968 reveals that 16 schools entered the first festival, 19 the second, 23 the third, and 29 the fourth. Three schools were brought to the first Region II Festival held at L.A. Valley College, and two schools were chosen to go to the National Festival in Washington, D.C.: LACC's "The Way of the World," directed by Jerry Blunt, and the University of Arizona's "Misalliance," directed by Robert C. Buroughs. The second Festival was held at the Pasadena Playhouse and of the three finalists, again two were chosen to go to Washington: L.A.C.C.'s "A Gap in Generations," written and directed by Jerry Blunt, and L.A. Harbor College's "Celebration," directed by Burt Peachy. The third Festival was held at U.C.L.A. and Occidental College's "The Ballad of Sanki Mercer," directed by Alan Freeman, was chosen for Washington. This year, the Region II Festival will be held at U.C.L.A.

The growth of the festival program is a tribute to Roger Stevens' vision, Peggy Wood's determination, and the vitality of the American College Theatres. The continuation and growth of the Festival is made possible by the unique cooperation of three of America's greatest corporations: American Airlines, American Express and American Oil Company.

This spring, the Festival will be held in the newly finished Kennedy Center in Washington, D.C.



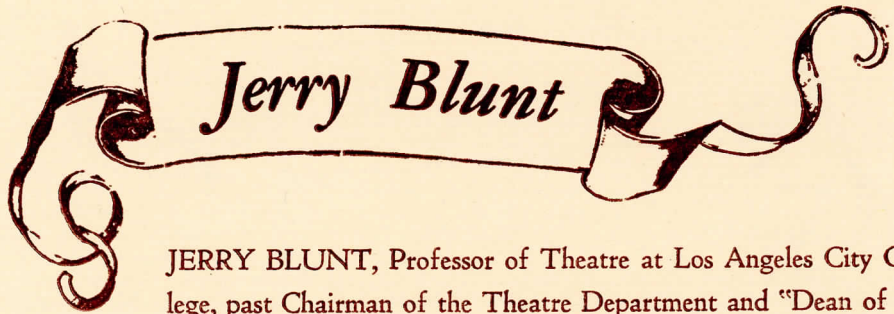
Director	Mr. Jerry Blunt
Set and Light Design	Mr. Randall Edwards
Costume Design	Mrs. Jo Jones
Scene Shop Manager	Miss Barbara Burnett
Scene Shop Foreman	Mr. Peter Sevaly
Costume Assistants	Mrs. Angela Huffman, Miss Mary Hughes
Production Coordinator	Mr. Robert Crosby
Publicity Director	Mr. Norman Mennes
Department Chairman	Mr. J. R. McCloskey



Assistant to the Director	Allyn Sitjar
Stage Manager	Jim Mathews
Assistant Stage Manager	Jim Bates
Master Carpenter	S. Garth Sorensen
Master Electrician	Marc Holzer
Assistant Electrician	Bill Koppany
Property Master	Charles E. Friedman
Assistant Prop Master	Brian Tipton
Clearer	William Stone
Sound Operator	Al Dial
Curtain Man	Gary Stockdale
Flyman	Christopher Dean Cory
House Managers	Michael Hattem, Ann Ng
Wardrobe Master	John Davis
Wardrobe Assistants	Michael Wolverton, Richard DeFrancesco
Wardrobe Mistress	Cinda Adams
Wardrobe Assistant	Joyce Gadiot

All the costumes for *Henry IV, Part I* were made by the faculty and students of the Theatre Department.





# *Jerry Blunt*

JERRY BLUNT, Professor of Theatre at Los Angeles City College, past Chairman of the Theatre Department and "Dean of the West Coast Drama Teachers," as he is often called, is the distinguished director of "Henry IV, Part I," the department's 500th major production. He also directed the 400th production, "The Merchant of Venice" and the 100th production, "Devil, Joe Chapman," which he wrote.\*

Mr. Blunt came to City College with the first production in 1929 to take over for the director who became ill. In fact, he worked on all the productions that first season while finishing his degree at UCLA. In 1931 he joined the faculty and, with time out only for World War II and a brief period after, has been on campus since.

"Jerry's" influence in the professional theatre world has been monumental as Zev Buffman, James Coburn, Al Freeman Jr., Charles Gordone, Nick Mayo, Jeanette Nolan, Jose Quintero, Donna Reed, Chris Robinson, Sara Seegar, Alexis Smith, Robert Vaughn and many, many others will testify. His books, "The Composite Art of Acting" published by the Macmillan Company and "Stage Dialects" published by Intext Company, are studied by thousands of students.

In addition to his many activities at LACC, Mr. Blunt has been involved in numerous theatrical organizations. He was a member of the Board of Directors of The Center Theatre Group of the Los Angeles Music Center and was a past president of the Southern California American Educational Theatre Association, the Los Angeles County Drama Association, and the Southern California Little Theatre Conference.

Mr. Blunt has been associated with the Santa Monica Theatre Guild, the Laguna Players, the Carmel Theatre of the Golden Bough, and the Hollywood Playcrafters, among others. He has contributed articles to the Los Angeles Drama Association Review, The Thespian Magazine, the Western Journal of Speech, the Educational Theatre Journal and the Theatre Annual.

Jerry Blunt's next major activity is "Going Fishing!"

\* There is no official record of the 200th and 300th productions, but they are thought to be "The Little Foxes" in the 16th season and "The Cleopatra Story" in the 25th season.

CONGRATULATIONS  
ON YOUR  
500th  
PRODUCTION



*Faculty  
Women's  
Club*



LOS ANGELES  
CITY COLLEGE

NINTH SEASON  
(continued)

Five Original One Acts\*  
Out of the Ordinary  
The True Side  
Nothing Aroused  
Better Can Be  
A Graceful Exit  
Stage Door  
But Not Bohemia\*  
Night Must Fall  
Tartuffe  
The Plough and the Stars  
Original One Acts\*  
Magnificent Deception  
Order by Mail  
Better Can Be  
Mute  
As You Like It



TENTH SEASON  
1938-1939

Petticoat Fever  
Idiots Delight  
Five Original One Acts\*  
She Must Be Strong  
His Brother's Keeper  
Cocktail for One  
A Day Must Not Be Missed  
A Lad for Lorraine  
Radiosis\*  
Toyland on Strike\*  
Masque of Kings  
You Can't Take It With You  
Moor Born  
First Lady  
Four One Acts\*  
Ideal  
Hound of Fate  
Sunny Wise  
Aye  
Cradle Song  
Taming of the Shrew



ELEVENTH SEASON  
1939-1940

Biography  
Elizabeth the Queen  
The Importance of Being  
Earnest  
Beyond the Horizon  
Ah! Wilderness  
The Emperor Jones  
Our Town  
The Night of January 16th  
The White Steed  
Four Original One Acts\*

ELEVENTH SEASON  
(continued)

American Principles  
Some Place Nice  
Happy Hunting Ground  
New Vacation  
Twelfth Night  
The Comedy of Errors  
Romeo and Juliet



TWELFTH SEASON  
1940-1941

What a Life  
The Tavern  
Collegiana\*  
Plays of Today\*  
Lost Harvest  
The Decision  
Flight into Egypt  
Amateur Night

Poetry Recital\*  
The Imaginary Invalid  
Holiday  
Stage Door  
Knickerbocker Holiday



THIRTEENTH SEASON  
1941-1942

George Washington Slept  
Here  
Ladies in Retirement  
Tovarich  
The Merry Wives of Windsor  
The Amazons  
A Riddle for Mr. Twiddle  
Girls in Uniform  
Our Town  
Sing America\*



FOURTEENTH SEASON  
1942-1943

The Warrior's Husband  
Out of the Fryng Pan  
The Women  
The Loves of Anatol  
Letters to Lucerne  
The Heart of a City



FIFTEENTH SEASON  
1943-1944

Stage Door  
Of Mice and Men  
GI Girls, Edition No. One\*  
Cry Havoc  
Boy Meets Girl  
The Man Who Came to  
Dinner



SIXTEENTH SEASON  
1944-1945

Night Must Fall  
These Little Hands  
You Can't Take It With You  
Outward Bound  
Candlelight  
GI Girls, Edition No. 2\*  
Petticoat Fever  
The Women  
The Little Foxes  
Love From a Stranger  
The Corn Is Green  
Girls in Uniform

★

SEVENTEENTH SEASON  
1945-1946

Claudia  
Ladies in Retirement  
The Male Animal  
Our Town  
Dracula  
Snafu  
Blithe Spirit  
The Man Who Came to  
Dinner  
The Night of January 16th  
Moor Born  
Over 21  
Knickerbocker Holiday

★

EIGHTEENTH SEASON  
1946-1947

Dear Ruth  
Blind Alley  
Berkeley Square  
Kiss and Tell  
But Not Goodbye  
Out of the Frying Pan  
Tryout Theatre\*  
The Dead Past  
I Saw Him First  
Among the Guests  
Limpy  
Alias McMurphy  
Emperor Jones  
Yes and No  
Joan of Lorraine

★

NINETEENTH SEASON  
1947-1948

Hay Fever  
The Beautiful People  
Elizabeth the Queen  
Broomstick\*

NINETEENTH SEASON  
(continued)

George and Margaret  
Tryout Theatre\*  
Perplex No More  
Day of Calamity  
Manhatta  
Rope  
Cradle Song  
Home of the Brave  
Antigone (Anouilh)

★

TWENTIETH SEASON  
1948-1949

The Hasty Heart  
The Bluebird  
The Lonesome Train  
Our Town  
Murder in the Cathedral  
The Scarecrow  
All My Sons  
Years Ago  
Deep Are the Roots  
Peking Man  
A Star to Follow\*  
The Darwin Theory\*  
Skylark

★

TWENTY-FIRST  
SEASON 1949-1950

Life With Father  
An Inspector Calls  
Claudia  
Heaven Can Wait  
Persian Perversion\*  
The Little Foxes  
Thunder Rock  
They Knew What They  
Wanted  
The Play's the Thing  
Ladies in Retirement  
Ghosts  
The Male Animal  
Beyond the Shores  
Dangerous Corner

★

TWENTY-SECOND  
SEASON 1950-1951

You Can't Take It With You  
Pygmalion  
The Father  
The Youngest One Among Us  
Anna Christie  
The House of Bernarda Alba  
The Glass Menagerie  
The Show-Off  
The Imaginary Invalid  
Foolish Notion  
Blithe Spirit  
The Taming of the Shrew  
Light Up the Sky  
The Flying Orchid  
The Silver Whistle

ELEGANT

FABRICS

FROM

AROUND

THE

WORLD

*International*

*Silks*

*&*

*Woolens*

★

8347 Beverly Boulevard  
Los Angeles, Calif. 90048

also Canoga Park and  
Thousand Oaks

# ABOUT HENRY IV, PART I

(continued)

Worcester, Northumberland and the latter's son, Harry Percy, surnamed Hotspur. Nor was Henry aided by his eldest son, the Prince of Wales who, as Prince Hal, preferred the streets and taverns of London to the atmosphere of the court.

In the struggle for national power, Hotspur, compelled into conflict with a verve that only Shakespeare could have given him, leads the forces of rebellion — Worcester, Northumberland, Mortimer, Glendower — in a push for the throne. It is the Have-not's versus the Have's of an earlier time.

In parallel sequences, Prince Hal, the young man closest to the throne and yet the most distant from it, views with skeptical eye the manipulation of power and political chicanery that plays around the crown. Not yet ready to commit himself to a position in the Establishment (he later will become Henry V, greatest of England's kings), he releases his energies in actions at least subconsciously designed to embarrass the powers that be. Avoiding the King's council chamber, he spends his time with doxies and bar-room cronies in an Eastcheap tavern where he indulges in riotous behavior with that most notorious of characters, "that huge hill of flesh," "that villainous misleader of youth," Sir John Falstaff.

What a trio — Hal, Falstaff, Hotspur! Could any play ask for more? Or any actors? Or any audience? Our 500th.



## TWENTY-THIRD SEASON 1951-1952

There's Always Juliet  
The Queen's Husband  
Candida  
The Madwoman of Chaillot  
Shape of Silence  
Come Back, Little Sheba  
The Rich, Full Life  
Private Lives  
Hell Bent for Heaven  
Miss Julia  
Summer and Smoke  
The Young and the Fair  
Happy Birthday  
The Silver Cord  
The White Steed

★

## TWENTY-FOURTH SEASON 1952-1953

You Touched Me  
Darkness at Noon  
Gaslight  
Finian's Rainbow  
The Royal Family  
The Corn Is Green  
Stalag 17  
The Cocktail Party  
The Time of Your Life  
Bell, Book and Candle  
The Warrior's Husband  
The Man Who Came to Dinner

★

## TWENTY-FIFTH SEASON 1953-1954

Light Up the Sky  
The President  
The Actor from Vienna  
The Skin of Our Teeth  
Tartuffe  
Ring Around the Moon  
For Love or Money  
Tonight at 8:30  
Mister Roberts  
The Guardsman  
The Beautiful People  
On the Town  
The Cleopatra Story  
Caesar and Cleopatra  
All for Love  
Antony and Cleopatra

★

## TWENTY-SIXTH SEASON 1954-1955

Harvey  
Misalliance  
Heads I Win\*  
Street Scene  
Night Must Fall  
She Stoops to Conquer  
The Country Girl  
Picnic  
The Caine Mutiny Court  
Martial  
The House of Bernarda Alba



**TWENTY-SEVENTH  
SEASON 1955-1956**

The Confidential Clerk  
My Three Angels  
The Moon Is Blue  
Dead End  
Dangerous Corner  
Ah! Wilderness  
Deep Are the Roots  
Much Ado About Nothing  
The Male Animal  
All Summer Long  
Goodbye My Fancy  
Light Up the Sky  
Tea and Sympathy

★

**TWENTY-EIGHTH  
SEASON 1956-1957**

Boy Meets Girl  
The Would Be Gentleman  
Anastasia  
My Sister Eileen  
Member of the Wedding  
Blood Wedding  
The Tender Trap  
The Teahouse of the  
August Moon  
George Washington Slept  
Here  
Bus Stop  
Detective Story  
The Rose Tattoo  
Antigone (Anouilh)  
Evening of One Acts  
Fumed Oak  
Ways and Means  
Overtones

★

**TWENTY-NINTH  
SEASON 1957-1958**

Juno and the Paycock  
The Chalk Garden  
The Comedy of Errors  
Six Characters in Search of  
an Author  
Tiger at the Gates  
Oh, Men! Oh, Women!  
Green Grow the Lilacs  
The President  
The Waxworks  
A Streetcar Named Desire

★

**THIRTIETH SEASON  
1958-1959**

The Desk Set  
The Time of Your Life  
Candida  
The Importance of Being  
Earnest  
Pygmalion  
Caesar and Cleopatra  
Janus  
The Barretts of Wimpole  
Street  
The Detective Story  
The Matchmaker  
Right You Are, If You  
Think You Are

**THIRTY-FIRST SEASON  
1959-1960**

The Diary of Anne Frank  
The Seven Year Itch  
What Price Glory?  
The House of Bernarda Alba  
Both Your Houses  
Elizabeth the Queen  
The Bad Seed  
Winterset  
Orpheus Descending  
Knickerbocker Holiday

★

**THIRTY-SECOND  
SEASON 1960-1961**

The Maids  
The Chairs  
Who Was That Lady?  
The Affairs of Anatol  
The Visit  
The Adding Machine  
Separate Tables  
Electra (Giraudoux)  
I Knock at the Door  
The Glass Menagerie  
Guys and Dolls

★

**THIRTY-THIRD  
SEASON 1961-1962**

Broadway  
Our Town  
The Beautiful People  
J.B.  
Endgame  
The Bald Soprano  
The Petrified Forest  
The Merchant of Venice  
Hedda Gabler  
Finian's Rainbow

★

**THIRTY-FOURTH  
SEASON 1962-1963**

Rain  
The Miracle Worker  
The Mousetrap  
First Lady  
Berkeley Square  
I Have No Wife\*  
The Sea Gull  
Rhinoceros  
Look Back in Anger  
Bye Bye Birdie

★

**THIRTY-FIFTH  
SEASON 1963-1964**

Period of Adjustment  
Dinner With the Family  
Montserrat  
Antigone  
Madwoman of Chaillot  
Crime on Goat Island  
Othello  
Billy Liar  
Bells Are Ringing  
Night of the Iguana

**THIRTY-SIXTH  
SEASON 1964-1965**

Six Characters in Search  
of an Author  
Take Her, She's Mine  
The Hasty Heart  
The Taming of the Shrew  
The Chinese Wall  
Angels Round My Bed\*  
Yerma  
The Pajama Game  
Camino Real

★

**THIRTY-SEVENTH  
SEASON 1965-1966**

Camino Real  
The Adding Machine  
Workshop '65  
The Old Lady Shows  
Her Medals  
Fumed Oak  
The Bald Soprano  
A Midsummer Night's  
Dream  
Waiting for Godot  
Mother Courage  
Workshop '66  
The American Dream  
The President  
You Can't Take It With You  
Carousel

★

**THIRTY-EIGHTH  
SEASON 1966-1967**

The Man Who Came  
to Dinner  
Comedy of Errors  
Workshop '67  
The World of Sholom  
Aleichem  
A Tale of Chelm  
Bontche Schwieg  
High School  
Man and Superman  
John Brown's Body  
U.S.A.  
Dark of the Moon  
The Rainmaker  
Look Homeward, Angel  
Oklahoma!  
Stop the World—  
I Want To Get Off  
After the Fall

★

**THIRTY-NINTH  
SEASON 1967-1968**

Inherit the Wind  
The Imaginary Invalid  
Come Blow Your Horn  
The Hostage  
The Crucible  
Becket  
The Children's Hour  
Dracula  
Waltz of the Toreadors  
How To Succeed in Business  
Without Really Trying

THIRTY-NINTH  
SEASON (continued)

The Persecution and Assassination of Jean Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis De Sade  
The Roar of the Greasepaint  
—The Smell of the Crowd  
Alice in Wonderland



FORTIETH SEASON  
1968-1969

The Roar of the Greasepaint  
—The Smell of the Crowd  
Major Barbara  
The Good Woman of Setzuan  
The Way of the World  
The Investigation  
Philadelphia, Here I Come  
The World of Carl Sandburg  
Once Upon a Mattress  
Detective Story  
A Funny Thing Happened  
on the Way to the Forum  
Thumbelina



FORTY-FIRST  
SEASON 1969-1970

Oh, What a Lovely War  
Blues for Mister Charlie  
Hotel Paradiso  
A Gap in Generations  
Wait Until Dark  
Lysistrata  
Sign in Sydney Brustein's  
Window  
The Prime of Miss Jean  
Brodie  
The Birthday Party  
Little Mary Sunshine  
The Fantasticks  
Man of La Mancha  
The Wizard of Oz



FORTY-SECOND  
SEASON 1970-1971

Man of La Mancha  
Jimmy Shine  
Tonight at 8:30  
The Apple Tree  
A Taste of Honey  
Our Town  
The Warrior's Husband  
The Lion in Winter  
Arsenic and Old Lace  
Guys and Dolls  
The Silver Bear



FORTY-THIRD  
SEASON 1971-1972

Summer and Smoke  
A Cry of Players  
Henry IV, Part I  
A Christmas Carol  
The Time of Your Life

COMING

*The Time of Your Life*

BY WILLIAM SAROYAN

January 6, 7, 8, 9, 11, 12,  
13, 14, 15, 16, 1972

LOS ANGELES CITY COLLEGE  
CAMINITO THEATRE

8:00 P.M.

"... one of the most enchanting  
theatrical works imaginable."

New York Herald Tribune

*Congratulations from  
Tony's Foster Freeze*

4855 SANTA MONICA BLVD.  
(under new management)



*Homemade Fresh Food Daily*



ONE FREE COKE  
WITH THIS COUPON  
WITH PURCHASE OF A HAMBURGER





*Jean says,*

Congratulations  
on your  
500th Production

OFFICE PERSONNEL

MEN — WOMEN

LARGE LEGAL DEPARTMENT

ALL FREE JOBS TO APPLICANTS

OUR SIXTEENTH YEAR PLACING APPLICANTS WITH  
THE FINEST FIRMS IN LOS ANGELES  
INCLUDING MOVIE AND TV STUDIOS

**JEAN POWERS AGENCY**

614 SOUTH HILL STREET  
LOS ANGELES, CALIFORNIA 90014

PHONE 624-0872