

MICHELLE PLAYS THE PALACE

EXTRA

YONKERS FREE PRESS

EXTRA

★★★★★ FINAL - 20 PAGES VOL. V. JANUARY 1975 SAN FRANCISCO, CALIFORNIA

FREE

TWENTY YEARS OF ENTERTAINMENT CELEBRATED

By GORDON BEALER

It was 1954 when Michelle decided to take leave of upstate New York and come to California. And not even Michelle could have guessed all that would come to pass as the result of that move. The Empire State's loss proved to be San Francisco's gain. And, for Michelle, it was to be the beginning of a long and successful part-time career as an entertainer.

Michelle began by appearing at Pearl's

in Oakland and went on to perform in such nostalgic places as the Chi Chi Club, the Beige Room, the Black Cat, the Jumping Frog, Jack's Waterfront, the 524, and the Club Hangover, all here in the City.

The first of Michelle's greater successes was playing the role of Sylvia Fowler in "The Women," presented in 1966 by the Coits at SIR Center. It was so successful, in fact, it was repeated the following year, again at SIR Center and again with Michelle as Sylvia. The same year, 1967,

Michelle went on to make local history starring in "Ready or Not, It's Me!," a nightclub revue, featuring a chorus of 20 men and boasting 10 original songs written especially for the show. This triumph was to launch The Village (now the Olympus) as one of the great showplaces for the community's theatrical presentations.

Two years later, in 1969, Michelle returned to The Village in another original revue, "It's Me, Again!" This show also had a chorus of 20 men and original music

and lyrics. "It's Me, Again!" walked off with most of the Goldies at the First Annual Golden Awards show in 1970, with Michelle winning the top award. The following year, Michelle won a second Goldie for an outlandishly zany, tongue-in-cheek performance as Reno Sweeney in SIR's "Anything Goes."

In 1972, Michelle scored still another triumph with a devastating interpretation of Thornton Wilder's meddling matchmaker, Dolly Gallagher Levi, in the Yonkers Production Company's presentation of "Hello, Dolly!" Not only was this show first-rate, with top-notch performances by the entire cast, it also served to more firmly ensconce Michelle as one of this community's most admired and beloved entertainers. Anyone who attended the closing performance of this show can attest to that.

Most recently, Michelle was cast as the older Belle Poitrine in Yonkers' "Little Me."

Sprinkled liberally throughout these 20 years are Michelle's appearances in the Sirlebrity Capades, acting as emcee at numerous local events, countless performances in charity and benefit shows, both here and in Southern California, and, of course, the delightful but far too infrequent Michelle Christmas shows. Michelle is not a singer and most certainly not a dancer. But, when called upon to sing and dance, Michelle does it and does it effectively. The gems that issue forth from the mouth of this unique entertainer are always surprising, sometimes even to Michelle. When it comes to ad libbing, Michelle has no equal.

One might think it unfortunate that Michelle did not pursue this rare gift as a full-time professional career. But, perhaps Michelle is as wise as Michelle is talented, for a good thing can be overdone. Michelle has had the foresight to control appearances, stressing quality over quantity, insisting on good taste and always managing to leave the audience clamoring for more.

When Michelle steps onstage, the atmosphere becomes electric, and the theatre sparkles with a brilliance which is far more than just footlights and spots.

Happy Anniversary, Michelle, and may you continue to brighten our stages and our lives with that special magic only you possess.



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A WORD ON
ADVERTISING

By Perry George

Just a brief paragraph to all the readers of our Yonkers Free Press this issue for "Michelle Plays the Palace." We would like to thank all advertisers who have supported our efforts to bring you this program (and revue) through their generous support in advertising. Some have been so very loyal and have repeatedly advertised with us—a special Thank You! Some couldn't—or wouldn't—advertise in this program. We hope situations improve the next time around. But foremost, a word to you, our reader. Please support our advertisers and the advertisers who support so many of our good community papers. When you buy from or visit their establishments, tell them you saw their ad in the Yonkers Free Press, Gay Pride Crusader, B.A.R., The Sentinel, Vector, Kalendar, or The Advocate. Tell them if you liked or disliked their ad. Through our program and these publications, our community is kept informed and entertained. Through the diversity of view and the diversity of appeal, everyone can be directly talked to. So I urge you all, next time you pick up a publication, read the ads. Put your dollar where some of it will get plowed back into the community. Thank you!

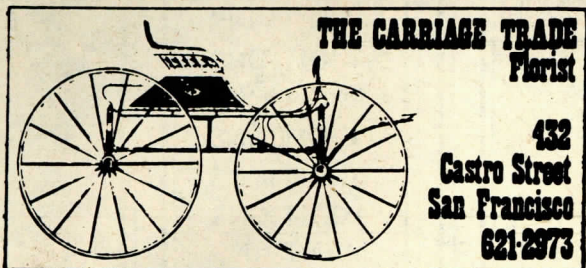
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First Photo in "Costume" – 19??

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ABOUT
GORDON
BEALER

(Original Music & Lyrics)

Early in 1967, Michelle approached Ron Morano about doing an original show. Ron would compose the music and his friend, Gordon Bealer, was to write the lyrics. Since Gordon had never seen Michelle on stage, Ron took him to a bar called the Club Hangover, where they stood, packed into a room of wall-to-wall people, and watched Michelle perform. Gordon's initial impression was that never, ever before, had he seen so much hair! Today, Gordon readily admits that he is Michelle's biggest fan.



After a couple of meetings to discuss the show, work began and the result was "Ready or Not, It's Me!" This show introduced the now nearly legendary "Gorgeous, Like an Orchid." To date, writing the words for that song seems to be Gordon's only claim to fame. Two years later, the three rejoined forces to create "It's Me, Again!" Gordon's lyrics for a song entitled "Here's To Us" sparked controversy among some groups but was well-received by the majority of audiences. Together, he and Ron have turned out close to 100 songs. On his own, Gordon has composed two book musicals and one revue, none of which has ever been produced. Recently, at the request of James Thomasen-Bergner, Gordon completed the score for a musical version of "You Can't Take It With You," which, due to problems in obtaining rights, also may never be produced.



In Michelle's Christmas show at SIR Center in 1971, Gordon made his first (and probably last) stage appearance when he stepped in to replace a member of the chorus, who had to leave the cast. This show featured "My Very First Christmas With You," a song Gordon wrote in 1947. Gordon wrote the music and lyrics for the special numbers which open Michelle's Twentieth Anniversary Show.

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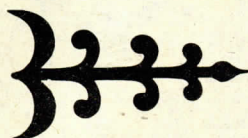
Cheesecake



Opening Night at the Beige Room, 1955



More Cheesecake



REMEMBERING



By **CHUCK ZINN**

Twenty years is a long time in a city as fantastic as San Francisco, and the frosting on the cake is to be an entertainer in this marvelous and fascinating city for that length of time. Michelle is the all-time entertainer here.

Although Michelle has performed and enlivened many people's lives for 20 years, I have unfortunately only been able to have known him for about eight of those 20.

In looking back on those past eight years, I have many beautiful and memorable experiences to recall.

Besides being a friend of Mike's, I have also directed him during the last four years in two major productions. The first, "Hel-

lo, Dolly!" proved to many that Michelle was a musical actor besides being the all-time great ad-libber. You see, this was a highlight for me because this was my first production as a director and the first time I was working with a "star."

To say I was nervous is saying the least. I had been warned and prepared for many "tantrums." But fortunately, I never saw them. Sure, there were misunderstandings and discussions, but never a "tantrum." I found Mike-Michelle to be conscientious and disciplined as a performer. He worried about the total effect because, as an actor, he knew the final product would affect him.

Mike worries about what Michelle will be like and this concern impressed me.

But moreover, he was always concerned for the other people who surrounded him. He always wants the best for whomever he is working. Psychologically speaking, I feel he knows this concern will have a great influence on his ultimate performance.

I'm sure that only two people can truly appreciate Michelle: the actor (and I include myself) besides a wonderful and artistic director, A.J. Esta. I had the delightful privilege to have seen a production in which A.J. had directed Michelle — "The Women" — marvelous and enchanting.

That was about seven or eight years ago and I knew I wanted to meet Michelle. To my surprise, I had performed in a SIR production, "Little Mary Sunshine," and Michelle introduced himself to me. Well,

it was like meeting Elizabeth Taylor or Rock Hudson. I was like melted wax. He was as fine a person as I had imagined, and my first impression was that this was a very special person.

Oh, there are many things I would like

to say about both the actor "Michelle" and the true friend Mike, but they could only bore you. They are special thoughts in my mind.

To be able to celebrate his 20 years by being the director of his production is an

honor for me indeed. But more important, working with Mike "Michelle" has always been a pleasure.

To Reno Sweeney, Dolly Levi, Belle Poitrine, and Mike "Michelle," I give my heartiest and happiest congratulations!!



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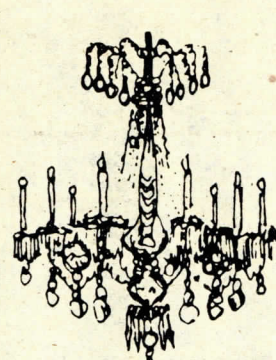
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Michelle and Lynne Carter at the Beige Room, 1955

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MICHELLE AND HALLOWEEN



The Halloween White Bus

By **BOB PAULSEN**

The phenomenon of Halloween in San Francisco hasn't always existed in its present form of parades of extravagant and elaborate buses and groups touring from bar to bar. Even the famed Black Cat in its "heyday" couldn't compare to the spectacle seen by thousands on Halloween in the alley way of the old Fantasy Club.

Halloween, as we know it, started in the early 1960's. One of the first buses was started by Michelle and a number of his friends. The bus had no name or theme. It was just made up of personalities who were almost as well known as Michelle. Who could forget Rick, Kitty, Royal, Mavis or Laura? No one had ever rented a bus to tour bars before, and it was the talk of the town.

In 1961 the participants in the bus agreed to wear only white costumes, and this bus was known as "The White Bus." The emcee of this and the previous year's bus was Michelle. It was his entertaining the crowds in many bars they toured that started the ball rolling for Halloween.

1962 saw the group attired in only red roses. It was during this Halloween celebration that saw many new participants in the "costume parade."

1963 was the final year for Michelle on a bus, and a spectacular one it was. They were known as the "Blue Belles" with the most spectacular costumes of all times — all blue!

1963 was also the year that saw the birth of a few more buses. The "Universe Girls" followed Michelle's lead by having an emcee introduce all the costumed beauties. And who could forget "Franklin's Bus"? It was another extravaganza. Unfortunately, Franklin has retired from the San Francisco scene. But he will long be remembered and missed.

In the years following, we saw Michelle soloing, usually with a handsome escort, always entertaining wherever he visited, assuring the crowds in each place he visited that they would have a good time.

Many buses have appeared in the time since 1960. There is now "Bette and Her Friends," "Follies Bazaaz," "Pink Palace Girls," and many more. They all have one thing in common, and that is that they were all spawned by Michelle and his friends.

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The Black Cat, 1960

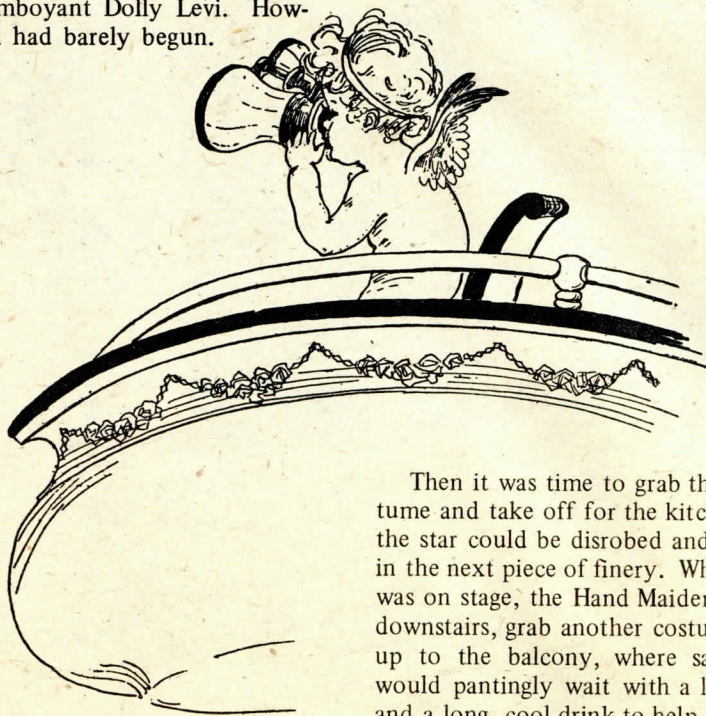
THE MAIDING OF A STAR

By SHIRLEY

When "Hello, Dolly" was nearly ready to hit the boards, the star of the production went into a near panic wondering how she could possibly make all her costume changes and still make all her entrances on time. It was at this point that the Hand Maiden to the Star was created.

Before each performance, the hair stylist and make-up artist made an appearance and transformed a nervous, less than flamboyant man into an even more nervous but flamboyant Dolly Levi. However, the fun had barely begun.

After the "artistes" had had their way, it was time for the Hand Maiden, wearing an apron with pockets stuffed with pins, thread, earrings, make-up, etc., to step in and push and pull the star together so that she would be presentable on stage; zippers to be zipped; bra straps to be tucked out of sight; shoes to be tied and always that last pouff to the hair. Now the star was ready and under full sail.

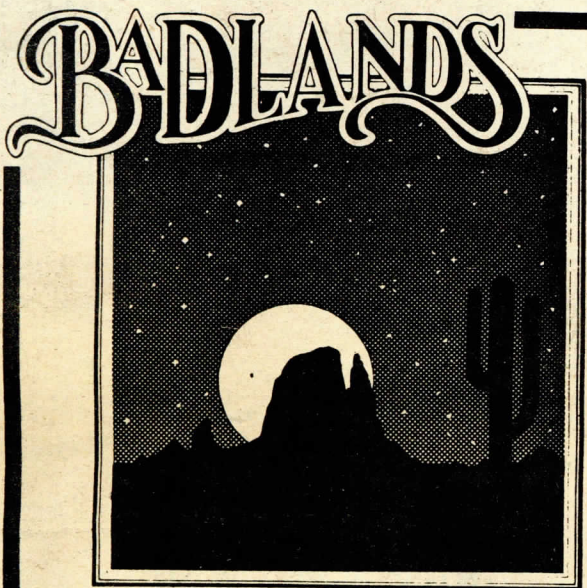


Then it was time to grab the next costume and take off for the kitchen so that the star could be disrobed and re-arrayed in the next piece of finery. While the star was on stage, the Hand Maiden would fly downstairs, grab another costume and fly up to the balcony, where said Maiden would pantingly wait with a lit cigarette and a long, cool drink to help quench the savage thirst built up by our singing, emoting star. Here, still another transformation would take place as the star was de-gowned, de-shoed, de-hatted and re-costumed with feathers being added as the final touch.

During spare moments from all the hurry-scurry frenzy, our Hand Maiden could be found making the nose-gays thrown to the audience at the end of each performance.

Some of you will remember the night the platform at the head of the stairway became faint from all the turmoil and our star nearly made her entrance the hard way. Who saved our star from such an ignominious end, pulled her foot from the chasm and shoved her on stage? Our Hand Maiden, of course!

Now it was time to survey the audience and report to the star who was present and where they were sitting so that she could acknowledge their presence during and after the performance.



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HELLO, DOLLY!



'Dolly' Held Over; Is Said 'Artistic'

By SIDNEY GRAHAM
Drama Critic

The production of "Hello, Dolly," at the Village at Columbus and Lombard in San Francisco is being held over for an additional performance today at 7:30 p.m.

It is worth the trip over, the hassle over parking and twice the reasonable price of admission to see a show that pays such a compliment to its audience with every gesture, every sound, the entire joyful effort is concentrated on giving the audience the best of all possible performances of this show.

Polished, witty direction by Chuck Zinn, good singing, slick dancing and sincere act-

ing are rudimentary to the show, which tops itself at every turn and shines with star performances by Mike Gerry, Malcolm Smith, Mel Lenny and, for that matter, the rest of the cast.

The sets by Bob Paulsen are clever and efficient, and the costumes designed by Shirley and Zane Tamas are dazzling.

That this production inspires description in such superlatives is due not only to its congregation of talent, its easy adherence to dignity and good taste and its charm but also to the artistic integrity governing the entire effort. It is truly Shakespearean in highly theatrical style and its cast. A good show.



San Francisco Examiner

OUR MAN ON THE TOWN

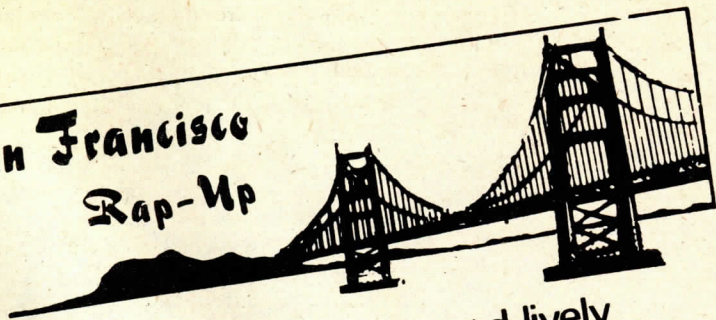
By Jack
Rosenbaum



The all-male production of "Hello, Dolly!" will open on schedule May 6 even though star Mike Michelle took a header in the grand staircase number during rehearsal and wound up with 18 stitches in his forehead and a broken nose. SIR (Society for Individual Rights) is putting on the musical at The Village after being politely banned from The City's Palace of Fine Arts.



San Francisco Rap-Up



all-male 'dolly' fresh and lively

by DOUGLAS DEAN
SAN FRANCISCO—Using the limited stage facilities of The Village to their greatest extent, SIR opened its all-male production of "Hello, Dolly!" to sellout houses here the weekend of May 5-7.

The production had been much publicized and highly anticipated in the Bay Area gay community for several months.

Those who were lucky enough to get seats during the limited run of the popular musical were not disappointed.

"Hello, Dolly!", with Michelle as its star and featuring a large group of well-known San Francisco performers, seemed as fresh as ever in its all-male version.

Let's face it. The score and lyrics of "Hello, Dolly!" don't amount to much. There's only one song that's halfway memorable.

But there is a spirit about the book of this show which is pleasant and engaging. If there's bright personality in the leading role, a production of "Hello, Dolly!" can't miss.

The SIR presentation had a lot of things going for it.

The part of Dolly Levi was tailor-made for the talents of Michelle, a local guy who has developed a big following here over the past few years. He socked over the show's title song and its closing lines with verve and enthusiasm. Malcolm Smith as Horace and Zane Tamas as



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OUR STAR

Yonkers' Nostalgia

MICHELLE

In

LITTLE ME



'LITTLE ME' IS A CAMPY ROMP

SAN FRANCISCO
CITY EDITION

Examiner

By Roger Austen

First of all, Patrick Dennis' novel, *LITTLE ME*, was campy enough. Add to that a fairly campy translation into a musical by Neil Simon and the outrageously campy approach of the cast at the Village Theatre, and you have an evening of sustained and generally irresistible camp.



The stars of the show are Andrew Barron, as the younger Belle Poitrine, and Michelle, as the older Belle. They are well supported by a lively deal of singing, dancing and fast costume changes. In fact, the dizzying speed at which the life of Belle is depicted that you marvel at how it is all being done. One of the most talented members of the cast is Mike Lewis, whose portrayal of Pinchley is ably brass" Joe Vigil and Elliot Leon, Chip Roberts. At the Village.

THE ARTS

Page 28—S.F. Examiner ☆ Wed., June 5, 1974

An uproarious switch on 'little me'

By Stanley Eichelbaum

In the non-stop series of drag musicals, the production of "Little Me" at the Village is an uproarious, largely successful entertainment, brisker and better staged than most home-grown theater.

The all-male amateur cast has been directed with an exceptionally slick and sophisticated hand by Chuck Zinn, a veteran of the Woodminster summer musicals and unsurpassed master of these transvestite camp shows.

Like "The Boy Friend," which Zinn staged last year, "Little Me" lends itself to drag, since it's all spoof and comic-strip farce.

The implausible rags-to-riches story of a much-married adventuress named Belle Poitrine, the musical

is based on Patrick Dennis' silly book, which Neil Simon adapted to a score by Cy Coleman and Carolyn Leigh.

It's a purely nonsensical, frequently hilarious cartoon fantasy containing nothing more serious than the gold-digging heroine's determination to acquire wealth and social position.

The show provides no really memorable moments, though the songs are quite pleasant, notably, "The Other Side of the Tracks," "I've Got Your Number" and "Real Live Girl." The original production gave Belle the brush-off to showcase the talents of Sid Caesar, who played nine roles, the men in Belle's lives.

Now, Belle had her day. She emerges strong and clear, first through the male actress known as Michelle, who plays the older Belle in



ACTRESS MICHELLE

The wealthy Belle Poitrine

a marvelously funny deadpan style, form the vintage point of a billionaireess dictating her memoirs betwixt and between such leisurely activities as posing for her portrait in stained glass.

While Michelle recounts Belle's story in a wickedly frivolous assortment of wigs, jewels, furs and high-fashion frocks, young Belle is seen climbing to the top.

Andrew Barron is convincingly sweet, demure and ever-so-willing as young Belle, whose exploits carry her through the sinking of the Titanic (here called the Gigantic) and World War I.

Director Zinn's witty touches tend to bring the production out of the amateur class, even if the performers are a mixed bag, some working so hard they almost exhaust themselves and the audience.

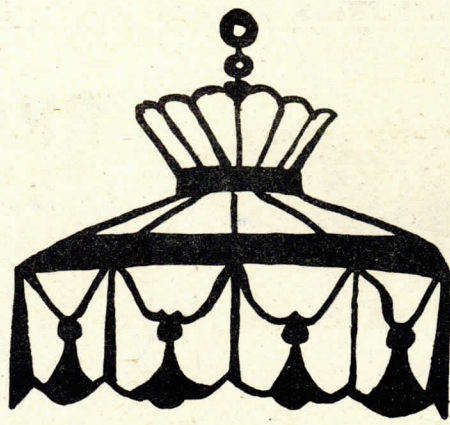
Outstanding, however, are Mike Lewis as a rotten old millionaire who is Belle's first catch. Mel Lenny as a dumb doughboy who marries her by accident. Chip

"LITTLE ME." Yonkers Production Company presentation of a musical based on Patrick Dennis novel, with book by Neil Simon, music by Cy Coleman and lyrics by Carolyn Leigh; produced by Scott Christopher; directed by Chuck Zinn; choreography by Doug Marglin; musical direction by Larry Canaga; settings by Cliff Reynolds; costumes by Ann Harding and Russell White. With Andrew Barron, Michelle, Richard James, Mel Lenny, Mike Lewis, Bob Paulsen, Joe Vigil, Elliot Leon, Chip Roberts. At the Village.

Roberts as a cad who does her wrong, Joe Vigil and Elliot Leon as vaudeville producers who put her on the stage and Roxie Hart (sic) as Belle's bzzzardly mother.

The cast is large and, as I said, hard-working. Doug Marglin's dance routines add to the lively evening. The amusing costumes are by Ann Harding and Russell White.

"Little Me" is performed Saturday (9 p.m.) and Sunday (8 p.m.) through June 16.



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PRODUCTION



LARRY EPPINETTE
Producer

Yonkers is fortunate to have as its producer a very capable and talented individual. Larry has been active in "all male theatre" in San Francisco for over three years. His credits include "The Boy Friend," "Plaza Suite," and "Dames at Sea" in which he assisted in almost every facet of the production. Most recently, he held the dual roles of stage manager and costume coordinator in Yonkers' production of "Little Me."

Today you might find Larry almost anywhere, for not only is he producing "Michelle Plays the Palace," but he is also recording secretary of COITS of San Francisco and an active member of the Council of the Emperor, Cable Car Court and SIR as well as Yonkers Production Company. Larry has threatened to retire from "all male theatre" this April, since all of these activities require tremendous energy and endurance. But we are sure that when the curtain goes up on "Michelle Plays the Palace," you will agree that if this situation should occur, it would be a great loss to "all male theatre" in San Francisco.

B.A.R.

BAY AREA REPORTER

Vol. No.

Congratulations Michelle

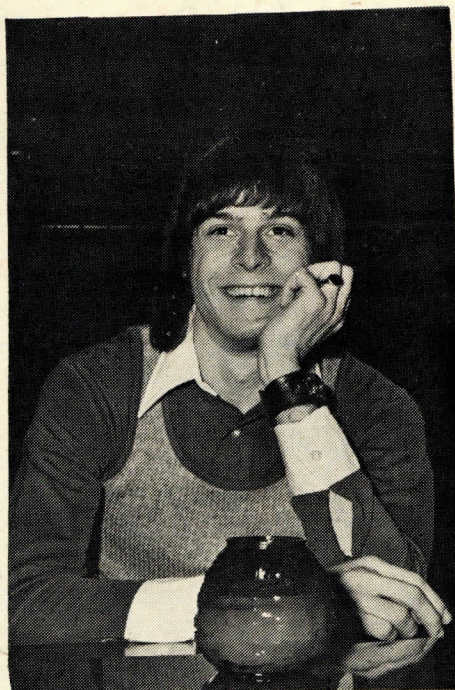


----in this issue----

What
becomes
a
legend
most?

**Happy
20th
Anniversary**

from the **B.A.R.** staff



MIKE BIAGI
Musical Direction & Supervision

At age 24, Mike is already a veteran in the musical theatre. He has been musical director for Diablo Light Opera's productions of "Promenade," "Fiddler on the Roof," "Promises, Promises" and "Applause." He has also directed "Carousel" and "You're a Good Man, Charlie Brown." Most recently, he scored a success with both critics and audiences alike for his musical direction of Kimo's production of "Applause" starring Mr. Charles Pierce. Mike's future conducting plans include a revival of "Guys and Dolls" for Contra Costa Musical Theatre and, this summer, "My Fair Lady" and "Jesus Christ Superstar" for Summer Repertory Theatre at Santa Rosa Junior College.

RANDY BIAGI
Conductor & Musical Arrangements

Randy began his musical career playing in the theatre orchestra for Diablo Light Opera's production of "Fiddler on the Roof," "Promises, Promises" and "Applause." His credits also include orchestral and choral arrangements for Kimo's production of "Applause" starring Charles Pierce. Randy is currently a junior at the University of California, Berkeley, majoring in music. He is a member of the Cal Band and also resident student arranger for the band. He has composed for the Cal Jazz Ensemble, and in the past two years, he has had two major works premiered by that group.

NORMAN TRAFTON
Lighting Design and Sound

Although new to production in all male theatre in San Francisco, Norman comes to us with a vast knowledge in technical theatre. He has been a lighting designer and cameraman for well over 12 years. His credits include "The French Chef" with Julia Child for WGBH in Boston and KQED's "San Francisco Mix" here. More recently, he has been seen backstage working in many Yonkers productions as stage hand, stage manager and sound technician. In 1974 Norman did the lighting and sound for the Golden Awards, as well as "2001—A Coit Odyssey" and started out 1975 by doing the same for "Feather and Leather Follies."

STAFF

CHUCK ZINN

Director & Choreographer

Chuck's past directorial efforts include "Hello, Dolly!", "The Boy Friend," and "Little Me," all of which were produced by the Yonkers Production Company. "Michelle Plays the Palace" marks his first attempt at a legitimate Musical Revue, and what better way to begin? Besides directing, Chuck has been seen in many performing and technical capacities including Billy Jester in "Little Mary Sunshine," Barnaby in "Hello, Dolly!", Hero in "A Funny Thing Happened on the Way to the Forum," Billy Crocker in "Anything Goes" and Ruby in "Dames at Sea." Chuck has received the Best Director Golden Award for the last two years from the San Francisco Academy of Performing Arts. This show will mark the first time he has both staged and choreographed a production.



DON COFFINGER
Scenic Design



HERMAN NIEVE
Costume Design

Herman is no stranger to fashion in San Francisco. He is a graduate of the Louise Salinger Academy of Fashion & Dress Design. He has designed many award-winning costumes such as his noted Mae West of Halloween 1972 which won him a first prize as well as a Golden Award nomination. He is also recognized as one of San Francisco's top wig stylists. He created the wig styles for both Michelle and Melanie in Yonkers' production of "Hello, Dolly!" In addition, he has created Faye's wig styles for City Players' production of "Mame", for which he won a Golden Award. He also shared a Golden Award with Pat Compano for their costume designs in "Mame." Not only will Herman be costuming Michelle, he will also be doing her make-up and wig styles. So when Michelle steps on that stage, you will surely see a Herman creation.



MICHELLE
Thank You
for giving
so much
for so many

Bob Kerns &

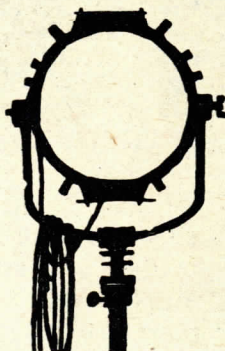
Marcus I

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Although a resident of San Francisco for just over a year, Don has been very busy in theatre here. His first assignment was Master Carpenter on Yonkers' production of "Little Me" starring Michelle. In conjunction with Chuck Zinn, Don designed and built the far-out set for "2001—A Coit Odyssey" held at Bimbo's. Don has also designed and constructed for "Closet Ball and Spoon Awards" as well as the cable car used by the Emperor and the Cable Car Court at the Beaux Arts Ball and at the coronation in Seattle. "Feather and Leather Follies" kept him busy for the rest of the year. Don is currently a member of Yonkers Production Company, The Coits, and the Cable Car Court of San Francisco.



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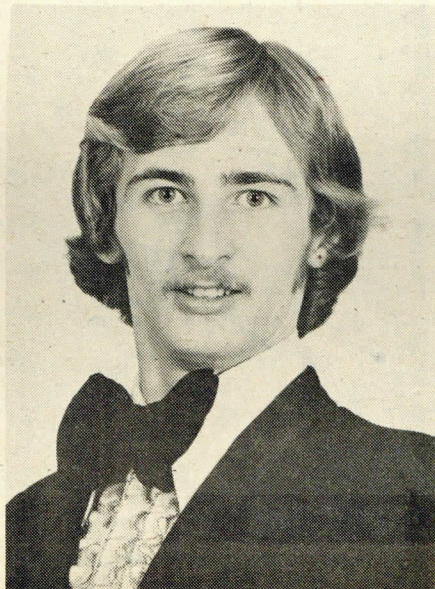
STU HOLLAND ➡

Stu's stage career began when he landed a role in City Players' "Wonderful Town." His next experience was in Yonkers production of "Hello, Dolly!" He went on further to perform in many more productions including "Mame" in which he uttered that immortal line, "Mame sent me." During this last year, Stu launched a new singing career at the Mint's 7th Birthday. Next he performed at the Julie Jordan Benefit, again at the Mint, and most recently, he finished two weekends with City Players' "Faces '74." You might also have seen him selling cigarettes at the annual Tricycle Race.



GEORGE LOWY ➡

George is one of San Francisco's veteran performers. His list of credits include the role of Miles in "The Turn of the Screw," Peter in "The Diary of Anne Frank," and in a lighter vein, George performed in "Fiddler on the Roof" with Woodminster Theatre in Oakland, "Bye Bye Birdie" at the Garden Court and "Feather and Leather Follies." He is no stranger to Michelle for he has performed with him in Yonkers production of "Hello, Dolly!" for which he won a Golden Award and in "Little Me." You might also remember his hot, passionate tango in Yonkers production of "The Boy Friend." It is said that his intense Valentino eyes actually melted ice cubes in the first row of The Village.



➡ MARC MANDARY

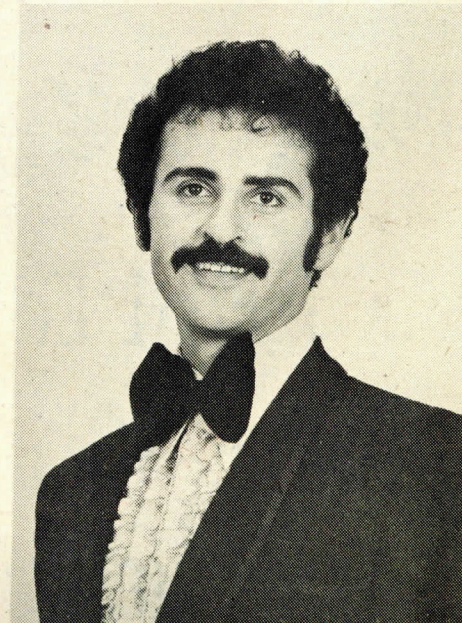
Marc is relatively new to San Francisco and his appearance in "Michelle Plays the Palace" marks his first step into theatrical endeavors here. Born in Peru and raised in Colorado, Marc comes to us after attending El Paso College in Texas and a brief stay in Arizona and Las Vegas. Finally arriving here in San Francisco about a year ago, he was discovered and drafted from The Mint's softball team. Welcome

MICHELLE'S

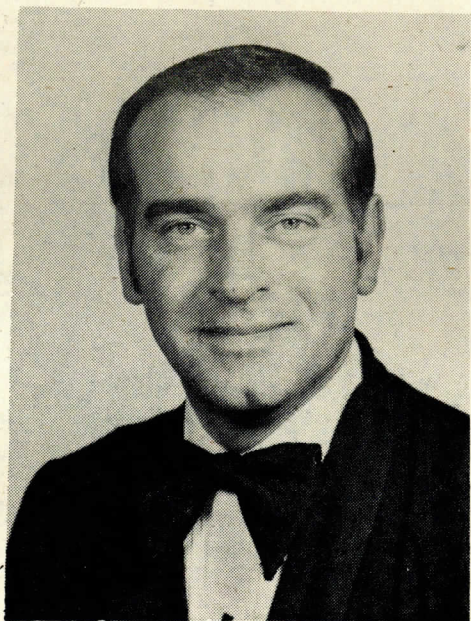


➡ MICHAEL LEWIS

Mike's first plunge into show business as a kindly pumpkin in his third grade pageant. Fortunately for us, he has continued his career which included a stint at the Pasadena Playhouse where he played just about every child role over a five year period in "A Christmas Carol" as well as appearing in "Teahouse of the August Moon" and "Inherit the Wind." In 1968, Mike studied with ACT and began his theatrical career in San Francisco. He went on to secure roles in Yonkers productions of "Hello, Dolly!," "The Boy Friend," and "Little Me" as well as Kimo's "Dames at Sea." His most recent credits include "Feather & Leather Follies" and the "Dizzy Daisy Review." In 1972 Mike won a Golden Award for his role in "Hello, Dolly!" You will see him appearing nightly in the Neli Deli at Dave's.



BOYS



Ray Piccinni

GARY POOL ➔

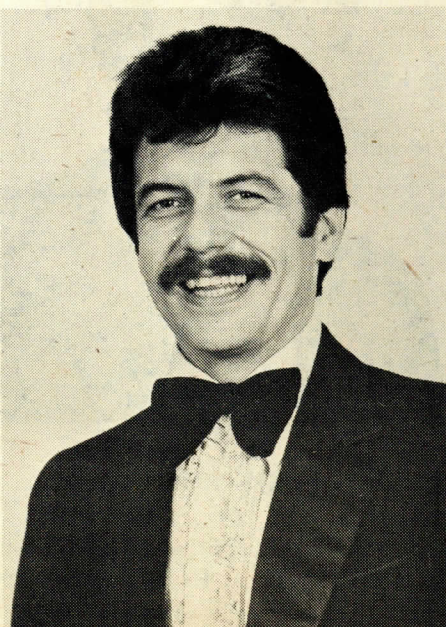
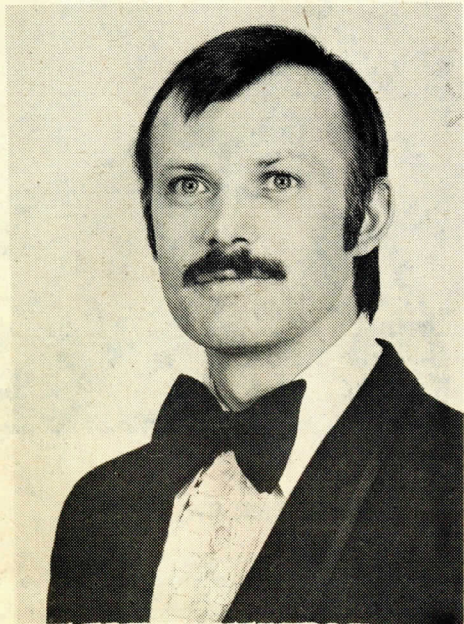
Gary has been dancing for 17 years. His earlier credits include "West Side Story," "Bye Bye Birdie," "Of Mice and Men," "The American Dream" and "Who's Afraid of Virginia Woolf." He might have first caught your eye when he formed his own dance company called The Gary Pool Dancers and choreographed "The Gary Pool Dance Revue" as a benefit for SIR. Others might have caught his "Salute to the Thirties" at the Kabuki Theatre. You might also see Gary jumping up and down and yelling a lot at City College. Don't be alarmed, though; he is merely performing his duty as head yell leader there.



← JOE CAMPANELLA

A native of Boston, Joe is no stranger to show biz. Since coming to San Francisco nine years ago, he has worked with many small theatre groups, some of which have long since disappeared. At the Opera Ring, Joe appeared in "Guys and Dolls" and "Little Mary Sunshine." Then it was on to The Interplayers for "Lysistrata" and sound engineer for "The Women." He joined the Playhouse Theatre with "Tom Sawyer" and that group's final production, "Bedlam in the Playground."

His credits also include several appearances with Jose in his favorite show, "My Fair Laddie." As Jose's leading man in "Show Boat" and "South Pacific," he considers working with Jose "one of the most insane experiences—truly high camp."

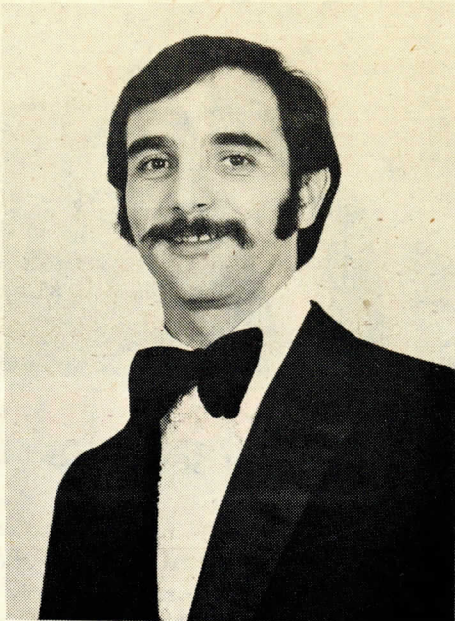


← BOB PAULSEN

A double Golden Award winner for best set design and director for SIR's production of "Anything Goes" starring Michelle, Bob has gone on to receive a third Golden Award for his sets in Yonkers production of "Hello, Dolly!" also starring Michelle. Not content to restrict himself to these areas, Bob has appeared on stage in SIR's production of "Pal Joey," making his stage debut with Melanie in a hilarious show stopping number as well as playing the roles of Lycus in "A Funny Thing Happened on the Way to the Forum" and Captain Jim in "Little Mary Sunshine." He is currently the Kokpit's representative for the Acme Beer Man.

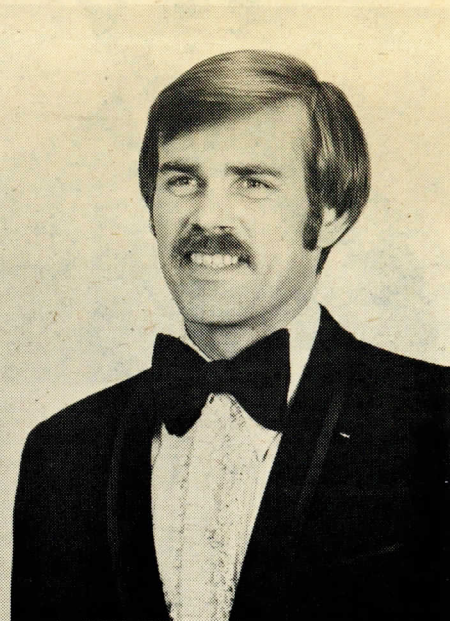
TONY NEMGER ➔

This is Tony's first attempt at performing in front of a large audience, even tho' he performs nightly as a bartender at the Twin Peaks Tavern. Recently, Tony has been seen in two benefit shows, one for Julie Jordan and the "Dizzy Daisy Revue." We're sure you'll enjoy this bright, new, up-and-coming personality.



DURWOOD SABER ➔

Durwood is another draftee from the Mint's softball team. Born and raised in New York, he spent half of his time playing softball, making the All Star Team two years in a row for the Community Softball League. The other half, he spent tap dancing for various variety shows in and about New York. Don't be surprised if you see a lot more of this man in the future.

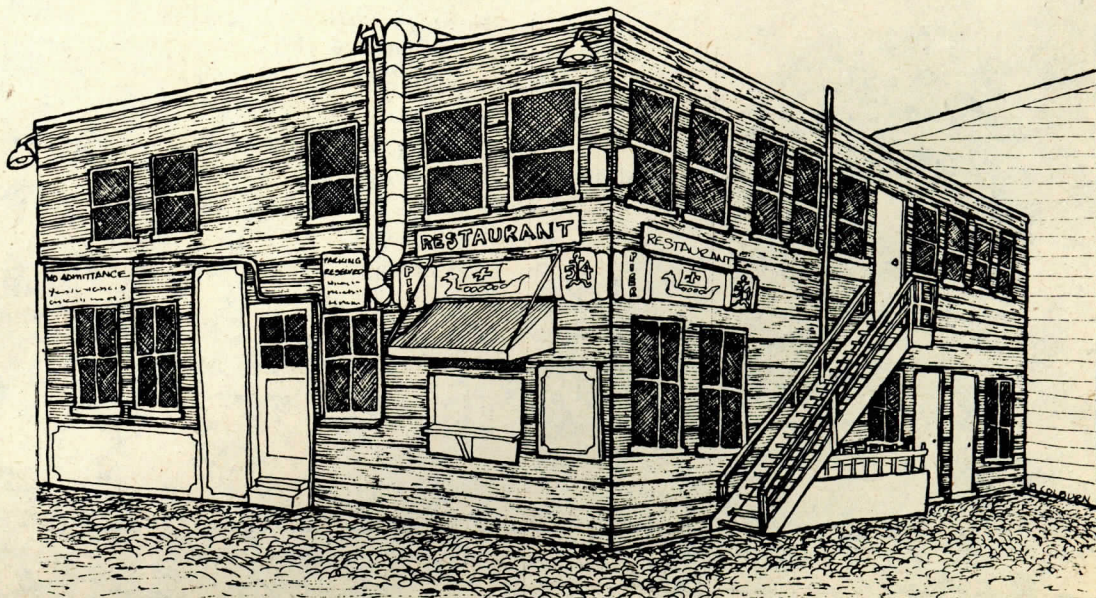


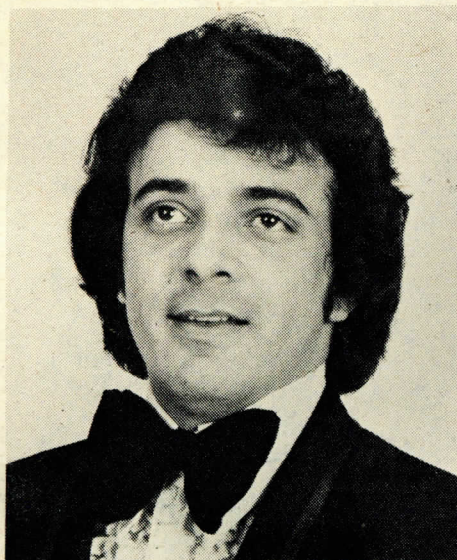
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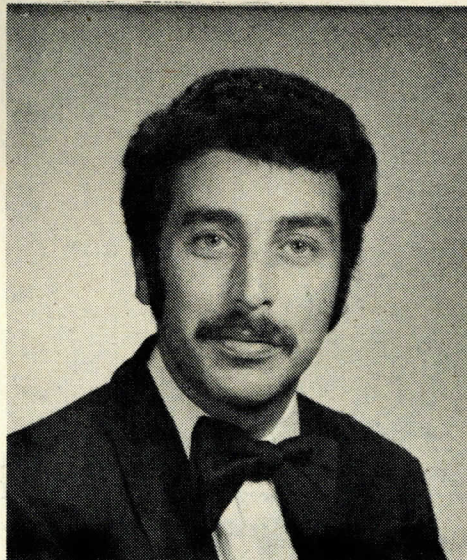
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← PAT GRACE

The "show biz" bug first bit Pat after he was involved with the Santa Fe Opera Company in his home state of New Mexico. After traveling and living in Europe, New York and Los Angeles, he arrived in San Francisco where he has lived fairly permanently. His first appearance in San Francisco's limelight was with Pat Montclair's Bus Spectaculars. He next hoofed it through Yonkers production of "Hello, Dolly!" and most recently appeared in "Dizzy Daisy Revue." Pat says that he is delighted to be in "Michelle Plays the Palace" and that Michelle is truly a San Francisco star.

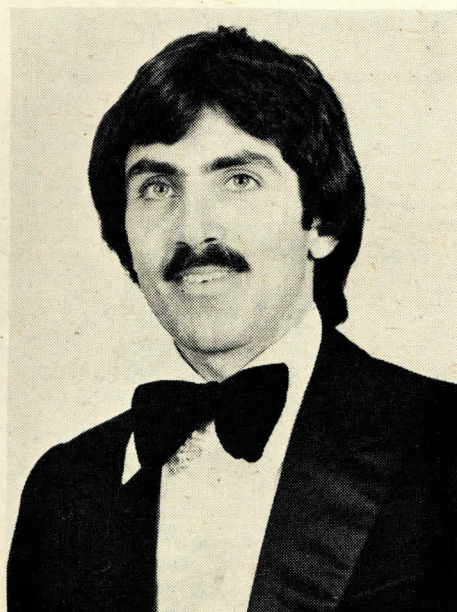


← SAM FRANZELLA

A native San Franciscan, Sam met Michelle in "Sirlebrity Capades 1965" and became a regular follower. He has appeared in "Ready or Not, It's Me" with Michelle. Then came the Yonkers production of "Hello, Dolly!" starring Guess Who? His further credits include "Dizzy Daisy Revue" and he has been a member of "The Mint Flavors" bus for many years. You can see him weekends at The Mint for brunch where he performs regularly.

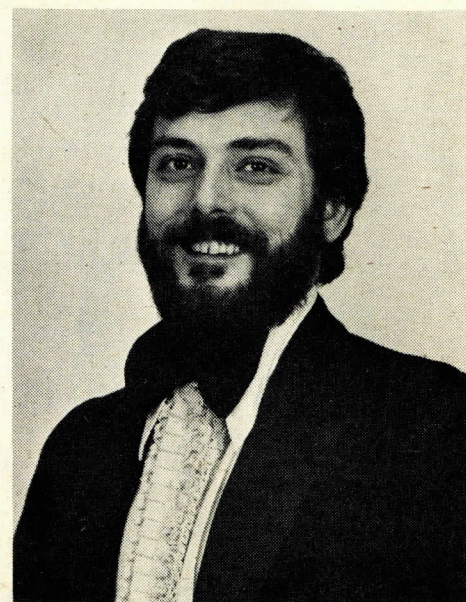
JAMES REITER →

Born and raised in Illinois, Jim arrived in San Francisco in 1968 and wasted no time in getting a foothold in the theatre. He has performed with such varied companies as Diablo Light Opera, Contra Costa Musical Theatre and Woodminster Theatre in the East Bay; Gold Coast Players at Frontier Village in San Jose; and Kimo Productions, SIR, and of course Yonkers Production Company in San Francisco. He can sing, dance and act so you might have seen him in "The Merry Widow," "Jacques Brel . . .", "Applause," "Cabaret," "Fiddler on the Roof," "Hamlet" and the Yonkers production of "Hello, Dolly!" starring Michelle.



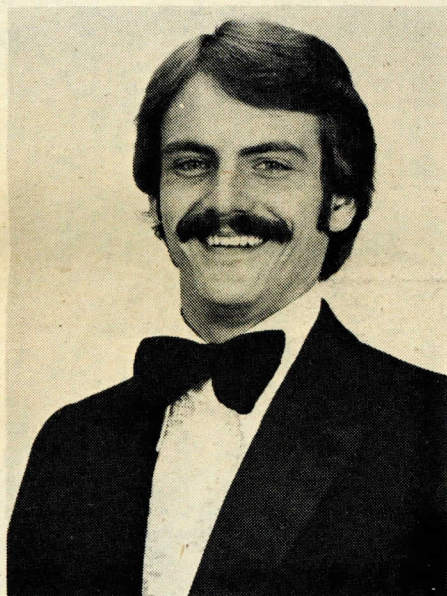
GARY McDONALD →

Although "Michelle Plays the Palace" is Gary's first experience on stage, he is no stranger to the theatre. He spent four years with ABC as head usher for such shows as "Queen for a Day," "General Hospital," "Seven Keys," "The Lawrence Welk Show," "Hollywood Palace" and "The Jerry Lewis Show." In fact, he was known as one of ABC's finest ushers. Gary has resided in San Francisco for about 10 years now. Unlike our other softball players, he was drafted from Toad Hall's softball team.



← PETER SWITZER

Peter is no stranger to many. His most current assignment is Commissioner of the Community Softball League. So if you haven't noticed him on the field, you may have read his softball articles in The Sentinel or seen him behind the bar as head bartender for Sutter's Mill. For those of you who go out on Halloween, you could very well have seen him escorting Michelle around the City. His theatrical credits include Michelle's "Ready or Not, It's Me!" and the "Dizzy Daisy Revue."



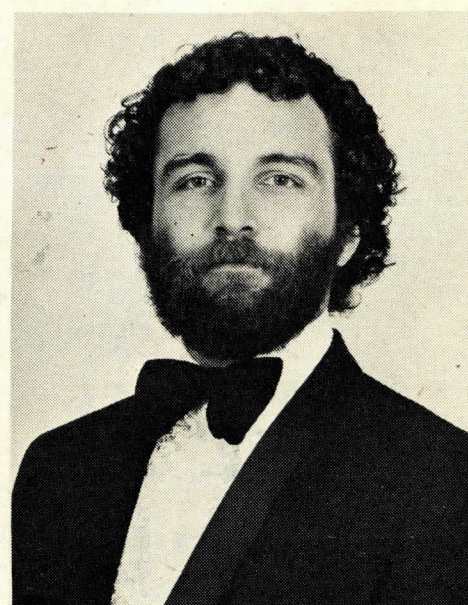
← JOE ROSS

Joe is a native Californian who comes to us from Pasadena. He has had 15 years of vocal training, eight years of acting and two years of dancing. Over the past eight years, his credits include "Teahouse of the August Moon," "Annie Get Your Gun," "Arsenic and Old Lace," "Hair," "Cheaper by the Dozen," "Dark of the Moon," "Dizzy Daisy Revue" and numerous variety shows. As you can see, Joe brings a considerable talent to "Michelle Plays the Palace."



MICHAEL SCHOCH →

Stardom was evident for Michael after his unforgettable portrait of one of the Three Wise Men in his sixth grade Christmas pageant. Working at odd jobs such as computer programmer, cheerleader, cook, bartender, box boy, etc., he has refined his art by moonlighting on the boards. His more recent credits include winning third place in the Downey Optimist Club's Speech Contest. Michael also walked off with the coveted first place trophy at the Hollywood Paladium's Twist Contest. Feeling prepared to tackle the Big Time, he was coaxed into Michelle's show.

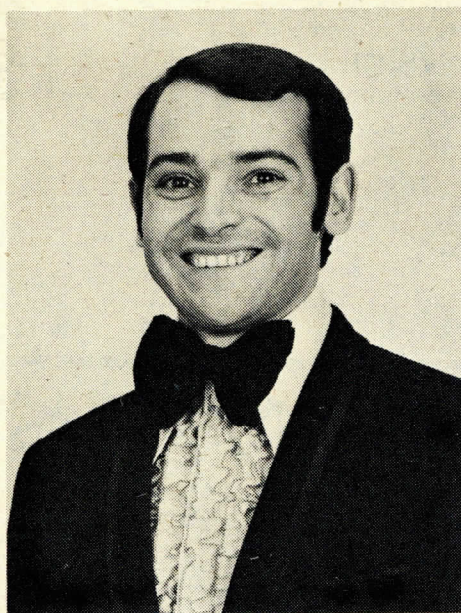


← BRENT WAYNE

Brent has appeared in numerous San Francisco and East Bay productions. His credits include the role of Barnaby in Yonkers production of "Hello, Dolly!" for which he won a Golden Award. You might also have seen him in Kimo's production of "Applause" in which he played the role of Sammy. In the East Bay, Brent has appeared in Contra Costa Musical Theatres productions of "Damn Yankees" and "Cabaret." His most notable role was The Body in The Shorter Players production of "Promenade." Brent is currently studying voice at The San Francisco Community Music Center and modern jazz with Mela Fleming who is the choreographer for Contra Costa Musical Theatre.

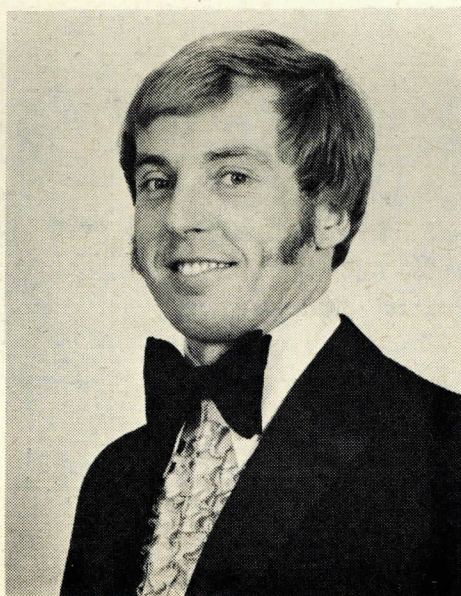
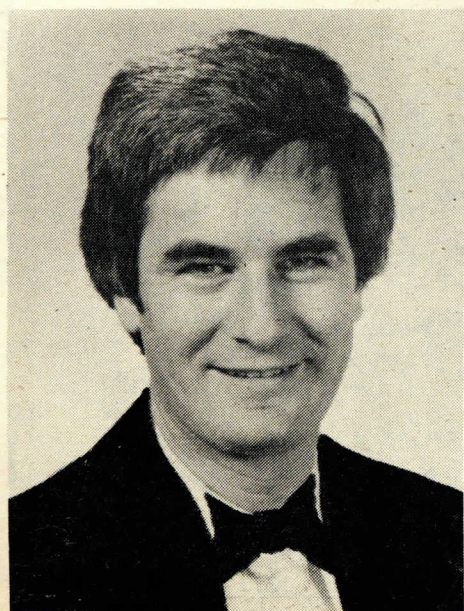
BOB RENDULIC →

If you think you've seen this handsome face before, you're probably right. Bob has been very active in theatre here in San Francisco, both on and off stage. His theatrical credits include "Guys and Dolls," "Pajama Game," and "Mame." His last major role was Tony in Yonkers production of "The Boy Friend." He has also worked backstage on numerous occasions. His last credit in this area was sound technician for "Dames at Sea." Welcome back on stage, Bob.



← WALLY RUTHERFORD

Wally has been associated with theatre in San Francisco since 1969 when he made his stage debut in the chorus of Michelle's "It's Me, Again!" and later worked with Michelle in "It's Me-rry Xmas." Wally is probably better known as a producer. His credits include "Wonderful Town," "Light Up the Sky," "Plaza Suite," "Once Upon a Mattress," and most recently, the Charles Pierce production of "Applause." He also enjoys working backstage and has been stage manager for the City Players production of "Mame" and Yonkers Production Company's revival of "The Boy Friend." To add to his list of credits, Wally is the past president of City Players, a member of the board of directors for the Golden Awards and a columnist for Bay Area Reporter.



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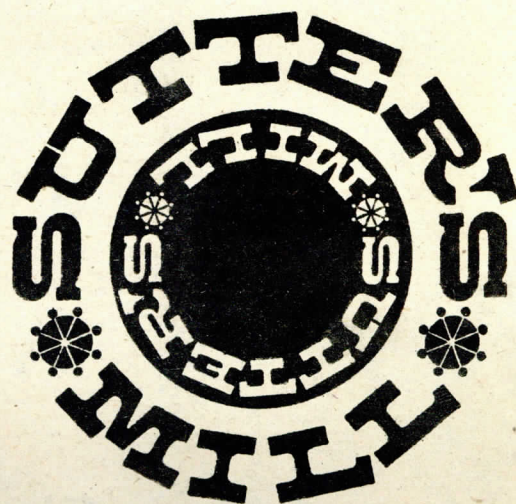
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