













TIME AND AGAIN





Time, from Allegory, 1975, costume design by William Stewart Jones.



The 92nd Grove Play  
Performed Friday, July 25, 1997

# TIME AND AGAIN

*A compendium of highlights from Grove Plays over the years*

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Celebrating the 125th Anniversary of  
THE BOHEMIAN CLUB  
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# Grove Play Tradition

Charles Denton

Bohemia's 125th Anniversary Grove Play, *Time and Again*, illustrates one of the major defining characteristics of this unique theatrical event: diversity. While motion pictures, television and the stage have grown increasingly dependent upon imitation and repetition for their material, the Grove Play has steadfastly maintained a tradition of originality in musical theater.

Excluding the "retrospectives", such as *Time and Again*, presented to celebrate our Club's 75th, 100th and now 125th anniversaries with excerpts from past productions, only three of the 115 Grove Plays presented since the inception of the program in 1878 have been repeated. However acclaimed and fondly remembered other productions may have been, only *St. Patrick at Tara* (1909 and 1934), *St. Francis of Assisi* (1927 and 1982) and *A Gest of Robin Hood* (1929 and 1954) have been performed a second time in their entirety. Otherwise, Grove Play authors and composers have gleaned inspiration from basic dramatic resources—history, biography, scripture, mythology, and folklore—to create a continually changing panorama of musical drama.

Through imaginative plotting and innovative musical composition they have managed to make each production a singular experience, distinct from those that preceded it. Their plays have ranged in time from pre-history to the Space Age, their characters from beggars to kings, and their settings from Mount Olympus to the Hawaiian Islands.

Even authors with multiple Grove Play credits have changed pace with each production to avoid the rut of predictability and repetition. Among those represented in this 125th Anniversary production, for example, the prolific Alexander Case, who shaped Hawaiian folklore into *The Flying Spear* (1979), first graced the Grove stage 27 years earlier with the saga of Bonnie Prince Charlie in *Tandem Triumphans* (1952). Following that he turned to classical literature for *Don Quixote* (1955), to American history for *A Soldier And Mr. Lincoln* (1961), and then to the nearest approach to a sequel in Grove Play annals, *Sancho Panza* (1965).

After his highly successful Elizabethan period pieces *Will* (1967) and *Armada* (1974), John Brent Mills produced the Napoleonic-era *Talleyrand* (1987), and *Runnymede* (1996) about the signing of the Magna Carta. Rod McManigal adapted biography for *Galileo* (1986), mythology for *Pompeii* (1989), history for *Cristoforo Colombo* (1992), and good, old-fashioned adventure for *Marco Polo* (1995). Donald Winks segued from the tragic 19th-century would-be emperor *Maximilian* (1984) to a wholly fictional, swashbuckling 18th-century English scalawag in *Tyburn Fair* (1991).

Looking further back, Dan Totheroh turned folk tales into *The Piper* (1938), *Johnny Appleseed* (1946), *Fools In The Forest* (1951), and *Rip Van Winkle* (1960), and C. G. Norris presented *The Rout Of The Philistines* (1922), *The Gest Of Robin Hood* (1929), and *Ivanhoe* (1936).

This tradition of diversity is fittingly underscored in the 21 songs and scenes of this year's Quasquicentennial Grove Play. Drawing on Grove Plays of the past 27 years, from David Magee's *The Bonny Cravat* (1970) to last summer's *Runnymede*, *Time and Again* reprises mem-

orable musical moments ranging from tender love ballads to pulse-quickening anthems and dramatic chapters from history, fiction, and the Old Testament.

In short, like all Grove Plays and, indeed, like the Grove itself, it offers something for everyone.



## Director's Note

Adrian McNamara

Mercifully, Bohemia has few traditions for offering memorials to "dear boon companions of the long ago", as the Second Priest puts it in the *Cremation of Care*. But this essay would be less than complete if it failed to mention our "gallant friend" Tom Tyrrell, who was to have directed this Quasquicentennial production. Tom directed a total of nine Grove Plays during his many years in Bohemia and played featured roles in many more. At Tom's passing, I was chosen in his stead, a formidable assignment.

Late one night I had what can only be described as an epiphany regarding how to present this year's reprise of senes and songs from Grove Plays presented over the last twenty-five years. In the 1975 Grove Play *Allegory* Tom played the part of a character called Time. Dressed in an elegant suit of white tie and tails, Tom would step into the scene to introduce characters, establish the setting, and guide the audience through the drama. What better device to link together the excerpted scenes of this year's play than Time? After all, in the last quarter century Grove Plays have been set in times ranging from the birth of the Gods (*Olympus*) to the year 2075 (*Allegory*).

Our dramatists, Chuck Denton, Jeff Melvoin, and Don Winks, and musical director and composer Bill Pursell, have developed this premise to produce a show that journeys in a lively manner through a number of the splendid dramas that have graced our Grove Stage.

From the beginning we made a fundamental decision to focus on musical rather than dramatic excerpts, since nothing is more effective than music in recreating memories—and Bohemia is blessed with such wonderful music!

A conscious effort was made to include some work from each of the authors and composers of the past twenty-five Grove Plays. We failed, of course, but can only plead constraints of time and the demand for dramatic variety that dictated our choices. Another such play could have been formed from our last minute cuts. The formidable job of keeping a great number of disparate scenes entertaining, visually appealing and (probably most important) moving right along has been the task of our design team, Bill Jones, Derick Hunt, Cody Mitchell, DeWitt Burnham, and Thaine Morris, as well as stage manager Monte Haslett. Special thanks is due to John Blauer—Grove Plays would not be the same without him!—and to Herb Goodrich, an invaluable resource in all things musical.

Drama, music, staging, dancing, and pageantry—the Grove Play is all that—and yet is much more than the sum of these parts. It might be said that, as the Summer Encampment is the essence of the spirit of Bohemia, so the Grove Play is the essence of the Encampment. From the nearly four hundred men who will participate in the play, to the well wishers at rehearsals, to the audience at the performance, and—yes—to the critics when it's over, this year's Grove Play will create friendships and memories that will live on wherever Bohemians congregate in time to come.

Our play begins with Everyman's journey through life and concludes with a journey that we all can take in our

imaginations . . . a journey to the stars. As the character of Time in *Allegory* said at the conclusion of that melodius play: “. . . do not bid me farewell, gentlemen. Though this play is over, our journey continues.”

## Composer's Note

Bill Pursell

This makes the second time I've been involved with the music for a Grove Play. The first time was for *The Prophecy* in 1990, and it was a marvelous experience. But doing this one, on this 125th anniversary, has been a completely different endeavor. Because this time, apart from my own composing and orchestrating in the play, I've had the opportunity to work with, and have access to, a long list of composers, writers, and orchestrators, stretching back years to many other Grove Plays; each one notable in the tradition of the Bohemian Club.

With Adrian McNamara, Herb Goodrich, and the special help of Andy Jameson, I've had the chance to look at a pretty remarkable filing system of High Jinks (as well as Low Jinks) music that sits on the fourth floor of the City Club. (For all the composers and writers whose work is used in this play, please make special note of the credits in this book and in the program.)

The list of those who have helped me immensely gets even longer when all the people presently involved are counted (again, especially Adrian and Herb) since my labors have been completed between two cities: Nashville, where I live and teach, and San Francisco.

All during this past year, the thought kept coming back to me; that while all of us (past and present) have been involved in these major productions, only a very small percentage of this world knows about them, or even knows that they exist.

So, bringing out these private jewels from the past

and showing them again is what this Grove Play is about. There are many beautiful haunting melodies and lyrics here, some of which are close to me personally, because I know something about the people who wrote them, some of whom are no longer here.

One of them in particular is the song: "Journey" (by Carl Eberhard and Will Parker) from *Allegory*, written long before I became a Bohemian. It is a beautiful song, simply and honestly written, which are the traits of a great song. It comes at the end of this play, and obviously Adrian knew what he was doing when he put it there.

In the original play, the character Grace (Erich Stratmann) sings the song to Cosmo. To me, this song sings of eternal youth, hope, freedom, and the impossible notion that everything is possible (against all natural law) in this universe. It is a song that touches on something, I believe, that every Bohemian is already tuned into.

All the other songs (including one of mine from *The Prophecy*) have their special place too. All of this has been carefully thought through, and then thought through again. And in one last thought, listen, as the figure of "Time" says (in the script): "My very pleasant task tonight will be to take you on a journey through time . . . to bring to life again great moments from Grove plays."



# TIME AND AGAIN

From  
*El Dorado*  
1977



Zaragoza and Charles Chadburn, costume design by John M. Blauer.

# TIME AND AGAIN

*(During the Overture the entire cast, in costume, begins to climb and/or descend the hill to meet on the stone steps above the second stage. The soloist begins "Everyman." The cast gathers about him and joins in the song.)*

‡From EL DORADO 1977‡

Song

EVERYMAN

WALDO HOOPER & CHORUS:

Every man must start on a journey  
From the sunrise of his youth  
Never to return  
Everything to learn  
To be a man—a man must search for truth.  
Every man must walk into darkness  
Find the road that leads to light  
Discovering inside  
The power to decide  
The path for him—the path of wrong or right.

It can be lonely without a friend  
Someone to turn to and not pretend  
A helping hand, a woman's love  
A whispered prayer to God above  
Every man must question every answer  
Ever trying something new  
Hopelessly and then

Trying once again.  
A child who makes his dreams come true.

No path to follow, no beaten track  
No star to guide him, no turning back  
A man must learn what fate is his  
To learn what kind of man he is.

Every man must question every answer  
Even trying something new  
Hopelessly and then  
Trying once again  
Every man must make his dream come true.

*("Time leitmotif" begins; this theme will signal his appearance throughout the performance and give him the opportunity for stage mummery. TIME is discovered at the top of the upper stage, dressed in white tie and white tails, wearing a white top hat, and carrying an ivory cane. He descends to lower stage front.)*

TIME: Good evening, gentlemen. I can't tell you how delighted I am to appear on this magnificent stage. My very pleasant task tonight will be to take you on a journey through time—to bring to life once again great moments from Grove Plays presented over the last twenty-five years.

I need scarcely remind you that Grove Plays are historical dramas that focus on the eternal verities, like man's struggle to make his dreams come true or to learn the meaning of life's journey. Of course, after sitting on a log for an hour or so the verities can seem, well, eternal.

Grove Plays frequently include a battle scene, which has great audience appeal and also has the advantage of

bringing the spear carriers in from the cold. Very wise. I've seen these poor devils shivering offstage on the hill, and a courageous death before an approving audience seems an ideal way to put an end to their suffering while raising their self-esteem.

Oh, I almost forgot. I assume there is no need to introduce myself—after all, we've know each other all your lives. (*He pauses for a few beats, then glances at the audience in mock surprise.*) You don't recognize me? It must be this suit, which I had run up especially for the occasion. Rather splendid, don't you think? (*He preens comically.*) Of course, ordinarily I'm invisible, but for this special occasion I decided—as you mortals say—to put on the dog.

By now you must have guessed that I am TIME. Yes, my dear sirs, TIME himself . . . in person and at your service. (*He doffs his hat and makes a bow; then he does a double-take.*) You do recognize me now, don't you? Ah, I thought so. After all, you created me. That's right. Before you mortals came along, I didn't exist. Things just . . . happened.

But you mustn't take me for granted. Once you created me, you gave me magical powers. To illustrate . . . (*He gestures with his cane at the orchestra and the music grinds to a dissonant halt.*) What happened? I withdrew myself and the orchestra had nothing to keep. (*Pause*) That was a joke, but perhaps my timing was off. Oh well . . . Maestro, time in! (*Music resumes.*)

Speaking of time, I haven't had my first drink yet, and it's high time to rectify that. So come along back to eighteenth-century London, where a band of ragged thieves are raising their glasses and joining voices in a musical round that could almost be a theme song for the Grove.



From  
*Tyburn Fair*  
1991



Jack Sheppard, costume design by John M. Blauer.

«[From TYBURN FAIR 1991 ]»

Song DRINKING ROUND

JACK'S GANG:

When hearts are merry  
And bellies are full  
Then let us not tarry  
But give a great pull

On the glass and the flask,  
The bottle and cask,  
And drink to the dregs  
While we stand on our legs  
And then drink some more  
While we lay on the floor.

(TIME enters carrying a stein wiping the foam from his mouth.)

TIME: Yes indeed, time flies when you're having fun . . . at least until the next morning. But when lovers are parted, each moment is an eternity. That is as true today as it was two hundred years ago, when the fugitive highwayman Diccon Adair dared all to keep his promise to return to his sweetheart Bess, the landlord's daughter.

«[From BONNY CRAVAT 1970 ]»

BESS: Oh, Diccon, you have come. You promised me and you have kept your promise. Wait, I will be down. (She and Diccon cling together for a moment.)

From  
*The Bonny Cravat*  
1970



Diccon Adair, costume design by John M. Blauer.

ADAIR: You see, dear heart, I told you I would come by moonlight. And I am.

Song I'LL COME TO YOU BY MOONLIGHT

ADAIR:

No matter what the distance be,  
What dangers bar my way,  
Should tempests rage to slow my steps,  
Fear not I shall delay.  
I'll come to you by moonlight, love,  
I'll come to you by moonlight, love,  
before the break of day.

BESS:

Have care, my dearest love, have care.  
God bring you safe, I pray.  
Mind ever that this heart is thine  
To honor and obey.  
I'll wait for you by moonlight, love,  
I'll wait for you by moonlight, love,  
Forever and a day.

ADAIR:

What care have I for human foes,  
For man is made of clay,  
And only God Almighty's hand  
Can set my plans a-gley.  
I'll come to you by moonlight, love.  
I'll come to you by moonlight, love,  
before the break of day.

BESS:

If I could only find the words  
That to you might convey  
The wealth of love that warms this heart—

Alas, what can I say—  
But  
I'll wait for you by moonlight, love,  
I'll wait for you by moonlight, love,  
Forever and a day.

«[From POMPEII 1989]»

*(Jupiter laughs as the thunder rolls, low and ominous, rising.)*

Song      LAUGHTER'S THE FATE

JUPITER:

The light and the dark  
amuse me so!  
Igniting a spark  
When I choose its glow!  
I play with the ebb and flow  
Mortals amuse me so!

I fashion a joy—  
Can it last? We'll see  
It smashed—just a toy  
Of castastrophe!  
I play with the ebb and flow!  
Mortals amuse me so!

Ho ho ho ho ha ha ha!  
Laughter's the fate  
Of the state of man!  
Ho ho ho ho ha ha ha!  
Laughter comes after—  
It's part of the plan!



From  
*Pompeii*  
1989



Captain of the Guards, costume design by John M. Blauer.

A treasure in gold—  
    Their hearts' desire!  
Each pleasure is sold  
    With my darts of fire!  
In a race to embrace their ends,  
    Mortals destroy their friends!

A feast of delights  
    Unlocks their will!  
Their beast appetites  
    For rocks and swill!  
    For diamonds and wine they kill!  
Hungering, hungering still!

Ho ho ho ho ha ha ha!  
    Laughter's the fate  
    Of the state of man!  
Ho ho ho ho ha ha ha!  
    Laughter comes after—  
    It's part of the plan!

Gold tiles and bright stones  
    Build their mansions steep:  
But it's piles of old bones  
    That are planted deep!  
    Their fortunes still come and go!  
And it's I who arrange it so!

These playthings and pawns  
    And their puny game:  
Each day when it dawns  
    Is designed the same!  
    Victory means to kill!

But death is the victor still!

Ho ho ho ho ha ha ha!

Laughter's the fate

Of the state of man!

Ho ho ho ho ha ha ha!

Laughter comes after—

It's part of the plan!

I play with the ebb and flow!

Mortals amuse me so!

(TIME, wearing a toga and laurel wreath, drapes one arm over the statue of Jupiter's shoulder.)

TIME: Poor old Jupiter, such a cynic. And no wonder. Time was when you Olympians considered mortals as mere pawns to be trifled with according to your divine whims. But as time went on, man took the center stage and became a free agent, able to ponder the future and reflect on the meaning of the past. Watch—I'll show you what I mean. (TIME snaps his fingers; Meredith is revealed, standing alone.) Behold the Counselor, with all his yesterdays behind him. (TIME snaps his fingers again; Cosmo is discovered.) And here is young Cosmo, with all his tomorrows before him. (TIME snaps his fingers a third time. Grace is revealed.) And finally, divine Grace, a beauty for all times, indeed Eternity itself. Three perspectives in time. But really one. (Lights dim on Cosmo and Grace.)

¶ From ALLEGORY 1975 ¶

From  
*Allegory*  
1975



Cosmo, costume design by William Stewart Jones.

MEREDITH: All my yesterdays are a proud bouquet. But what about tomorrow?

Song                    ALL MY YESTERDAYS

MEREDITH:

All my yesterdays are real to me,  
All the past seems like today.  
In early times my eyes could see  
What now I see through memory.  
I can see,  
I can see . . . .

It was Eden . . . I was Adam . . .  
    untouched by time.  
Laughter . . . it was endless . . .  
    life sublime.  
Leaping . . . chasing rainbows . . .  
    Dreams so bold.  
Memories . . . how they linger . . .  
    because I'm growing old.  
I'm growing old.

*(Lights dim on Meredith and brightens on Cosmo.)*

Song                    I DREAM DREAMS

COSMO (*recitative*):

All I need is the chance  
To prove my self-esteem

COSMO (*sung*):

An adventure of romance,  
To do what I do dream.

To earn a place,  
To gain my Grace,  
To do what I do dream.  
I'll do deeds no King has ever done before,  
My dominion is the sky,  
The stars my sword Excalibur,  
A damsel won on field afar,  
A universal Knight Templar,  
Am I.  
If he'd but let me try.  
If he'd but let me try.

Song TIME IS NOT A MAN'S TRUE MEASURE

GRACE:

Time is not a man's true measure,  
"Then" and "now" and "yet to be"—  
Man must learn sublimer pleasure;  
Man must seek eternity,  
Grace is what men have to guide them,  
Share their burdens, placed upon her,  
All man's time-tossed mortal torment  
Serving beauty, truth and honor.

*(Lights come up on Meredith, Grace, and Cosmo, and all three sing.)*

Song TRIO

MEREDITH:

All my past a proud bouquet.

COSMO:

I dream dreams no man has ever



dreamt before . . .

MEREDITH:

All my years as rich as gold . . .

COSMO:

I see visions in the sky . . . .

MEREDITH:

Now night seems longer than the day.

The Winter grayness here to stay.

Whistling wind and cold that say . . .

It's because I'm growing old.

Growing old . . .

Yesterday . . . .

COSMO:

Of dauntless deeds and derring-do,

Of name and fame and glory too.

If he'd but let me try.

If he'd but let me . . .

If he'd but let me try . . .

Tomorrow . . . .

GRACE:

Beauty, truth and honor,

Beauty, truth and honor.

Beauty, beauty, truth and honor . . .

Beauty, truth and honor . . .

Eternity . . . .

*(Lights fade out. TIME enters wearing Wellingtons, a rain hat, and carrying an umbrella.)*

TIME: Eternity! Now that gets even my attention. I suppose when that day comes I'll be downsized and out-placed. Actually, that nearly happened once upon a, ahem, time, when God decided to send a great flood

to wipe out everything on earth. But he gave Noah a pass. (*Doomsday voice.*) "Make me an ark, Noah, of cypress wood, and put aboard it two of every animal on earth." Yes, and the wife and kids, too.

¶From NOAH 1976¶

Song                    TWO OF EVERYTHING

FAMILY:

The good Lord said, take two of everything,  
Two of everything in the ark!  
Raccoons, Baboons, two of everything,  
Two of everything.  
And two aardvark!  
Birds all fly and snakes slide along;  
The ark is high and broad and strong.  
The good Lord said, take two of everything,  
We'll take everything  
In the ark!

PUARPHARA, ADAH, HAMOR, & DEBORAH:

What kind of animals shall we take?  
Every kind of animal, male and female!

NOAH, HAM, SHEM, & JAPHETH:

Male and female,  
Don't forget that detail!

PUARPHARA, ADAH, HAMOR, & DEBORAH:

All kinds of animals we will take!

NOAH, HAM, SHEM, & JAPHETH:

Animals from every clime and nation,  
Two of every kind for proper propagation!

FAMILY:

All kinds of animals we will take!

From  
**Noah**  
1976



Devil Dancer, costume design by John M. Blauer.

Lions, camels,  
Every kind of mammals.  
Hippopotamus!  
Zebras, big snakes,  
Anything we locate  
Will embark in the ark with us!

Sheep all bleating,  
Little things a'creeping,  
Whinney, roar and sing!  
All God's creation,  
No discrimination,  
We'll take everything!

The good Lord said, take two of everything,  
Two of everything in the ark.  
Raccoons, baboons, two of everything,  
Two of everything,  
and two aardvark!

Birds all fly and snakes slide along,  
The ark is high and broad and strong.  
The good Lord said, take two of everything;  
We'll take everything  
In the ark!

*(The music moves into a strong, triumphant version of the melody and now all types of animals, walking in pairs, move down the trails and from other parts of the upper stage and go into the ark.)*

FAMILY:

Lions, camels,

Every kind of mammals.  
Hippopotamus!  
Zebras, big snakes,  
Anything we locate  
Will embark in the ark with us!

Sheep all bleating  
Little things a'creeping,  
Whinney, roar and sing!  
All God's creation,  
No discrimination,  
We'll take everything!

The good Lord said, take two of everything,  
Two of everything in the ark.  
Raccoons, baboons, two of everything,  
Two of everything,  
And two aardvark!

Birds all fly and snakes slide along,  
The ark is high and broad and long,  
The good Lord said, take two of everything;  
We'll take everything  
In the ark!

(*TIME enters carrying oversized cupid's bow and arrow.*)

**TIME:** As the old saying has it, bar love from the door and it will come in the window! Even Jack Sheppard, 18th-century London's most famous criminal, was inspired by that tender passion to risk capture to rescue his Polly from durance vile—which not incidentally also gave them time to sing the obligatory love duet.

From TYBURN FAIR 1991

Song ONLY FOR YOU

JACK:

Polly, Waken, but be quiet.

POLLY:

Jack! Oh Jackie, you have been trapped.  
They have used me to lure you here.  
You must leave at once.

JACK:

I will leave with you and no other way.

POLLY:

Then we are lost.

JACK:

No! We will find a new life together.  
I promise you, Polly.

POLLY AND JACK (*alternately*):

Only for you will I live  
Only for you will I give  
My only life, my only love,  
My only life, my only love  
Only for you.  
Only for you.

I swear by heaven above  
I've never loved anyone, Polly,  
That I'll be faithful to you.  
As I love you, Polly.  
My love is true,  
You are my only love.  
And I will live only for you  
Ever I'll be true.



Only you will I love,  
    If you  
You'll rank above the earth  
    Can be  
And all its treasures,  
    Happy  
I'll foreswear  
    With me  
All other pleasures.  
    To stay.

My romances are through  
    I'll pledge  
And my heart will be true,  
    My love  
And I will love you,  
    To thee,  
I will love only you.  
    Forever and a day.

*(TIME enters wearing the headdress and robes of a Mogul emperor.)*

TIME: Ah, l'amour, toujours l'amour! But along with headaches, heartaches, mothers-in-law and alimony, romantic love has created a lot of history. Remember Helen of Troy? Cleopatra? Princess Diana? But the most enduring monument to connubial bliss was the Taj Mahal, built some 350 years ago by the Mogul Emperor Shah Jahan in memory of his beloved wife. So lavish a structure had never been seen before, and when his architects asked, "How shall it be built, Sire?", he replied:

¶ From TAJ MAHAL 1981 ¶

Song BUILD IT OF BEAUTY

SHAH JAHAN:

How shall it be built? Why—  
Build it of beauty—  
Beauty that fills the heart with joy and grace,  
that shines and glows with heavenly light;  
That awes the mind with form and space  
And fills the eyes with pure delight.

Build it of moonlight—  
Moonlight that casts its spell in idling dreams  
Caressing the world with its silvery glow,  
Mysterious shadows and sinuous beams,  
On lovers a halo to bestow.

Build it of longing—  
Longing that locks dear mem'ries forever apart,  
Enfolding each face, each form, each kiss  
In eternal caress of an aching heart  
Which nevermore shall know earthly bliss.

ALL:

Build it of beauty—  
Beauty that fills the heart with joy and grace  
That shines and glows with heavenly light  
That awes the mind with form and space  
And fills the eyes with pure delight.

(TIME enters in the costume of the Spanish Ambassador to Queen Elizabeth's court.)

From  
*Taj Mahal*  
1981



Shah Jahan, costume design by Hubert P. Buell.

TIME: The lives of most mortals are lost in the mists of time, but every so often a few extraordinary individuals achieve immortality by changing the course of history. Come with me back to the 17th century and witness how the greatest sea battle in history began in the sumptuous throne room of England's Queen Elisabeth. Hurry. We must be on time!

¶ *From ARMADA 1974* ¶

PLAYER LEADER: Most gracious Majesty, we present to You the victor of the tourney. According to our ancient custom he must sing a song to the lady of his choice. With humble submission, he has chosen You. Has he Your royal consent to sing?

QUEEN: God's wounds, man! I am fifty-five. Has he no sweetheart here at court who could reward him better?

SINGER: In all England there is no fairer Lady, nor one that is more loved.

QUEEN: You lie in your teeth, you handsome rogue. But such lies please a fading beauty. Sing, then, if you must.

*(A trumpet sounds, interrupting.)*

QUEEN: What now?

LORD CHAMBERLAIN: Your Majesty, the Ambassador of Spain, Don Bernardino de Mendoza, approaches and requests audience.

From  
*Armada*  
1974



Queen Elizabeth I, costume design by William Stewart Jones.

QUEEN: This is untimely. Burghley!

BURGHLEY: Madame.

QUEEN: He presumes. My ladies and gentlemen, you have My leave to go. Burghley, Walsingham, and Howard will remain. (The courtiers withdraw.) Let the Ambassador approach.

LORD CHAMBERLAIN: His Excellency the Ambassador of Spain!

QUEEN: Don Bernardino de Mendoza, what brings you here at this hour?

MENDOZA: I am commanded by my Royal Master, His most catholic majesty, King Philip of Spain, to inquire by what right English buccaneers, under the command of the notorious Captain Drake, have been despoiling Spanish ships in time of peace between our two countries. I am to say that he expects the execution of Captain Drake as a common pirate and that due restitution be made to Spain for losses to the value of nine hundred thousand ducats.

QUEEN: Nine hundred thousand ducats! Truly a princely sum. Has Drake stolen all this?

MENDOZA: According to our most careful calculations.

QUEEN: With nine hundred thousand ducats one could build and equip a fleet. This crime is enormous. Bring Drake before me. (*Walsingham exits.*)



MENDOZA: You have him here? Excellent! Excellent!

QUEEN: Yes, we have him here, securely guarded. Of such a man one cannot be too careful.

*(Walsingham returns, leading Drake, who comes forward and makes a deep obeisance.)*

QUEEN: So this is the miscreant! The man who sails around the world to strike at Spain. Know you my royal cousin Philip demands your head at my hands? What say you to these charges?

DRAKE: I have lived and am prepared to die Your Majesty's most humble and loving servant.

QUEEN *(to Mendoza)*: Execution, you said. I perceive you wear a sword, Don Bernardino.

MENDOZA: It was bestowed on me by King Philip himself.

QUEEN: Most appropriate. Most appropriate. Do me the kindness to lend it to me.

MENDOZA: Your Majesty!

QUEEN: Come, man, do not shuffle. Did you hear not me? The sword!

*(Don Bernardino gingerly loosens the sword from the sheath, then draws it fully and hands it to the Queen with both hands and a deep obeisance. He steps back, horror-stricken.)*

QUEEN: Kneel, Captain Drake, and bow your head.

*(Don Bernardino crosses himself as Drake obeys. The Queen steps down and raises the sword high, then lets it fall gently on Drake's shoulder, first on one side, then the other.)*

QUEEN: Arise, Sir Francis Drake! We thank you, Don Bernardino, for your assistance, and return your sword. It will never be put to more noble work.

*(She throws the sword to the floor. Mendoza is speechless, as he looks first at his sword, then at Drake and finally at the Queen.)*

MENDOZA: Por Dios! You insult both me and my country. Blood will flow from this!

BURGHLEY: Sir, you must come with us.

*(He gestures to two royal guards who flank Mendoza as they exit.)*

MENDOZA: Blood will flow! *(Shouting.)* Blood will flow!

TIME: And by God, blood did flow, from Englishmen and Spaniards alike, as men o'war captained by Drake and his fellow sea hawks clashed with the mighty Spanish Armada in the stormy narrows of the English Channel.

*(Mid-channel off the Isle of Wight.)*

ENGLISH CHRONICLER:

Now is the gauntlet fairly down.

All Europe holds its breath  
To watch the rival fleets converge  
And grapple to the death.

SPANISH CHRONICLER:

From Lisbon to Corunna Port  
And thence to Finisterre,  
Past Ushant the Armada sails  
And Nemesis draws near.

ENGLISH CHRONICLER:

Red glare the warning beacon fires  
along the English coast,  
And soon the tops'ls heave in sight  
Of all the mighty host.

SPANISH CHRONICLER:

And anxious watchers on the cliffs  
See flames like distant suns,  
And hear from out the mists and smoke  
The grumble of the guns.

ENGLISH CHRONICLER:

So now, upon this narrow stage,  
we'll show you all each one,  
How this, the Battle of the Age,  
was fought, and lost, and won.

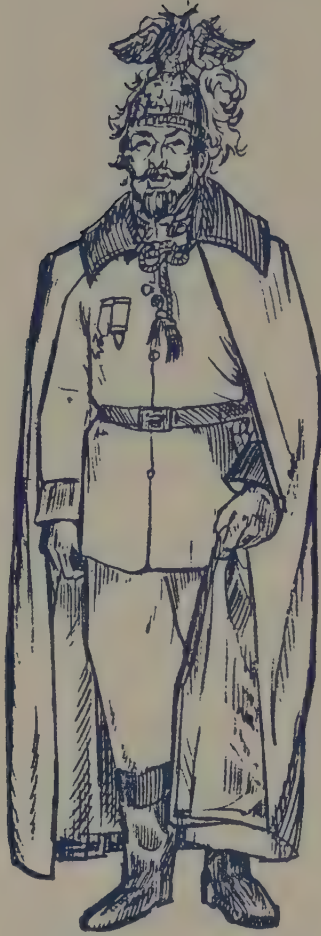
*(They exit.)*

Song            CRY DOWN THE WIND

ENGLISH CHORUS:

Cry down the wind: The foeman comes  
With blare of trumpets and a roll of drums!  
See his proud castles, and his banner brave  
Streaming from the mastheads as he crests the wave!

From  
**Solferino**  
1985



Emperor Napoleon III, costume design by John M. Blauer.

SPANISH CHORUS:

Ha! Now, ye English, we meet at last!  
Now steel your courage to meet the blast.  
Here is our challenge; accept it if you can—  
'Tis Spain that comes to meet you, man to man.

ENGLISH CHORUS (*A thunder of cannon*):

Thus we defy you!

SPANISH CHORUS (*A thunder of cannon*):

Now we espy you!

ENGLISH CHORUS:

Red runs the sky!

SPANISH CHORUS:

'Tis time to die!

*(The shadowy shapes of great Spanish galleons sail slowly across the stage. Flashes of gunfire show that action is joined. The detonations become heavier and more sustained and the smoke of battle wreathes the stage. Through the smoke and fog appears the great Spanish galleon Nuestra Señora Del Rosario, her bowsprit hanging down and her foremast shattered. Alongside her looms Drake's flagship Revenge, guns blazing.)*

¶ *From SOLFERINO 1985* ¶

Song

OH WHAT JOY

VILLAGE PEOPLE:

Oh what joy it is to be alive

This great glorious morning!  
Oh what joy it is to be alive  
This warm wonderful day!

Oh how grand it is to feel  
That soon we'll be united again  
And we'll fight the foreign enemy  
And drive him away!

Let us share these happy times  
With laughter, song and carefree heart  
Come dance, come sing, come celebrate!  
Let worries, cares and fears depart  
Freedom, unity! Freedom, unity!  
Glory! Glory!  
Long live Italy!  
Glory! Glory!  
Long live Italy!

Raise a glass and drink to victory  
Toast our king and cheer our unity  
Kick the tyrants out of Lombardy  
And sing to blessed Italy!

Sing a song of hope  
Sing a song of joy  
Proud and free  
Oh sing to blessed Italy!

Oh what joy it is to be alive  
This great glorious morning!  
Oh what a joy it is to be alive  
This warm wonderful day!



Oh what joy it is to be alive  
This bright beautiful day, hey!

(TIME enters wearing a French army kepi and tunic.)

TIME: Hard to understand you mortals sometimes. You know what those dancers were celebrating? The approaching battle of Solferino, which was begun by that meddling Emperor Napoleon the Third of France in a misbegotten attempt to extend his influence into Italy. Solferino settled nothing, but the slaughter that day was so bloody that it inspired the creation of the Geneva Convention to adopt rules of war.

The original Napoleon—Napoleon Buonaparte—was much more successful than his bumbling nephew, that is, until he met his Waterloo some fifty years earlier at . . . Waterloo. For a raw young recruit waiting fearfully on the eve of that battle, uncertain of what is to come, it's time to think longingly of a girl back home who he may never see again.

(TIME strolls to lower stage, where Pierre is found with a small chorus of soldiers.)

¶ From TALLEYRAND 1987 ¶

TIME: Where are you from, boy?

PIERRE: From Carcassonne, sergeant.

TIME: Ah yes—you sang a song about it once. I remember. Sing it for us now.

From  
*Talleyrand*  
1987



Napoleon I, costume design by John M. Blauer.

Song

CARCASSONNE

PIERRE:

In Carcassonne the towers rise  
Above the walls that ring it round,  
And in the skies the jackdaw cries  
Make with the bells a merry sound—  
A merry sound, a merry song,  
In Carcassonne, in Carcassonne.

The girls of Carcassonne are kind,  
And some I kissed were kind to me,  
But there is one I left behind  
God send me safely back to see.  
I bless the stones she walks upon  
In Carcassonne, in Carcassonne.

Her eyes are shy, her smile is sweet,  
Her lips are like a benison.  
My heart's beneath her little feet—  
The girl I left in Carcassonne.  
Ah, Carcassonne, ah, Carcassonne!  
God send me safe to Carcassonne.

(TIME appears bedecked with leis, carrying a ukelele.)

TIME: It isn't only war that keeps young lovers apart. Angry fathers can be just as aggressive where their daughters are concerned. Nothing very novel about that—except that this time daddy wore a sarong and carried a flying spear instead of a shotgun. And this time aloha meant get lost, buddy!

From  
*The Flying Spear*  
1979



Kaiana, costume design by John M. Blauer.



(TIME enters in Dogsbodys cloak and hood, carrying bow and arrows.)

«[From RUNNYMEDE 1996]»

TIME (*stage whispers*): Gentles, your pardon. King John is supping in the forest tonight—and I mustn't tarry. You see, I'm poaching on his lands. But what am I to do? The king has taken all the lands, leaving nothing for the common folk. Just between us, King John is not a good man. Even his barons know it. They haven't gotten around to telling him yet . . . but they will! For now, everyone pretends. Hsstst! The king approaches!

(TIME exits as King John enters with his retinue of barons and servants.)

JOHN: A song! Ho, minstrels! (*Claps hands.*) A song!

(*Enter from lower stage right four minstrels. They sing, accompanying themselves with flute, citole, and rebec.*)

Song

AGAIN

FOUR MINSTRELS:

Ah, love, do not complain  
Or hold me in disdain  
If from your charms and loving arms  
I take a holiday.

Your time will come again.

Again, again,

Again, again.

Your time will come again.

From  
*Runnymede*  
1996



King John of England, costume design by John M. Blauer.



Here in this lovely grove  
We, comrades all, abide,  
And find a peace, a sweet surcease.  
We cast all care aside,  
    Like children once again.  
        Again, again,  
        Again, again,  
Your time will come again.

And if, when summer comes,  
You find me ill at ease  
At times, you'll know I feel a glow,  
Just dreaming of the trees.  
    I long to go again,  
        Again, again,  
        Again, again,  
Unto the grove again.

TIME: Back in Biblical times warriors used to smite their enemies with the jawbone of an ass, but there was one little guy who defeated a big bully with nothing more than a slingshot. It just goes to show that sometimes it pays to cast the first stone.

*(TIME puts on a skullcap and prayer shawl. He reads from The Prophets.)*

TIME: Now that the Philistines gathered their armies to battle. They stood on a mountain on one side, and Saul and the men of Saul stood on the other side, and there was a valley between. And there came a champion out of the camp of the Philistines named Goliath of Gath,

whose height was six cubits and a span. And he stood and cried unto the armies of Israel.

¶*From THE PROPHECY 1990*¶

Song                    DAVID AND GOLIATH

GOLIATH:

Why are ye come out  
To settle your battle in array?  
Am I not a Philistine,  
And ye servants to Saul?

Choose you a man for you,  
And let him come down to me.  
If he be able to fight with me,  
And to kill me,  
Then will we be your servants:  
But if I prevail against him,  
And kill him,  
Then shall ye be our servants,  
And serve us.

GOLIATH, CHORUS:

Give me a man  
That we may fight together!

CHORUS:

All powerful in majesty.  
He is the mighty one.  
The whole world kneels  
As he reveals  
God's will is ever done!

We see the fury of the storm  
Approaching from the west.

From  
*The Prophecy*  
1990



Goliath, costume design by John M. Blauer.

(Chorus continues, under Goliath and David, a reprise of  
"God's Will is Ever Done".)

GOLIATH:

Am I a dog  
That thou comest to me with staves?  
Come to me  
And I will give thy flesh  
Unto the fowls of the air,  
And to the beasts of the field.

DAVID:

Thou comest to me with a sword,  
And with a spear,  
And with a shield;

GOLIATH:

Give me a man  
That we may fight together!

DAVID:

But I come to thee  
In the name of  
The Lord of Hosts,  
The God of the armies of Israel  
Whom thou has defied.

GOLIATH:

Give me a man  
that we may fight together!

DAVID:

This day the Lord  
Will deliver thee into mine hand . . .  
. . . And all the assembly shall know  
That the Lord saveth  
Not with the sword and spear;  
For the battle is the Lord's,  
And He will give you into our hands.

*(Chorus continues to sing "God's Will Is Ever Done". Both David and Goliath sing in counterpoint as they now fight. Both armies, also in counterpoint, shout encouragement to their champions.)*

DAVID *(with Goliath and Chorus):*

For the battle is the Lord's  
And He will give you into our hands.

GOLIATH *(with David and Chorus):*

And I will give  
Unto the fowls of the air,  
And to the beasts of the field.

*(As David, Goliath, and Chorus sing, David puts a stone in sling, whirls sling around head; the stone hits Goliath in forehead; he topples over. David stands over Goliath's body, and the Israelite army slaughters the Philistine army.)*

CHORUS:

All powerful, in majesty,  
He is the mighty  
The whole world kneels  
As He reveals  
God's will is ever done!

*(TIME appears in a tweed cap, wearing a cloak and carrying a blackthorn walking stick.)*

TIME: They tell the story of a traveler in a small town in western Ireland who went into a shop to buy a newspaper. The proprietess asked him if he wanted today's paper, or yesterday's. Why, today's, he answered. Then, she said, you'll have to come back tomorrow. Time has

brought few changes in much of Ireland . . . part of its charm and part of its agony. Yet nobody loves his native heath more than the Irish.

«[From RED IS THE GRASS 1971]»

LARRY: "Kerry"—the magic sound of home! Somewhere away out there it is, (*He paces restlessly as the music begins the Kerry theme.*) . . . the ring of Kerry! How easily we forget what we thought we loved! (*Pauses and continues dreamily as if he were already there; music continues under.*)

See—the high, verdant hills, the dizzy blue of the sky, the sweet salt smell of the sea wafted over the stony ridges . . . the fuzzy soft greenness of the mossy rocks. . . . All these long years 'tis been there waiting, and I here—so far from it all! Why must it be so?

Song      THE GREEN HILLS OF KERRY

LARRY:

The green hills of Kerry are calling me home,  
 The green hills of Kerry that I love!  
 Sure, I walk their ways again in the sunlight or the rain  
 Hearing sweet the skylark singing high above,  
 "Come back to Kerry"—  
 The thought thrills my heart!  
 "Come back to Kerry" . . . ne'er to roam!  
 Here no more I'll be, for I'm off to see  
 Those green hills of Kerry, my dear home!

(*Speaking, as music continues under*) Ah giddy I am with the thought of it! My father, lean and dour as always, drawing away on that old smelly pipe of his; and Eileen,

From  
*Red Is The Grass*  
1971



Larry O'Reilly, costume design by John M. Blauer.



black of hair and winsome, smiling her lovely secret smile, eyes blue and calm as the summer sea—they are there still, waiting for me! (*Sings second half of song.*)

“Come back to Kerry” . . .  
 The thought thrills my heart!  
 “Come back to Kerry”—ne’er to roam:  
 And if God be kind, the road I’ll find  
 To those green hills of Kerry,  
 My dear home.

(*TIME appears in Spanish hidalgo’s hat and serape.*)

**TIME:** Time for Napoleon the Third again. He didn’t learn a damn thing from the carnage he unleashed at Solferino. His next bright idea was to send his legionnaires to Mexico to install a petty Hapsburg prince named Maximilian as Emperor. When it became clear he couldn’t win, Napoleon pulled his armies back to France, leaving Max and his loyalist troops to be defeated by a ragged force of Mexican guerrillas under the command of Benito Juarez. The Austrian princeling (*gestures at Maximilian*) and the Mexican Republican (*gestures at Juarez*) were both honorable men, but each was dedicated to an irreconcilable vision of Mexico’s future. Only one could survive.

«[From MAXIMILIAN! 1984]»

Song            SHOW ME THE WAY

**JUAREZ:**

Is it a dream  
 To make men free,

Bring the gift  
Of liberty?  
Distant ideals,  
Not for today?  
Someone show me the way.

MAXIMILIAN:

Is this my mountain to climb, Lord?  
Is this my ocean to cross?  
Is this the destiny  
I am to play?  
Is this my mission?  
Lord, hear me pray,  
Someone show me the way.

JUAREZ:

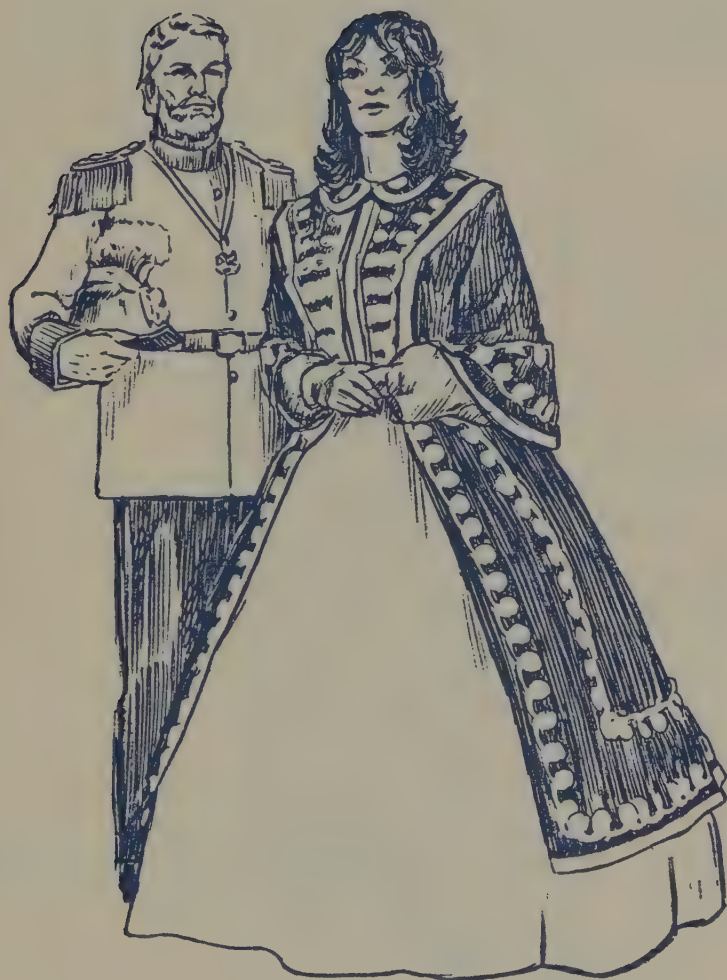
Could it be false  
This truth I seek?  
Meant for the strong,  
Not the weak?  
Could foolish pride  
My soul betray?  
Someone show me the way.

MAXIMILIAN:

Am I upholding the truth, Lord?  
Am I defending the right?  
Is this the cost that you  
Meant me to pay?  
Will I find glory?  
Or scorn this day?  
Someone show me the way.

*(TIME enters wearing Chinese garments and bows, hands clasped before him.)*

From  
*Maximilian!*  
1984



Maximilian and Carlotta, costume design by John M. Blauer, Alfred E. Lehrman.

TIME: No matter how far back you go in history, it's the same old story whenever boy meets girl. This time the boy is the crown prince of China, traveling incognito to join his father's army, the girl a pretty commoner, and the outcome pretty common, too: boy gets girl . . . eventually. Here's how the wooing went in 200 B.C.

¶ *From* THE FIRST EMPEROR 1993 ¶

Song

ETERNALLY

PRINCE KWOK:

There is a strange feeling in my heart.

SOOT YING:

I feel it, too.

PRINCE KWOK:

I flush and I fumble as a child.

SOOT YING:

I cannot deny this, it is true.

PRINCE KWOK:

Such beauty takes my breath away.

SOOT YING:

I cannot speak.

PRINCE KWOK:

I dare not break the spell.

TOGETHER:

Love is spoken from many lips.  
But our love is fresh as the snow,  
Gentle as the blossoms that flutter to the earth.  
Eternal, as seasons come and go.  
Where e'er thou goest,  
I will go.

PRINCE KWOK:

Here is my pledge . . .

From  
*The First Emperor*  
1993



You Tai, costume design by John M. Blauer.

SOOT YING:

Here is my pledge . . .

TOGETHER:

Our souls entwining . . .

I am yours.

PRINCE KWOK:

Here is my pledge . . .

SOOT YING:

Here is my pledge . . .

TOGETHER:

Eternally, eternally, eternally.

PRINCE KWOK: My precious lotus blossom, as soon as I have fulfilled my duty to king and country, I shall return for you, I promise.

TOGETHER:

Where e'er thou goest,

I will go.

PRINCE KWOK:

Here is my pledge . . .

SOOT YING:

Here is my pledge . . .

TOGETHER:

Our souls entwining . . .

I am yours.

PRINCE KWOK:

Here is my pledge . . .

SOOT YING:

Here is my pledge . . .

TOGETHER:

Eternally, eternally, eternally.

(TIME enters in white tie and tails as in the opening.)

TIME: The ancient Romans were awful copycats. It wasn't enough for them to copy Greek architecture, art and science—they also copied their religion. For example, they modeled Jupiter—the one who sang how mortals amused him so—on the Greek god Zeus. But Zeus didn't laugh at mortals, he wanted to reform them. He urged fathers to create a new and better family by cherishing their sons . . . and their son's sons.

•[From OLYMPUS 1980]•

Song                    NEW KIND OF FAMILY

ZEUS:

A new kind of family,  
A new kind of life.  
A new way of living  
in peace without strife.  
A new way for Son,  
And Father, and Wife  
to survive.  
And thrive.

I'll create Man,  
Fashioned from earth.  
I'll create Man,  
Mortal from birth.  
To live,  
And die,  
And pass on his knowledge  
So others may try.



From  
*Olympus*  
1980



Cottus, costume design by John M. Blauer.

Try on the robe  
Of destiny's king.  
Share in the power  
That wisdom can bring.  
To live  
And die,  
And pass on his wings  
So others may fly.

Fly to the stars,  
Knowing that soon  
All come to earth.  
None is immune.  
To live  
And die,  
To pass for a moment,  
Then lasting Goodbye.

Goodbye to the fight  
to keep others down.  
Mortality means  
You must pass the crown.  
You live,  
You die.  
So cherish your sons,  
Raise them up high.

For Man  
Will be mortal at birth.  
His time  
Will be fleeting on Earth.  
He'll know  
That the key to his worth,

Lies in his sons  
And their sons  
And their sons.  
And their sons.  
Sons!

TIME: "To pass on knowledge, so others may try; to pass on wings, so others may fly." That has been the dream of philosophers and scientists down through the ages. Few have succeeded as well as Galileo, who studied the planets, pondered their movements, and revolutionized man's view of his world by placing the sun—and not the earth—at the center of our universe. At that moment, modern time began.

«*From GALILEO 1986*»

Song DIM AND DISTANT LAYERED NIGHT

ALL:

Now comes the moment of delight  
When solitude descends  
Through wheeling centuries of night,  
My solemn glass attends:  
What mysteries all whirling bright  
Their welcome light extends:  
Each whispered truth makes day of night  
When solitude descends!

This dim and distant layered night  
Approaches through the air  
And fills my vision with delight  
Beyond all dreams' compare!

From  
*Galileo*  
1986



Pope Paul V, costume design by John M. Blauer.

The universe now beckons bright,  
Now vanishes despair!  
The truth ordained in ordered night,  
Let God Himself declare!

(TIME reenters as the entire cast assembles on stage.)

TIME: They say time passes, but that's just a figure of speech. It isn't time that passes, but man, generation after generation. Yet the basic emotions that have motivated mankind since the dawn of history remain eternal. Romantic love, love of family, love of country, and love of knowledge: emotions such as these are truly timeless. In your Grove Plays you celebrate these emotions. In doing so, you celebrate humanity. Time and again, as each journey ends, a new one begins . . . into the future. Now, on this starry night, in this magical Grove, let us embark on our final journey together.

¶From ALLEGORY 1975¶

Song            JOURNEY TO THE STARS

GRACE:

Journey, always journey to the stars,  
When you're young and filled with need.  
Always journey at great speed,  
to find your way away.  
For the stars are always wise.  
Dancing high in silent skies,  
Each a spinning soul that speaks to you.  
Journey, you must journey deep inside,  
Take the time you need to find

What's within your heart and mind,  
And know your truest soul,  
And become your very best,  
Then Grace will grant you rest,  
For you earn it with love.

CHORUS:

Wander, you can wander through the stars,  
You can slide down comet tails,  
Cross the endless curve of time,  
And seek your heart's desire,  
And become your very best,  
And Grace will grant you rest,  
When you earn it with unselfish love.

Journey, always journey to the stars.  
When you're young and filled with need.  
Always journey at great speed,  
To find your way away.  
For the stars are always wise,  
Dancing high in silent skies,  
You will find your way!

GRACE:

Journey, always journey to the stars,  
You will find your way!

*Finis*





# Participants

## CAST

*In order of appearance.*

### EL DORADO, 1977

*Author:* Louis E. Felder; *Composer:* Louis F. Bush.

*Waldo Hooper:* John MacAllister.

*The Chorus.*

### TYBURN FAIR, 1991

*Author:* Donald L. Winks; *Composer:* Richard B. Evans.

*Jack's Gang:* The Chorus.

### THE BONNY CRAVAT, 1970

*Author:* David Magee; *Composer:* George Shearing.

*Bess:* Erick Wolf Stratmann.

*Adair:* Stanley J. Noonan.

### POMPEII, 1989

*Author:* John M. Blauer and Rod McManigal; *Composer:* David A. Bowman.

*Jupiter:* Stanley J. Noonan.

### ALLEGORY, 1975

*Author:* Will A. Parker; *Composer:* Carl J. Eberhard.

*Meredith:* Richard L. Haile.

*Cosmo:* Cory B. Winter.

*Grace:* Bruce R. Nelson.

### NOAH, 1976

*Author:* Robert B. England; *Composer:* Frank R. Denke.

*Noah:* Stanley J. Noonan.

*Noah's Wife:* Lawrence Dinnean.

*Noah's Sons:* Craig B. Collins; S. Russ Green; Charles Jordan.

*Noah's Sons' Wives:* David S. Lambertson; Keith Lanning; Brian Sullivan.

TYBURN FAIR, 1991

*Author:* Donald L. Winks; *Composer:* Richard B. Evans.

*Jack:* Erich Wolf Stratmann.

*Polly:* Robert Rich Bell.

TAJ MAHAL, 1981

*Author:* Francis N. Marshall; *Composer:* Raymond W. Hackett.

*Shah Jahan:* David Wade.

*The Chorus.*

ARMADA, 1974

*Author:* John Brent Mills; *Composer:* Dale Wood.

*Elizabeth I:* John M. Blauer.

*Bernardo de Mendoza:* Jonathan Ogden White.

*Captain Drake:* Antonio Cortese.

*Lord Chamberlain:* Edwin Mark Wilson, Jr.

*Lord Burghley:* Earl L. Mortensen, Jr.

*Singer:* James Salestrom.

*Player Leader:* Richard J. Guggenhime.

*English Chronicler:* Jay M. Jacobus.

*Spanish Chronicler:* Jonathan Ferdon.

*Off Stage Chorus.*

SOLFERINO, 1985

*Author:* George S. Prugh and Robert England; *Composer:* Parmer Fuller.

*Dance Group Leader:* Allan Valentino Giannini.

*Lady Dancers:* J. Brooks Crawford; Marc P. Desautels; Mark Eagn; Alan Lee Follett; Reverdy Johnson; Edward T. Sickel, III; Edward C. Thayer; Edward D. Thirkell.

*Men Dancers:* Casper H. Escher, Jr.; Allan V. Giannini; Lewis P. Gundunas; Kenneth G. High, Jr.; Wynn Oliver; Antonio L. Rocha; James W. Slusser; Lawrence G. Townsend.

TALLYRAND, 1987

*Author:* John Brent Mills; *Composer:* Andrew Imbrie.

*Pierre:* Joseph P. Frank.

*Sergeant:* Jonathan Ogden White.

THE FLYING SPEAR, 1979

*Author:* Alexander T. Case; *Composer:* Charles G. Dant.

*Kaala:* Carl B. Noelke.

*Kaiana:* John MacAllister.

RUNNYMEDE, 1996

*Author:* John Brent Mills; *Composer:* Allyn Ferguson.

*Minstrels:* Herbert A. Goodrich; Philip Star Maslin, II; Conley Jay Scott, II; Henry W. Wagner, III.

*King John:* H. Leonard Richardson.

*Musicians:* Robert E. Markison; James Salestrom.

THE PROPHECY, 1990

*Author:* J. Thomas Rosch; *Composer:* William Whitney Pursell.

*Goliath:* Richard L. Haile.

*David:* Cory B. Winter.

The Chorus.

RED IS THE GRASS, 1971

*Author:* Francis X. Fogarty; *Composer:* Francis X. Fogarty.

*Larry O'Reilly:* Dennis A. McNeil.

MAXIMILIAN, 1984

*Author:* Donald L. Winks and Charles M. Denton; *Composer:* John V. Rogers.

*Maximilian:* Erich Wolf Stratmann.

*Juarez:* Fred M. Wicknick.

THE FIRST EMPEROR, 1993

*Author:* Sonny Bing Gee; *Composer:* Herbert A. Goodrich.

*Prince Kwok:* Donald Frederick Zimmer, Jr.

*Soot Ying:* Kenneth James Goodwin.

OLYMPUS, 1980

*Author:* Peter R. Arnot; *Composer:* Carl J. Eberhard.

*Zeus:* Richard J. Clark, III.

GALILEO, 1986

Author: William W. Schwarzer and Rod McManigal; Composer:  
Carl J. Eberhard.

*Galileo*: John MacAllister.  
The Chorus.

ALLEGORY, 1975

Author: Will A. Parker; Composer: Carl J. Eberhard.

*Grace*: Erich Wolf Stratmann, joined by Entire Cast.

CHORUS

Conductors: Herbert A. Goodrich; Patrick M. Woods.

Chairman, Executive Committee: David J. Larwood.

Accompanists: Bradley Cort Crawford; Richard B. Evans.

Steward: Robert G. Heywood.

JCR: Robert B. Manseau.

Librarians: David Lee Saltzer; Michael D. Moxley.

*Aviary Chorus*

James G. Anderson; Christopher Barron; Alan H. Beall, Jr.; John F. Beauchamp; Craig Dennis Brennan; Benjamin H. Brink; Craig Bennett Collins; Scott Conley; Robert Louis Dini; Lawrence Dinean; Steven P. Dostart; William W. Eberwein; Herbert A. Goodrich; Gordon E. Grannis; S. Russ Green; George D. Hardy; Homer Johnstone; Charles Lee Jordan; David Stoddard Lambertson; Keith Lanning; Fredric Wayne Martin; Philip Star Maslin, II; John R. Maurer; J. Bruce McCubbery; Michael McGinley; E. A. McKenna; Louis M. Meunier; Ted Morgan; D. Warner North; Philip Scarborough; Gerard Schenkhan; Conley Jay Scott, II; D. Kent Stewart; Brian Sullivan; Marv Tripp; Bruce Gordon Turner; Henry W. Wagner, III; J. G. Dodge Wallace, II; David P. Walsh; James H. Woods.

*Auxiliary Chorus*

George G. Breed; Phillip A. De Maria; Andrew W. Edwards; Jonathan Ferdon; Maurice D. L. Fuller, Jr.; Gary A. Gavello; Marvin Grove; Thomas G. Parker; Paul Parkhurst; George S. Reppas; Hawley Dwight Smith; Philip Foster Spalding; Robert G. Steele; Daniel Page Stites; Gregory M. Thomas.

SPEAR CARRIERS

Griffith Harrison Adams; Milton Edward Bacon; Dwight L. Barker; John H. Bickel; Murray G. Bodine; Scott E. Bohannon; William Wiman Brinton; John Spoor Broome; John Thiers Caulkins; George Cerruti; Pierson E. Clair; William D. Corneliuson; Joseph V. Costello, III; Lee Danielson; Craig Davey; Michael K. Durney; Charles Bailey Faulhaber; Paul Jacques Felton; William L. Ferdon, III; Weldon B. Gibson; Jack Miller Grout; Lewis Peter Gundunas; Michael James Halloran; John Paul Hanna; Clifford R. Hendrix, Jr.; Jerome Neal Herrick; William Hofius; Brian V. Huckings; Steven Ernest Lawrence; Kirkpatrick MacDonald; Charles K. McCabe; Ernest H. McCall; Matthew B. McGowan; John Wesley McNay; David R. Minor; H. DuBose Montgomery; Michael Moxley; Brian Thayer Mullins; Robert H. Nott; Daniel Orum; Brian Peterson; Allen M. Phipps; John D. Reilly, III; Daniel W. Roberts; Antonio L. Rocha; David L. Saltzer; Richard Shekelle\*; Dennis D. Slattery; K. Hart Smith; William McFate Smith; Charles R. Stuart; James Bingham Swinerton; Edward C. Thayer; Edward D. Thirkell; Calvin B. Tilden; Donald E. Verrier; Scott Watterworth; John O. Wolcott; Richard H. Zahm.

ORCHESTRA

*Conductor:* William W. Pursell.

*Concert Master:* James Potochny.

*Steward:* Bradford Clark Hartwell.

*Executive Committee Chairman:* Gary S. Jagard.

*JCR:* John L. Mortarotti.

*Librarians:* Paul A. W. Armstrong; Thomas E. Egan; Bradford Clark Hartwell; Richard How Huebner.

*Orchestra Musicians*

David Bruce Adams; Frank P. Agnost; Paul A. W. Armstrong; William S. Ashton; Thomas W. Barnett; J. Dennis Bonney; Andrei S. Bostan; Richard P. Buck; John Hubbard Casten; Stanley Peter Charles, III; Gregory Olivier Colburn; Dale M. Dean; John de Lancie; Lytton De Silva; Thomas E. Eagan; Charles J. Epstein; Shinji Takane Eshima; William Essert; Allyn Ferguson; Rudolph S. Foglio; Daniel S. Fredrich; Kenneth S. Goldman; Edward Green;

Howard B. Gutstein; Stephen A. Halbe; Kevin W. Harper; Bradford Clark Hartwell; Jeffrey Haskell; George A. Haydon; Walter Hewlett; William L. Higgins; Richard How Huebner; James M. Ikehara; Robert L. Jacobson; Gary S. Jagard; William R. Jenkinson; Charles Jewett; Eric B. Johnson; Fredric Johnson; Harold P. Johnson, Jr.; Eugene J. Karandy; John T. Kinney; Arthur R. Lack, Jr.; Joseph O. Lackey; Jonathan K. Lancelle; Ronald A. Lesea; Irving J. Levin; Donald H. Madsen; Silvano B. Marchesi; David Orem Martin; Kenneth H. McCaulou; William York Moores; John L. Mortarotti; Earl L. Mortensen, Jr.; Byrne Newhart; Robert Ted Parker; Bernard Portnoy; James Potochny; Doy Prater; William E. Pynchon; Floyd Reinhart; James F. Reiter; Alfred A. Rivasplata; Glenn A. Rose; Donn Schroder; John S. Schroder; Alexander T. Shulgin; Henry Shweid; Ronald R. Spink; Jay Stebley; Russell Stepan; Richard W. Stevens; Terry L. Summa; Peter Henry Thompson; William L. Thurlow; Alfred E. Tisch; Herbert B. Towler; Richard Haylett Vaughan; Alfred H. Vines; Alexander Walsh-Wilson; H. David Watts; William R. Williams; Gary Alan Williams; M. Dean Yeaman; Richard P. Yonge; Earl O. Zindars.

#### PRODUCTION AND STAFF

*JCR:* Carl U. Zachrisson.

*Jinks Committee Chairman:* Roy A. Folger, Jr.

*Assistant Directors:* Robert S. Beach; Will Furman; Robert Anthony Podesta.

*Steward:* J. Peter Baumgartner.

*Assistant Stewards:* Donald P. Black; Michael R. Carey; Charles L. Gould, Jr.; Harold A. Hyde; Joseph G. Moore.

*Music Arrangements:* William Whitney Pursell; Jack Rogers; *Past Shows:* Lyle Bardo; David A. Bowman; Norman Cory; Frank R. Denke; Parmer Fuller; Donald Haas; John Mortarotti; William Whitney Pursell; Kent Siead Reed; John V. Rogers; William Stafford; Walter G. Tolleson; Edward W. Wetteland; Earl O. Zindars.

*Rehearsal Pianists:* Wm. Edward Bell; Bradley Cort Crawford; Richard B. Evans; Malcolm Andrew Johnston; Richard W. Stevens.

*Choreographer:* Michael Smuin.



*Set Design:* William Stewart Jones.

*Assisted by:* John R. Hauer; William R. Hamilton.

*Set Painters:* Robin Chase; Marck P. Cruciger; James S. Malott; William Noble Post, II; Donald L. Rich; Robert Setrakian; Che Zack\*.

*Lighting Design:* Frederick Granger Hunt.

*Lighting Crew:* Mathew Leary; A. James Bravar; Donald L. Field, Jr.; Richard P. Gentschel; William M. Haynes; Volney E. Howard, III; Alan L. Lindsley; Kenneth Nim; Walter L. Way.

*Costume Design:* John M. Blauer.

*Wardrobe:* William Coleman; Alfred E. Lehman\*; Mark Louis Sutter; Ray Wills.

*Wigmaster:* Larry Parks.

*Prompter:* Lawrence C. Ames, Jr.

*Scribe:* Lawrence U. Hudson.

*Photographers:* Daniel H. Dibert; John Gullett; Douglas Johnson; Gregory J. Keller; Thomas M. Moulin; Christopher J. Tayler; William T. Waste.

*Portrait Artists:* Adrian McNamara by G. Edward Diffenderfer; Charles M. Denton, Jeffrey D. Melvoin, and Donald L. Winks by Van Megert; William W. Pursell by Hubert Shuptrine.

*Playbook Artist:* Vincent Perez.

*Poster Artist:* Vincent Perez.

*Playbook and Program Stewards:* Jerry C. Cole; James W. Clark.

*Playbook and Program Design:* Andrew L. Hoyem.

*Make-up:* Earl V. Fogelberg.

*Make-up Crew:* Richard Battle\*; John N. Callander; James H. Connelly; Joseph W. Edwards; Henry K. Evers; Robert J. Gilbert; Frank Hinman, Jr.; Jay W. Jacobus; William Stewart Jones; Michael T. Murakami; Timothy C. Sauntry; James E. Sherman; Rodman D. Starke; Jaymes Mark Williams\*.

*Sound Design:* G. Cody Mitchell; Allan A. McCune.

*Sound Crew:* David E. Cookson; Andrew Creighton; Gene D'Ovidio; L. Irving Williams, Jr.

*Special Effects:* DeWitt K. Burnham, Jr.

*Archivist:* Andrew Jameson.

*Stage Manager:* S. M. Haslett, III.

*Assisted by:* James B. Atkin; Richard John Behrendt; Charles E. Fuller.



*Stage Crew:* Arthur E. Bailey; James R. Barker; Gary W. Blank; Clark James Burnham; Harry M. Conger; L. George G. Hall; Segundo Mateo; Roger J. Miller; Kenneth C. Nagel; John Pillsbury; Paul C. Shattuck; Hubert M. Walker; William A. Worthington.

*Personnel Director:* Pierson E. Clair.

*Assisted by:* James R. Bancroft; Charles A. Black, Jr.; Kenneth L. Fisher; Jerome N. Herrick; Gregg Keeling; Jonathon Leavitt; Michael J. Maloney; Alan D. Maryatt; Alan C. Mendelson.

*Properties:* William H. Olds; James H. Tayler.

*Properties Crew:* Willard J. Claussen, Jr.; Alex Davis; George W. Ely; L. Walter Fleisher; Bernard J. Ford; George A. Hopiak; Duncan Lent Howard; William Margaretten; J. Denver McCune; David F. Merten; Theodore S. Peterson, III; Donald Riche; Edwin J. Schwartz; Jack E. Young.

*Club Staff:* Donal Cronin, *Head Carpenter*; Hans Jensen, *Assistant Carpenter*; Donald Devers, *Membership Secretary*; Lee Seifert, *Secretary*.

\* denotes guest participants.

## Grove Plays of the Past

The major theatrical entertainment of the Summer Encampment was called the Summer Jinks from 1878 through 1901; since 1902 it has been called the Grove Play. The year of performance and title of play are followed by the names of playwright, composer, and director.

1878 (*not recorded*)  
Harry Edwards  
Frank Unger

1887 (*not recorded*)  
Peter Robertson  
Joseph D. Redding

1879 *As You Like It*  
Hugh Burke  
Walter G. Holmes

1888 *The Convention*  
James D. Phelan  
H. J. Stewart

1880 (*not recorded*)  
W. H. L. Barnes  
Composer unknown

1889 *The Praise of Pan*  
Daniel O'Connell  
H. J. Stewart

1881 (*not recorded*)  
James F. Bowman  
Frank Unger

1890 (*not recorded*)  
E. B. Pomroy  
H. J. Stewart

1882 *Joys That We've Tasted*  
George T. Bromley  
Stephen W. Leach

1891 *The Dawn of Love*  
J. Dennis Arnold  
Composer unknown

1883 (*not recorded*)  
Paul Newmann  
Composer unknown

1892 *Sermon of the Myriad Leaves*  
Fred M. Somers  
H. J. Stewart

1884 *Indian Jinks*  
Stuart M. Taylor  
Composer unknown

1893 *The Sacrifice in the Forest*  
Joseph D. Redding  
Adolph Bauer

1885 *Graduation*  
Andrew McF. Davis  
Stephen W. Leach

1894 *A Gypsy Camp*  
Peter Robertson  
H. J. Stewart

1886 (*not recorded*)  
George Chismore  
Stephen W. Leach

1895 *Pan*  
Vanderlynn Stow  
H. J. Stewart

PAST PLAYS

- 1896 *Shakespeare Jinks*  
Albert Gerberding  
Theodor Vogt
- 1897 *Faust Jinks*  
H. J. Stewart  
John Marquardt
- 1898 *Days of Long Ago*  
Donald de V. Graham  
Wallace A. Sabin
- 1899 *Rip Van Winkle Jinks*  
Robert Howe Fletcher  
James Graham
- 1900 *Consecration of a Forest Grove*  
Albert Gerberding  
Composer unknown
- 1901 *The Enigma of Life*  
J. Dennis Arnold  
Donald de V. Graham
- 1902 *The Man in the Forest*  
Charles K. Field  
Joseph D. Redding  
Amadee Joullin
- 1903 *Montezuma*  
Louis A. Robertson  
H. J. Stewart  
Charles J. Dickman
- 1904 *The Hamadryads*  
Will Irwin  
W. J. McCoy  
Porter Garnett
- 1905 *The Quest of the Gorgon*  
Newton Tharp  
Theodor Vogt  
Newton Tharp
- 1906 *The Owl and Care*  
Charles K. Field  
H. J. Stewart  
Director unknown  
This was not a Grove Play
- but an elaborated Cremation of Care ceremony given in place of *The Triumph of Bohemia* that, though ready for production at the time of the 1906 earthquake, was presented in 1907.
- 1907 *The Triumph of Bohemia*  
George Sterling  
E. F. Schneider  
Porter Garnett
- 1908 *The Sons of Baldar*  
Herman Scheffauer  
Arthur Weiss  
Frank L. Mathieu
- 1909 *St. Patrick at Tara*  
H. Morse Stephens  
Wallace A. Sabin  
Frank L. Mathieu
- 1910 *The Cave Man*  
Charles K. Field  
W. J. McCoy  
Frank L. Mathieu
- 1911 *The Green Knight*  
Porter Garnett  
Edward Stricklen  
Porter Garnett
- 1912 *The Atonement of Pan*  
Joseph D. Redding  
Henry Hadley  
Frank L. Mathieu
- 1913 *The Fall of Ug*  
Rufus Steele  
Herman Perlet  
Frank L. Mathieu
- 1914 *Nec-Natama*  
J. Wilson Shiels  
Uda Waldrop  
Frank L. Mathieu

PAST PLAYS

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- |   |  |
|---|--|
| 1915 <i>Apollo</i><br>Frank Pixley<br>E. F. Schneider<br>Frank L. Mathieu                       | 1925 <i>Wings</i><br>Joseph S. Thompson<br>George Edwards<br>Reginald Travers                |
| 1916 <i>Gold</i><br>F. S. Myrtle<br>H. J. Stewart<br>William H. Smith Jr.                       | 1926 <i>Truth</i><br>George Sterling<br>Domenico Brescia<br>William H. Smith, Jr.            |
| 1917 <i>The Land of Happiness</i><br>Templeton Crocker<br>Joseph D. Redding<br>Frank L. Mathieu | 1927 <i>St. Francis of Assisi</i><br>Irving Pichel<br>Charles Hart<br>Reginald Travers       |
| 1918 <i>The Twilight of the King</i><br>R. M. Hotaling<br>Wallace A. Sabin<br>Frank L. Mathieu  | 1928 <i>Nana</i><br>Garnet Holme<br>E. F. Schneider<br>Garnet Holme                          |
| 1919 <i>Life</i><br>Harry Leon Wilson<br>Domenico Brescia<br>Frank L. Mathieu                   | 1929 <i>A Gest of Robin Hood</i><br>C. G. Norris<br>R. C. Newell<br>Reginald Travers         |
| 1920 <i>Ilya of Murom</i><br>Charles C. Dobie<br>Ulderico Marcelli<br>Reginald Travers          | 1930 <i>Birds of Rhiannon</i><br>Waldemar Young<br>Edward C. Harris<br>Frank Rodolph         |
| 1921 <i>John of Nepomuk</i><br>Clay M. Greene<br>H. J. Stewart<br>Reginald Travers              | 1931 <i>Joan</i><br>W. G. Garthwaite<br>Charles L. Safford<br>Vincent E. Duffey              |
| 1922 <i>The Rout of the Philistines</i><br>C. G. Norris<br>Nino Marcelli<br>Reginald Travers    | 1932 <i>Sorcerer's Drum</i><br>Daniel W. Evans<br>Charles Hart<br>Harold Helvenston          |
| 1923 <i>Semper Virens</i><br>Joseph D. Redding<br>Henry Hadley<br>Reginald Travers              | 1933 <i>The Legend of Hani</i><br>Junius Cravens<br>Henry Hadley<br>Cameron Prud-Homme       |
| 1924 <i>Rajvara</i><br>Roy Neily<br>Wheeler Beckett<br>Andre Ferrier                            | 1934 <i>St. Patrick at Tara</i><br>H. Morse Stephens<br>Wallace A. Sabin<br>Reginald Travers |

PAST PLAYS

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- 1935 *The Quest*  
 Wilbur Hall  
 Roderick White  
 Edward P. Murphy
- 1936 *Ivanhoe*  
 C. G. Norris  
 Harry I. Wiel  
 Reginald Travers
- 1937 *Lifkronan*  
 Kenneth G. Hook  
 Ulderico Marcelli  
 Edward P. Murphy
- 1938 *The Piper*  
 Dan Totheroh  
 Eugene Heyes  
 Edward P. Murphy
- 1939 *The Golden Feather*  
 Waldemar Young  
 Uda Waldrop  
 James J. Gill
- 1940 *Saul*  
 Benj. Allen Purrington  
 Charles Hart  
 Reginald Travers
- 1941 *The Golden Talisman*  
 Charles C. Dobie  
 Alec Templeton  
 Reginald Travers
- 1942 *The American Scene*  
 Carlton E. Morse  
 Paul Carson  
 Harold Burdick
- 1943-45 (No plays given)
- 1946 *Johnny Appleseed*  
 Dan Totheroh  
 Wendell Otey  
 James J. Gill
- 1947 *The Yester-Years*  
 This play was a compilation  
 by William H. Smith, Jr. of  
 scenes from Grove plays of  
 the past, in commemoration  
 of the Club's seventy-fifth  
 anniversary, with musical  
 treatment by Charles Hart.
- 1948 *Maternus*  
 Kenneth Ferguson  
 Wendell Otey  
 Fred Orin Harris
- 1949 *The Cosmic Jest*  
 C. B. Kelland  
 Frank R. Denke  
 Reginald Travers
- 1950 *Tetecan*  
 Howard A. Muckle  
 Hugh D. Brown  
 Edward P. Murphy
- 1951 *Fools in the Forest*  
 Dan Totheroh  
 Peter Heyes  
 J. Fenton McKenna
- 1952 *Tandem Triumphans*  
 Alexander T. Case  
 Ulderico Marcelli  
 Fred Orin Harris
- 1953 *A Romany Legend*  
 Harris Allen  
 Antonio de Grassi  
 J. Fenton McKenna
- 1954 *A Gest of Robin Hood*  
 C. G. Norris  
 R. C. Newell  
 Fred Orin Harris
- 1955 *Don Quixote*  
 Alexander T. Case  
 Ulderico Marcelli  
 Charles F. Bulotti, Jr.

PAST PLAYS

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- 1956 *The Beggar*  
 Gordon Steedman and  
 Philip Sanford Boone  
 Hugh D. Brown  
 J. Fenton McKenna
- 1957 *Diablo*  
 Bauer E. Kramer and  
 Kendric B. Morrish  
 Frank R. Denke  
 William D. Pabst
- 1958 *Aloha Oe*  
 Earle C. Anthony and  
 Carey Wilson  
 Ulderico Marcelli  
 Charles F. Bulotti, Jr.
- 1959 *Cortex*  
 Howard Muckle  
 Hugh D. Brown  
 Robert B. England
- 1960 *Rip Van Winkle*  
 Dan Totheroh  
 Charles Hart  
 Dan Totheroh
- 1961 *A Soldier and Mr. Lincoln*  
 Alexander T. Case and  
 Charles F. Bulotti, Jr.  
 Ulderico Marcelli  
 Fred Orin Harris
- 1962 *Agincourt*  
 Robert B. England and  
 Alexander S. McDill  
 True Tourtillott  
 J. M. Jacobus
- 1963 *The Green Mountain Boys*  
 Richard L. Breen  
 Raymond W. Hackett  
 J. Fenton McKenna
- 1964 *The Buccaneers*  
 David Magee  
 Leon C. Radsliff  
 Robert B. England
- 1965 *Sancho Panza*  
 Alexander T. Case  
 Leigh Harline  
 Thomas J. Tyrrell
- 1966 *The Valley of the Moon*  
 Ralph Moody  
 Raymond W. Hackett  
 J. Fenton McKenna
- 1967 *Will*  
 John Brent Mills  
 Wendell Otey  
 Thomas J. Tyrrell
- 1968 *Omar*  
 Harry Anderson  
 Charles G. Dant  
 J. Fenton McKenna
- 1969 *St. John of Bohemia*  
 Neill C. Wilson  
 Leigh Harline  
 Thomas J. Tyrrell
- 1970 *The Bonny Cravat*  
 David Magee  
 George Shearing  
 Paul S. Speegle
- 1971 *Red Is the Grass*  
 Francis X. Fogarty  
 Francis X. Fogarty  
 Robert B. England
- 1972 *Centennial Grove Play*  
 This play was directed by  
 Robert B. England, consist-  
 ing of scenes from Grove  
 plays of the past, commem-  
 orating the hundredth  
 anniversary of the Club,  
 with musical treatment by  
 Charles G. Dant.
- 1973 *The Golden Cave*  
 David Magee  
 George Shearing  
 Paul L. Speegle

PAST PLAYS

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- 1974 *Armada*  
 John Brent Mills  
 Dale Wood  
 J. Robert Minser
- 1975 *Allegory*  
 Will A. Parker  
 Carl J. Eberhard  
 Peter R. Arnott
- 1976 *Noah*  
 Robert B. England  
 Frank R. Denke  
 J. Robert Minser
- 1977 *El Dorado*  
 Louis E. Felder  
 Louis F. Bush  
 Thomas J. Tyrrell
- 1978 *Siddhartha*  
 Alan Hammond Nichols  
 Earl O. Zindars  
 J. Robert Minser
- 1979 *The Flying Spear*  
 Alexander T. Case  
 Charles G. Dant  
 Thomas J. Tyrrell
- 1980 *Olympus*  
 Peter R. Arnott  
 Carl J. Eberhard  
 Robert B. England
- 1981 *Taj Mahal*  
 Francis N. Marshall  
 Raymond W. Hackett  
 J. Robert Minser
- 1982 *St. Francis of Assisi*  
 Irving Pichel  
 Charles Hart  
 Jay M. Jacobus
- 1983 *Ciao Venezia*  
 James L. Bennington  
 and Bradford W. Young  
 Carl J. Eberhard  
 J. Robert Minser
- 1984 *Maximilian!*  
 Donald L. Winks and  
 Charles M. Denton  
 John V. Rogers  
 Adrian McNamara
- 1985 *Solferino*  
 George S. Prugh and  
 Robert England  
 Parmer Fuller  
 Robert England
- 1986 *Galileo*  
 William W. Schwarzer  
 and Rod McManigal  
 Carl J. Eberhard  
 Thomas J. Tyrrell
- 1987 *Talleyrand*  
 John Brent Mills  
 Andrew Imbrie  
 William R. Witt
- 1988 *Robert the Bruce*  
 Howard Guy Ervin III  
 William P. Snyder  
 Jay M. Jacobus
- 1989 *Pompeii*  
 John M. Blauer and  
 Rod McManigal  
 David A. Bowman  
 Thomas J. Tyrrell
- 1990 *The Prophecy*  
 J. Thomas Rosch  
 William Whitney Pursell  
 Peter R. Arnott
- 1991 *Tyburn Fair*  
 Donald L. Winks  
 Richard B. Evans  
 Adrian McNamara
- 1992 *Cristoforo Colombo*  
 Nello Pace and  
 Rod McManigal  
 Jack Rogers  
 Thomas J. Tyrrell



## PAST PLAYS

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1993 *The First Emperor*

Sonny Bing Gee

Herbert A. Goodrich

J. H. O'Rielly III

1995 *Marco Polo*

Rod McManigal

Jack Rogers

Thomas J. Tyrrell

1994 *The Leonardo Betrayal*

Kenneth B. Baggott

E. R. (Mac) McCandless

Jay M. Jacobus

1996 *Runnymede*

John Brent Mills

Allyn Ferguson

Kenneth B. Baggott



## COLOPHON

This Grove Play Book was designed and produced in an edition of 2,900 copies for the Bohemian Club by the Arion Press in San Francisco. The types are Goudy Old Style, composed and cast on the Monotype by Mackenzie & Harris, and Goudy Bold, handset. The type and photopolymer plates for the illustrations were printed by letterpress. The paper is Legion Letterpress. The books were bound by the Cardoza-James Bindery.





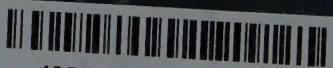












**\*W6-ANQ-728\***