This space is dedicated to past and present members of Men Behind Bars . . .

on with the show!!

Keith Reiter
Original San Francisco Pump Works
Welcome to the 5th Anniversary Production of MEN BEHIND BARS. Actually that is a bit misleading because the show is now done every other year but nonetheless, this is the fifth edition.

"Come on guys! Let's do a show!" Sounds like a Mickey and Judy movie, but that's just how Men Behind Bars (MBB) bumbled onto the stage of the Victoria Theater for its first performance on January 23, 1984. There was no intention of doing the show again, but a second, third, and fourth edition somehow materialized. Comprised of bartenders and local talent, the first four productions were exceptionally successful with all performances sold out. A hearty thanks goes to our audiences for their enthusiastic and generous support, making the long months of planning and rehearsal worthwhile.

It has been our goal to learn from each show in order to make the next one a more polished and entertaining event without losing the sense of community of an amateur effort. In essence we see the first four shows as a parent would view four children, strongly interrelated, but each with a distinct personality. MBB has gone from a "variety style" show, to a "book" show in 1988 to a hybrid of both styles for this version. We have also sought to more fully integrate video into the concept. The retrospective theme allows us to excerpt video clips from previous shows, and recreate some of the most popular numbers, combined with some very exciting new material.

MBB has changed quite a bit since 1984. The most obvious change this year is a new location, The Palace of Fine Arts Theater, with a seating capacity twice that of the 500 seat Victoria Theater and a stage upon which the whole Victoria Theater could fit. In moving the show, we were greatly concerned with the loss of intimacy we would encounter in performing in such a large space. But by the same token, the time was right to move and all the planning for MBB V, (which began in December of 1988) was done with the Palace in mind.

Another change is that The Jon Sims Center for the Performing Arts is functioning in the role of executive producer. As the show has grown, it has become too large for an individual to produce, and had to move into a new phase of production. Corporate and individual sponsorships have greatly eased the cost of producing an event whose budget virtually doubles each time it is done. Simply speaking, the show could not be done without these sponsorships, for which we are deeply appreciative.

It is also important to remember what has not changed. This show was conceived as an AIDS Fundraiser, has been placed in the Cable Car Hall of Honor as such, and is proud to do its part in combating this disease. Nearly $50,000 has been netted by the first four shows, but even more important than that, MBB asks nothing more than to entertain its audience. We are a community of volunteers who love the theater and see it as our way to be effective in the fight against AIDS.

The following pages of this program list those who have participated in or been closely associated with the first four shows. Many of them are no longer with us. But it is to the vital spirit of ALL these individuals, that we dedicate this show.

The Creative Team of MBB:
- James Cvitanich
- Mark Abramson
- Wayne Fleisher
- Wayne Love
- Leland Moffatt

FINE DINING IN THE CASTRO SINCE 1986
MEN BEHIND BARS V

**GREETINGS**

On behalf of the people of the City and County of San Francisco, I am pleased to extend our sincere BEST WISHES and warm GREETINGS to the dedicated volunteers involved in presenting the 5TH Anniversary production of the popular revue MEN BEHIND BARS to raise funds for the AIDS EMERGENCY FUND, the SHANTI PROJECT, and the SAN FRANCISCO BAND FOUNDATION on February 16 - 19, 1990.

San Francisco is proud to CONGRATULATE and COMMEND these hard working volunteers whose efforts will help sustain the important work of these worthy organizations.

Please accept my BEST WISHES for an enjoyable and successful production.

ARTHUR AGNOS
Mayor

---

**MBB V CAST**

- THE SAN FRANCISCO TAP TROUPE...
  - Chuck Dupuy
  - Frank Garoutte
  - Terry Mahaffey
  - Lissa Mahon
  - Ellen McKenna
  - Wayne Fleisher

- CHORUS...
  - Jim Donahue
  - Gary Gerdes
  - Robert Kirsch
  - Ed Lythgoe
  - Marilyn Meikle
  - Howard Miller
  - Buddy Montgomery
  - Lisa Nash
  - Don Phillips
  - Jill Tallmer
  - Susan Unger
  - Lisa Pearson
  - Joan Helmes

- THE GREATER UKIAH OPERA, BALLET AND EURYTHMIC SOCIETY...
  - Woody Howells
  - Olin Sanders
  - Chris Cersley
  - Charlie Glenn
  - Joe Galena
  - Curtis Beard
  - Marc Cizer
  - Nello Carlino

---

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MEN
BEHIND
BARS

Victoria Theater
January 23, 1984

(Right) MBB I curtain call.
(Below) Randy Johnson as Leslie Bore.
(Below center) Nicki, Camille and Connie spoof the Supremes.
(Bottom) Kym Whittington and Follies Men in The Ascot Gavotte.

(Men behind bars)

(Left top) The "curvaceous" Ambush Belly Dancers—Daphne, Isabella, Tiana, Amber.
(Left center) Dance of the Cygnets—Edwina Ballerina Stark, Henry Faber, Richard Howe and Ray Perea, of The Special.
(Bottom) Val Diamond and Follies Men in Act II Finale.
MBBVCAST

* SAN FRANCISCO LESBIAN/GAY FREEDOM BAND . . .

Nancy Corporon, Conductor
Chuck Yeo, Choreography
Michael Byrd, Choreography
Mike Mehr, Manager
Mickay Miller, Assistant Manager

Sheryl L. Thaler, Treasurer
Gary Bryan, Librarian
Loren Henderson, Property Manager
Gary Reisch, Archivist

Clarinet
Martyn Jones
Doug Litwin
Rick May
Mark Nathan
Steve Rocha
Rick Rowland
Paula Bowden

Flute/Piccolo
Jay Kast
Anthony Little
Mickay Miller

Alto Saxophone
Lon Wright

French Horn
Gary Bryan

Trumpet
Brian Klimkowsky
Loren McCabe
Connie Steinman
Sheryl L. Thaler

Trombone
Danne Stafford
Paul Mullan

Sousaphone
Scott Korb
Michael L. Mehr

Percussion
Loren Henderson*
Clark McCary
Jean Redoecker
Gary Reich
George Hurkus*

Drum Majors
L. Michael Byrd
Chuck Yeo

TRAX On Haight
Between Masonic & Ashbury
San Francisco

THE FOLLIES MEN . . .

Dominick Albano
Andy Anderson
Eric Beizer
Marc Ciner
Tim Conway
Bill Cunningham
David Cunningham
Dean Dei
Jim Donahue

Sheryl L. Thaler
Gary Reisch

Michael L. Mehr

The Follies Men

*Can Can

TODD BROWN

MARK EICHHORN
MARK FIEDLER
JOE FIORENTINO
DAVID FRANKHOUSE
GARY GEDDES
DARRYL HEARD
ROBERT KIRSH
TERRY MAHUFFEY
JIM McMULLEN
JARQUE MICHAELS

SAN FRANCISCO MEN BEHIND BARS V
The AIDS Emergency Fund was established in 1982 and is an all-volunteer, non-profit, non-political, tax-exempt organization providing direct immediate financial assistance to people living with AIDS or disabling ARC. Current estimates indicate that approximately one third of people diagnosed with AIDS or disabling ARC exhaust all public and private medical resources and are living at a subsistence level. Typically, these people are relying on county, state or federal assistance for all of their support.

These are the people The AIDS Emergency Fund tries to help. They are individuals facing insurmountable medical and psychological problems related to HIV disease. The Fund believes they should not have to face financial problems as well.

Despite no significant government assistance, the Fund’s success has been notable. Relying on the generosity of individuals and the community at large, in other words, Jon was concerned with art, not politics.

Today, the Jonas Sims Center for the Performing Arts continues to base its direction on the ideals put forth by Jon. The change of name reflects the tremendous growth of the organization from a marching band and supporting units to a full fledged community center. Now with an annual budget nearing the 1/2 million dollar mark and 2 full-time employees, the future of Jon’s dreams seems brighter than ever. It all goes to show that one person can make a huge difference.

The Center is delighted to have been asked to be Executive Producer for this edition of Men Behind Bars. Most of the units of the Center have performed in each of the previous editions of the show. In addition, the Center is a financial participant in the show’s proceeds for several years. Our compliments to producers Jim Cristian, Mark Abramson and Wayne Fletcher for a job well done. And thanks to you, our audience, for joining in on the fun and at the same time helping raise funds for The San Francisco AIDS Emergency Fund and The Shanti Project.

In addition to Men Behind Bars our 1990 season of productions is the most adventurous to date. In April, The San Francisco Winds of Freedom will present a Spring Concert of light classical and holiday concert all rolled into one wonderful evening of cheer. Be sure to sign our guest book for drawings about these events. Thank you for coming tonight and we look forward to seeing you again in the future.

THE JON SIMS CENTER FOR THE PERFORMING ARTS

You may recognize us better under the name, The San Francisco Band Foundation. Last month, the Board of Directors voted to change the name of the foundation to better reflect the activities that we are involved in. As the Executive Producer of Men Behind Bars it’s clear that the Center is involved in more than just band music.

In fact the Jon Sims Center for the Performing Arts is the largest gay and lesbian community based performing arts organization in the world. Its six performing units (plus a few sub-units) provide gay and non-gay people from all over the Bay Area with the opportunity to be involved in a wide variety of performing activities. These range from marching bands to tap dancing, and choral singing to television production. The Center operates a 5,000 square foot rehearsal hall and office complex just off the corner of Mission and Van Ness Streets in San Francisco. The convenient location, excellent hall size and a studio with a professional sprung dance floor combine to make the Center a favorite with amateur and professional dance and theater companies. The space is also used by community groups for meetings and seminars.

All of this is the result of the idea of one Jon, Jonas Sims, who in 1978 wanted to see a marching band composed of gay men and lesbians participate in the annual San Francisco Lesbian/Gay Freedom Day Parade. The excitement caused when the band marched down the street that year spawned the creation of gay/lesbian bands across the country. The San Francisco Band Foundation, Inc., was formed in 1981 as a tax-exempt, non-profit public benefit corporation.

Sims, who died in 1984 from AIDS complications, was indeed a man of vision and vast energy. His vision was that gays and lesbians openly participating in the performing arts would help construct bridges to the non-gay community—at the same time he stated “The purpose of the band is about music, not about being gay”. His long term goal was to fold the groups he created into the community at large. In other words, Jon was concerned with art, not politics.

Today, the Jonas Sims Center for the Performing Arts continues to base its direction on the ideals put forth by Jon. The change of name reflects the tremendous growth of the organization from a marching band and supporting units to a full fledged community center. Now with an annual budget nearing the 1/2 million dollar mark and 2 full-time employees, the future of Jon’s dreams seems brighter than ever. It all goes to show that one person can make a huge difference.

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In addition to Men Behind Bars our 1990 season of productions is the most adventurous to date. In April, The San Francisco Winds of Freedom will present a Spring Concert of light classical and fusion music in three locations around the Bay Area. In May, Vocal Minority will present a new production of You’re A Good Man Charlie Brown.

June brings City Swing’s 40th dance music repertoire to the California Club in The Mirrored Ball. Of course, don’t forget for the San Francisco Lesbian/Gay Freedom Band in the 1990 San Francisco Lesbian/Gay Freedom Day Parade. In August, the San Francisco Tap Troupe and The San Francisco Winds of Freedom will be performing at the Cultural Festival to be held during Gay Games III, in Vancouver, B.C., Canada.

In October, don’t miss Faried Movements an evening of dance covering many different styles and featuring the students of professional dance teachers who use the Center’s facilities.

December brings our holiday extra­vaganza featuring our Dance-along “Nutcracker Suite” and holiday concert all rolled into one wonderful evening of cheer. Be sure to sign our guest book for drawings about these events. Thank you for joining us tonight and we look forward to seeing you again in the future.
MEN BEHIND BARS II

Victoria Theater
February 17, 18, 1985

(Right) MBB II curtain call.
(Below) Bruce Patrick striking the "J. Arthur Rank" gong to start the show.
(Below right) Ron Whitworth as Marilyn.

From the S.F. Eagle, Ron Whitworth sings Marilyn to David Stall's Jane in "Two Girls from Little Rock."
Our sincere appreciation to those whose contributions have made this show possible.

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Kirk Ramsey’s first rendering of Gail Wilson’s Desperado costume, rejected by the producers as too tasteful.
ACT I

Video Prologue
Bon Voyage Ms. Peckerhead ........................................... Joe Johns
Welcome To The Theater .............................................. Gail Wilson, Tim Garner
The Follies Men, S.F. Tap Troupe and Chorus

Love "Rock and Roll" Style
A 60's Medley
Johnny, Leader of the Pack ........................................... Carter Stevens
His "Butch" Gang .......................................................... Chris Cersley, Mark Fielder, Gary Gerdes, Don Phillips
Billy, Smitten with Johnnie ............................................. Eric Brizee
His "Chic-Chic" Friends .................................................. Robert Kirsch, Ed Lythgoe, Mark Eichorn, Susan Unger

Maybe (Drag Queen Heaven) ........................................... Nikole Dushey
Boyfriend .................................................................... Darryl Heard
Back-up Performers ...................................................... Cream Sisters

Sing Sing Sing! .............................................................. S.F. Tap Troupe & Follies Men
Drum Soloist .................................................................. Doug Woods

I Remember It Well ...................................................... Dixon Olivieri, Nello Carlini

Act I Finale
Ethel .............................................................................. Wayne Wenger
Cream Sisters: Albolene .................................................. Tom Carico
Jolen .............................................................................. Greg Lynch
Porcelana ........................................................................ Bruce Patriquin
Carmen ........................................................................... Desiree
Kate ................................................................................ Mister Marcus
Follies Men and Company

Semper Fedelis ......................................................... The S.F. Lesbian/Gay Freedom Band
Drum Majors and Flag Corps

ACT II

Entr'Act ............................................................................ City Swing
Got A Lot of Livin' To Do ................................................ Gail Wilson
Vocal Trio ........................................................................ Mike Trevino, Chris Cersley,
Mark Eichorn
The S.F. Tap Troupe, Follies Men, Fan Dancers and Chorus

Comedian ......................................................................... Tom Ammiano
Video Salute to Jose and Michelle
Bosom Buddies .............................................................. Jose "Widow Norton" Sarria
Mike "Michelle" Gerry
Video Tribute to Ed Stark
Can Can! ........................................................................... The Greater Ukiah Opera, Ballet and Eurythmic Society
Sonny & Cher ................................................................. Gary Ross, Greg "Tatiana" O'Shell

Desperado ........................................................................ Gail Wilson
Pissant Battleship ........................................................... Tim Garner
Joe Johns, Gail Wilson, The Follies Men and Chorus
Act II Finale ................................................................. Nikole Dushey, Gail Wilson
Company
San Francisco ............................................................... Company
JON SIMS ENDOWMENT FUND FOR THE PERFORMING ARTS, INC.

Jon Sims had a dream of establishing gay performing arts groups that were visible to, and respected by, the general public. He began to realize that dream with the founding of a band, choruses, an orchestra and a dance troupe. Since those beginnings in 1978 and 1979, a number of additional gay and lesbian performing arts groups have been established across the country.

To further that dream, the Jon Sims Endowment Fund for the Performing Arts, Inc. was organized to provide professional investment management of the assets contributed by individuals and organizations for the benefit of performing arts organizations.

These contributions are secure and will remain in the Endowment Fund to provide on-going, predictable financial support to the beneficiaries from the earnings. All of the principal will remain invested.

Income earned from the Fund's investments is, upon application and approval, distributed annually to the qualified performing arts organizations that serve the gay and lesbian community. Tax exempt beneficiary organizations may be specified by the donor. Income from unrestricted donations will be distributed to qualified groups as approved by the Board of Directors of the Fund.

By pooling the assets of the donors in its investment instruments, the Fund can attain a diversified portfolio with minimal risk to the principal. Contributions of these have varying current income tax and estate tax savings for the donor.

If you have any questions on any of these giving strategies, further information is available and we will furnish it on request. Consult your tax advisor for answers to specific questions. The Jon Sims Endowment Fund for the Performing Arts is California non-profit public benefit corporation and has tax exempt status under Internal Revenue Code, Section 501 (c) (3).

It is the policy of the Jon Sims Endowment Fund that no portion of donations for investment or the earnings therefrom will be used to defray the costs of raising funds or operating the corporation. The operating funds will come from Directors' contributions or designated fundraising.

Expenses directly related to the management of the contributions to the Endowment Fund will be paid from earnings. The net earnings will be distributed to the beneficiary organizations.

The Fund offers the contributors three options:

1. Investment in a fixed income portfolio with minimal risk to the principal.
2. Investment in a balanced equity/income portfolio which accepts some risk to principal but has potential for appreciation.
3. A specified percentage allocation in each portfolio.

Gifting to the Fund may be cash, securities, insurance policies or proceeds, real estate, trusts or other forms of current or deferred giving. Contributions of these have varying current income tax and estate tax savings for the donor.

If you have any questions on any of these giving strategies, further general information is available and we will furnish it on request. Consult your tax advisor for answers to specific questions. The Jon Sims Endowment Fund for the Performing Arts is California non-profit public benefit corporation and has tax exempt status under Internal Revenue Code, Section 501 (c) (3). Tax ID No. 94-3099790.
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MEN BEHIND BARS: PROFILES

Gail Wilson is returning to Men Behind Bars for the third time as a very special friend and guest star. She endeared herself to the producers and audience alike when, in the opening performance of MBH III, her costume change was late and she was forced to sing the finale, Anything Goes, in her underwear, adding yet another dimension to the adage, "the show must go on!" She is featured vocalist with City Swing, the MBH orchestra, performed at a concert at Bimbos in 1988 and won the Cable Car Award with City Swing as Outstanding Performers in 1988. She has just penned her memoirs, "The Gail Wilson Story: A Woman Tormented by a Drag Queen" in which she chronicles the numerous insults and evil deeds of which she has been victim due to the machinations of Ms. Peckerhead. (Gail plans to play the Peckerhead role in the movie ... the ultimate revenge!) She's thrilled to be in her third Men Behind Bars, because she gets to keep the gowns designed for her ... provided she gets into them in time.

Joan Eva Duarte Peckerhead (also known as Joe Johns) is a city-wide personality and international photo star, and she'll be the first one to tell you so. With unerring judgement and good taste, she has managed to catapult her career from relative obscurity to near oblivion. Success came in Men Behind Bars IV, as Gail Wilson's expense, and she left the box office forever, primed for greater things. She landed her own TV talk show "PECKERHEAD" and has outsold Oprah and Geraldo with her controversial "live exposes." She regrets that the producers of MBH V could not meet her financial demands to appear in the show, but has agreed to keep us informed of her activities as she will be "cruising the Pacific" the weekend of the show. (Something tells me, we haven't seen the last of Peckerhead.)

Tom Ammiano "The Father of Gay Comedy" started his career at the groundbreaking cabaret The Valencia Rose. His pioneering GAY COMEDY NITES helped launch other well-known gay lesbian comics. Locally Tom has won 3 Cable Car Awards and A Cabaret Gold award. He was the only out gay comic to participate in the SF COMEDY Competition. "There were others but my wrists are sealed." Appearing across the country and in Canada as stand up, he was the subject of a New York Times feature. The Academy award winning "Life and Times of Harvey Milk" featured Tom as well as the successful PBS TV series "The Story of English". He has written and toured with his popular one man show WRISTS and co-wrote 2 Queer in Search of a Motif founded the comedy group "Can't Keep A Straight Face" and produced three acclaimed gay Comedy Extravaganzas. In March he will be at Eureka Theater performing in Robert Patrick's black comedy Pouf Positive.
MEN BEHIND BARS III
Victoria Theater
February 16, 17, 1986

(Right) MBII curtain call.
(Below) Edwina Balterina, with
Mark Ferrari and Ray Perea for
the Special's Sleeping Beauty.
(Below right) Greg "Tatiana"
O'Shell and Gary Ross as the
delightfully mismatched Sonny
and Cher.

(Left) The zany Ukiah Opera
"divas" in the Revenge of the
Valkyries.
(Below and bottom) Gail Wilson
with Folies Firemen and Hot
Voodoo Buns.
MEN BEHIND BARS: PROFILES

Nickole Dushey currently serves as an Executive Officer for a homeless shelter here in the Bay Area. In December of 1988, she was officially crowned “Entertainer of the Year” by the Motherlode Bar at Post and Lar­kin. Since that time, she has been a proud member of the Tatiana and Com­pany Family, performing monthly to assist in raising thousands of dollars for various AIDS organizations. She has also performed frequently at the Peter Pan, The Kokpit, Kimos, and the Mint, and most recently performed at La Cage to benefit an Oakland based AIDS foundation. Since her lover (James Belk) has been stricken with the disease, her purpose in life is to heal the planet through singing and entertainment. Future plans include assisting others afflicted with disease, and expanding the awareness of our community with regards to AIDS, while serving as a constant reminder that the ego is no longer fashionable.

Tim Garner Men Behind Bars V marks Tim Garner’s third appearance as the ever devious but tasteful DiFi. A native of Indianapolis, Indiana, Tim was called San Francisco home since 1977. He was a singing member of the San Francisco Gay Men’s Chorus from 1984 through 1989 and served as its general manager from July, 1986 through 1988. Tim has also been a member of Chamber Singers, Men About Town and The Overtones singing groups. He is presently assisting with the musical and staging direction of Men About Town.

Jose “Widow Norton” Sarria and Mike “Michelle” Gerry can truly be considered entertainment “institutions” of the San Francisco scene. Were it not for their shows reaching back to the late fifties, a show like Men Behind Bars could not have happened. They fought the flack and endured the raids to bring Gay entertainment out of the closet. Men Behind Bars is very proud to have them participating in the production, and through them we pay tribute to all the performers who have helped pave the way. It has always been rumored that there was a bit of rivalry between the two, (a rivalry between two drag queens! . . . IMPOSSIBLE) so the duet Bosom Buddies seems singularly appropriate.

James Cvitanich (Producer/Direc­tor/Writer) was born in San Pedro Cali­fornia or as it is more commonly known, “The Port of L.A.” He earned a B.A. Degree in Theater Arts from the University of Southern California, and an M.A. from California State Uni­ versity, Long Beach, before moving to New York, working as the proverbial “actor/waiter” until moving to San Francisco in 1981. In 1982 he won the title “Mr. Leather, of San Francisco,” and used the higher profile as a means of doing fund raising work. In 1983, he conceived the idea of a bartender variety show which materialized as Men Behind Bars in January, 1984. It also aroused a latent desire to produce

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28 MEN BEHIND BARS V
MEN BEHIND BARS: PROFILES

Wayne Fleisher (Producer/Director) joined the San Francisco Tap Troupe in 1980. Since that first production, Wayne has been involved in many fundraising productions going in the midst of AIDS crisis. A native of Minnesota, he has been performing and touring since childhood, most notably with the Band of America, the University of Minnesota Concert Band Ensemble, and the world-renowned Children's Theatre Company of Minneapolis.

Mark Abramson (Producer/Director) has been an integral part of Men Behind Bars productions since the first show in 1983 and is still thrilled and amazed at the community support and energy that keeps their many and varied fundraising productions going in the midst of AIDS crisis. A native of Minnesota, Mark has been performing and touring since childhood, most notably with the Band of America, the University of Minnesota Concert Band Ensemble, and the world-renowned Children's Theatre Company of Minneapolis.

Wayne Love (Musical Director/Orchestrations) fell in love with San Francisco in 1956. Since he couldn't stay (he was three at the time) he spent the next 30 years preparing to come back. Meanwhile he learned acting (Tevye, Luther Billis and others), singing and dancing in Pasadena and Los Angeles.

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Lissa Mahon (Choreographer) Lisa has been performing in San Francisco for six years dancing with the San Francisco Tap Troupe, and choreographing numerous projects including her own show Footlight. She is currently and Artist-in-Residence with Pastor United Methodist and an instructor with a classical music program in Carmel. Her choreographic career started with musical comedies in Monterey, and has since provided her the opportunity to work with Gay Gordon, Oto Sallid of the TV show Fame, Paula Abdul, and Juliet Prowse. This is Lisa's second Men Behind Bars.

Terry Manshaw (Choreographer) joined the San Francisco Tap Troupe just two weeks prior to the opening concert of San Francisco, illustrating her love of dance and her ability to learn at the drop of a hat. Since joining the troupe in 1980 she developed the popular Tapworks Aerobics classes, as well as being instrumental in many popular tap troupe numbers. With a great background in ballet and jazz with the Cleveland Ballet, dating back to age five, she has been teaching since age fifteen and continues in that capacity currently teaching most all choreography to the Troupe. Recently, Terry has worked with Lynn Jassim in Billy, choreographed and performed in the dance concert Then and Now, and toured with the Extra-Safety Association teaching her program Tapworks. In her third MBA, once again, Terry functions in the dual role of choreographer and performer.

MEN BEHIND BARS: PROFILES

Wayne Fleisher (Producer/Director) joined the San Francisco Tap Troupe in 1980. Since that first production, Wayne has been involved in many fundraising productions going in the midst of AIDS crisis. A native of Minnesota, Mark has been performing and touring since childhood, most notably with the Band of America, the University of Minnesota Concert Band Ensemble, and the world-renowned Children's Theatre Company of Minneapolis.

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MEN BEHIND BARS IV

Victoria Theater
February 12, 13, 14, 15, 1988

(Right) MBB IV curtain call. (Left to right) Margie Gomez, Gail Wilson, Deena Jones.

(Above left) The Cream Sisters, Porcelana, Jolene and Abolene. (Above right) Musical director, Wayne Love. (Below) Ms. Peckerhead meets her Fairy Godmother (Irene Soderberg), is upstaged in her audition by accordionist (Marni Starr) and lands in jail.
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GAIL WILSON

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WAYNE LOVE

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Dancing 9:00

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THE PALACE OF FINE ARTS

The Panama Pacific Exposition of 1915 was an event dedicated to progress, the celebration of the completion of the Panama Canal, and the rebirth of San Francisco following the disastrous 1906 earthquake. Funds came from six million dollars in donations, five million in state bonds and five million in San Francisco taxes.

A nationwide architectural commission conceived of the Exposition as an architectural unit, and Berkeley architect Bernard Maybeck was assigned the task of designing the Palace of Fine Arts.

The Palace was the last of the major buildings of the Exposition to be started; construction began December 8, 1913. The original columns and Rotunda were framed in wood, and covered with "staff", a mixture of plaster and burlap-type fiber. It was the largest building ever to be made of that material. For purposes of an exposition, in which buildings were supposed to last a year and then collapse readily, staff was ideal; but durability was one quality it lacked.

William Merchant, who was from Maybeck's office, designed many of the Palace's decorative elements. He also spent the last ten years of his life until 1962 planning the Palace's restoration.

A move to preserve the Palace was begun in October, 1915 with a Fine Arts Preservation Day. 33,000 supportive signatures were gathered, and $350,000 was raised towards the duplication of the Palace in lasting materials.

When the ashes of the Exposition were cleared, all that was left was the Palace of Fine Arts. It was maintained by the San Francisco Art Association who attempted to raise additional funds for the preservation. After the First World War, the Palace became part of the city park system. Federal funds were used to repair and replace some of the Palace's decorations, and in 1934, the Recreation and Park Department installed eighteen lighted tennis courts that operated until 1942. During the Second World War the Palace was used by the Army as a motor pool. In 1947, the Army returned the building to the city.

The Palace slowly crumbled from the ravages of the weather. Finally the structure had to be fenced off as a public hazard.

Then, in the late 1950's, a group of dedicated citizens, led by philanthropist Walter S. Johnson, initiated a drive to rescue the Palace from planned demolition and restore it to its former glory. On July 20, 1964, a contract was awarded and the reconstruction began. Workers carefully removed original design elements from which molds were made. The rotunda, colonnade and all except the steel framework of the gallery were torn down and replaced with concrete castings. In September, 1967, work was completed on a stripped-down version of Maybeck's original. The addition of the remaining original colonnades was completed in January, 1975—a gift from Walter S. Johnson to the city and the people of San Francisco.

The gallery area now houses the Palace of Fine Arts Theatre and the Exploratorium. The theatre, which seats 1,000 in a continental-style configuration, was added in 1970. The Palace of Fine Arts Theatre is operated by the Palace of Fine Arts League, Inc., a non-profit corporation.

STAFF FOR THE PALACE OF FINE ARTS

Kevin J. O'Brien
Executive Director
David Young
House Manager
Patty Ann Farrell
Assistant House Manager
Marty McGee
House Electrician
Mark McKenzie
House Sound

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