

## **Civic auditorium, San Francisco, The Miracle, Dec. 27, 1926---Jan. 15, 1927**

### **Civic Auditorium SAN FRANCISCO "The Miracle"**

Dec. 27, 1926-Jan. 15, 1927

#### **A STATEMENT**

IN bringing "The Miracle" to San Francisco, I am doing something that I have never yet dared to do, something that comes from the heart. I am bringing "The Miracle" here on my own responsibility. Other cities which have seen "The Miracle" raised enormous guaranty funds. San Francisco offered to raise such a fund, but I refused to accept it because I had confidence in the great art-loving public of this city and vicinity.

In San Francisco I want to take all the risk myself. San Francisco was the first city in the country to acclaim my first ambitious adventure in the theatre—the Russian Ballet—in 1911. It is the city that gave me my dear wife, the birthplace of her father, David Belasco, my greatest inspiration in the theatre. I love San Francisco. I feel greatly in its debt, and I have waited all these years for a fitting occasion to prove that affection, to pay that debt. If "The Miracle" gives the people of San Francisco and the Pacific Coast an inspiring vision of spiritual beauty, I shall feel rewarded.

(Signed) Morris Gest .

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#### **CIVIC COMMITTEE OF PATRONS in connection with the San Francisco engagement of "The Miracle"**

Herbert Fleishhacker Chairman

U. S. Senator Hiram Johnson

U. S. Senator Samuel Shortridge

Governor Friend W. Richardson

Governor C. C. Young

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Mayor John L. Davie of Oakland

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Paul Verdier

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John I. Walter

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CIVIC AUDITORIUM, SAN FRANCISCO, CALIF. Beginning Monday Evening, December 27, 1926 Final Performance, Saturday Evening, January 15, 1927 Every Evening (Except Sundays) at 8 o'clock Matinees Wednesdays and Saturdays at 2 P. M.

F. Ray Comstock *and* Morris Gest Have the Distinguished Honor to Present Under the Auspices of a Civic Committee (Herbert Fleishhacker, Chairman) *For the First Time on the Pacific Coast*

The MIRACLE In Three Acts and Eight Scenes

Staged by **MAX REINHARDT** Book by Karl Vollmoeller Score by Engelbert Humperdinck and Friedrich Schirmer Production designed by Norman-Bel Geddes Built by J. P. Carey and Company Conductor of the Orchestra, Einar Nilson

ENTIRE PRODUCTION UNDER PERSONAL SUPERVISION OF **MORRIS GEST**

General Manager for F. Ray Comstock and Morris Gest **W. H. OVIATT**

San Francisco Representative **SELBY C. OPPENHEIMER**

In order to preserve the illusion the audience is respectfully requested to refrain from applause and from asking the players to step out of their parts to acknowledge curtain calls.

Intermission between Scenes I and II and between Scenes V and VI

## NOTICE

*After the close of the engagement of "The Miracle" in San Francisco on Saturday evening, January 15, it will open a four weeks' engagement in Los Angeles, beginning January 31, under the auspices of a Civic Committee. "The Miracle" will not play in any other city on the Pacific Coast .*

## THE CAST

## SCENE I—The CATHEDRAL

MADONNA<sup>\*</sup>

---

\* —See page 14 for Rotation of Roles.

Lady Diana Manners

Elizabeth Schirmer

Maria Cherer-Bekefi

Sexton Morgan Thorpe

Second Sexton George Bleasdale

Old Sacristan Mrs. John Major

Old Nun Attendants

Anna Paul

Fannie Koven

Mother of the Nun Lyola Whyte

Grandmother of the Nun Laura Alberta

Sister of the Nun Jean Koven

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*The center of social life in San Francisco*

HOTEL S t . FRANCIS

*Facing Union Square San Francisco*

Management—Thos. J. Coleman

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The Nun<sup>\*</sup>



\* —See page 14 for Rotation of Roles.

Elinor Patterson

Iris Tree

Lady Diana Manners

The Abbess Mariska Aldrich

Mistress of Ceremonies

Mme. Romola Nijinskaya

Adele Shreve

The Burgomaster Lionel Braham

The Knight Orville Caldwell

A Blind Peasant Mikhail Dalmatoff

His Son Schuyler Ladd

The Lame One Louis Le Vie

The Archbishop Luis Rainer

The Piper Fritz Feld

The Nuns—The Misses Adams, Shreve, Roberts, Sparks, Whyte, Ray, Hilliard, Brewster, Livingston, Lane, Montifiore, Le Roy, Burns, Segal, Rider, Merveille, Pennypacker, Graham, Kennedy, Thompson, McGill.

Monks, Priests, Novices, Children, Townsfolk and other Nuns.

## **SYNOPSIS**

The vast Cathedral of an old Nunnery on the Rhine holds a wonder-working image of the Virgin, to which believers flock from far and near.

The old Sister Sacristan no longer has the strength to perform her duties. The Abbess therefore hands over the keys to the younger Sister Megildis in an impressive ceremony at which her mother bids her farewell.

A great procession pours into the Cathedral—Peasants, Tradesmen, Children, Priests, Knights, Cripples and Blind People.

They all crowd up to the statue of the Madonna and pray fervently, falling on their knees as their fervor grows.

The Lame One, lying on a stretcher, begins to move, and, with a desperate effort, he gets to his feet.

The pious crowd breaks into a cry of triumph. A Miracle has come to pass.

The procession leaves the Cathedral.

The young Sacristan goes about her duties alone.

In the last doorway, she meets the Piper. He has assembled around him a group of children who force her into their ranks. The young Sacristan begins to sway to the music and forgets her duties in a dance of Spring.

Meanwhile, the Piper has brought a handsome young Knight, who stands fascinated by the Nun's dancing.

On seeing him, she suddenly becomes frightened and remains rooted to the spot.

The Abbess returning, is astonished at this scene and rebukes Megildis, while the children and the Piper escape.

The keys are taken from Megildis and the doors locked behind the retiring Knight.

The young Nun, dazed, is sentenced to spend the night in prayer before the image of the Madonna and is left alone in the dark Cathedral.

\* \* \*

While the Nun lies in fervent prayer, there is knocking at the gate. Repeated at different doors, she rushes madly toward them, one after another.

Then she throws herself down before the image and implores the Madonna to grant her freedom.

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She points fiercely at the child and again demands release, wresting the child from the Madonna's arms.

All grows dark and the child vanishes.

As the Nun uncovers her face, she realizes that the Cathedral altar has parted and in the opening appear the Knight and the strange Piper.

The Knight approaches her and offers his hand. Slowly she loosens her vestments and places them at the foot of the Image.

The Knight folds his mantle about her and the two kneel for the Virgin's blessing.

Arising, he bears her away with the assistance of the Piper.

The image of the Virgin begins to glow.

Slowly she comes to life, descends from the pedestal, dons the garments of the Nun, carries out her duties and kneels in prayer where the Nun had been.

\* \* \*

The Abbess and the Nuns return for morning mass.

On seeing the empty pedestal, blind fear seizes them.

Alarm bells are rung.

They rush at the supposed Sister Sacristan for permitting the holy image to disappear.

Before they can lay hands on her, she appears to be lifted from the ground.

In silent awe, they all draw back from the new Miracle.

The divine Sister, with a mild smile, passes among the Nuns whose arms spread high as they chant in exaltation.

INTERMISSION, TEN MINUTES

A beautifully illustrated souvenir in full colors, including the complete story of "The Miracle" is on sale in the foyer.

## **SCENE II—THE KNIGHT**

### **CAST OF CHARACTERS**

THE PIPER (as a Faun)

THE KNIGHT

THE NUN

THE ROBBER COUNT Lionel Braham

His Companions—The Misses Thompson, Shreve, Roy and Whyte. Messrs. Rockwell, Cole, Collins, Abrams, Burns, Linder, Finlay, Dante, Adams, Saul, Veitch, Chartrand, Hoffmansthal and Thomaschefsky.

THE SHADOW OF DEATH Luis Rainer

The Knight and the Nun, preceded by the Piper, appear in the forest.

In her happiness, the Nun dances.

The Knight tries to kiss her. She escapes, but he finally catches her.

Attracted by the Piper's call, a robber Count and his wild huntsmen surprise them.

The Knight is bound to a tree and Megildis is forced to dance for his life.

The Piper (who seems ever to strive for good and ever to bring about evil) cuts the Knight's bonds.

The Knight rushes at the Count but receives a deadly wound.

The Shadow of Death appears behind him.

The ill-fated Nun is dragged away in triumph by the Count.

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A SOUVENIR of "The Miracle"

Illustrated in Full Colors

Has Been Published by Morris Gest

*Containing:*

Thirty-four Illustrations, seventeen of them in color.

*And the following Informative Chapters:*

The Genesis of "The Miracle."

The Legend of "The Miracle" as told by the Author.

The Synopsis of the Play Scene by Scene .

The Meaning of "The Miracle."

Chants and Choruses of "The Miracle."

The Music of "The Miracle."

Morris Gest—Miracle Man, by Ashton Stevens.

On the Living Theatre, by Max Reinhardt.

Etc., etc.

ON SALE IN THE FOYER

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MORRIS GEST

Takes Great Pleasure in Announcing that He Has Arranged to Bring to San Francisco In the Course of the Season of 1927-1928

BALIEFF'S CHAUVE-SOURIS

( The Bat Theatre of Moscow )

The Most Unusual Entertainment in the World

Direct to the Pacific Coast from Triumphs in Moscow, Paris, London and New York

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### **SCENE III—THE COUNT**

#### **CAST OF CHARACTERS**

THE NUN

THE COUNT

THE PIPER (as a Gypsy Musician)

A CZARDAS DANCER Maria Cherer-Bekefi

A Guest of the Count Mariska Aldrich

Gypsy Leader George Bleasdale

Gypsy Musicians—Jack Veitch, Carlo Sages, George Cook, Henry Koven, Boyman.

The Count's Guests—The Misses Thompson, Whyte, Ray, Shreve, Merveille, Kennedy, Graham, Pennypacker, Segal. Messrs. Dougherty, Finlay, Collins, Harlan, Chartrand, Linder.

The Prince Schuyler Ladd

Prince's Companions—The Messrs. Abrams, Rockwell, Burns, Rivers, and Hoffmansthal.

Servants—The Misses Roberts, Sparks, Rider, Alden, McGill, Montifiore.

The Shadow of Death Luis Rainer

The captured Nun appears at the Count's banquet table.

A band of strange musicians play and the banqueters begin to dance, stiffly at first, then more wildly.

As the Nun sits motionless, the Piper plays a tune in her ear, and a brief vision appears of the Knight and then the Nuns passing through the hall.

The Piper plays another tune and she begins to dance mechanically, and then collapses on her throne.

The Prince and his friends seek shelter in the castle.

He seems fascinated by the unhappy Nun, thereby exciting the jealousy of the drunken Count.

Daggers appear and a fight seems inevitable, until the Piper suggests a game of cards.

The Prince and Count gamble for the possession of the Nun.

The Prince wins and drags away the terrified Megildis.

The banquet breaks up in confusion.

The Piper presses a dagger into the hands of the Count who has tried in vain in his drunken stupor, to follow the Prince, and he plunges it into his own heart.

The Shadow of Death appears behind him and the Piper plays his second tune of death.

## **SCENE IV—THE PRINCE**

## **CAST OF CHARACTERS**

MAJORDOMO George Bleasdale

THE NUN (a Bride)

THE PRINCE (a Groom)

THE PIPER (a Magistrate)

PRESENTEUR Mrs. Damon Lyons

Girl Pages—Jean Koven, Judith Alden, Betty Hartman, Harriet Blair.

Bridesmaids—Misses Segal, Shreve, Whyte, Brewster, Kennedy, Roy.

Bridegrooms—Messrs. Abrams, Boyman, Finlay, Sages, Veitch and Sages.

Flower Girls—The Misses Adams, Roberts, Hilliard, Sparks, Montifiore, McGill, Rider, Thompson.

Conspirators—Schuyler Ladd, Luis Rainer, Fritz Feld, Lester Cole.

THE SHADOW OF DEATH Lantern Bearers, Canopy Bearers, Gift Bearers and Incense Bearers.

SOPRANO SOLOIST Travis Thames

Additional Soloists—Ruth Alvoy, Lea Lichterfield, Olive Kingston, Rosebud Sterns.

(Program Continued on Pages 10 and 11)

Hear organ music on the new Orthophonic Victrola

Its uncanny fidelity of tone, its complete loyalty to the original music and its ability to pour forth *all* of that melody, in every delicacy of shading and timbre, together with its buoyant and inspiring *power*, have given it an acclaim that no other instrument has ever won.

Everything about the Orthophonic Victrola is new to our age except the familiar trademark and the Victor organization behind it.

Orthophonic Victrolas are listed at \$95, \$125, \$160, \$235, and \$300. Combination Orthophonic Victrola-Radios are from \$375 to \$1000.



Convenient terms may be arranged.

Music's greatest miracle—the DUO-ART reproducing piano

The Duo-Art reproducing piano, like the Victrola, has a very general appeal. Just as many music-lovers buy Victor records solely to hear the great concert artists, and others simply to hear popular music in its latest and gayest form, so do many people find an infinite variety of delight in this fascinating instrument, the Duo-Art piano.

Some desire to hear Paderewski, Grainger, Ganz, or Gabrilowitsch. Others want to dance. Others want to hear sacred music, and for the latter as well as for all others there is a remarkable source of enjoyment in the Duo-Art.

For the Duo-Art's library of rolls includes, month by month, the exact playing of the world's most celebrated pianists. And that phrase means exactly what it says: their *exact playing* .

Do you know how a Duo-Art roll is made? Do you know that the artist plays the number on a recording instrument that catches *every characteristic* , every inflection? And that the pianist later *listens critically* to his roll, and, after approving it, autographs it as being his exact playing?

The Duo-Art Reproducing Piano is suited to the modern musical demands of any household. It will play any kind or style of piano music you wish. And whether for sacred music, or singing, or dancing, or a quiet half-hour in the presence of the masters, it is an instrument of supreme distinctiveness—a remarkable asset to the home that seriously considers the happiness of its members and the pleasure of its guests.

There are other reproducing mechanisms on the market, among which the layman may find it difficult to make analysis. This analysis has been made, in a most critical fashion, by Steinway & Sons. As is well known, the manufacturers of the great Steinway piano do not themselves manufacture a reproducing mechanism, although every part of a Steinway piano itself is Steinway made thruout. In selecting that reproducing mechanism which truly merited incorporation within "The Instrument of the Immortals," Steinway & Sons gave the claims of every reproducing manufacturer the most thoro-going study. And after exhaustive investigation, it was determined that the Duo-Art, made by the Aeolian Company, was the one reproducing mechanism deserving of a place within a Steinway pianoforte. Now the Duo-Art lifts the Steinway itself into new levels of joy-giving, new planes of usefulness to mankind.

The Duo-Art is also available in the internationally-known Weber and Steck pianos, and in three lesser-priced instruments: Aeolian, Wheelock, and Stroud. *The Stroud Duo-Art upright, foot-impelled, is but \$775 .*

Your present piano has a definite turn-in value on a modern Duo-Art.

We shall be pleased to render an appraisal on your old piano without obligating you in any way. The Duo-Art is sold on very convenient terms.

Sherman, Clay & Co.

*Kearny and Sutter Sts., S. F .*

Mission Street, near Twenty-first, Fourteenth and Clay Sts., Oakland Telegraph and Channing Way, Berkeley San Mateo Polo Alto 11

The Nun Megildis is led to the Prince's nuptial couch in a mock bridal procession.

The Piper, as the magistrate, officiates at a mysterious ceremony.

Left alone with her, the Prince pursues Megildis, but the Emperor intervenes in time.

He reproves his son and tries to comfort Megildis.

The Piper arouses the Prince and his friends, and one of them attacks the Emperor from ambush.

The second assailant falls from a knife pressed into the Emperor's hands by the Piper.

On lifting the mask, the Piper reveals the Prince's face, and the Emperor, crazed, is led away by the Nun.

The Piper plays his tune of death for his third victim.

## **SCENE V—THE EMPEROR**

## **CAST OF CHARACTERS**

THE PIPER (as Master of Ceremonies)

THE EMPEROR Mikhail Dalmatoff

THE NUN (as Empress)

THE SPIRIT OF REVOLUTION Maria Cherer-Bekefi

THE SHADOW OF DEATH

Gold Candelabras, Gold Palanquin Knights, Gift Bearers, Cymbal Bearers, Pages, Gold Bells, etc.

(Continued on Page 12)

## 12

In a solemn coronation ceremony, the Nun Megildis is made consort of the insane Emperor.

The Emperor, heedless of his guests, plays with a puppet resembling his son.

The Piper, as master of ceremonies, directs ritual and dance, until a horde of black revolutionists swarm over the golden figures, carries the Emperor away in chains and drags the Nun as Empress into the street.

INTERMISSION, SIX MINUTES

## **SCENE VI—THE INQUISITION**

### **CAST OF CHARACTERS**

THE PIPER (as Tribune of the People)

CHIEF OFFICERS Sam Saul, Max Linder

THE EMPEROR Judges—Messrs. Burns, Rivers, Collins, Veitch.

MASKED REVOLUTIONIST George Bleasdale

THE HANGMAN Lester Cole

EXECUTIONER Lionel Braham

THE NUN (as Empress)

PRIEST Morgan Thorpe

THE SHADOW OF DEATH Revolutionists, Assistant Executioners, Voices.

The populace surges into the square, erects a scaffold, leads the Emperor and his golden court to a hasty tribunal and relentless doom.

Finally, the Empress is led in, an object of derision, bearing the puppet of the Prince.

COMING ATTRACTIONS *Management* SELBY C. OPPENHEIMER

MORDKIN AND THE RUSSIAN BALLET AND ORCHESTRA Columbia Theatre, San Francisco—Week of Jan. 17 Auditorium Theatre, Oakland—Fri & Sat., Jan. 14-15

THE TIPICA ORCHESTRA OF MEXICO

SACRAMENTO—JAN. 30-31

STOCKTON—FEB. 1

OAKLAND—FEB. 2 and 3

SAN JOSE—FEB. 7

—AND—

Scottish Rite Hall—SAN FRANCISCO—FEB. 4-5-6

GABRILOWITSCH AND FLESCH

Joint Piano and Violin Recitals

OAKLAND—FEB. 14 SAN FRANCISCO—FEB. 16

SOON

TITO SCHIPA, *Italian Tenor*

WILL ROGERS, *America's Great Humorist*

RUTH DRAPER, *Character Sketches*

ROSA PONSELLE, *Dramatic Soprano*

ROSAMONDE JOHNSON and TAYLOR GORDON

IN THEIR FAMOUS PROGRAMS OF NEGRO SPIRITUALS

12

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**13**

The Emperor has his crown taken from him and is put in a dungeon.

The Empress is bound to the Pillory.

The Piper, as tribune of the people, launches an accusation against her, and gives the signal for her execution.

At the moment when her head lies on the block, the attitude of the people changes and they tear her away from her doom. Amid indescribable tumult she is carried away from the square which is covered with dead.

## **SCENE VII—THE WINTER FOREST**

### **CAST OF CHARACTERS**

THE NUN

THE PIPER

THE SHADOW OF DEATH

THE PROCESSION OF SHADOWS

The Nun sits exhausted by the wayside with her child.

Led by the Shadow of Death, the ghostly procession of her dead victims approaches—the Knight, the Count, the Prince and the Emperor, and all the others she has led to their doom.

The Shadows motion for her to follow, but the Piper intervenes.

She fights against his power and with an old child's prayer, triumphs over him. As the distant sound of Christmas bells comes from on high the Piper disappears and she drags herself toward the sounds and light of a Christmas-lit church.

## **SCENE VIII—THE CATHEDRAL**

### **CAST OF CHARACTERS**

Same as Scene I

The divine Sister Sacristan has carried out the duties of the fugitive Sister Megildis for seven years.

As the nuns retire, she is left alone in the dark Cathedral.

With mild and mournful smile, she locks the portal and returns to the spot where her Image stood.

She removes the Nun's garments and lays them on the steps.

She resumes the crown and robes of the Madonna and mounts to her old place. Her body becomes rigid and lifeless—Image again.

The Nun Megilids enters, clutching her child. Her burden falls unnoticed to the ground as she recognizes the Cathedral and the statue. On the steps she finds her vestments and hastily puts them on.

Everything seems to be the same as on the night she disappeared.

Remembering her child, she picks it up only to discover that it is dead. She sinks down before the Image.



As the Light of Life shines upon the Image once more, the child is restored to the Madonna's arms, and the bells of the convent begin to ring.

The Nuns, entering, see the Sister Sacristan in prayer and suddenly realize that the wonder-working Image of the Virgin has returned.

Fright is followed by overwhelming joy and the Sister Megildis, awakening from her faint, is lifted by the other Nuns to look at the Miracle.

She hides her face in shame and tries to run away.

Started by the bells at night, the townspeople pour in. They all lift their arms in adoration to the Sister Megildis.

Unable to understand, she gazes steadily at the Madonna and seems to see on her face, a blissful forgiving smile, and voices rising higher and higher proclaim her pardon and her redemption.

The Nuns lift the miraculous statue on high to show it to all the believers.

**At the close of the performance, and for a period of twenty minutes, the audience is invited on the stage, to see at a closer range the chancel and altar of the Cathedral.**

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## THE ROTATION OF ROLES

The following will be the rotation of roles for the performances of "The Miracle":

### **Week Beginning December 27**

Monday Night, December 27:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Tuesday Night, December 28:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Wednesday Matinee, December 29:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Wednesday Night, December 29:

Madonna, Lady Diana Manners; Nun, Iris Tree

Thursday Night, December 30:

Madonna, Lady Diana Manners; Nun, Iris Tree

Friday Night, December 31:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

Saturday Matinee, January 1:

Madonna, Lady Diana Manners; Nun, Iris Tree

Saturday Night, January 1:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

### **Week Beginning January 3**

Monday Night, January 3:

Madonna, Lady Diana Manners; Nun, Iris Tree

Tuesday Night, January 4:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Wednesday Matinee, January 5:

Madonna, Lady Diana Manners; Nun, Iris Tree

Wednesday Night, January 5:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Thursday Night, January 6:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

Friday Night, January 7:

Madonna, Lady Diana Manners; Nun, Iris Tree

Saturday Matinee, January 8:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Saturday Night, January 8:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

### **Week Beginning January 10**

Monday Night, January 10:

Madonna, Lady Diana Manners; Nun, Iris Tree

Tuesday Night, January 11:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Wednesday Matinee, January 12:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Wednesday Night, January 12:

Madonna, Lady Diana Manners; Nun, Iris Tree

Thursday Night, January 13:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

Friday Night, January 14:

Madonna, Lady Diana Manners; Nun, Elinor Patterson

Saturday Matinee, January 15:

Madonna, Lady Diana Manners; Nun, Iris Tree

Saturday Night, January 15:

Madonna, Elizabeth Schirmer; Nun, Lady Diana Manners

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## **THE PRODUCTION**

All Scenery, Costumes and Lighting Executed under the Direction of Norman-Bel Geddes

Entire Production Built by P. J. Carey and Company

Scenery Supervision by Gerstle Mack

Costume Supervision by Aline Bernstein

Lighting Supervision by Eugene Braun

Costumes by Sadie Kelly

Painting of Stained Glass Windows by R. W. Bergman Studios

Entire Production Painted by L. R. Fritzing

Painting of Costumes by Ami Mali Hicks

Cathedral Bells by the Meneely Bell Co.

Structural Iron Work by Wells and Cornell

Statues and Gold Puppet Made by Carr and Content

Small Scenery Properties Made by Siedle Studios

Costume Properties Made by John Brunton

Other Properties Made by Herman J. Kaufmann (Berlin)

Flowers Made by Universal Flower Company

Shoes Made by Stewart and Tieman

Wigs Made by Bernner and Balatoff

Ultra-Violet Ray Effect by C. C. Minter

Rudolph Kommer, Personal Representative and General Manager for Max Reinhardt

Ernest De Weerth, Personal Assistant to Max Reinhardt

F. Ray Comstock and Morris Gest beg to thank the following people for great services rendered in helping to make this production possible:

W. H. Oviatt, Herbert Krapp, P. J. Carey, Harold Brown, Rudolph Kommer, Edmund Reinhardt, J. A. E. Malone (London), Selby C. Oppenheimer, The Miracle Committee of San Francisco, J. L. Stuart, Wm. J. Riley, and the Civic Auditorium Staff.

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## THE PRODUCTION

All Scenery, Costumes and Lighting Executed under the Direction of Norman-Bel Geddes

Entire Production Built by P. J. Carey and Company

Scenery Supervision by Gerstle Mack

Costume Supervision by Aline Bernstein

Lighting Supervision by Eugene Braun

Costumes by Sadie Kelly

Painting of Stained Glass Windows by R. W. Bergman Studios

Entire Production Painted by L. R. Fritzing

Painting of Costumes by Ami Mali Hicks

Cathedral Bells by the Meneely Bell Co.

Structural Iron Work by Wells and Cornell

Statues and Gold Puppet Made by Carr and Content

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George Bleasdale

Lester Cole

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Fritz Feld

Louis Le Vie

Clarence Rockwell

Guy Collins

Harvey Sayers

Assistant Stage Managers

Einar Nilson Musical Director

Prof. D. d'Antalffy Assistant Musical Director



Prof. G. Brock Organist

Bob Hilliard Master Carpenter

Sid Levey Master Electrician

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