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WAYNE NEWTON and his Swinging Group
TONITE THRU MAY 23RD
SAFARI ROOM
STAFF MILLER ORCH.
MONKEY-A-GO-GO "THE NEW SOUNDS" TINA DELGADO MARK HOLLEY
FRIDAY, MAY 28 — JACK JONES

SAN CARLOS — Carmen is surely the most popular gypsy in this country. Even those who do not know the details of Bizet's opera usually can hum the first bars of at least the "Toreador Song" and every grammar school child learns early to satirize these famous passages.

The Circle Star Theater is currently offering an excellent opportunity for these potential opera fans to hear the original words of the "Toreador Song" and to see Carmen, as portrayed by Mildred Miller, and her gypsy band in person.

While no new heights are scaled in the area of vocal accomplishment, the production which opened Tuesday night is pleasing to both ear and eye and demonstrates that "Carmen" is perfectly adaptable to in-the-round staging.

When an opera—even a well-known one—is sung in a foreign language (in this case, French) on a large, proscenium stage, knowledge of either the language or libretto is necessary to follow the action adequately. This difficulty is minimized in the more intimate Circle Star theater where all members of the audience can see the artists' expressions and motions. This fact alone would make the first exposure to opera.

In addition, a circular playing area has more potentials for interesting movement than does the typical picture-box stage, and director-designer Hall Shaler takes advantage of these to create a well-paced, colorful show.

The opera has infinite possibilities for stage business, but it is Bizet's memorable music which raises Carmen from the ranks of ordinary raggle-taggle gypsies. Happily, conductor Allen Jenson leads the orchestra and chorus with precision and assurance.

A smaller theater naturally makes greater demands on the singers for emotional believability. Miss Miller's Carmen is appropriately spiteful and willful, but she does not project a vivid characterization and her efforts at expressiveness at times get in the way of her singing.

Richard Verreau as Don Jose likewise has trouble projecting a real personality, but he has a good, if not overly strong, tenor voice and is much more convincing vocally than visually.

Theodor Uppman's rich, expressive, baritone projects Escamillo, the matador, with aplomb. The show's best combination of vocal and emotional skills, however, is displayed by Peggy Bonin as Micaela.

In addition to Carmen, Miss Miller has been capably. The second act quintet, with Carmen and her gypsy friends played by Kay Gagen, Charles Gonzales, Max Williams and Sellyanne Bachman, is very enjoyable. Ned Romero and Howard Chilljan are the rakes soldiers.

The first act is not as rousing as it might be, but Lola Montez and her talented Spanish dancers, from then on the production moves rapidly.



EARL GRANT
THRU WED. JUNE 2



THE LOS GATOS-SARATOGA COMMUNITY THEATRE
Saratoga City Theatre
AN INSPECTOR CALLS
By J. B. Priestley



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Mighty Big

By EARL WILSON

NEW YORK — We columnists get some crazy mail . . . . mother writes plaintively that her teen-age daughter's worried about her big feet . . . and is it true that certain glamour girls have large feet . . . and would I please say so in the paper?

Yes, dear lady, it's true. It's okay to admit you've got 'em.

Jackie Kennedy steps elegantly delicately into a size 10 . . . Lauren Bacall into 9½. Carely Jones, the model-members that her ed two sizes, from she entertained tr from wearing co Tina Louise of " land," who's a big wears size 10 on and 10½ on her rig

With 20th Cents high again. I Zanuck in that co how much

FINAL PERFORMANCE

Krips, Sympho Wind Up at Foo

By MARTA MORGAN

LOS ALTOS HILLS—Josef Krips and the San Francisco Symphony made their farewell appearance at Foothill College Tuesday night to the third and final performance of the guest season Beethoven Festival.

For the second time in 24 years of reviewing concerts in this area, the writer was late—because of car trouble, and missed part of the Symphony No. 4 in B flat major.

The two final movements of this symphony were lovely and played with infectious good humor and enormous vitality.

But it was the preceding Symphony No. 7 in A major which brought the Krips to his feet. And with it was an electrifying rose reading in which pi were excellent; rhythmic elements, were dynamically and executed, and —except for a fe the first violin sec above reproach. T an enthusiastic served standing Maestro Krips an mentalists.

The Piano Con ("Emperor"), wi old Jerome Rose was less successfu the pianist is obvio ed and well-train viewer found the movement overly lugubriously long opening and elsew were marred by t easy to pound the i cautiously drown chestra, which w since Krips and supplied unusuall support.

It takes a big-hea of extremely mature prospection and terlocked stature to this immense score still has a long way

We shall be look to welcoming the sy its distinguished back to Foothill Col when the 1965-66 Symphony-Los Altos ries begins.

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