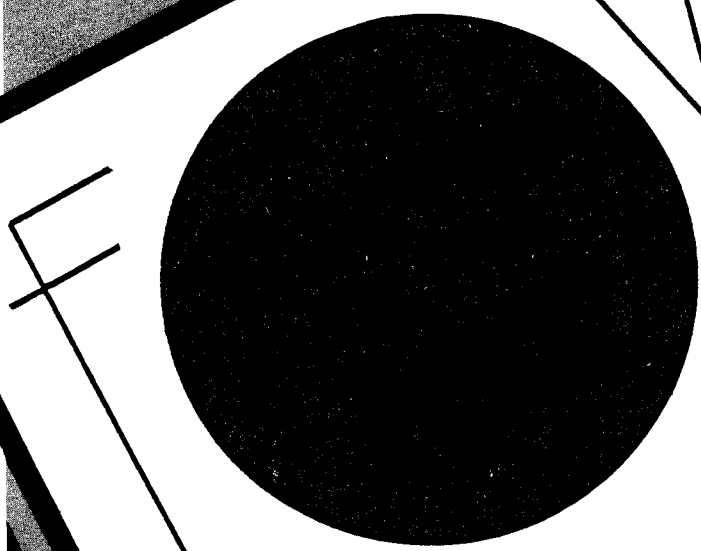
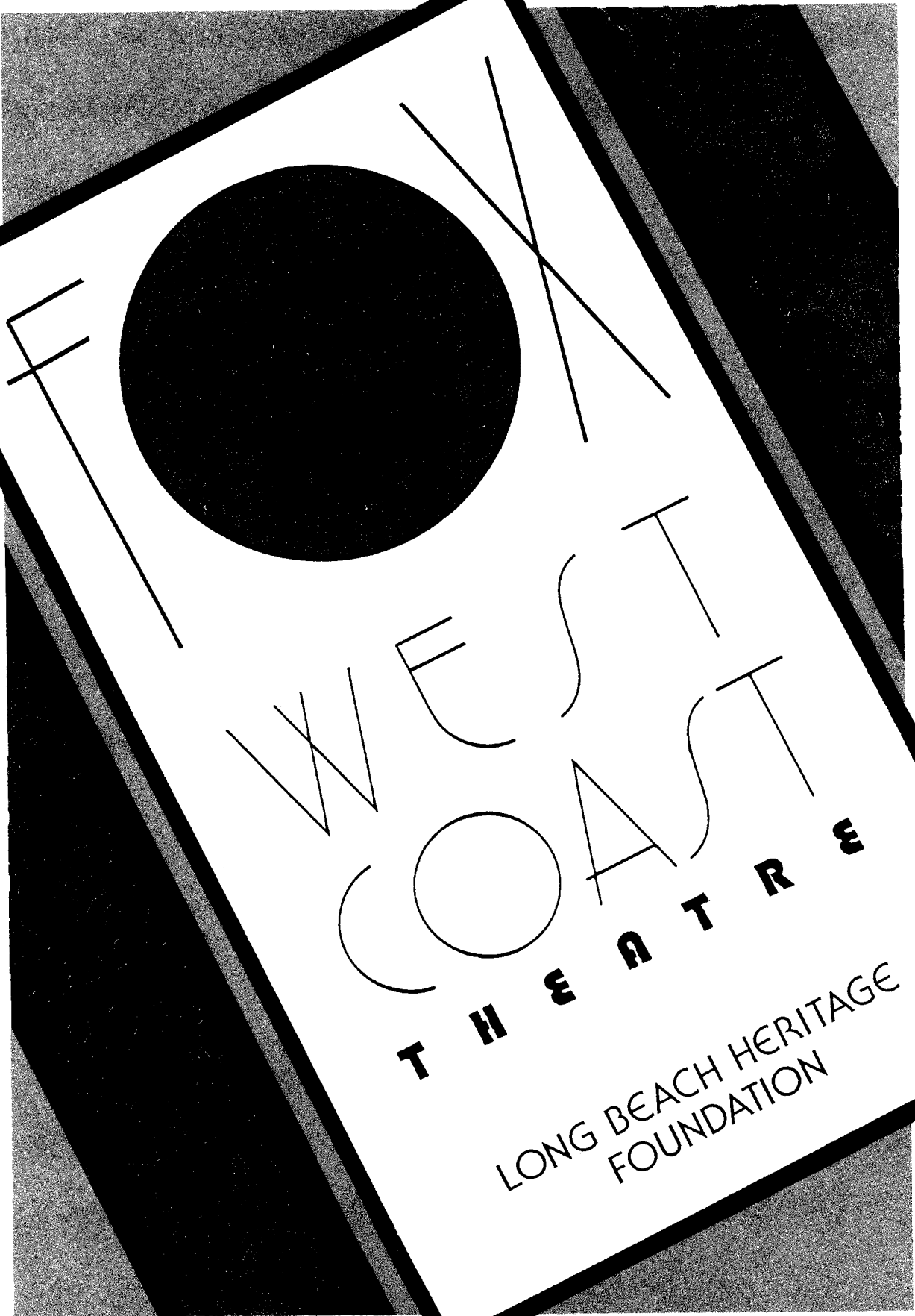


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# FAREWELL TO THE FOX

To Benefit

## THE LONG BEACH HERITAGE FOUNDATION

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Producer

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Program Correction:

In the biography of Joe Musil, it was stated that Mr. Musil had made a prototype design for the Hollywood Exposition.

It should be noted that Joe Musil was commissioned by Tony Christopher and Gary Goddard of Landmark Entertainment to produce a scale model of their design for the project.

### LONG BEACH HERITAGE FOUNDATION MEMBERSHIP

You are invited to become a member of the Long Beach Heritage Foundation and support the historic preservation projects it sponsors.

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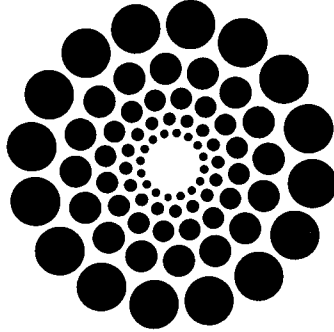
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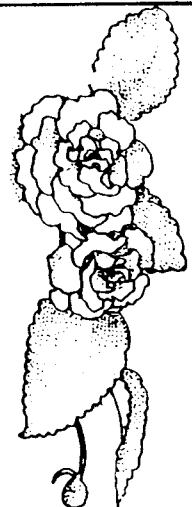
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# A BRIEF HISTORY OF THE FOX WEST COAST THEATRE



The flagship of West Coast theaters, the Fox West Coast Theatre in Long Beach enjoyed almost immediate celebrity after it opened its doors on July 7, 1925, presenting the highest forms of entertainment available, with the leading vaudeville stars of the day, a 35-piece orchestra and showing only first-run Fox films and the best of MGM and Warner Bros. releases. Purchased in 1928 by the William Fox Studios, the theater chain of West Coast theaters became the exhibition arm of the Fox film empire.

Until the depression darkened the lives of thousands of Americans, the Long Beach Fox West Coast Theatre presented vaudeville shows charging only 25 cents for matinees and 50 cents for evening performances of both the stage show and film. Once the depression moved in, managers bowed to union and public demands for austerity. The stage shows were dropped as "B" bracket movies were utilized to fill the time slot left empty by the live performers.

The Fox West Coast continued to thrive, however, as it played a large role in Long Beach family life with its children's matinees, personal appearances of stars and previews of forthcoming blockbusters films. In 1933, on the day that Long Beach was rivoted by a devastating earthquake, the theatre happened to be closed in preparation for a major premiere and was empty of staff, management and customers. Of such sound construction, the theatre suffered not one bit of damage. The following day it was inspected by the proper authorities and cleared. It opened its doors that evening, as scheduled, providing Long Beach citizens with the only movie house downtown as the others were closed for repairs and restoration.

During the 1940's, the West Coast Theatre never closed its doors, operating around the clock, with lines stretching for blocks as swingshift workers from Douglas Aircraft and the shipyards waited patiently for their seats. to escape the horrors of World War II. by watching three hours of Hollywood fantasy. "This is the Army", a movie distributed across the entire nation to promote sales of war bonds, opened at the Fox West Coast with the entire cast appearing in person on the theatre's great stage.

The introduction of television in the 1950's posed a threat to the motion picture industry and its theaters. Cinemascope, a wide-screened motion picture process, was developed by 20th Century Fox, and all West Coast chain theaters immediately revamped each of their theaters, installing curved wide screens and new curtains and sound systems. The Long Beach Fox West Coast was no exception and premiered the process with "The Robe."

Once again lines of fans ringed the block, almost as if the war years had returned. "Turn off the TV, we're going to see Cinemascope — you see it without the aid of glasses," became the new slogan.

With the stage redraped and the once glamorous gold satin waterfall curtain adjusted to accommodate the wide screen

phenomena, a series of Cinemascope spectaculars were fed to the movie hungry public. Lavish cardboard displays and set pieces, depicting each new film, held court in the lobby and usherettes and doormen, costumed in complimentary attire, illustrative of the current feature, dazzled the public eye with their efficiency and charm, most especially the elegantly coiffured and gloved and gowned spot girls who directed theater patrons to their seats without looking at their tickets — a delightful mystery that was explained by a signal light from the doorman when he tore the ticket at the entry.

No history of the Fox West Coast would be complete without mention of William (Bill) Sorenson, the theater's managing director from 1955 — 1972. It was Sorenson who guided the theater staff through the many changes of movie theater, who served as mentor for Joe Musil, teaching him all the folklore and necessary skills in advertising and display, all the behind-the-scenes activity that perpetuated success and that left a remarkable stamp on the memory of Mr. Musil, the producer of "Farewell to the Fox" (see accompanying article, About Joe Musil).

Sorenson, whose name became synonymous with the Fox West Coast, was so wedded to the theater that, at the close of theater week on Tuesdays, he would depart for Hollywood, attend perhaps as many as three movies a day, only to return to the Fox satisfied that all was well in his theater's house.

By the time Sorenson left in the early 70s, the popularity of shopping centers and small screens had wooed a new generation of television oriented youth who weren't interested in the glamorous atmosphere of the older Fox theater. Downtown Long Beach, in decline, no longer provided a pleasant environment for the movie goer. By 1974, the Fox West Coast, due to low box office receipts, was dropped by the Mann Theaters (National General had purchased the chain in 1968).

A rock promoter leased the theater and others in the chain with the idea of creating a circuit of acid rock and hippie-oriented entertainment centers. After one year of operation, the theatre, suffering from the ravages of abuse and neglect, was closed and lay dormant for two years. Then the Brent Baker Fellowship, a religious organizational meetings. When the sect was disbanded, the theater's doors were closed again, this time for one year. Today, it is leased by the J. Bueno Theater Corporation and plays host to Mexican movies and occasional stage shows.

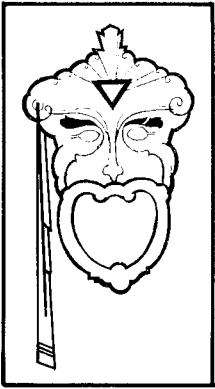
Having survived 3-D movies (which required cardboard glasses that were so uncomfortable the process had to be dropped), Cinemascope, and multi-organizational use, the Fox West Coast will shine once again on the evenings of November 9th and 10th, returning to its intended use, reflecting the indomitable style of Joe Musil, its 30-year guardian. Within one month, the house lights will dim forever as the Fox West Coast Theater is prepared for demolition in January 1986.



# Fanchon & Marco

By Preston Kaufman

From His Book, *FOX The Last Word, Story Of The World's Finest Theatre*



One of the many attractions theatres offered along with Hollywood on the silver screen were stage presentations and vaudeville acts. Some shows were designed to augment films as prologues, while the majority were based on a theme story. New York's world-renown Roxy Theatre produced shows under the direction of S. L. Rothafel — "Roxy"; the Paramount-Publix chain developed its Publix unit stage show circuit; Balaban and Katz caught the fancy of Chicagoans in lavish showplaces like the Tivoli, Chicago, Uptown, Paradise and Oriental Theatres. But William Fox succeeded in capturing the talents of Fanchon and Marco to produce and stage performances in his nation-wide chain of theatres.

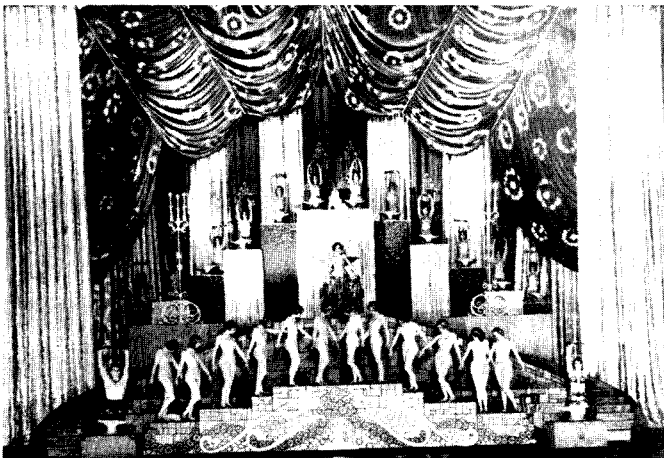
Fanchon and Marco Wolf, brother and sister team, made their debut in San Francisco cafes, including The Little Cafe atop Tate's on O'Farrell, down the street from the Orpheum Theatre. They moved into producing vaudeville shows that toured on the west coast and built their popularity in the late teens. Eventually in San Francisco, they were hired to mount several major productions at Loew's Warfield Theatre. The programs were also moved across the bay to Oakland's T & D Theatre. From this experience, the two eventually developed their "Ideas" about 1923 and were contracted to produce unit shows for the West Coast Theatres chain; West Coast, which later became Fox West coast Theatres, was initiated by the brothers Michael and Abraham Gore, whose backgrounds dealt in theatre exhibition; the third partner was Sol Lesser, producer, and the fourth was Adolf Ramish, who had been a real estate promoter and administered the firm's real estate

leases, purchases and sales.

Theatres were located in every major town in the west when William Fox moved in and added the West Coast circuit to his theatre empire to make it a nation-wide enterprise. This move also served as a springboard to national popularity for Fanchon and Marco's "Ideas", since Fox retained the brother-sister company and spread the stage shows across America into all major Fox houses. Working with an annual budget of \$10,000,000 and 2000 artists, Fanchon and Marco's 52 weekly "Ideas" added sparkle to theatre stages for over a decade.

Their productions replaced what individual theatres might otherwise have provided, such as kiddie revues, small-name jazz bands and other less costly entertainment. The "Ideas" displayed Sunkist beauties in colorful costumes, such as butterflies, courtly palace ladies, rope climbers, or masked dancers. Settings were so plush and tastefully designed that the entire program of pageantry boggled patron's minds.

Another integral part of theatre programs demanded musical accompaniment for silent features. Pipe organs, manufactured by Wurlitzer, Moller, Robert-Morton, and Kimball, to name a few, were usually a part of the theatre's equipment. With appropriate musical scores, they produced an excellent background for silent films, with or without an orchestra. Even with the advent of sound pictures in 1929, when "The Jazz Singer" was released, starring Al Jolson, pipe organs continued to perform alongside the orchestras for overtures and stage reviews.



Fanchon and Marco Wolf produced the spectacular "Ideas" that made them famous in theaters across the country.



## Heritage Leaders

Dear Friends,

When Long Beach was a thriving tourist resort town, people came from all over the United States to stay at the Virginia and Breakers Hotels. They shopped in the downtown shops and went to movies at the State, Strand, Tracy and Fox West Coast Theaters. They swam in the breakers of the Pacific Ocean and at the plunge at the Nu-Pike. A stroll on Rainbow Pier might include a stop at the Spit and Argue Club to hear local citizens debate the issues of the day.

Slowly but surely Long Beach has changed. One by one the buildings that have been a part of our past have been demolished. The Fox West Coast Theater is one of the last remaining historic buildings and it is slated for demolition in early 1986.

The Long Beach Heritage Foundation wants to remind the citizens of Long Beach of our rich past as we plan for the future. Our "Farewell to the Fox" West Coast Theater will bring back those fond memories when movie houses were the entertainment mainstay of America. Enjoy yourself. Relish the memories of your former days at the Fox. And commit yourself to helping us include our past in our future.

**Douglas W. Otto, President**  
**Long Beach Heritage Foundation**

Dear Friends,

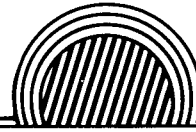
Welcome to the last performance at the Fox West Coast Theater. Our "Farewell to the Fox" is a walk back in time. It is a loving tribute to this grand old lady of theaters who fills so many of our memories of Saturday Matinees and big nights out at the movies.

Our theatrical recreation of the musical revue of the 1930's has been a joy to produce. Many thanks to the hard working volunteers eager to recall the heritage represented by the theater and the sponsors and businesses whose donations made this effort possible.

We invite you to enjoy the Fox as she was in her prime and relive with us the glamorous days of the big movie houses.

**Freda Hinsche, Chairman**  
**Farewell to the Fox Committee**





## THE LONG BEACH HERITAGE FOUNDATION

The Long Beach Heritage Foundation was founded in 1980 by a group of concerned citizens to increase public awareness of the rich architectural and cultural heritage of Long Beach. The Foundation actively seeks to preserve that heritage. Shortly after it began, the Foundation successfully placed the Pacific Coast Club on the National Register of Historic Places.

The Foundation has conducted walking tours of downtown Long Beach, Ocean Boulevard, Bluff Park and Carroll Park. Its members have frequently testified at hearings before the City Council, Planning Commission and redevelopment Agency concerning the status and preservation of local landmarks and have assisted local officials in identifying historic structures and seeking alternatives to demolition.

Between 1982 and 1984, the Foundation, (in conjunction with the Willmore City Heritage Association,) brokered the moving of four historic structures from the site of the World Trade Center in downtown Long Beach to the historic Wilmore City area north and west of downtown. Two of the four structures were relocated within the boundaries of the Drake Park Historic District. Currently the Foundation is seeking tax certification for the Drake Park Historic District from the Internal Revenue Service.

Other Foundation events include the "Jergins Jamboree", an effort to focus public attention on the imminent destruction of the Jergins Trust Building at Ocean and Pine Avenues. The Foundation recently awarded its first Historic Building Award to the Breakers Hotel for its restoration efforts in returning the hotel to its former elegance as one of the outstanding hotels in the City.

The "Farewell to the Fox" extravaganza sponsored by the Foundation promises to be a major fund raiser for the organization. Funds will be used to continue to remind the citizens of Long Beach of the wealth of their past and to encourage preservation of viable noteworthy buildings.



# The Long Beach Heritage Foundation

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## ABOUT JOE MUSIL Producer-Director

Every day, since mid-August, Joe Musil folds his 6'6" frame into his small compact car and heads toward the Fox West Coast Theatre in downtown Long Beach. As producer of "Farewell to the Fox", Musil brings all the energy, flair and talent to the production that was so evident in the 30's era of Hollywood galas of which he is so fond.

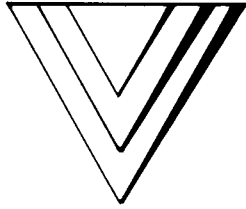
A native of Long Beach, Musil's interest in theater design was nurtured at Wilson High School by stage designer/instructress Ruth Burdick. Upon graduation, Musil embarked for Milan, Italy where he studied set design for grand opera at the Brere Academy of Fine Arts. He finished his schooling back in the United States at the Chouinard School of Arts in Los Angeles where he specialized in set design for motion pictures.

Musil's association with the Fox West Coast Theatre goes back to 1956 when, at the age of 19, he became house manager and tended to the physical operation of the theater while carefully tutored by Managing Director William Sorenson. Musil entered the U.S. Army in 1960 where he produced a smash hit musical review "Star Spangled Rhythm." After active service, he returned to the Fox West Coast for several years before going into business for himself.

Locally, examples of Musil's period and atmospheric interiors are found at the intimate LaGrote French restaurant directly opposite the Long Beach Convention Center, and at Le Grand Cru wine shop in North Long Beach. Among his contributions which emphasize his interest in art deco are the pace setter pavillion at South Coast Plaza, resplendent in gold leaf plaster ornamentation yet reminiscent of the 1928 style art moderne; the Promenade in San Dimas, California, a fine gift and jewelry shop which reflects the interior styling of the Queen Mary in Long Beach. Presently, Musil is hard at work producing a series of designs and a scale model visualization of the \$53 million Hollywood exposition which is scheduled for construction in mid-1987. The Exposition will be located at Hollywood Blvd., adjacent to Graumann's Chinese Theatre and will provide a living museum experience of the film capitol. Musil is also associated with Nick Olaerts, the mastermind behind the total redevelopment of Hollywood Blvd., for whom Musil has designed an Emerald City hotel and theatre.

Musil's return to the West Coast Theatre to produce "Farewell to the Fox" underscores his love for this very special theater, its place in Long Beach history and his lengthy involvement with the theater. As producer/director of the gala, he has conceptualized the entire production; recreated an authentic Fanchon and Marco stage show; recruited a chorus line of 12 professional dancers, a choral group, a choreographer, a magic act, a stage and jazz band, 10 stage crew members, a sound engineer, a costume designer, master carpenter, graphic and scenic designers, and a host of volunteers to refurbish the theater, to recreate what Musil refers to as the "mystical element of the theater's spirit", to revive, through design, music and film, the spirit of the 30's and America's love affair with the motion picture medium.

Joe Musil is a member of the Theatre Historical Society of Washington D.C., the California Theatre Historians and the Long Beach Historical Society. In 1975, his retrospective "Long Beach Movie Palaces, Fabulous and Faded" at the Long Beach Museum of Art, an indepth perspective of the City's rich theatrical heritage, drew large crowds and very favorable reviews. "Farewell to the Fox" promises considerably more.



**Joe Boyer**  
**Assistant Director**

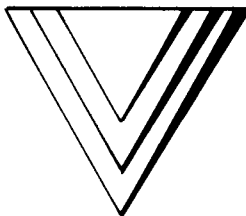


Joe is a native Californian, born and raised in Long Beach. Since completing his formal Art training Joe has free-lanced as a photographer, selling limited editions of his photographs under the name "International Images."

For the past five years Joe has taught Art at the high school level. The years 1980-1981 were spent at Lakewood High School, Long Beach, where he instructed both Art classes and Stage Design resulting in the productions of two school musicals CAMELOT and HELLO DOLLY.

The past two years have been spent at Rolling Hills High School, Palos Verdes, where he is currently teaching classes in the history of art, Drawing and Painting and Photography.

Joe's keen interest in the Arts, as well as his experience on the stage, has inspired his association with Joe Musil, producer of this years foundation extravaganza "Farewell to the Fox." As assistant director, Joe has been instrumental in bringing to life, once again for the viewing public, a true 1930's stage show. with all its trappings.



**About the conductor . . .**



WARDE JAMES BATES is a composer, conductor, and musician whose interesting musical background has taken him from Disneyland to Switzerland (and most points in between).

His work has been showcased at jazz festivals throughout California and Europe; and his experience has led him to perform with many of the great names in music today. He continues to write for band, orchestra, and theatre, teach privately, and perform with various ensembles . ranging from classical to jazz.

A native Californian, Warde is currently completing his Masters Degree in Musical Performance at USC.



# A Fanchon & Marco Revue

(A Vivid Re-creation)

Designed and created by

Joseph Musil

P R O

WEST COAST

NOVEMBER

- Unit 1.** Organ Prologue . . . . . Bill Coffman at the Allen Theatre Organ  
"Music from the films and stage shows of the 1930's"
- Unit 2.** Overture . . . . . Owen Sweeten and the Fox Melody Masters  
"The March of The Newsreels" and "Little Girl"  
a salute to the Fanchon & Marco chorus girls everywhere.

## On The Great Stage!

- Unit 3.** The Sunkist Beauties . . . . . "California Here I Come"
- Unit 4.** The Society Swing Trio . . . . . Three part harmony, Lois, Pam & Karen
- Unit 5.** Sleight of Hand Artistry . . . . . Dale Salwak, Magician
- Unit 6.** The Rhythm Kings . . . . . "Jazz Syncopation Stage Band"  
with baritone Buddy Faye
- Unit 7.** The Arthur Murray Dancers . . . . . Bill & Min Sun  
"Between the Devil and the Deep Blue Sea"
- Unit 8.** The Sunkist Beauties . . . . . "Crazy Rhythm"
- Unit 9.** The Finale . . . . . A Salute to the Fox West Coast Theatre  
The Fox Choral Ensemble . . . . . "Hooray For Hollywood"  
The Fox Silver Band and Dancers . . . . . "The 20th Century Fox Fanfare  
with CinemaScope extension music, "That's Entertainment".
- Unit 10.** Owen Sweeten & the Fox Melody Masters . . "The Fox Movietone March"



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# On Our Platinum Screen

**Unit 11.** The Hearst Metrotone News . . . . . "Long Beach Earthquake of 1933"

**Unit 12.** Warner Bros. . . . . present "Footlight Parade"

## FOOTLIGHT PARADE

A Warner Brothers Production/1933  
Directed by Lloyd Bacon  
Screenplay by Manuel Seff and James Seymour  
Photographed by George Barnes

**Dances created and staged by Busby Berkeley**

Musical Numbers: *By a Waterfall*  
*Ah, the Moon Is Here*  
*Sitting on a Backyard Fence*  
*Music by Sammy Fain,*  
*Lyrics by Irving Kahal*  
*Shanghai Lil*  
*Honeymoon Hotel*  
*Music by Harry Warren,*  
*Lyrics by Al Dubin*

Cast:  
Chester Kent . . . . . James Cagney  
Nan . . . . . Joan Blondell  
Bea . . . . . Ruby Keeler  
Scotty . . . . . Dick Powell  
Gould . . . . . Guy Kibbee  
Mrs. Gould . . . . . Ruth Donnelly  
Vivian . . . . . Claire Dodd  
Bowers . . . . . Hugh Herbert  
Francis . . . . . Frank McHugh  
Frazer . . . . . Arthur Hohl  
Thompson . . . . . Gordon Westcott  
Apollinaris . . . . . Paul Porcasi

With the success of *42nd Street* and *The Gold Diggers of 1933*, Warner's had created a public demand for glittering musicals and at the same time handed themselves the task of keeping the production line rolling in high gear. *Footlight Parade* is third in the series and manages to be more impressive than its predecessors, thanks to a good script, nimble performances, Lloyd Bacon's crisp direction, and Busby Berkeley's ability to come up with yet more incredible cinematic-choreographic ideas.

*Footlight Parade*, a backstage musical, is without a doubt the best of its kind, although it paints no rosy picture of the theatrical world. The film also holds historical interest since it deals with a form of entertainment that flourished for several years and then died away — the production of "prologues," short stage musicals that preceded the showing of films in major houses. The opening shot of *Footlight Parade* has the neon news strip of the old Times Square Tower informing the world that talking films are in and that the silents are finished. James Cagney, who observes with disgust and disbelief, finds himself out of a job as producer of stage musicals because his callous employers (Kibbee and Hohl) are persuaded that talkies have killed-off live theatrical presentations. In response, Cagney comes up with an idea for a new venture — the production of pint-sized musicals to accompany first-run films.

**Unit 13.** The Grand Exit March . . . . . Bill Coffman at the Organ  
"Shanghai Lil"

### Please Note:

On Saturday evening November the 9th The Rhythm Kings will play for your listening and dancing pleasure after the showing of the main feature. Dancing permitted in front of the orchestra pit and on the mezzanine.

Be sure and visit the newly decorated mezzanine and the Long Beach Skyline Cocktail Lounge. We invite you to enjoy your cocktails and refreshments in our lobbies and at your seats.

Please No Smoking in the theatre auditorium.

The use of flash cameras and recording devices is encouraged!

Lost articles maybe inquired of at the concession stand.

# The Cast

in order of appearance

Bill Coffman Theatre Organist ..... Himself  
Owen Sweeten, conductor ..... Warde Bates  
The Fox Melody Masters ..... Saxaphones; Ray Agee, Wilson Bridges, Joe Canella,  
Harvey Wilson. Trumpets; Helen L. Hammond, Chuck Korson.  
Trombone, Tod Johnson. Tuba, Edward Anderson.  
Drums, Gerald Guthrie. Piano, Mark Krueger. String Bass, Daryl Ratslaff.  
The Sunkist ..... Choreographed by Jill Okura  
assisted by Dannette Dreshen in collaboration with Miss Marion Rankin.  
The Beauties ..... Michelle Closson, Dena McCulley, Kelly Goodwin,  
Irene Deis, Dannette Drehsen, Rikki Mazure, Pam Pressley, Stacy Rodda,  
Stacey Schwarz, Sandra Sharivar, Ponciana Tostado, Sherri West.  
Magician ..... Dale Salwak  
Rhythm Kings . . . Leader: Bob Young, Vocalists: Julie Christensen, Lee Williams, Martin Brother.  
The Society Swing Trio ..... Lois Bailey, Pam Tuck, Karen Bailey  
Buddy Faye ..... Himself  
The Arthur Murray Dancers ..... Bill Wilkin and Min Sun Yum  
The Fox Choral Ensemble ..... Director, Diana Brownson  
The Ensemble ..... John Felix, Virginia Felix, Sharon Hanian,  
Mark Hoffman, David Jones, Chris Kempton, Michael Kendrick, Joe Montoya,  
Joe Stratton, Laura Tafel, Cameron Thomas, Barbara Wright. Tenor solo by John Felix.  
The Fox Silver Band ..... The Long Beach Junior Concert Band  
under the direction of Marvin Marker.  
The Fox Dancing Flag Girls ..... The Markerettes Drill Team  
choreographed by Michelle Closson.  
The Voice of the Fox West Coast Theatre ..... Bob Frische, announcer

## Production Staff

Producer, Director ..... Joseph Musil  
Assistant Director ..... John Boyer  
Technical Director ..... Curtis Gathe  
Publicity Director ..... Luanne Pryor  
Conductor ..... Warde Bates  
Music Director ..... Mike Boos  
Theatre Manager ..... John Schinnerer  
Music Coordination ..... Joe Boyer  
Arranging ..... Ed Anderson, Warde Bates, Mike Boos  
Copiests ..... Dorian May, Evelyn Williams, Mike Zelazo  
Rehearsal Band for The Sunkist Beauties ..... The Long Beach City College Community Band  
Rolland W. Sandberg, director

## Film Presentation

Jim Farquharson ..... Chief Projectionist  
Robert McMahan ..... Film Booking  
Hearst Metrotone News ..... courtesy of UCLA film, radio & TV archives  
Footlight Parade ..... courtesy of MGM-UA

## For the Production:

Master Carpenter ..... Allan Krueger  
Scenic Artist ..... Wim Griffith  
Created the Great Statues Zeus & Venus for either side of the stage  
Scenic artist ..... Jerry and Judy Allen  
Created the Fox West Coast backdrop  
Stage Manager ..... Curtis Gathe  
Scenic Coordination ..... Dave Barclift  
The Stage Crew ..... Christian Gathe, Master Electrician and Front Light  
Ron Warren, Master Flyman; Chris Tippie, Electrician  
Eric Kuder, Flyman; Dave Ryan, Flyman  
Terri Farnham, Stage Hand; Jer Kahala, Flyman  
Skot Crawford, Flyman; Bruce Shoemaker, Flyman, Asbestos Curtain  
Lighting Design ..... Curtis Gathe  
Sound Design ..... Kent Hayworth  
Wardrobe Mistress ..... Paula Gathe and Victoria Gathe  
Costume Design ..... Paula Gathe and Don Pasco  
Costumes Created by ..... Nina Roth  
Costumes for the Final chorus number "Crazy Rhythm" are from the M.G.M. musical  
"Pennies From Heaven" and have been donated by M.G.M. Studios, Culver City, California.  
Jewels and Feathers by ..... Greta of Monrovia  
Pre-production Redecoration and Refurbishing Crew for the Stage and Orchestra pit .....  
Bob McMahan, Dave Parent, Susan Correll, Allan Krueger,  
Paul and Margie Muns, Judy Croy, Adell Fouxchez  
The Redecoration of the Mezzanine, Lobby, Foyer and the creation of the Skyline  
Cocktail Lounge ..... under the personal direction of John Schinnerer  
Decorators ..... Larry Chitwood, Colorist; Bob Frische, Graphic Artist; Fred Price, Painter  
Chief of Service ..... Darryle Fine; Assistants, John Biscossi, John Spuck

The Fox West Coast Theatre is presently under the direction of J. Bueno Theatres of Hollywood, California. The Producer wishes to thank Javier Bueno and Juan Bueno Jr. for their cooperation and kindness in assisting us in this final tribute to the Fox West Coast Theatre.

### For Bueno Theatres:

House Manager ..... Carlos Manso  
Assistant Manager ..... Margarita Monreal  
Cashier ..... Sandy Monreal  
Concessions ..... Conchis Monreal  
Projectionist ..... David Ambris  
Janitorial ..... Juan Salazar



## Special Thanks

The Allen Theatre Organ by the Gould Music Co. Seal Beach . . . . . Tom Gould, Manager  
Dick Dissell for the Allen Co.

Pipe Organ Consultant . . . . . John Croy

Poster Design . . . . . Rob Biro

Poster Coordination . . . . . Paul and Margie Muns

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Helen Clackers, Otto Minger, Mrs. Sweet and Pinky Del Gato

Restoration of the Mechanical, Electrical and Physical properties of the Fox West Coast Theatre:

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Electrical and Ventilation . . . . . Ron Keele

Assistant Electrician . . . . . Eric Demler

Assistant Stage Preparation . . . . . Ronald Clark

House Clean Up . . . . . Joe Frascella, Jr.

General Repairs . . . . . Ronald F. Clark

Plumbing Repairs . . . . . Pat Whitman, Stutz Plumbing

**Jill Okura**  
**Choreographer**



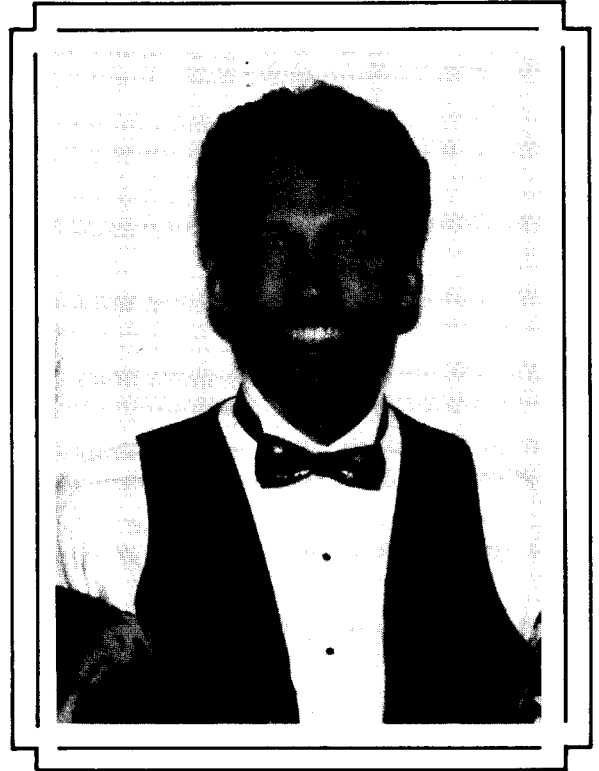
**JILL OKURA, choreographer,** is in herself an accomplished dancer who has created dance routines regularly for the Burbank Civic Light Opera since 1983. Her choreographed productions there include *South Pacific*, *Pirates of Penzance* and *Great Moments in Musical History*. Other examples of OKURA designed choreography include *American Beauties*, Thialand Productions, Fay Smith (October 1985); *Asides*, Marc Reiss and David Chester (October 1982; and *Pippin*, Burbank Little Theatre (May 1981).

Television roles played by Ms. Okura include *Welcome Back, Kotter* (NBC, James Komack, September 1975) and *Chico and the Man* (NBC, James Komack, March 1975). Film and video roles include *San Say* (Hiroshima, June 1983); *An Affair of the Heart* (Rick Springfield video, March 1983) and MGM's *Pennies From Heaven* (May 1981).

Stage roles played by Ms. Okura include parts in *The Year of the Pig* (1983, Chinese New Year) — APAA; *The Gypsies* (Maureen Creigh Productions 1980-81); *Hollywood Dancin'* (Dana Landers Productions, Wilshire Ebell, November 1979); and *Anything Goes* at the Los Angeles Cultural Center in May 1979.

Ms. Okura, a native of Long Beach, resides in the city and worked closely with Marion Rankin, founder Marion Rankin Dance Studios, Long Beach, to duplicate the routines that Ms. Rankin created in training her young students for roles in Fanchon and Marco vaudeville productions during the 1930's. The Marion Rankin Dance Studios closed in 1981 after sixty-two years of teaching dance. "Farewell to the Fox", reflecting the collaborative efforts of Ms. Okura and Ms. Rankin promises authentic reproductions of the 1930's dance featured in vaudeville at the time.

**Wim Griffith**  
**Scenic Designer**



**WIM GRIFFITH, scenic designer,** is an accomplished artist and interior designer whose handpainted murals may be found in Beverly Hills, Santa Monica, Newport Beach, Riverside and his native Long Beach.

Griffith, who graduated from Rogers Junior High School and Wilson High School in Long Beach, and later from Woodbury University in Los Angeles, has previously been associated with NBC's costume department and as a scenic artist for a number of television commercials. His hand painted murals were featured in the 1984 Riverside Design House and the 1985 Claremont Design House.

Presently, Mr. Griffith's repertory includes murals, trompe l'oeil, stenciling, graphics, scenics, decorative borders, oil paintings, sculpture and airbrushing.

His expertise in using the airbrush is no better illustrated than in the two, 24-foot art deco gold and silver statues that he created for the West Coast Theatre for "Farewell to the Fox." The statues, which stand on either side of the stage to obscure the audience's view of the blinding stage lights used in the production, have their own special mythology.

Styled in the Mayan motif to compliment the existing art deco decor, the two statues depict the Greek God Zeus, representing the diety of the theatre, its power and the energy that will renew it the evenings of November 9 and 10, and Venus, Goddess of Love, who contemplates the beauty of the theatre, its actors and music.

Mr. Griffith resides in Long Beach.

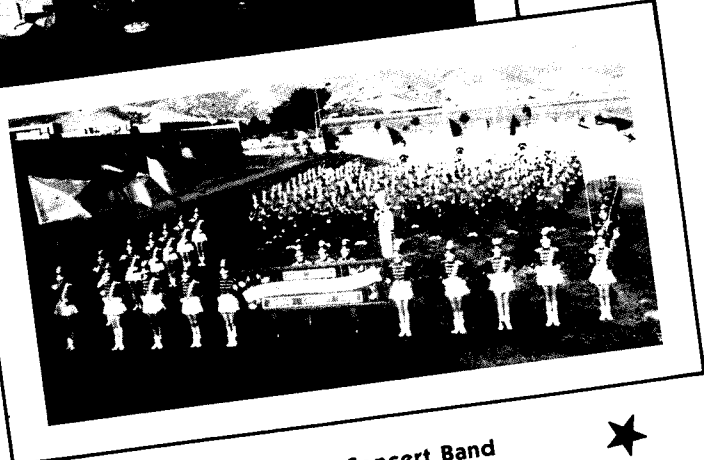


## Rhythm Kings

Original. Unique. Clever. And thoroughly entertaining. These terms are just a few that invade my thoughts when the irresistible RHYTHM KINGS and their Lady Hoofers take over the scene. If you haven't been lucky enough to catch them at Maxim's in Hollywood then, folks, you are definitely in for a real treat.

The Rhythm Kings originated in 1979 when a group of recording sessions musicians sharing an enthusiasm for early jazz got together and began playing for private jazz concerts.

Their interest in "Speakeasy (or prohibition) Jazz" developed within the group and they have now become the only big band of its kind in Southern California presenting music of another era. Leader Bob Young collaborated with jazz historian Don Wolfe and collected a very extensive repertory of rare original orchestrations from the big bands of the 20's. Many of these numbers haven't been played by a live band in years yet the Rhythm Kings play them with authenticity even using vintage instruments. Their twelve piece band is joined by three vocalists, Julie Christensen, Lee Williams and Martin Brother.



## Long Beach Junior Concert Band

Marvin Marker, Director

The Long Beach Junior Concert Band was organized in 1952 by the present Director, Marvin Marker.

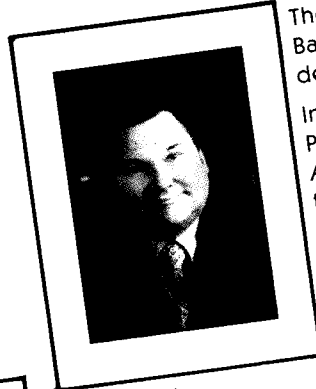
The band is the "Official Host Youth Band" for the City of Long Beach, designated by the City Council.

In 1958, the band was selected by the Pasadena Tournament of Roses Association to represent their association in the Portland, Oregon Rose Festival. The band captured Grand Sweepstakes in that parade, and later represented its own city in the 1957 "Tournament of Roses Parade".

LBJCB is composed of teen-age boys and girls, between the ages of 13 and 20, from Long Beach and surrounding communities. The band is a YOUTH BAND, and is open to any interested and qualified youngster on a voluntary, non-profit basis. The members, parents and staff of the organization keep the band alive with monthly dues, money-raising activities, fund-raisers and voluntary support.

The band has traveled extensively throughout the states of California, Nevada, Oregon, Arizona, Washington, and in 1977 traveled to Hawaii for an 8-day parade and concert tour.

Within the City of Long Beach the group performs numerous concerts, park shows, civic dedications including the annual Gran Prix Race and the famous All-Western Band Review.



# The Acts!

## The Society Swing Trio

The Society Swing Trio is comprised of three Southland entertainers, Lois, Pam and Karen, who perform music from the 1940's and 50's plus tunes from Dixieland. Their Andrews Sisters style repertoire is in popular demand as the standard tunes are being rediscovered by audiences throughout the country.

The trio has played the Southland hotel circuit which includes the Hyatt Regency, Long Beach, the Newport Marriott, Newport Beach and the Balboa Pavillion, Balboa Island, highlighted by a stint on the Viking Princess "Dreamboat".



### The Dancers

Min Sun Yum was born in Korea. After graduating from high school she left Korea bound for America. The last 12 years in this country have been quite a challenge. Her first challenge was learning English. The next challenge was attending nursing school in Pittsburg, Pennsylvania.

She worked as a nurse for 8 years in Erie, PA and modeled professionally from 1982 to 1984. She began her dance training at the Arthur Murray Dance Studio in Erie where she later became an instructor and taught there until the summer of 1984 when she moved to Long Beach and started working for the Long Beach Arthur Murray Dance Studio.

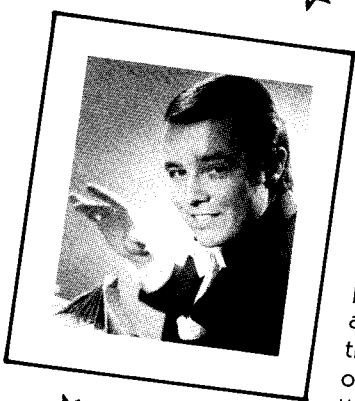
Bill Wilkin was born in Iowa and migrated to Southern California in the mid 60's. Bill's professional career centered around modeling and theatre in the 70's. In 1979, his love of dancing and helping people drove him to begin his social dance training and teaching at the Arthur Murray Dance Studio in San Bernardino where he remained until 1980. He continued his training, teaching and performing at the Long Beach Arthur Murray Dance Studio since May, 1984. Over the past few years, he has also dabbled in the worlds of modeling and country and western dance exhibitions.

Min Sun and Bill have been dancing together since January, 1985 and have competed in two major Arthur Murray Competitions. They placed 5th in March, 1985 for their performance of foxtrot and tango. Most recently, they competed in San Francisco and placed 1st for their performance of foxtrot and mambo and 2nd for their performance of bolero, swing, foxtrot and mambo. Their future looks promising with intentions to continue training, performing, competing and above all teaching the world the joy of dancing.



### A Life In Vaudeville Buddy Faye Is Back In Town!

Richard (Buddy) Faye has spent most of his life in show business — first appearing on the stage of the Princess theatre in Des Moines Iowa. In 1906 at the age of 18 he starred in a review that toured the midwest and deep south until the great war broke out in Europe, he then joined up and shipped out — spending the duration entertaining our troops in the theatre of war. Remaining in Paris until the Jazz Mad crowds of New York beckoned Buddy home. After a successful engagement at the Mark Strand theatre on Broadway — under the direction of S.L. Roxy Rothafel — he was spotted by Fanchon and Marco and signed for an extended tour of the midwest and far west — this tour included an appearance at the gala opening of the Fox West Coast Theatre. Tonight he reclaims his original dressing room and rightful place on the West Coast stage.



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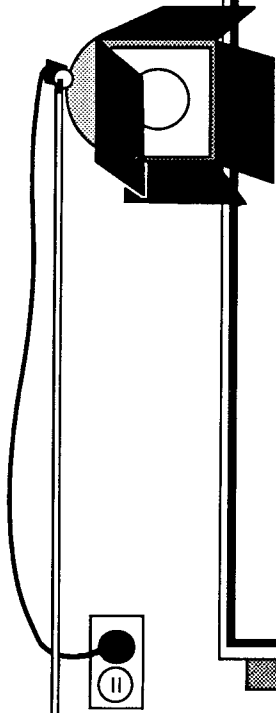


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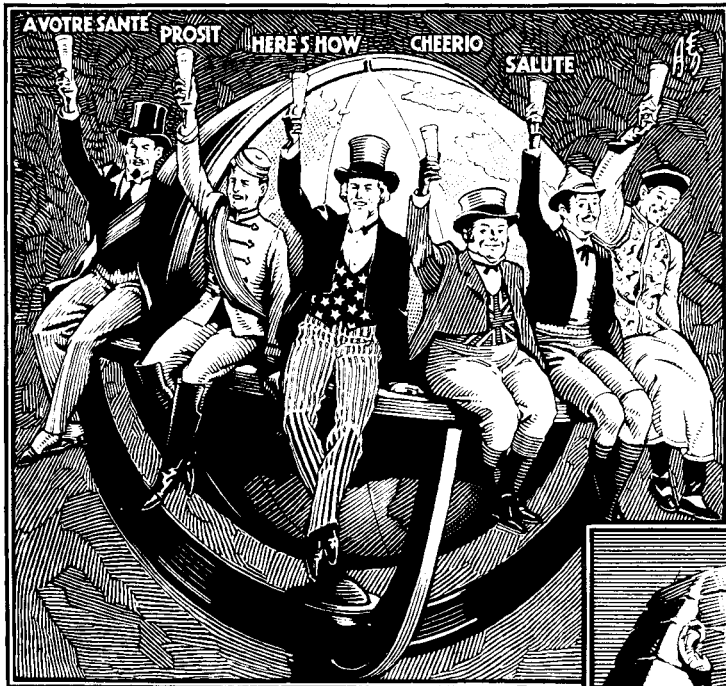
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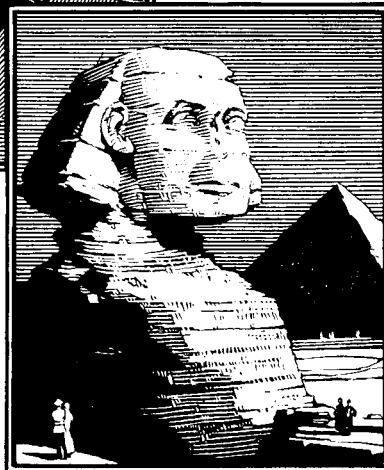
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# One thing they all agree on

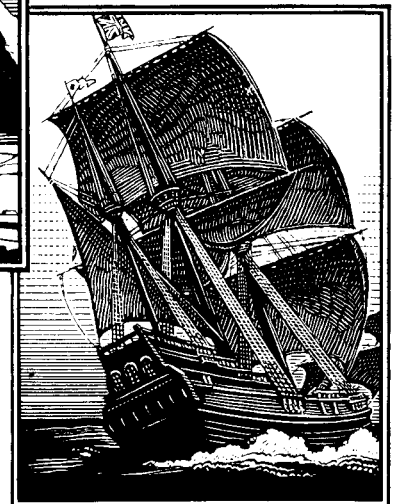


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