



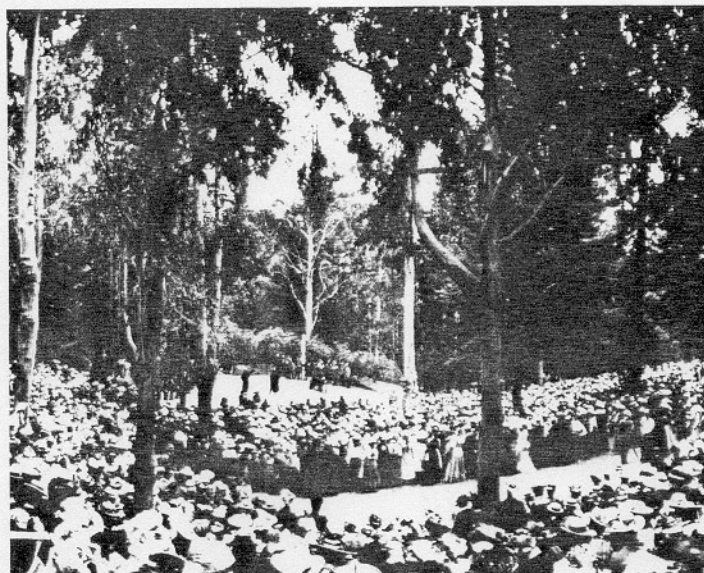
Phoebe Apperson Hearst and her son, William Randolph.

1) In 1893, Ben Weed, a student of the class of 1894, ventured into the wilderness east of the mining circle and discovered a natural amphitheatre in the foothills. He proposed to his classmates that the Senior Class Day ceremonies be held there, rather than in a crowded lecture hall or an acoustically inadequate gymnasium.

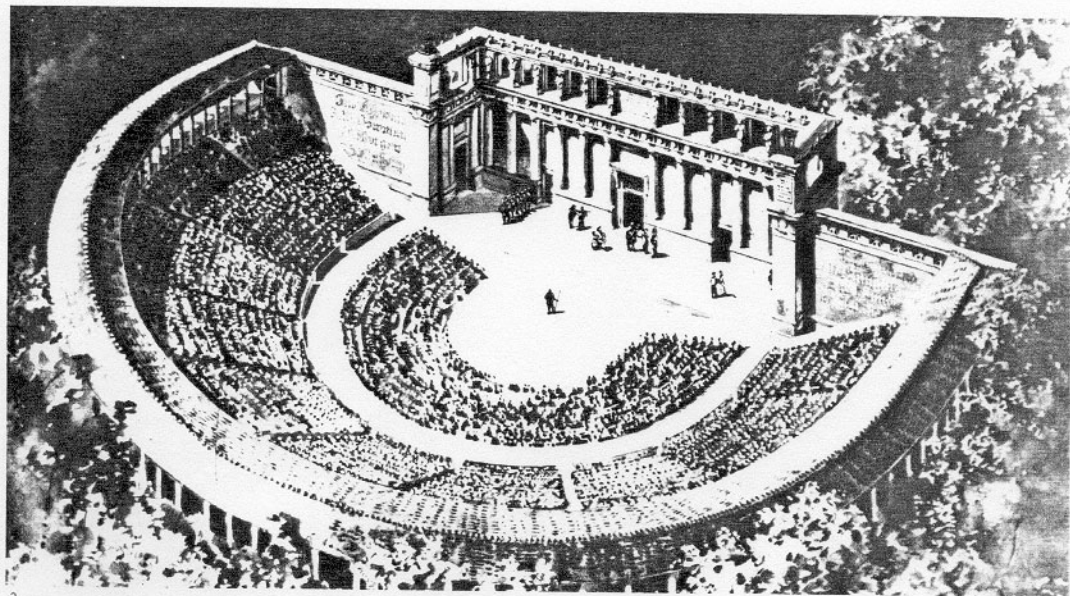
2) They agreed and, in their enthusiasm, named the glade "The Ben Weed Amphitheatre." It rapidly became a favorite site for many campus ceremonies.



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The building of a Greek Theatre was one natural outcome of the profound interest the settlers of the United States have always displayed in the worlds of ancient Greece and Rome. Where no national culture had yet had time to develop fully, they sought roots in the past, naming their towns Rome, Troy, Syracuse, Utica, and in the far west, laying down streets called Olympus and Parnassus on what a short time earlier had been Spanish land grants.

In 1900, responding to University President Benjamin Ide Wheeler's request for suggestions as to desirable developments for the campus in the new century, Edward B. Clapp, chairman of the Department of Greek, wrote, "Outside the Greek department, and for the general good of the University, I would suggest to the President the expediency of having one of the auditoriums . . . constructed in the form of a Greek Theatre. It would be superfluous for me to state the pleasure

and profit which the University would derive from such a building."

In the culturally hungry, young University, the seminal idea grew rapidly to ripeness. President Wheeler showed Weed's amphitheatre to the University's great benefactress, Mrs. Phoebe Apperson Hearst. She in turn spoke to her son, William Randolph Hearst, who agreed to fund the project. University architect, John Galen Howard began the designs.

3) Howard's conception was on a grand scale. Seeking a design that would prove least disturbing to the site and, while it served the University's needs, would keep faith with classical traditions, he took suggestions from the great theatre at Epidaurus in Greece and from a Roman theatre described by the first century Roman architect, Vitruvius.

The great stage of the present theatre, which Howard saw as essential to University ceremonials, is twenty-eight feet deep and 113 feet long. The scene

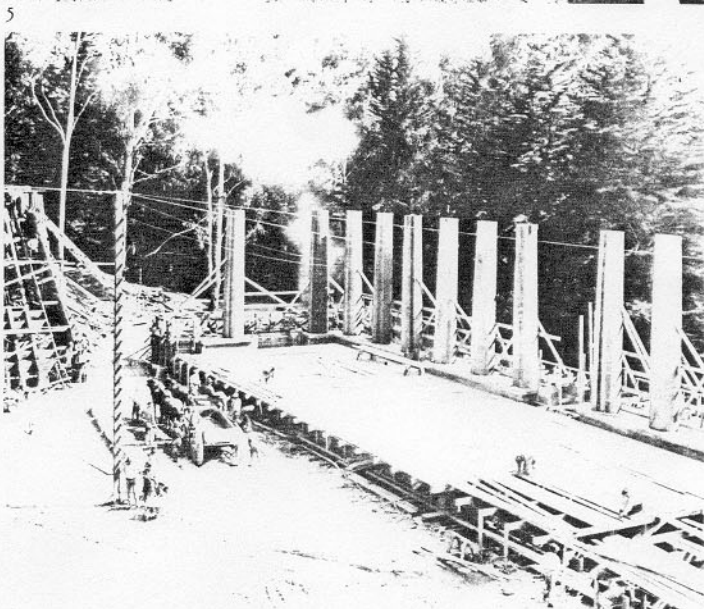
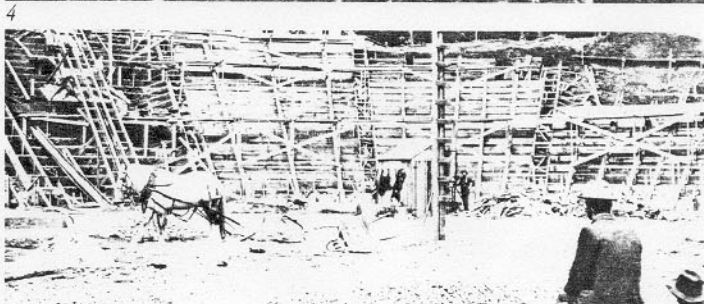
wall is forty-two feet high. It is separated from the auditorium by broad ramps, the *paradoi*. The auditorium forms a semi-circle 254 feet in diameter, around the orchestra, a fifty foot circle of sand. On the broad steps sloping up from the orchestra, 1600 chairs can be placed. This area is bounded by a row of marble chairs honoring famous Californians and by a wide aisle, the *diazoma*. Next above, at a thirty degree angle, rise seating accommodations for 4000 persons. Additional seating in the orchestra and on the grass slope above the theatre brings the capacity to 8000 persons.

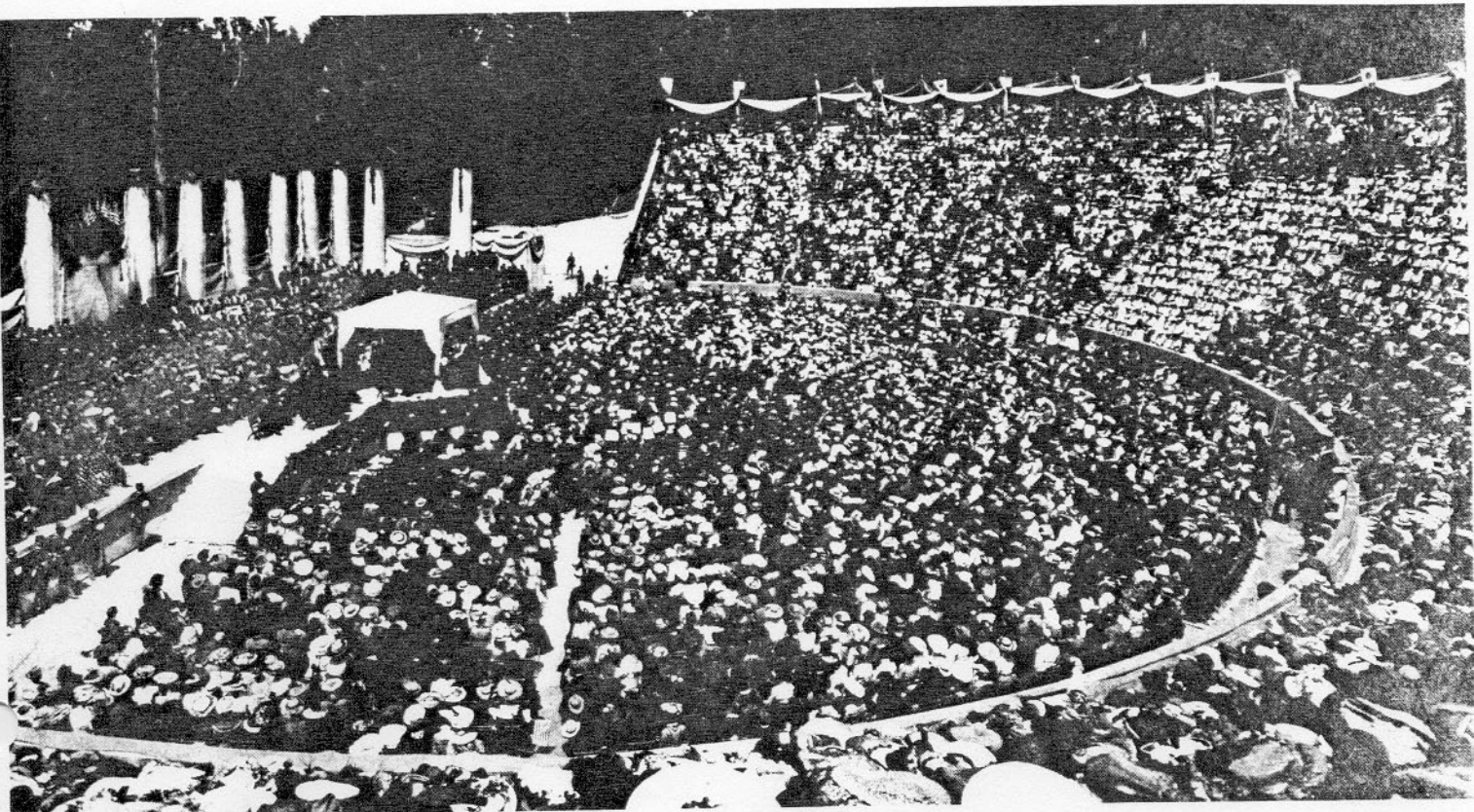
At the theatre's dedication, Howard said, "This building is not merely an archeological study, though much study of antiquity has contributed to its creation . . . The theatre is a closely woven web of old and new, of traditional methods and of free design."

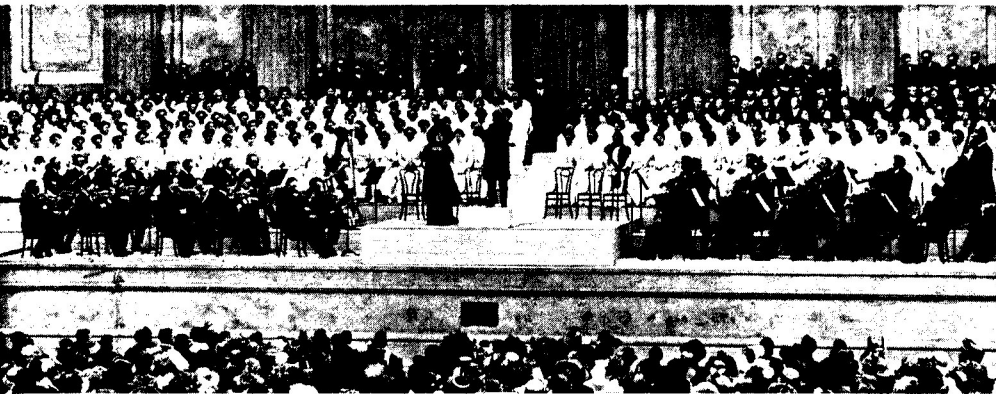
4, 5, 6) In February, 1903, work started on what was the first Greek Theatre to be built in the United States. Trees were felled, construction equipment was driven in, forms were built, and concrete poured.

7) Columns arose, and, by May, President Theodore Roosevelt addressed the 1903 graduating class in the unfinished structure.

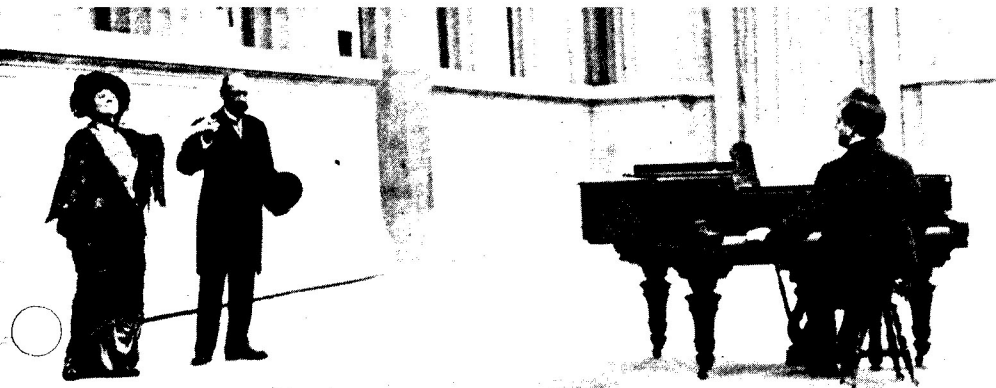
8) That fall, the completed building rested gracefully in the hollow of Ben Weed's Amphitheatre and in the next few years became known nationally for its many functions — as a concert platform, a forum for important statesmen, a stage for traditional and experimental theatre, a class-room, a campus center, and a convocation site. The cost in 1903? Forty thousand dollars.







9) In 1912, the great soprano Luisa Tetrazzini sang Rossini's "Stabat Mater" with Paul Steindorff conducting at a special Good Friday concert. At rehearsal, earlier in the week she appeared clad in champagne colored lace and with auburn hair. By Friday, all the flamboyance, hair included, had turned a decorous black.

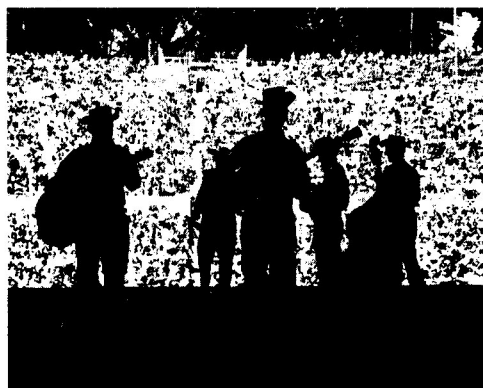


10) One of the theatre's enduring, popular features was the "Sunday Half-Hour of Music." For ten cents, audiences could hear short solo recitals by many excellent local artists. Here, the theatre's impresario, Professor William Dallam Armes, introduces Mme. Gabrielle Chapin and her accompanist, Frederick Maurer (1913).



11) For a number of years, the Hearst Foundation and the campus Committee for Arts and Lectures sponsored a yearly performance by the San Francisco Opera Company. Here Leonie Rysanek sings Puccini's Turandot (1957) on the occasion of the rededication of the theatre.

12) A Folk Music Festival in 1967 ushered in the use of the theatre for folk, jazz, and rock concerts.



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... A FORUM FOR
IMPORTANT STATESMEN ...

13) President William Howard Taft,
1909.

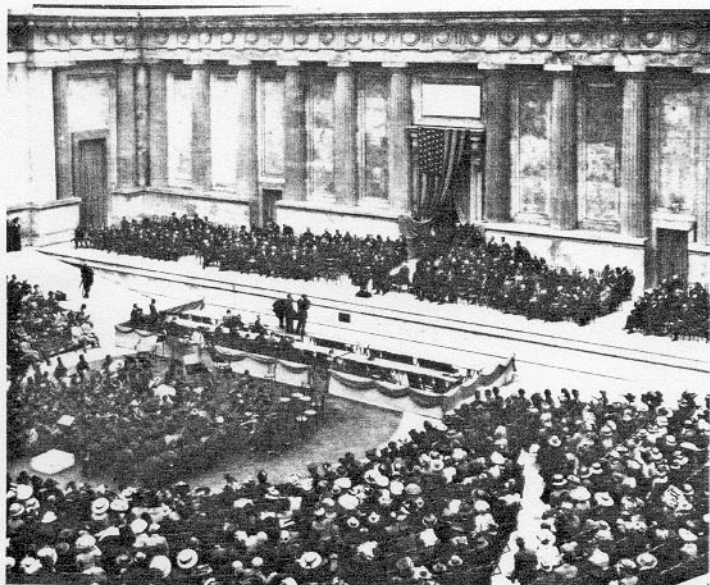
14) Ex-president Theodore Roosevelt,
1911.

15) President Woodrow Wilson, with
University President Benjamin Ide
Wheeler, 1919.

16) Secretary of State George C.
Marshall, 1948.

17) President Robert Gordon Sproul
confers an Honorary degree, Charter
Day, March 19, 1951.

18) Prime Minister of Canada Pierre
Elliott Trudeau, Charter Day, April 7,
1977.



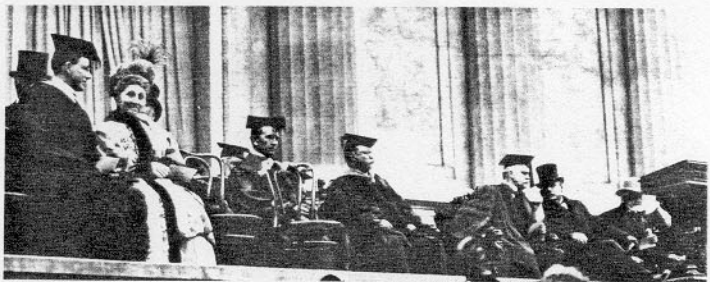
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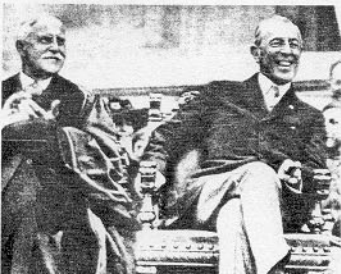
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OCTOBER 8, 1978

*In Celebration of the
William Randolph Hearst Greek Theatre's
Seventy-fifth Year,
The University of California, Berkeley
and
The William Randolph Hearst Foundation
present in concert
Luciano Pavarotti, tenor,
with Kurt Herbert Adler, conducting
The San Francisco Opera Orchestra*



Luciano Pavarotti



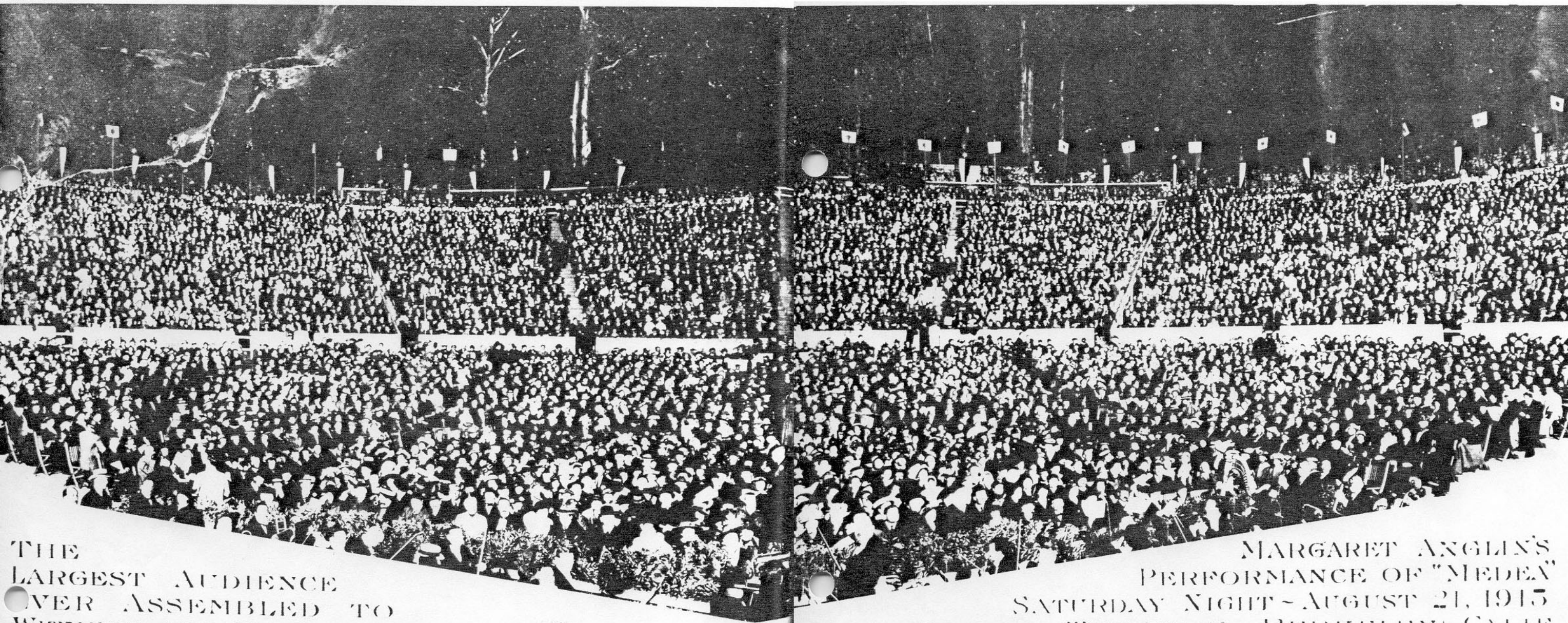
Kurt Herbert Adler

THE PROGRAM

*1:45 p.m. Presentation of Historical
Figures from the Theatre's Past*

*2:00 Words of Greeting from:
Chancellor Albert H. Bowker,
Regent William K. Coblentz, and
Mr. Randolph A. Hearst*

2:15 Concert



THE
LARGEST AUDIENCE
EVER ASSEMBLED TO
WITNESS ANY DRAMATIC REPRESENTATION...
In 1915, Margaret Anglin's Medea drew the largest audience (to that time) ever to attend a dramatic performance.

MARGARET ANGLIN'S
PERFORMANCE OF "MEDEA"
SATURDAY NIGHT - AUGUST 21, 1915
GREEK THEATRE, BERKELEY, CALIF.

... A STAGE FOR
GREAT THEATRICAL
PRESENTATIONS ...

19) Margaret Anglin in Euripides' Hippolytus, 1923.

20) Sarah Bernhardt in Racine's Phèdre, 1906.

21) Ruth St. Denis and Ted Shawn, 1916, in a Dance-Pageant of Egypt, Greece, and India.

22) Maude Adams in Shakespeare's As You Like It, 1910.

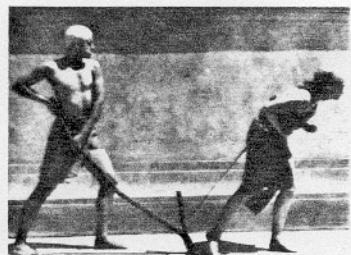
23) Max Reinhardt's production of A Midsummer Night's Dream, 1934.



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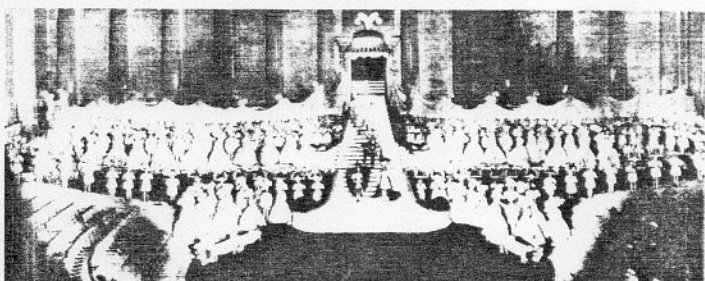
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... AND FOR
SEMI-PROFESSIONAL
CAMPUS PRODUCTIONS ...

24) Scenes from *The Birds* of Aristophanes were performed at the dedication of the theatre in 1903. Introductory speakers included President Wheeler, John Galen Howard, Ben Weed, and William Randolph Hearst.

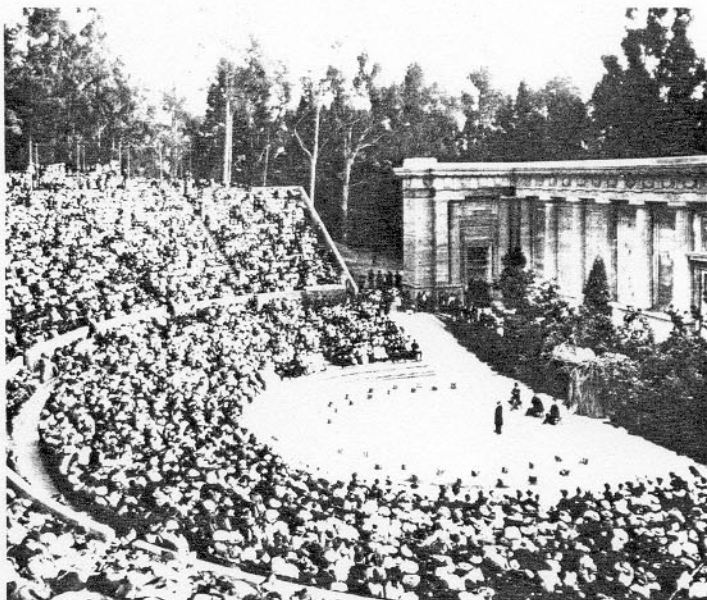
Many important young directors and actors worked in the theatre, among them Samuel J. Hume, Irving Pichel, Gilmor Brown, and Everett Glass.

25) Hume's production of Prof. Arthur Ryder's translation of *Shakuntala* in 1907. Princess, the elephant, brought by ferry boat from San Francisco's *Chutes-at-the-Beach*, consumed the play's profits in hay.

26) Gilmor Brown as Falstaff, directed by Hume in 1920.

27) *The Trojan Women* of Euripides, directed by C. D. von Neumayer and designed by Michael Goodman in 1927. The weather caused this production to be known as "*The Frozen Women*."

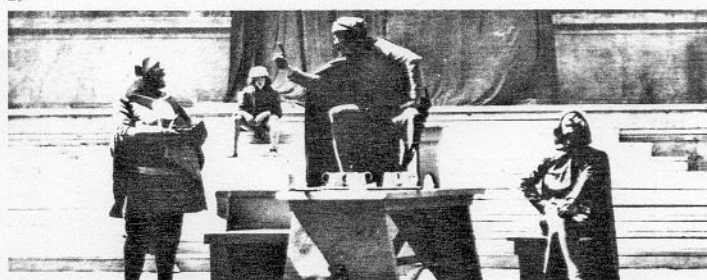
28) *The English Club* production of *The Birds*, 1934, directed by Everett Glass and designed by Betty de Mars.



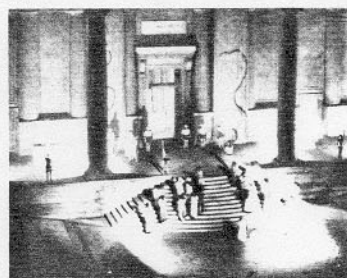
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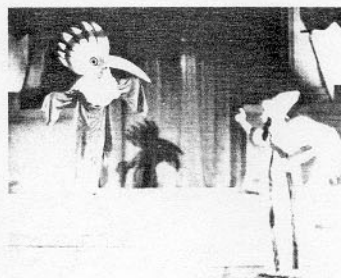
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29) Edwin Duerr's production of Maxwell Anderson's *Elizabeth the Queen*, designed by Marjory Heim (1936) set a new standard of production for the ASUC's Little Theatre.

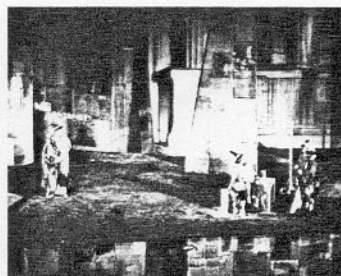
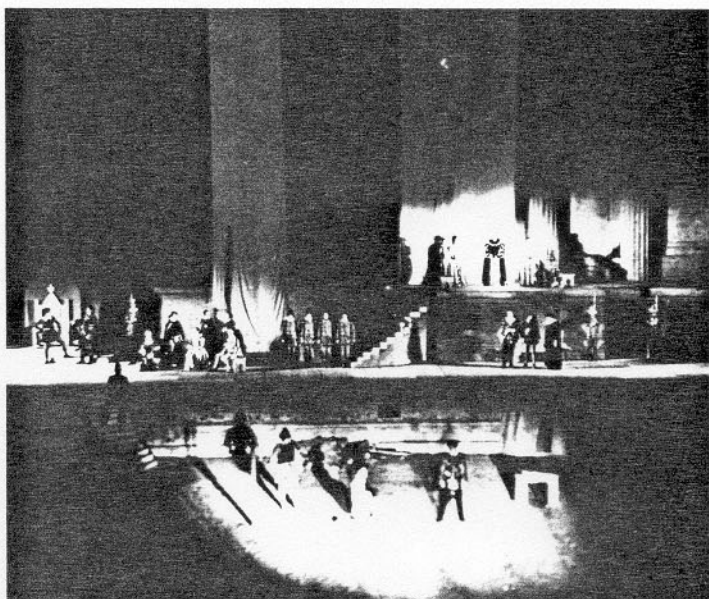
30) In 1951, Fred Orin Harris designed and directed Eugene O'Neill's choric drama, *Lazarus Laughed* with students and alumni of the Department.

31) Harris produced the complete *Oresteian* trilogy of Aeschylus twice, once in 1946, and again in 1958, as part of the inaugural celebration honoring President Clark Kerr.

32) The English language premiere of Friedrich Schiller's *An Angel Comes to Babylon*, directed by Harry B. Ritchie and designed by Richard Mason (1962).

33) *The sands of the desert grow cold* as the famed stage director Margaret Webster contemplates staging Antony and Cleopatra in the bleak theatre (1963).

34) Ruth Silveira as Antigone in the production directed by Takis Muzemidis of the Greek National Theatre and designed by Henry May (1965).



... THE THEATRE WAS
THE SCENE OF

CLASSES

35) Charles Mills Gayley's famous
course in great books, 1915.

LECTURES

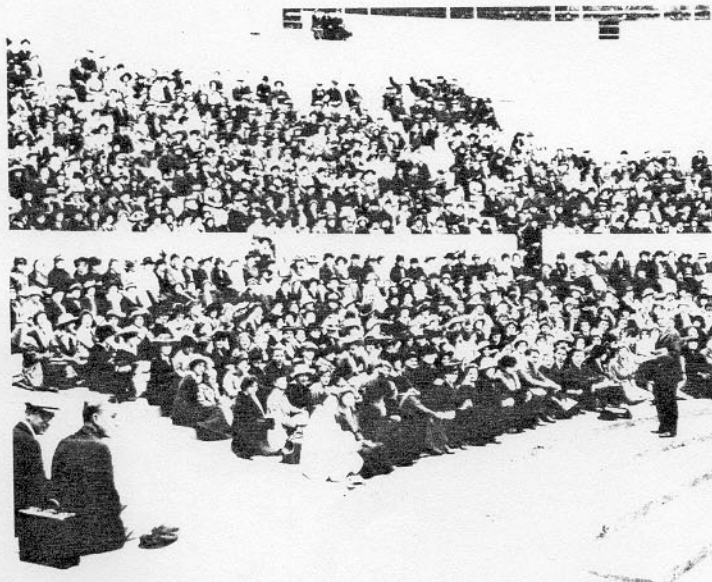
36) Belgian dramatist Maurice
Maeterlinck speaking in 1920.

RALLIES

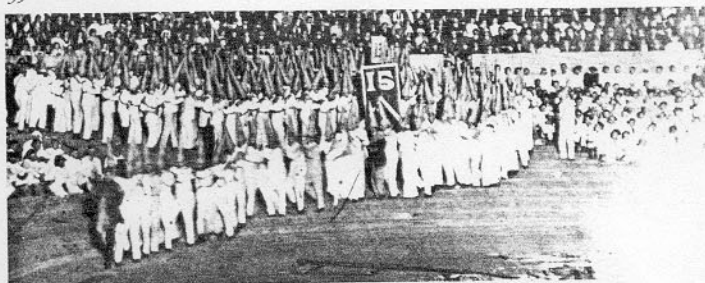
37) Not a meeting of the KKK —
only a "Pajamarino Rally" in 1916.

POLITICAL ENCOUNTERS

38) Clark Kerr meets the students
during the F.S.M. crisis, December 4,
1964.



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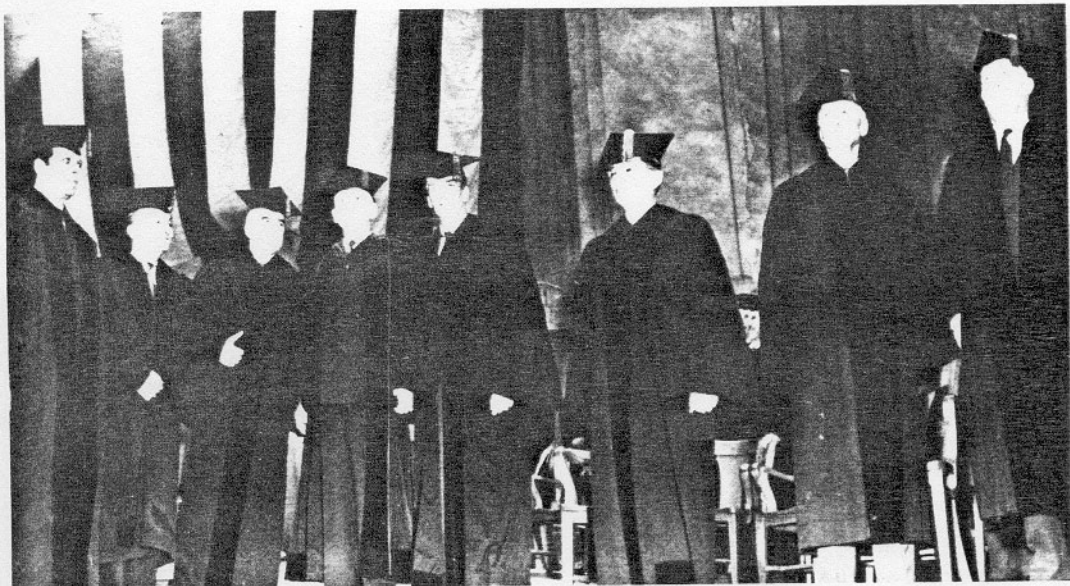
... AND A SITE FOR
CONVOCATIONS.

THE UNITED NATIONS
CONVOCATION, MAY 4, 1945

39) A gathering of Secretaries of State. From left: Ezequiel Padilla (Mexico), Georges Bidault (France), Edward R. Stettinius, Jr. (U.S.A.), President Robert G. Sproul, Anthony Eden (United Kingdom), T. V. Soong (China), Jan Christian Smuts (South Africa), Governor Earl Warren.

40) Adlai Stevenson, Charter Day, April 2, 1964 with United Nations Secretary-General U Thant, University President Clark Kerr, and Chancellor Edward Strong in the background.

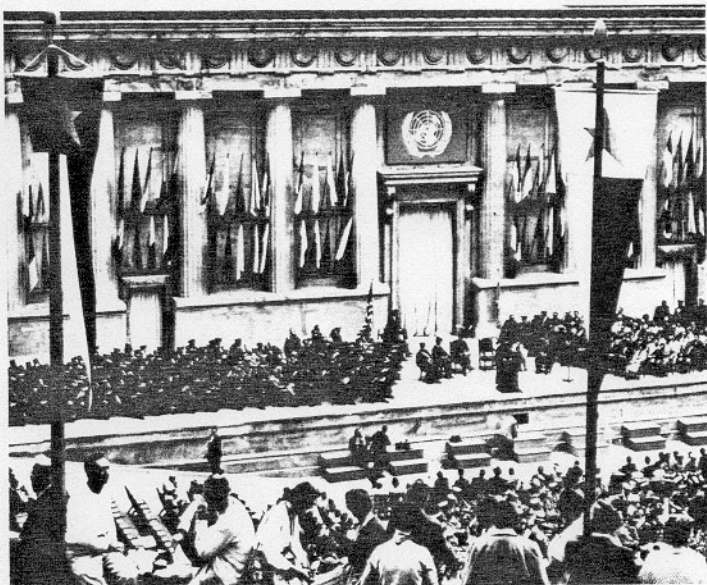
41) The Tenth Anniversary Celebration of the United Nations, June 26, 1955.



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42) *Graduation Day, 1911.*

43) *Roy Wilkins, Executive Director of the N.A.A.C.P., addressing the Centennial Charter Day convocation, March 23, 1968.*

44) *Randolph A. Hearst speaking at the re-dedication of the renovated Greek Theatre, September 29, 1957.*

45) *University President Charles Hitch and Chancellor Albert Bowker at the latter's inauguration, April 6, 1972.*



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