

DOCUMENTS 13

Mentions of play productions and readings

See also: General Instructions

Playnote 1978

I **R** **T**
IMPOSSIBLE RAGTIME THEATRE

A.1

presents

VICTORIA'S CLOSET

see tabs 2-3, by LAURENCE CARR

for mention of
The Moments of the Wandering Jew

Directed by
STEPHEN ZUCKERMAN

Set Designer
RAYMOND C. RECHT

Lighting Designer
RICHARD WINKLER

Costume Designer
CHRISTINA WEPPNER

CAST

(in alphabetical order)

Harrison	STEPHEN MELLOR*
Lady Alice	CECILIA RIDDETT*
Sir James	WILLIAM R. RIKER*
Elizabeth	CARLOTTA SHERWOOD*
Celia	MARY SKINNER
Jonathan	PETER UMBRAS*
Charles	MICHAEL ZUCKERMAN

*Appearing through the courtesy of Actors Equity Association.

SETTING

b.2

LONDON, 1895 The home of Sir James Montieray and his wife Elizabeth.

VICTORIA'S CLOSET by Laurence Carr includes actual Victorian literature that appears in the play in this order:

- VIRGINITIES from MY SECRET LIFE by Pisanus Fraxi
(H. Spencer Ashbee)
SCHOOL DAYS Anonymous
MISS COOTE'S CONFESSION THE PEARL
SOME THOUGHTS ON ONANISM Mark Twain
TELENY, OR THE REVERSE OF THE MEDAL Oscar Wilde
MY LIFE & LOVES Frank Harris
VENUS AND TANNHEUSER Aubrey Beardsley
THE VICTIM OF LUST Anonymous
CELIA'S POEM Anonymous
1601 Mark Twain

There will be no intermission

WHO'S WHO

STEPHEN MELLOR (Harrison) was last seen in George Ferencz's *New Living Newspaper*, Vol. 1 No. 2 at Playwright's Horizons. He has appeared at the IRT in various productions, among them *Jungle of Cities* in which he played the role of George Garga. He was also in Mr. Zuckerman's production of *Mister T* by IRT resident playwright, Michael Zettler at Soho Rep. Mr. Mellor is a graduate of Boston University. His family lives on Cape Cod.

CECELIA RIDDETT (Lady Alice) has worked in major regional theatres across the country in all kinds of wonderful plays. Last winter New York audiences enjoyed her as Elma in *Bus Stop* at St. Clement's. Ms. Riddett has many national commercials currently on the air and is most interested in doing television and film work. (LT 1-6470)

WILLIAM R. RIKER (Sir James) donates this space for doodling.

CARLOTTA SHERWOOD (Elizabeth) started her career as Brian Aherne's daughter in *Dear Brutus*. Off-Broadway, she played Juliet in *Romeo and Juliet* with Pernel Roberts and had feature roles in *Summer of the Seventeenth Doll* with James Whitmore and *La Ronde* with James Caan. For ELT, she appeared in *Man of Destiny*. Off-Off Broadway, she has performed at Heritage Theatre, Walden Theatre and Theatre Quaiqh, playing featured roles in *Confidential Clerk*, *The Rehearsal*, *Venus Observed*, *Antigone* and *Springtime for Others*. She has been a company member at numerous summer theatres and had a featured role in *Manhattan Footprints* on NBC-TV.

MARY SKINNER (Celia) has appeared with the Riverside Shakespeare Company in New York as the nurse in *Romeo and Juliet*, Olivia in *Twelfth Night*, and Helena in *A Midsummer Night's Dream*. She is a graduate of the University of California, Berkeley, and has worked in regional theatres in Colorado and the San Francisco Bay Area.

PETER UMBRAS (Jonathan) appeared as the Prophet Narrator in IRT's eastside production of *Telemachus* *Clay* three years ago. Since then he's toured the country with the National Shakespeare Company, played in numerous OOB productions and did a spot on *Love of Life*.

MICHAEL ZUCKERMAN (Charles) most recently played Charles in *Peril At End House* at the IRT. He is a graduate of Boston University School of Fine Arts. Last season he was in IRT's *Clash By Night* and has also appeared in IRT's *Jungle of Cities* and *Caesar* directed by George Ferencz. He is a musician as well as an actor and has played with the country-rock band, Chenango.

STEPHEN ZUCKERMAN (Director) is Associate Director of the IRT and a staff director for the Cultural Council Foundation CETA Artists Program. He has staged 12 plays Off-Off Broadway in the past three years and is looking forward to his production of Henrik Ibsen's *Brand* at the IRT in January.

LAURENCE CARR (Author) has acted in NYC at the IRT, the Roundabout, Westbeth, and Playwrights Horizons, and regionally in such theatres as the McCarter, The Kennedy Center, The Pittsburgh Playhouse, Rochester Shakespeare Theatre and the Geva Theatre, where he served as Associate Director last season. Currently, he is the Artistic Director of Geva on Tour, where his new plays, *The Wise Fools* and *Yankee Moonlight* will premiere later this

season. Mr. Carr's works have been produced in regional, university and OOB theatres, including the Walden and St. Clement's. Last year, he was awarded a playwrighting grant from the New York State Council on the Arts for his play, *The Russian Hut*, based on Slavic folk tales.

RAYMOND C. RECHT (Set Designer) comes to the IRT having completed his fourth production with The Joseph Jefferson Theatre Company, *The Entertainer*. Previously, he designed the sets for *Inherit the Wind*. His other New York credits include set designs for The Negro Ensemble Company's *The Offering* and *Black Body Blues*; *Medal of Honor Rag* at the Theatre De Lys; *The Pokey* and *The Son at The Manhattan Theatre Club*. He is currently Assistant Scenic Designer to Tony Walton. In the past, he has assisted David Mitchell on *Annie*, *Henry V* and *Italian Straw Hat*. Mr. Recht's regional theatre credits are extensive having designed sets and lights for McCarter Theatre, Folger Theatre, Manitoba Theatre Center, Indiana Repertory Theatre, Actors Theatre of Louisville, Barter Theatre and Yale Repertory Theatre.

CHRISTINA WEPPNER (Costume Designer) has designed sets and costumes for many Off-Broadway shows including *Crosscountry* and *Price of Genius* at Interart, *The Pornographers Daughter* at Manhattan Theatre Club. Last season Ms. Weppner was resident costume designer at Stage West in Springfield, Mass. where she created costumes for *Little Foxes*, *Loot*, *Ribage*, *Three Sisters*, and *A Christmas Carol*, which is being revived this year. She is a member of USA829 and has assisted on many Broadway shows and TV movies. She teaches design at the college level in New Jersey.

RICHARD WINKLER (Lighting Designer) created the lighting for Broadway's *Something Afoot*, *Best Friend*, and *The*

Staff for VICTORIA'S CLOSET

Assistant Director	..... BEVYA ROSTEN
Production Manager	..... MICHAEL BLOOM
Stage Manager	..... J. RUDOLPH ABATE
Properties	..... NETTE REYNOLDS
Electrician	..... ALICIA ALBAHAE
Mechanicals	..... JEFF SCHOENER
Spotlights	..... TIM FLANAGAN CRAIG IYLE
Graphics	..... STEPHEN MELLOR WENDY TIEFENBACHER
Costume Assistants	..... SANDI MARKS TAMMY SACHS GINGER WESTCOTT
Lighting Assistant	..... CHRISTY HEISS
Scenic Assistant	..... LYNN OSBORNE
Technical Consultant	..... BOB SIMON
House Manager	..... RENATA BARILE-SIGILLO

SPECIAL THANKS

NYU School of the Arts, New York Shakespeare Festival
Pat Plevin — ABC Studios, Annie Einhorn
The Joseph Jefferson Theatre Company

COMING NEXT

STAGE II THE GLASS OF WATER

by
EUGENE SCRIBE
director
JON FRASER
DECEMBER 15-31

MAIN STAGE WINDFALL APPLES

by
ROMA GRETH
director
ANITA KHANZADIAN
DECEMBER 8-31

10-3
Play's *The Thing*. Within the past two seasons he has supervised the lighting for *The Concert* starring Frank Sinatra, Ella Fitzgerald, and Count Basie at the Uris Theatre and for both of Shirley MacLaine's Palace Theatre Engagements. As Resident Lighting Designer for Direct Theatre, he has lit *The Davils*, *Titanic*, *Gilgamesh*, *The Transfiguration of Benno Blimpic*, *Richard II*, *An Evening With Rita Gardner*, *The Beasts*, and *Modigliani* among others.

BEVYA ROSTEN (Assistant Director) was most recently production stage manager for *The Flowering Peach* directed by Stephen Zuckerman at St. Clement's, under the American Jewish Congress CETA Artists program where she has served as resident Stage Manager for the past year. As an actress, Ms. Rosten has appeared in a wide variety of plays ranging from the classical to the absurd. She was a company member and directorial advisor for *Kuku Ryku*, a Grotowski-based theatre company for one year and is currently preparing to direct a major original work, *The Moments of Simon Laquedem*, by David Cole.

J. RUDOLPH ABATE (Stage Manager) With this production, Joe Abate continues his search: for naked Venetian putti in wet mackintoshes. If you have any information . . .

MICHAEL BLOOM (Production Manager) recently directed the West Coast premiere of Tom Cole's *Medal of Honor Rag* starring Dana Elcar at the Actor's Theatre. Out west he also directed premieres of David Hare's *Hanshen* and one-acts by Wallace Shawn. Michael has also worked at the Williamstown Theatre Festival, North Shore Music Theatre, and Stamford University, where he taught acting.

Playnote 1978

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*Appearing through the courtesy of Actors Equity Association.

BAM BROOKLYN ACADEMY OF MUSIC

Dodger Theater presents

ON MOUNT CHIMBORAZO

1979

a comedy by
Tankred Dorst

in collaboration with
Ursula Ehler

English version by
Peter Sander

Directed by
John Palmer

Scenery designed by
Christopher Nowak

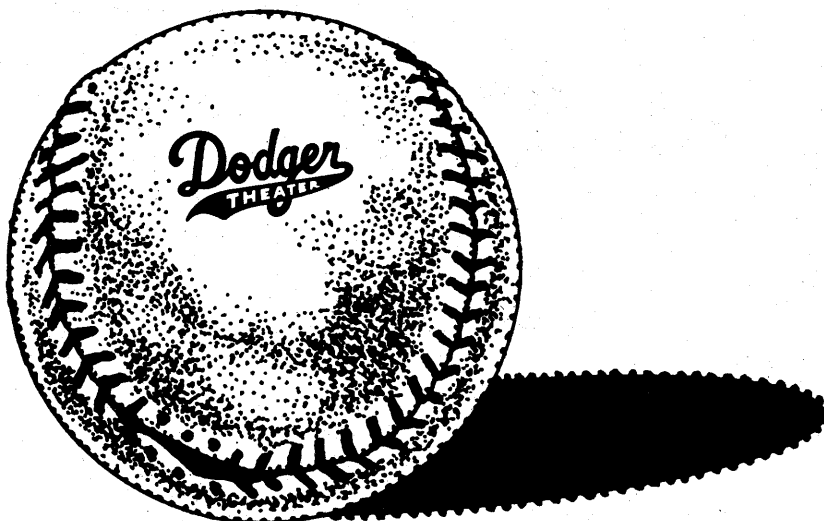
Costumes designed by
Nancy Thun

Lighting designed by
Victor En Yu Tan

with

Janni Brenn
Jacqueline Brookes
Dan Desmond
Brad O'Hare
Rebecca Schull

Production Stage Manager
Karen Gerst



GOING OUT Guide

SHORE THING Seasonal entertainment will start tomorrow at the South Street Seaport Museum, the historical area around Fulton and Front Streets, with a variety program of musicians, magicians, clowns, dancers and other specialists performing free for visitors from noon to 5 P.M. on the museum's new Pier 15. The 700-foot structure juts out into the East River, flanked by two standby ships, the four-masted Peking and the Wavertree.

There are more activities tomorrow in the museum's shops and galleries. Bowne & Company Stationers, 211 Water Street, will have demonstrations of printing on antique presses — and do not fail to visit the second floor. Model-building demonstrations are at the Model Shop, 9 Fulton Street. The Seaport Gallery, 215 Water Street, is showing "Old Glory at Sea," a collection of patriotic quilts and nautical paintings jointly presented with the Museum of American Folk Art.

If it rains tomorrow, the pier entertainment will be presented in the shops and galleries. For weekend information at the museum, call 766-9066.

SWORDS AND SONGS Few old-fashioned swashbucklers appear on the stage these days, even in fun. There have been some exceptions, such as the rousing "Count of Monte Cristo" Off Off Broadway by the Jean Cocteau Repertory Company a few seasons ago. There was a first-rate revival of the old Rudolf Friml musical "The Three Musketeers," another work derived from Alexander Dumas, at the Equity Library Theater. And now there is "The Adventures of Scaramouche," a pilot production with a large cast, geared in hopes of moving to Broadway.

The new show has just opened at the Scaramouche Theater, 168 West 48th Street, between Seventh Avenue and the Avenue of the Americas. With the French flag flying out front, "Scaramouche" is continuing at 8 P.M. on Wednesdays through Sundays through June 17.

OUT OF THIS WORLD The St. Luke's Chamber Ensemble gives its last concert of the season tonight at 8 o'clock, followed by a wine reception in the garden. This means, of course, an earful of quality renditions of classics — the group has drawn high praise from The New York Times — in a lovely old landmark setting in Greenwich Village.

Should you happen to arrive a bit before the concert, there is a second, more secluded garden on the church grounds that should not be overlooked. Simply walk around the building and step inside the hedge-bordered retreat by the brick wall, at the corner of Hudson and Barrow Streets. Overhanging trees and the flowers and plants carefully tended by neighborhood residents

make this a delightful haven for rest, reading or just contemplation.

Tonight's final program is what you might expect of the St. Luke's group: the Telemann Concerto a Quattro in A minor, Mozart's Clarinet Quintet in A and Eliot Carter's Sonata for Flute, Oboe, Cello and Harpsichord (1952), rounded out by a medley of Strauss waltzes. The inclusive tab for the evening is \$5, with reservations at 943-0950.

ROUNDUP The 17 new theater productions presented free as workshop projects during recent months are being repeated in a more developed form starting this weekend at the two auditoriums of Theater of the Open Eye, 316 East 88th Street. The month-

long festival begins this morning at 11 o'clock with part of David Cole's long drama "The Moments of the Wandering Jew." Tomorrow at 8:30 P.M., the show will be "Such Tunes as Killed the Cow," from the Well Diggers Experimental Theater Company. On Monday at 8 P.M. the project will be John Genke's new translation of Paul Claudel's contemporary French drama "Partage de Midi."

Subscription admission for all 17 shows is \$10, and \$3 to a single event. For reservations and program information, call 534-6909 or 6363.

For Sports Today, see page 16.
HOWARD THOMPSON

Stage: Gilda Radner Sets

Gilda Radner will make her Broadway debut in "Live From New York," opening Aug. 1 at the Winter Garden Theater. Miss Radner appeared Off Broadway four years ago in "The National Lampoon Show" and has since become known for her "Saturday Night Live" television appearances on NBC.

"Live From New York" will be presented by Ron Delsener and directed by Lorne Michaels, producer of "Saturday Night Live." Miss Radner will be joined on stage by two other performers — Don Novello, who plays Father Guido Sarducci on "Saturday Night Live," and Rouge, part of the singing act called Desmond Child and Rouge.

Entertainment Events

Music

- NEW YORK PHILHARMONIC, MUSIC IN MAY,** Avery Fisher Hall, 8.
- MINGUS MUSIC,** tribute to Charles Mingus, Carnegie Hall, 8.
- NAUMBURG ORCHESTRA,** Central Park Mall, 5.
- PATTI LABELLE,** pop singer, Beacon Theater, Broadway and 75th Street, 8.
- METROPOLITAN GREEK CHORALE,** Alice Tully Hall, 8.
- MARGIE ADAMS AND HER SONGS,** Symphony Space, Broadway and 95th Street, 8.
- THRUSTON JOHNSON,** violinist, and **DAVID GARVEY,** pianist, Carnegie Recital Hall, 8:30.
- BLANCHE PORTO,** mezzo-soprano, Carnegie Recital Hall, 5:45.
- TOM ROBINSON BAND and THE SHIRTS,** rock groups, Palladium, 14th Street and Third Avenue, 8.
- BEL CANTO OPERA,** Victor Herbert's "The Red Mill," Madison Avenue Baptist Church, 30 East 31st Street, 7:30.
- BRASS PROUD,** jazz ensemble, Summer garden at the Museum of Modern Art, 8 West 54th Street, 8.
- G.S. SACHDEV** with **PARAMJYOTI,** music for North Indian Bansuri flute, Alternative Center, 28 East Fourth Street, 8.
- ST. LUKE'S CHAMBER ENSEMBLE,** Church of St. Luke-in-the-Fields, 487 Hudson Street, 8.
- PANORAMA OF WOMEN'S MUSIC,** 19th- and 20th-century piano music, 3, and Music for Orchestra, 8, La Guardia Community College, 31-10 Thomson Avenue, Long Island City, Queens.

Dance

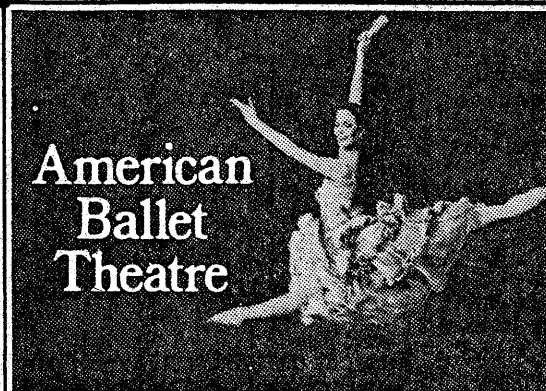


Photo: Sheila Kogan

American Ballet Theatre

Don Quixote

There will be only five performances this season of ABT's marvelous, light-hearted production of *Don Quixote*. For tickets come to The Met Box Office or call 580-9830.

Today at 2:00 van Hamel, Bissell
Tonight at 8:00 Makarova, Dowell
Monday, June 4, Gregory, Bujones

At The Met.

TODAY AT 2 & 8 PM;
TOM'W AT 3 PM

"I LOVE
KNOCKOUT"
—Jimmy Breslin —Ryan O'Neal

The 7th International Craft Show

New York Coliseum
June 14
to 17

Noon
to 9 P.M. daily

New York Philharmonic
ZUBIN MEHTA, MUSIC DIRECTOR

BUY TICKETS EARLY!
Last Weekend's Program Completely Sold Out! Many Turned Away.

Music in May '79
Avery Fisher Hall

ITALIAN/VIENNESE AND RUSSIAN MUSICAL EVENINGS
Tonight at 8 PM

Andre Kostelanetz, conductor
JOHN BROWNING, pianist,
GIANNA ROLANDI, soprano
GLAZUNOV: "The Seasons" Excerpts
RACHMANINOFF: Rhapsody on a Theme of Paganini
GLIERE: Concerto for Soprano and Orch.
STRAVINSKY: Firebird Suite
Tom'w at 8 PM

Andre Kostelanetz, conductor
MARALIN NISKA, soprano
JON GARRISON, tenor
ROSSINI: Overture "William Tell"
R. STRAUSS: "Rosentkavalier" Waltzes
LEHAR: "The Merry Widow" Excerpts
PRESS Wedding Dance

Popular Prices: \$4.00-\$10.00
TICKETS ON SALE AT AVERY FISHER HALL
BOX OFFICE, BROADWAY AT 65th ST.
(212)874-2424

Leonard Bernstein LAUREATE CONDUCTOR
returns to conduct
2 Special Concerts with
New York Philharmonic

Wednesday and Saturday
June 6 and June 9 at 8:00 PM
Avery Fisher Hall, Lincoln Center
Mr. Bernstein's only New York appearance with the Philharmonic this year.

Programs:
Wednesday June 6 at 8 PM
SCHUMANN Symphony No. 1
SHOSTAKOVICH Symphony No. 5
Saturday June 9 at 8 PM
HAYDN Symphony No. 104
DRUCKMAN Aureole (World Prem.)
MAHLER Symphony No. 1

Tickets on sale at Avery Fisher Hall
Box Office, Plaza entrance Broadway
at 65th Street. (212) 874-2424.
Charge tickets by phone, call
CENTERCHARGE
(212) 874-6770.
All Major Credit Cards.

NEW YORK

Box Office Open Mon. 10-11 P.M.
NEW YORK STAT

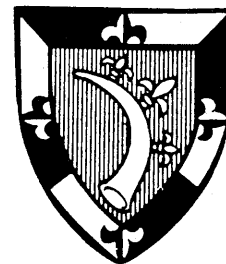
"THE BEST AMERICAN COMEDY OF THE YEAR!"
—Christopher Sharp, Womens Wear Daily

SAVE \$3.50*

"A LOVELY PLAY. HILARIOUS AND TOUCHING!"
—Bill Reidy, Newsday

Top

"Liv Ullmann and it's the re Richard Rodg performance Rodgers, one musical theatr vein. I loved the



AMC HONORS FOUR JUDGES

On Saturday, September 15, Albertus Magnus honored four alumnae judges, Mary Goode Rogan, '36, Ellen Bree Burns, '44, Patricia A. Geen, '50, and Jo Anne Kiely Kulawiz, '56, at a celebration dinner.

Before dinner, the invocation was given by the Reverend Robert R. O'Connell, O.P., College chaplain, and a champagne toast was offered by State Senator Lawrence J. DeNardis, chairman of the political science department. Senator DeNardis toasted six people, St. Albert the Great, St. Thomas Aquinas and the four judges.

Mary Ellen Murphy Mininberg, '49, chairman of the dinner, introduced the speakers and the judges. Among those who greeted the celebrators were: Sister Francis de Sales Heffernan, O.P., '35, President of the College; Carol Kirwan Aikenhead, '58, President of the Alumnae Association; Congressman Margaret O'Shaughnessy Heckler, '53; and Congressman Robert Giamo.

Blanche Lucibelli Porto, '48, mezzo-soprano, presented a musical interlude after the introduction of the judges.

The main speaker at the dinner was Dr. Joan V. O'Brien, '46, Professor of Classics, Southern Illinois University. She began by reminiscing about her days at Albertus and her Albertus friends, living and dead.

The topic of Dr. O'Brien's talk was "Woman and the Law: A Biblical Perspective." She pointed out the problems that judges encounter dispensing justice. She discussed the one woman biblical judge, Deborah. In so doing she said, "Biblical wisdom implies two things: compassionate concern for the real problems of real people and what Herbert Schneidan has recently called 'sacred discontent' with the *status quo*."

After discussing "compassion" and "sacred discontent," Dr. O'Brien summed up her talk. She said, "We all know, of course, that we cannot look to the Bible for a simple yes or no code of ethics applicable in today's circumstances. Specific culturally conditioned instructions cannot claim validity for all time. But biblical law does provide you with these characteristics which every judge should embody: compassion and sacred discontent.

"Compassion has long been considered a 'feminine' virtue and sacred discontent a 'masculine' attribute. Of course, I use quotation marks around such use of 'feminine' and 'masculine'. We all know that so-called masculine and feminine traits are not the exclusive preserve of either sex. Individuals are compassionate or prophetic, not sexes. The health of the courts requires that all judges be both compassionate and sacredly discontented. There must be a melding of so-called masculine and feminine traits within each individual judge of either sex, if our system of justice is to be whole.



The Four Judges, Jo Anne Kiely Kulawiz, Ellen Bree Burns, Patricia A. Geen, Mary Goode Rogan.
(Pix by Swanson)

"But your presence on the benches of Connecticut and California should be a reminder of the compassion that the best of women have traditionally symbolized. Your presence should enable our law to better signify its compassion and concern for life's victims.

"Sacred discontent, on the other hand, has in the past been almost exclusively a male preserve. It has been the Jeremiahs, the Socrates, Dostoevskis, Yeatses and Brandeises who challenged the way society viewed itself. Antigone was an important mythical exemplar of woman's sacred discontent, but social conditions prevented many real-life St. Joans from emerging. But that's changing. Women theologians, poets and social critics are now beginning to be part of the cutting edge of human thought. And since women have for so long been outside the power structures, they should be uniquely situated to play a prophetic role. The Jeremiahs were always outsiders; they were never part of the king's court.

"So at this moment of history, you can perhaps play an outsider's role inside the legal system. You may have that objectivity necessary to criticize the system from within. And the presence of male and female judges administering justice together should signal a new wholeness in this system.

"Forgive me if I have railed you like Jeremiah himself. But I am awestruck and excited at the opportunities open to you. You are, after all, *rarae aves*: as women graduates of a Catholic liberal arts college, you can embody and symbolize the biblical compassion and sacred discontent in our courtrooms. And as followers of the Dominican ideal of truth, this sacred discontent should permeate your whole being.

(con't. on p. 3)

OF NOTE . . .

Sister Francis de Sales Heffernan, President, was a guest at an extraordinary convocation addressed by Pope John Paul II at The Catholic University of America in Washington, D.C., on October 7.

The Faculty Assembly has elected the following officers: Chairman, William Sherman, Chairman of the Psychology Department; Vice Chairman, Florence Jacobson, Chairman of the Mathematics Department; Secretary, Susan Gurewitsch, Chairman of the English Department.

The College extends its congratulations to Dr. William Sherman and Dr. Susan Gurewitsch on their appointments as chairmen. Dr. Sherman has been named Chairman of the Psychology Department and Dr. Gurewitsch is the new English Department Chairman.

Andrea Lucibello, '80, Student Body President, was on television September 2, at 10:00 p.m. She made a presentation of a check to the Muscular Dystrophy Association as a result of the money raised through the Dance Marathon last year at Albertus.

There was recently an orientation program conducted for all Continuing Education students in the Right Lounge of the Campus Center. It was held on September 16 from 2 to 4 p.m. and on September 18 from 7 to 9 p.m. An additional library session was held on September 20 at 7 p.m. for all new and returning students who did not take Freshman English at Albertus.

David Cole, husband of Susan Cole, professor of English, will have his play produced at the Theatre of the Open Eye in New York City. His play is entitled *The Moments of the Wandering Jew*. It will open in October.

For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf will be presented at the Albertus Campus Theatre October 11-14 and 18-21. The play, by Ntozake Shange, is a mature play that is a celebration of being black and being woman.

The play is being directed by Albert DeFabio and will be shown at 8:30 p.m. on all nights except Sundays when the performances will be at 3:30. For reservations call 777-6631 weekdays from 9 a.m. to 5 p.m.

Daniel LaPenta will be directing the play *Tartuffe* by Moliere. Translated into English verse by Richard Wilbur, the play is a classic comedy of hypocrisy, deception and gullibility. Production dates are November 8-10, 15-17 at 8 p.m. and November 11 and 18 at 3:30 p.m.

During the three week intersession, Professor Sharon Magnarelli will accompany a group of students to Acapulco, Cuernavaca, and Mexico City, Mexico. The program will be conducted from December 27, 1979 through January 16, 1980.

FOCUS

ALBERTUS MAGNUS

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Postage paid at New Haven, CT 06511.
From: The Office of the President
To: All who have come to know Albertus and who want to keep in touch.

The cost of the trip is \$850 which includes a round-trip commercial flight from JFK, transfers and ground transportation in Mexico; 4 days/3 nights in an Acapulco hotel (3 or 4 students per room, MAP); and 14 days/13 nights lodging in Cuernavaca with a Mexican family.

Also included is tuition in Cuernavaca; classes with Mexican instructors; 5 days/4 nights in a Mexico City hotel (3 or 4 students per room, EP); a day trip to Taxco, as well as sightseeing in and around Mexico City and cultural activities. The group will visit such places as museums, pyramids, and Ballet Folklorico.

Those students who successfully complete the program will earn three credits. The deadline for applications is October 20. Call Professor Magnarelli for further details.

Dr. Mary D. Farnham was the commentator for several papers on "The American Urban Aesthetic" dealing especially with Henry James' novel, *The Bostonians*, (1885) and various artistic renderings of American skyscrapers (1910-1930). Dr. Farnham presented this at the meeting of the American Studies Association in Minneapolis, September 27-30.

The members of the panel are all former members of Dr. Farnham's NEH Summer Seminar at Yale in 1978. The Seminar was under the direction of Alan Trachtenberg.

Saturday, October 13, 3 p.m., all-college foot-race. Alumnae invited.

SNEAK-A-PEEK DAY

All prospective students and friends of Albertus Magnus are invited to come sneak-a-peek at the College on Saturday, October 27, 1979. This is one of the best chances you'll have to look over the entire campus, meet faculty and the administrators and chat with our students. The day will be chock full of events from 10 a.m. 'til 4 p.m. For further details about Sneak-A-Peek at Albertus Day please call the Admissions Office at 865-3445.

AMC ALUMNA APPOINTED FINANCIAL AID DIRECTOR

Paula E. Christofori Beharry, AMC, '73, is the new Financial Aid Director. Mrs. Beharry came to Albertus on September 24, from Southern Connecticut State College where she was Assistant to the Director of Financial Aid.

Previously she was assistant director of upper class and graduate financial aid at Cornell University in Ithaca, New York. Also she has been Financial Aid Counselor at the University of Southern California in Los Angeles, California.

Mrs. Beharry was an English and art history major at Albertus. Her interests remain in literature, interior design, and architecture.

She and her husband Daniel, who is an attorney, live in Woodbury, Connecticut.

Albertus Magnus College has a policy of non-discrimination on the basis of race, religion, age, sex, handicap, ancestry, and national origin.

see p. 2-3 for mention of production
of The Moments of the Wandering Jew

ALBERTUS MAGNUS

Campus Communicator ! COLLEGE

Vol. 9 No. 6 Issued by the Public Relations Office, October 7, 1979

Calendar of Events for Week of October 7, 1979

Sunday, October 7, 1979

11:00 A.M. Sunday Mass Reynolds Chapel

Monday, October 8, 1979

Columbus Day - No Classes

7:30 A.M. Daily Liturgy Siena Hall
4:00 P.M. Tennis Team Practice Hamden Hall

Tuesday, October 9, 1979

7:30 A.M. Daily Liturgy Siena Hall
11:10 A.M. Italian Table Campus Center NPDR
3 to 6 P.M. Voter Registration Campus Center GPA
4:00 P.M. Tennis Team Practice Hamden Hall
6:00 P.M. Varsity Volleyball with New London
U.S. Coast Guard

Wednesday, October 10, 1979

7:30 A.M. Daily Liturgy Siena Hall
9 A.M. to 5 P.M. Isaiah Thomas Book and
Print Sale Campus Center LL
11:30 A.M. Spanish Table Campus Center NPDR
11:45 A.M. Daily Liturgy Walsh Hall
12:10 P.M. Meeting of Student-to-Student
Program Campus Center RL
12:10 P.M. Meeting for Department Heads
with Mr. Wilkins Aquinas 111
12:10 P.M. Co-op Council Meeting Campus Center DH
3:30 P.M. Varsity Tennis with Western
Conn. Danbury
7:00 P.M. Volleyball Practice Foote School
7:30 P.M. Draft Beer Seminar Campus Center SB

Thursday, October 11, 1979

7:30 A.M. Daily Liturgy Siena Hall
11:45 A.M. Daily Liturgy Walsh Hall
4:00 P.M. Tennis Team Practice Hamden Hall
7:00 P.M. Varsity Volleyball with
Sacred Heart Univ. Bridgeport
8:30 P.M. Play: "For Colored Girls Who
Have Considered Suicide When
The Rainbow Is Enuf" Campus Theatre

Friday, October 12, 1979

7:30 A.M. Daily Liturgy Siena Hall
11:45 A.M. Daily Liturgy Walsh Hall
1:00 P.M. Sailing - (Meet at CC) New Haven Marina
3:00 P.M. Varsity Cross-Country with Yale New Haven
4:00 P.M. Tennis Team Practice Hamden Hall
7:00 P.M. Volleyball Practice Foote School
8:30 P.M. Play: "For Colored Girls Who
Have Considered Suicide When
The Rainbow Is Enuf" Campus Theatre

Saturday, October 13, 1979

	<u>Alumnae Reunion</u>	
10:00 A.M.	Registration	Campus Center
10:45 A.M.	Class Meetings/Campus Tours	Campus Center
12:00 Noon	Varsity Tennis with U. of Hartford	Hartford
12:15 P.M.	Luncheon-Class of 1929 to be Honored	Campus Center DH
1:30 P.M.	Panel Discussion "Albertus To-day": Dr. William Sherman, Sister Mary Faith, Sister Eileen, and Marge Drugovich	Aquinas Hall Bree Auditorium
3:00 P.M.	Trip to British Museum and Other Activities	Campus Center
3:00 P.M.	Two Mile Race	Meet at Campus Center at 2:30 P.M.
5:00 P.M.	Vigil Mass for Ruth Gillespie	Campus Theatre
6:00 P.M.	Cocktail Party	Campus Center DH
7:30 P.M.	Buffet Dinner and Dancing	Campus Center GPA
8:30 P.M.	Play: "For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf"	Campus Theatre

Two Mile Race Sponsored by Co-op Council, Sat., Oct. 13.

Runners report that they feel better, look better, and think better than they did before they became runners. Only recently, however, have important races like the Boston Marathon welcomed women runners. In fact when officials in the 1967 race discovered that "K. Switzer" was Kathy Switzer they chased her down the road and tried to rip off her official number. Today, however, women are running all over the country. 2,064 women ran the 1977 New York Mini Marathon. The field included women from five to sixty-eight, several mother-daughter pairs, and several pregnant runners.

Many members of the Albertus Community (men as well as women) are closet runners - runners who don't talk about their running or even think of themselves as runners. If you run a mile or more several times a week, you are a runner.

Come out of the closet. Join us for a two mile race to be held on Campus on Saturday, Oct. 13.

Runners are asked to report to the Campus Center at 2:30 P.M. to get their numbers. The race begins at 3 o'clock. Registration forms are available in Aquinas 214 or from Becky Johnson.

Co-op Council to Plan for the Feast of St. Albert

The Cooperative Council will meet on October 10 at 12:10 P.M. in the Campus Center Dining Hall, to begin plans for this years celebration of the Feast of St. Albert - November 15. If you have any talent or suggestions to offer please leave a note in Box 214 by noon on Wednesday, Oct. 10. We want to make Big Al's day the best yet.

David Cole's Play to be Produced

Playwright David Cole, husband of Dr. Susan Cole, is the author of "The Moments of the Wandering Jew", which will open at the Theatre of the Open Eye, 316 East 88th St., New York, on Tuesday, October 16. It will run evenings from October 16 through Sunday, October 21, and again from Tuesday, October 23 until Sunday, October 28 at 8 o'clock. Since the theatre is small, it is suggested that reservations be made by calling 212: 534-6363. Admission: \$3.00.

This play is David Cole's first major production in New York City. It is one self-contained part of a five-part epic length play which he has been working on for 5½ years. Writing plays since he was at college, he has had one of his plays presented at Harvard, in addition to staged readings at the Theatre Company in Boston and the American Placed Theatre in New York City. His book, "The Theatrical Event", was published by Wesleyan Press several years ago. We wish David Cole great success.

Scholarships Available to Students to Attend Boston Meeting

This is an opportunity for students to explore careers in institutional advancement - alumnae, administration, fund raising, development, public relations, college publications, marketing, informational services, and governmental relations.

Scholarships will be awarded to undergraduates to attend the Council for the Advancement and Support of Education (CASE) Conference in Boston, Mass., January 28-30, 1980. The scholarship provides accommodations at the Sheraton Boston Hotel, conference fees and meals, funds to cover additional meals, transportation, etc.

Applications may be picked up either from Sister Helen Wilxman, G-19-B-2; Nancy Rabbott, G-2; or Estelle Kone, G-18, and returned completed by October 15.

Eight Performances of AMC Fall Play to be Offered

"For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf" will be presented by the Campus Theatre Players on Thursday, Friday, and Saturday evenings, October 11, 12, 13, 18, 19, 20 at 8:30, and on Sunday afternoons, October 14 and 21, at 3:30, in the Campus Theatre.

The all-black cast will include AMC students Sherry Knight, Mary Elizabeth Edwards, Sharon Marie Brooks, Helen Zackery, Marion Purity Smothers, and Deborah Grear.

This choreopoem is a celebration of being black and being woman. It ran on Broadway for several years. Al DeFabio, who is the director, will present this work as a dramatic elegy for black women with an undercurrent message for everyone.

Be sure to reserve your tickets with Marion Tighe or Marion Nabatoff in the mailroom.

Privacy Act

In compliance with the Family Educational Rights and Privacy Act of 1974, as amended, Albertus Magnus College guarantees to its students access to all personally identifiable education records. No one outside the institution shall have access to any such information from students' education records without the written consent of the students involved except the following as permitted by the Law: officials of other institutions in which students seek to enroll, persons or organizations providing students financial aid, accrediting agencies carrying out their accreditation function, persons in compliance with a judicial order, and persons in an emergency in order to protect the health or safety of students or other persons. Within the Albertus community, only those members, individually or collectively, acting in the student's educational interest are allowed access to student education records and only within the limitations of their need to know.

Albertus further guarantees to the students the right to challenge the accuracy of recording grades and content on their records, through the use of proper institutional procedures. This right to challenge does not include the correctness of a grade assigned by a teacher.

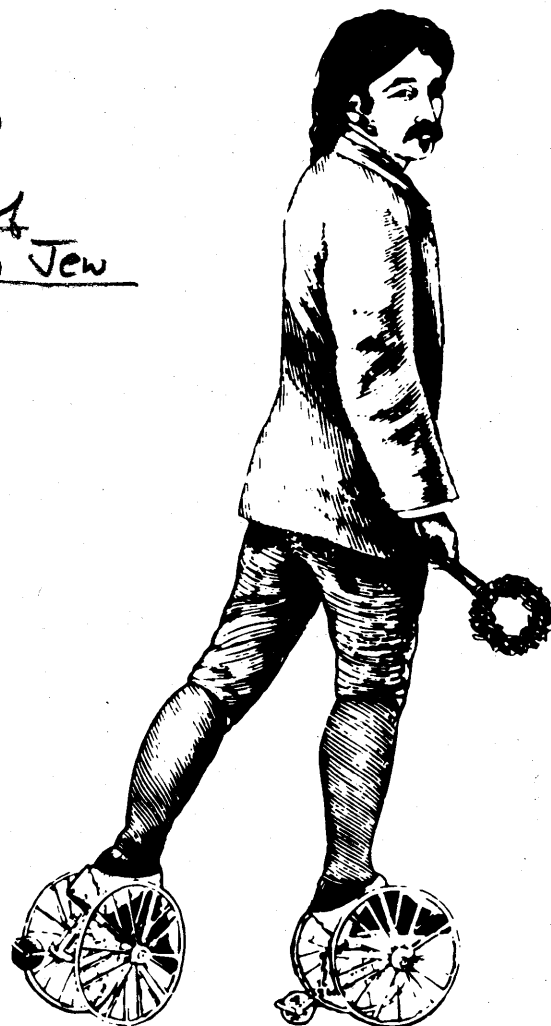
p. 1

JARRY

WINTER 1980

A Spectacle

see pp. 2-3 for
mentions of
The Moments of
the Wandering Jew



PERRY STREET THEATRE

WINTER 1980

p. 2

Paul Bloom presents the American Premiere of

JARRY

A Spectacle by John Anthony West

including **Ubu Triumphant** - Perry St. Theatre

Directed by Bevy Rosten

Winter 1980

with

Martin Barolsky*	Stephen Borst*	Keith Brandwen
Michelle Caldwell	Thomas Howe	Bertina Johnson
Patrick Kerr	Elliot Kreloff	Matthew Leland*
Paul Malluk	Amelia Romano*	Howard Schechter*
Mary Skinner	Ronald Sopyla*	John Tillotson*
	Paul Tumbleson*	

Sets designed by Tom Warren Sound and Music by Michael Canick
 Masks by Josee Reynard Costumes by Cathy Lazar and Kathy Fredericks
 Lighting by Victor En Yu Tan Production Manager Janet Friedman*

Assistant producer: Deborah Forman

*Equity Approved



Who's Who

MARTIN BAROLSKY (John, Lord Kelvin) most recently appeared in New York as the Player Christ in THE MOMENTS OF THE WANDERING JEW. Other favorite roles include Elwood P. Dowd in HARVEY, George in THAT CHAMPIONSHIP SEASON, Hamm in ENDGAME, the Madman in THE MADMAN AND THE NUN, and Tom in THE TIME OF YOUR ILFE. He's now studying vocal technique with soprano Oreen Barrett.

STEPHEN BORST (Pierre Bonnard) has been a member of the Performance Group for 11 years, appearing in over a dozen productions including, Terry Curtis Fox's COPS, Brecht's MOTHER COURAGE, and as Oedipus in Sececa's OEDIPUS. He directed the Performance Group's productions of THE BEARD and SLY MOURNING. He is a graduate of the NYU School of the Arts. Union: A.E.A.

KEITH BRANDWEN (Wise Man, Legislator, Literary Critic) graduated from SUNY at Purchase with a B.F.A. He has appeared as Sir Aguecheek in TWELFTH NIGHT, Lord Bleane in OUR BETTERS, and Shamyarev in THE SEA GULL.

MICHELLE CALDWELL (Muse), a New Yorker since birth (1956), graduated from NYU School of the Arts in 1978. Michelle has worked at the Arena Stage in Washington, D.C., and has performed off-off-Broadway, most notably in A GREAT HOSS PISTOL by Omar Shapli and THE MASQUE SNATCHERS, directed by Tony Award winner Trazana Beverly. She has appeared in national commercials for Kraft Foods, Bic Pens, and Pepsi Cola.

THOMAS HOWE (Guillaume Apollinaire) studied in Milan at the Piccolo Teatro and in Paris with Yoshi Oida. In New York, he has worked with Joseph Chaikin and Ralph Lee, and has appeared in a number of theatre and dance showcases.

BERTINA JOHNSON (Rachilde) a Californian and graduate of California Institute of the Arts, has performed in New York at La Mama ETC, the Public Theatre, New Dramatists, and he Ensemble Studio Theatre. She has also performed in regional theatre and has toured Europe, in such roles as Antigone, in Anouilh's ANTIGONE, Nora THE PLOW AND THE STARS, and Hermia in A MID SUMMER NIGHT'S

DREAM. She is currently studying acting with Michael Howard.

PATRICK KERR (Alfred Jarry, Master of Ceremonies) marks his New York debut with JARRY. He recently arrived here from Philadelphia where he received his B.A. in Theatre from Temple University. There he received the Alumni Award for Excellence for his appearance in AC-DC. He has worked for the Philadelphia Co., where he appeared in THE CROSSING, a David Rabe premiere, A MIDSUMMER NIGHT'S DREAM, and CENTER CITY SOAP; has worked in Dinner Theatre; and has spent the last four summers working as a puppeteer with LENTON'S PUPPETS.

ELLIOT KRELOFF (Newsboy, Wise Man, Literary Critic, Legislator), a founding member of the 4th Wall Repertory Co., at the Truck and Warehouse Theatre, is currently appearing in that company's political satire comedy revue, OFF THE WALL (now in its 3rd year), and the rock musical, CAPT. BOOGIE AND THE KIDS FROM MARS. He has appeared in THE BALD SOPRANO, SEXUAL PERVERSITY IN CHICAGO, THE KING OF THE ENTIRE WORLD, THE YENII, HEY LADY, I LOVE YOU, and gave a stellar performance as the Tiger in MIDSUMMER NIGHT'S SCREAM.

MATTHEW LELAND (Prime Muenster) has performed at the Berkshire Theatre Festival in THE CHILDREN'S HOUR with Joanne Woodward and Shirley Knight, DODSWORTH, and LET 'EM EAT CAKE with Tony Roberts; and at the Theatre at Monmouth in Maine in HENRY IV, MERCHANT OF VENICE, ANTHONY AND CLEOPATRA, among others. Off and off-off-Broadway, he has worked as an actor and stage manager with such shows as THE PROPOSITION and CROSSING THE LINE. He attended SUNY at Purchase and Ithaca College.

PAUL MALLUK (Pere Ubu), a Brooklynite, has an M.F.A. in Theatre from Penn State. He has played, Tevye in FIDDLER ON THE ROOF and has appeared in WAITING FOR GODOT, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A VIEW FROM THE BRIDGE, THE LITTLE FOXES, THE SUBJECT WAS ROSES, among many others. He is also a director and playwright, having had many plays produced at Penn State and in Florida. His hobbies include chess, poker, and 1950's Rock 'n Roll. Viva la Rock'n Roll! Service: 541-7600.

AMELIA ROMANO (Mere Ubu) was a scholarship student with the Group Theatre, under Strasberg, Kazan, and Clurman. She has appeared in numerous Broadway productions, including THE CORN IS GREEN, John Howard Lawson's MARCHING SONG, and QUIET CITY, a Group Theatre production directed by Elia Kazan. In film, she has been seen in Clifford Odets' NONE BUT THE LONELYHEART with Ethel Barrymore and Cary Grant, NAKED CITY, SOME KIND OF NUT, written and directed by Garsin Kanin, and NATIVE LAND with Paul Robeson. She has appeared on numerous soaps and in several stock theatres, and currently teaches at the Neighborhood Playhouse.

HOWARD SCHECHTER (Erik Satie) was last seen off-Broadway in Jean Erdman's fantasmagorical production of THE COACH WITH THE 6 INSIDE at the Theatre of the Open Eye. His other off-Broadway credits include SUMMER AND SMOKE at the Roundabout and MOONCHILDREN at Theatre de Lys. He has been seen off-off-Broadway in THE WAGER, THE SPELLING BEE, SEED FROM THE EAST, and many others. He can be seen in the television production of ROMULUS THE GREAT, soon to be aired on P.B.S.

MARY SKINNER (Mary, Shopkeeper, Mm. Fontanelle) has worked extensively off-off-Broadway in such roles as Olivia in TWELFTH NIGHT, Helena in A MIDSUMMER NIGHTS DREAM, and Minnie Tinsell in THE DOCTOR'S DILEMMA. With Ms. Rosten, she created the roles of Celia in VICTORIA'S CLOSET

at the IRT and The Goddess Futura in THE MOMENTS OF THE WANDERING JEW at the Theatre of the Open Eye.

RONALD SOPYLA (Wise Man, Legislator, Literary Critic) studied at the American Conservatory Theatre. He has worked with the Oregon and Alabama Shakespeare Festivals, at the Virginia Museum Theatre, and off-off-Broadway with the Festival Theatre Foundation in numerous Feydeau farces. He has also worked as a storyteller with the American Museum of Natural History and tours schools with his own program of storytelling and shadow puppetry.

JOHN TILLOTSON (Vallette) recently appeared at the direct Theatre in SATURDAY NIGHT SPECIAL, and has worked with new Dramatist and Ensemble Studio Theatre. His regional credits include appearances with McCarter Theatre Company, Folger Theatre Group, and the Shakespeare Festival of Dallas in COMEDY OF ERRORS, MUCH ADO ABOUT NOTHING, THE TEMPEST (directed by Kenneth Frankel) RICHARD III (with Ron Liebman). He is a graduate of Southern Methodist University.

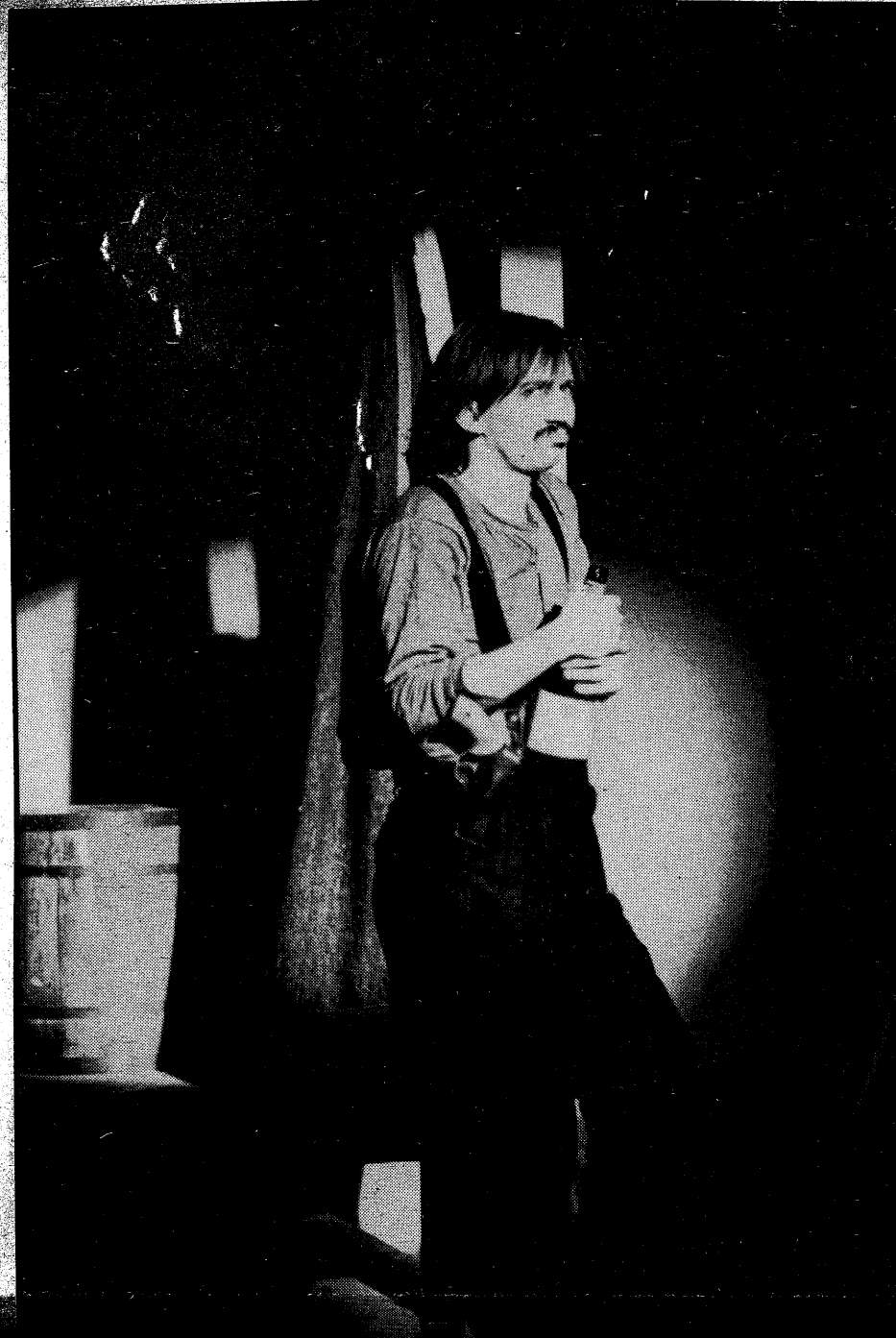
PAUL TUMBLESON (Editor of the London Times, Ubucrats, Pissport Control, River Patrol), a graduate of Columbia College, Class of '77, first appeared off-off-Broadway as the lead in Arthur Sainer's BOAT SUN CAVERN at the Theatre for the New City in the spring of 1978. Since then, he has appeared in 4 other plays at TNC, most recently the street theatre piece THE DOG THAT TALKED . . . TOO MUCH. He has appeared at La Mama ETC in John Ferdon's MISSIONARY RIDGE, and at the PAF Playhouse in DRUMS, WHALES, AND ESKIMO TALES. Service: 730 1188.

JOHN ANTHONY WEST (Playwright), a native New Yorker, marks his premiere American production with JARRY. The play was first broadcast in a radio version by the BBC Third Programme in 1972, and Mr. West's other plays have been done on stage, television, and radio in England, many European countries, South America, and Australia. His short stories, articles and criticism have been published in such magazines as THE ATLANTIC MONTHLY, OMNI, and PARABOLA. His collection of short stories, CALL OUT THE MALICIA, was published in 1963, and a novel, OSBORNE'S ARMY, was published in 1968. He has also published THE CASE FOR ASTROLOGY, and SERPENT IN THE SKY, THE HIGH WISDOM OF ANCIENT EGYPT.

BEVYA ROSTEN (Director) directed David Cole's THE MOMENTS OF THE WANDERING JEW earlier this season at the Theatre of the Open Eye. Ms. Rosten's other credits include a year as directorial advisor for Kuku Ryku Theatre Laboratory, a Grotowski-based company. She has covered plays for the New York Shakespeare Festival and acted in and around New York City.

TOM WARREN (Set Designer) recently returned from Atlanta where he designed a children's theatre production for the Alliance Theatre. Before that he did the scenery for MAN AND SUPERMAN at the Syracuse Stage in upstate New York. He was the resident designer last summer at the Pocono Playhouse in Pennsylvania. In New York City, he has done several showcases including DANCE ON A COUNTRY GRAVE at the Hudson Guild Theatre.

MICHAEL CANICK (Sound and Music), a graduate of Dartmouth College, has composed music for instrumental ensembles, theatre, film, and dance, as well as for his own solo percussion performances. His theatre music has been performed at Dartmouth and Lincoln Center and his film score to KEYS was heard at the Cannes Film Festival. He is composer for the Karen Bernard Dance Company and is a member of MUSIC FOR HOMEMADE INSTRUMENTS. He is also a magician and biking enthusiast.



TOO POLITE

Elinor Fuchs

Barbarians
BAM Theater Company
Brooklyn Academy of Music

Jerry
Perry Street Theater
31 Perry St.

To English-language audiences, Maxim Gorky has been a one-play playwright. Every regional company and university theater department has performed *The Lower Depths*. Then, in the last decade, Gorky's other 14 or so plays began to emerge and proved to be neither quite so bad nor so good as we'd been told. Of the newly translated plays, I like best this great oaf of a comedy of manners, *Barbarians*, being given what appears to be its English-language premiere at BAM. It is less directly political than *Enemies* and *Summerfolk*, and survives its turn-of-the-century origins better.

Who are all these people stumbling across Gorky's comic canvas? The vulgar urban middle class, the useless landed gentry, the minor functionaries of the crumbling rural order, the sprinkling of fiery students, drunks, beggars and fawning servants — to an audience for whom Russian drama begins and ends with *The Cherry Orchard*, it can all seem like a coarse-ground version of Chekhov, like, say, a Beethoven quartet rescored for tubas.

Gorky himself makes it hard for directors and actors to find the right tone with his material. In *Barbarians*, in which two big-city railroad engineers turn a stagnant rural village upside down while they're bringing in "progress," we have a meaning structure borrowed from other plays. There seem to be other influences as well.

... revolver suicide of the...
... Nadezhda...

Soho News

Apr. 23, 1980

p. 25

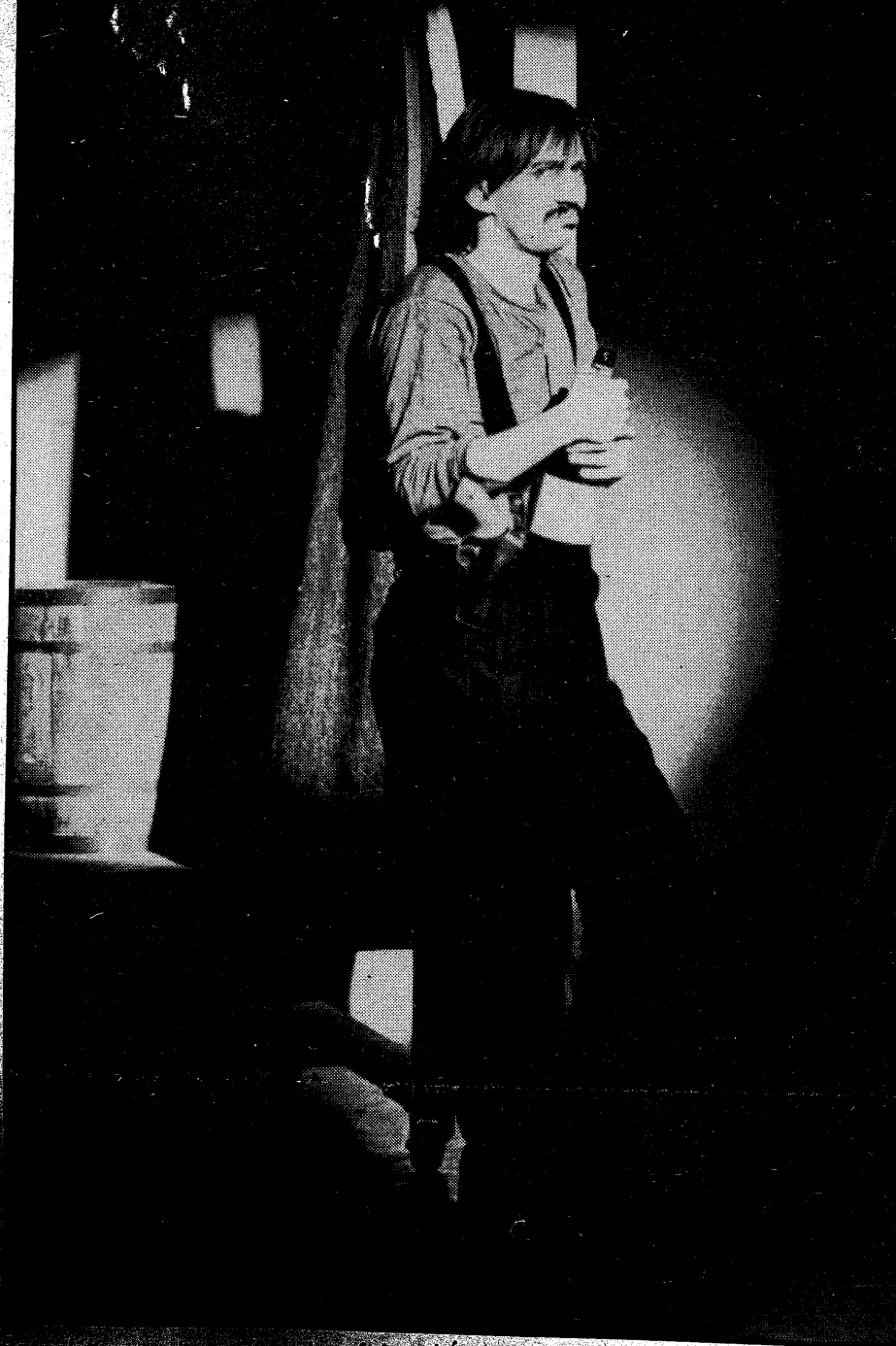
See p. 29

for mention of Moments of the Wanderer Jew

concluded, lies in disgust. "The country's rotten with crime. . . crimes there aren't even names for. You can't touch the criminals because . . . they're the ones that make the law in the first place," says the student Stepan, the closest character in the play to the playwright's spokesman. *Barbarians* appears to be a light-hearted comedy, but its characters are stupid, mean, worn out or angry. And we hear about others that are worse: wife-beaters, child-abusers. Gorky does give us a ray of hope, "Only one thing you can do . . . teach the blind to see," but its realization is far distant. To perform these roles, actors should meditate on the lower forms — lizards, toads, warts — and barbarians. As Tolstoy said of Gorky, "His god is a monster."

Director David Jones would not agree with me that the best road to Gorky is the low road. Jones is the architect of the Gorky revival — he began it in England while at the Royal Shakespeare Company — and his much-admired *Summerfolk* was too elegant, educated and Chekhovian for me. This production, probably because it uses less polished American actors, is much more robust, which I appreciate, but Jones stops short of the additional push in the direction of the grotesque.

Nonetheless, *Barbarians* is the company's most successful production to date. The actors, stage space, set design (very nice ones by Andrew Jackson) and director finally seem to cohere. I found these actors more exciting than . . . While a few have the quality of a . . . pertory faculty of . . . transformation according to . . . period — Brian Marston and Frank Marada . . . others seem rooted in . . . male ingenue . . . cover Gorky . . . Bill Moor . . . ment d . . . amme . . . fre . . . John McGinn, sweating and . . . the "cosmopolitan" . . . abilitates a . . .



Chuck Keenan, founder of the Absurd

OO OLITE

trucks

Who News
Apr 23, 1980

See p. 25
for mention of
Moments of the
Wandering Jew

David Jones
David Theater Company
Brooklyn Academy of Music

Jarry
Perry Street Theater
31 Perry St.

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Gorky himself makes it hard for directors and actors to find the right tone with his material. In *Barbarians*, in which two big-city railroad engineers turn a stagnant rural village upside down while they're bringing in "progress," we have a meandering structure borrowed from Chekhov. There seem to be other influences as well. Does the revolver suicide of the ridiculous femme fatale Nadezhda come by way of Ibsen's *Hedda Gabler*? Is the cold flirtation between the aristocratic Lydia and the crass engineer Cherkoon, only recently a peasant, an echo from Strindberg's *Miss Julie*? And the obsessive quality of these characters' minds, doesn't that come from Gogol? Yet Gorky isn't any of these. What is he?

Charles Bunn

The secret to successful Gorky, I have

concluded, lies in disgust. "The country's rotten with crime . . . crimes there aren't even names for. You can't touch the criminals because . . . they're the ones that make the law in the first place," says the student Stepan, the closest character in the play to the playwright's spokesman. *Barbarians* appears to be a light-hearted comedy, but its characters are stupid, mean, worn out or angry. And we hear about others that are worse: wife-beaters, child-abusers. Gorky does give us a ray of hope, "Only one thing you can do . . . teach the blind to see," but its realization is far distant. To perform these roles, actors should meditate on the lower forms — lizards, toads, warts — and barbarians. As Tolstoy said of Gorky, "His god is a monster."

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Nonetheless, *Barbarians* is the company's most successful production to date. The actors, stage space, set designs (very nice ones by Andrew Jackness) and director finally seem to cohere. I do wish I found these actors more exciting to watch. While a few have the quintessential repertory faculty of radical self-transformation according to style and period — Brian Murray, John Heffernan and Frank Maradan, for instance — many others seem rooted in type. Gary Bayer's male ingenue quality doesn't stretch to cover Gorky's greedy timber merchant; Bill Moor's attenuated length and movement don't squash well into the stolid inanities of a lovestruck country doctor. On the other hand, Avril Gentles and Anna Kluger Levine seem better used here than formerly, and Patrick Hines and Michael John McGann, sweating lard, do well. As the "cosmopolitan" engineers, Jon Polito substitutes a frozen hardness for the raw energy of Gorky's leading character, and John Seitz's mellow roue gives the impression of having wandered out of a Molnar comedy.

New York theater watchers have been hawkish as the money flows in Brooklyn this first season of BAM's new company:

Continued on Page 29

SO POLITE

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Continued from Page 25

thirty-three actors, expensive sets, fancy programs. Does the product justify the scale? In the middle of the five-play season, I'm still not convinced.

There's just not enough barbarism to go around these days. They're short of it in *Jarry* too — named after an almost exact contemporary of Gorky's, Alfred Jarry, who made theater history in 1896 with a scandalous black comedy entitled *Ubu Roi*. Its first line, "Merdre," translates roughly as "Shit," and it goes on from there to show all the lower human functions and instincts run amok. Jarry's usurping king and his wife (the play started as a *Macbeth* parody) became predictive archetypes of 20th century man: brutish, greedy, infantile, cowardly, dumb. "After us, the savage god." Yeats wrote after attending its riotous opening in Paris.

In his own life, the brilliant and mystical Jarry did his best to incarnate that deity. He assumed the dress, manners and voice of Ubu, and in his own time was better-known as an eccentric than a writer. He died in horrible squalor and alcoholism in 1907 at the age of 34.

It is easy to see why Jarry's life attracts playwrights. John Anthony West is the second in four seasons. (Michael Chepiga's *Ubu Jarry* played Off-Off-Broadway in the fall of 1976.) But these admirers are no match for their dazzling subject. West's multilayered spectacle assembles, in rough juxtaposition, the "real-life" plane of Jarry's crowd — Satie, Bonnard, Apollinaire, etc.; Ubu and associated characters from Jarry's *Ubu* plays (he

wrote several); a grotesque congeries of foolish critics, scientists and lawgivers from an imaginary modern world ruled by Ubu; banal archetypes from the old world Ubu has destroyed; and characters from a higher world. The glue holding this genial circus together is the figure of Jarry himself, whose spiritual, social and animal aspects are projected by these different planes of action. Oops, have we stumbled into an allegory?

Allegory holds no terrors for me, but to give the outrageous Jarry a muse (!) played by a dancer in a leotard — isn't that positively reactionary? Jarry, the visionary of modern evil, the founder of the Absurd — how would he feel about his safe reduction into the Romantic Artist, torn between his higher and lower natures?

The complex production, directed by Bevy Rosten, whose sensitive work was seen earlier this season in *Moments of the Wandering Jew*, does not come up with a production style bold enough to paper over Mr. West's essentially banal vision. Rather, the production follows the play in choosing contrasting modes and levels, which were unevenly performed. The raked doughnut stage with the hole in the center was metaphysically interesting but in practice maddening for the actors to work on.

Now that all the evil Jarry predicted has been unleashed on our world, it is hard to find a convincing comic stage equivalent for it. Yale staged *Ubu Rex* this winter and couldn't summon up an image more arresting than Richard Nixon. Peter Brook's company arrives next month with another *Ubu* play. The search goes on.

MIXED MEDIA

Continued from Page 12

Holtzman. According to *Post* insiders, Ms. Holtzman's Senatorial candidacy has Rupert in a positive dither, and he has been espied pacing the editorial corridors mumbling to himself, "We gotta stop her, we gotta stop her." Which, on reflection, is the most positive news on the Holtzman candidacy to date.

"Copy, Get Me Werner!" In the *Perils of Pauline* drama that has become *Harn*

"Those dogs, as you refer to them," said the archduke of neo-conservatism, "are my wife and my sister."

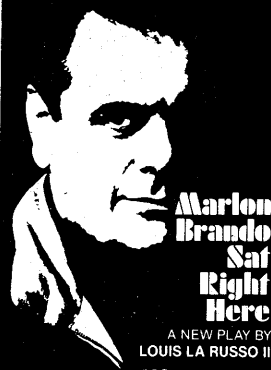
Short Takes: Great wailing and gnashing of teeth in Abe Rosenthal's office when the Pulitzers came in, blanking the *Times*; what galled most: having ex-*Times* editorial board member Roger Wilkins on the Pulitzer jury . . . Perhaps Godzilla is packing after all: Rupert pulls daughter out of Brearley, sends her home Down Under. . . .

LIMITED ENGAGEMENT
6 WEEKS ONLY

"A LOT OF MURDER AND MAYHEM AND LA RUSSO POETRY. THE PLAYERS ARE SO CONVINCING YOU BELIEVE THEY ARE ACTUALLY PLAYING THEMSELVES. PAUL SORVINO IS FIRST RATE."

— Raids/NEWHOUSE NEWSPAPERS

Paul Sorvino

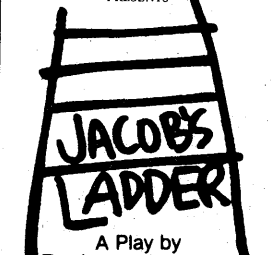


Marlon Brando
Sat
Right
Here

A NEW PLAY BY
LOUIS LA RUSSO II

Boltax
22 WOOSTER ST. N.Y.C. TEL: 226-4487
Chargit: 239-7177

WPA THEATRE
PRESENTS



A Play by
Barbara Graham

Directed by Caymichael Patten

Setting by Edward T. Gianfrancesco
Lighting by Craig Evans
Costumes by Zoe Brown
Production Stage Manager Paul Mills Holmes
with George Bamford
Fran Brill Mary Diveny
Peter Friedman Adam Stolarsky

NOW THRU MAY 18
THURS.-SAT. AT 8 PM, SUN. AT 3
RES: (212) 691-2274
138 5th AV. at 19th ST., N.Y. 10011

AT THE PERFORMING GARAGE



a project of Mabou Mines

VANISHING PICTURES
HELD OVER!

April 17 - April 26, Thurs., Fri., Sat.
10 P.M. \$4.

The American Contemporary Theatre
Directed by Joseph Dunn presents

remains

a world premiere

APRIL 17-27 THURS.-SUN. 8 P.M. \$5

ERIC BOGOSIAN'S
SHEER HEAVEN

APRIL 24-27 THURS.-SUN. 8 P.M. \$4/TDF

Leeny Sack

The Survivor And
The Translator

A solo theatre work about
not having experienced the
Holocaust, by a daughter of
concentration camp survivors.

STARTS MAY 1st

8pm: May 1-4, 11, 22,

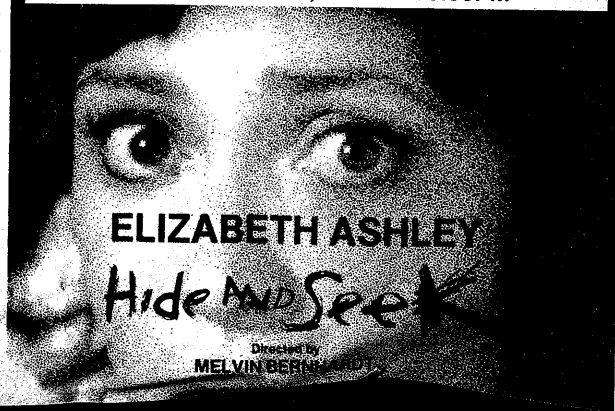
30, 31, June 11

10pm: May 1-4, 7, 8, 11,
17, 18, 21-25, 28-31

THE PERFORMING GARAGE

33-35 Wooster St. (Soho) Res.: 966-3651

SEATS NOW AT BOX OFFICE
PREVIEWS WED. EVG. APRIL 30, THURS. EVG.
MAY 1, FRI. EVG. MAY 2, SAT. MAT. & EVG. MAY 3
OPENS SUNDAY, MAY 4 at 6:30PM



ELIZABETH ASHLEY

Hide and Seek

Directed by
MELVIN BERGMAN



Fin-de-Siecle
presents

1993
See over for
mention of
production of
The Moments
of the
Wandering
Jew

INITIATION: THE SACRED PROSTITUTE
a performance-poem

written, directed and choreographed
by
Bevy Rosten

performed by
Alyssa Bresnahan

music composed and performed
by
David Simons

Lights:
Judith Daitsman

Board Operator:
Michelle Disco

Eden's Expressway
Friday, Saturday, Sunday
April 23, 24, 25, 1993

INITIATION: THE SACRED PROSTITUTE

PART I. PROLOGUE.

PART II. THE JOURNEY OF THE WHORE INTO THE FOREST and
THE INITIATION OF ENKIDU.

PART III. EPILOGUE: THE JOURNEY BACK.

PART IV. CONCLUSION.

ALYSSA BRESNAHAN, a graduate of NYU's Experimental Theatre Wing, played Clytemnestra in Bevy Rosten's production of THE ORESTEIA while still at NYU. She worked with Kevin Kuhlke on Darrah Cloud's THE MUD ANGEL; with Kirk Marcoe on his original production of THE IDIOT WORKS; and appeared as Iphigenia in IPHIGENIA IN AULIS both at LaMama and on tour in Greece. This May she will be performing in Greg Wilson's AUTOS-DA-FE at the Actor's Studio.

DAVID SIMONS composes and performs music for dance, theatre, film, installations, and current ensembles. He has toured throughout the USA, Europe and Asia and received many awards for his music, both electronic and acoustic.

BEVYA ROSTEN's productions include THE LAND-SURVEYOR (based on Kafka's THE CASTLE) for Fin-de-Siecle; Sue Townsend's BAZAAR and RUMMAGE; an earlier version of GILGAMESH on the theme of death and immortality at The Metropolitan Museum of Art and The NY Open Center; THE ORESTEIA trilogy; Gombrowicz's THE MARRIAGE; David Cole's THE MOMENTS OF THE WANDERING JEW and new plays by the poets Leslie Scalapino and Eileen Myles for the Eye and Ear Theatre. She also writes about and teaches theatre.

JUDITH DAITSMAN has shed light on many dance and theatre productions including Fin-de-Siecle's THE LAND-SURVEYOR; and has worked as a lighting supervisor for the Glimmerglass Opera and the Spoleto Festival.

FIN-DE-SIECLE was founded by Bevy Rosten to present a wide range of works which are literary and unusual and don't easily fit into commercial theatre. Fin-de-Siecle's first event was KAFKAMANIA, a reading of Kafka's works, followed by a production of THE LAND-SURVEYOR by Steven Fechter this past October.

INITIATION: THE SACRED PROSTITUTE was first commissioned for Cauldron Productions' symposium on "The Union of Sex and Spirit" at St. Peter's Church in February, 1993. The current production is an expanded version of that presentation. Cauldron's past symposia have included "Death, The Secret of Life" and "The Reunion of Science and Spirit." The symposium scheduled for February, 1994 is entitled "Evil: The Cosmic Shadow."

The Sumerian/Babylonian myth, THE EPIC OF GILGAMESH, focuses on the relationship between Gilgamesh, two-thirds god and one-third man, and Enkidu, two-thirds animal and one-third man. The Sacred Prostitute appears summarily at the beginning of the tale. INITIATION: THE SACRED PROSTITUTE attempts to interpret the story from the prostitute's point of view.

THE SACRED PROSTITUTE actually existed and could be found in early cultures.

Special thanks to Mary de G. White and Frances Alenikoff.

The Dramatists Guild Quarterly

Spring 1994

Honors

1993-94 Pulitzer Prize for drama to *Three Tall Women* by Edward Albee; designation as a finalist to *A Perfect Ganesh* by Terrence McNally.

National Academy of Recording Arts and Sciences Grammy Award to Maya Angelou for *On the Pulse of Morning*; five Grammys to Alan Menkin for *Aladdin*.

Designation as finalist in the 1993 Mill Mountain Theatre New Play Competition, and as semi-finalist in the 1993 Shiras Institute/Mildred and Albert Panowski Playwriting Award to *Armistead* by Charles Boller.

Designation as winner of the London Weekend Television Plays on Stage Prize to *The Yiddish Trojan Women* by Carole Braverman.

First prize in the ten-minute play contest of Theatre Ariel in Marion, Pennsylvania to *In Spite of Everything* by Hindi Brooks.

George Jean Nathan Award for best dramatic criticism to David Cole.

First prize in the 1993 Los Angeles Playwriting Award to *Palm Forever* by Jean Colonomos; second prize to *Freak of Nature* by Ken Hanes.

1994 Bistro Award for Outstanding Book, Music, and Lyrics to *One Foot Out the Door* by Stephen Dolginoff.

Designation as full-length winner of the Alleyway Theatre's 1994 Maxim Mazumdar New Play Competition to *The Best Bad Man* by Josh Frank; designation as finalists to *The Bandmaster* by Abe Polsky and *To Bed With Betsy* by Dana Yeaton.

Pilgrim Project Development Grant to Jack Gilhooley and Daniel Czitrom for *Big Tim and Fanny*.

Seven Bay Area Theatre Critics Circle Award nominations for *The Prince and the Pauper* (musical) book by Richard Holland, music and lyrics by Marc Elliott (non-member) and Judd Woldin.

1994 Dennis McIntyre Playwriting Award to *Vilna's Got a Golem* by Ernest Joselovitz.

Kleban Awards to Joe Keenan, Jim Morgan, and William Strempek.

1993 Dramatists Guild Hull-Warriner Award to *Angels in America* by Tony Kushner.

First place in the 1994 Lamia Ink! International One-Page Play Competition to *No Space Guy* by Eric Lane.

Designation as co-winner in the TADA! Spring Staged Reading Competition to *Certain Arrangements* by C. E. McClelland.

Designation as winner of the Des Moines biennial play contest to *Negative Image* by Robert McEwen.

Designation as finalist for the 1993-94 Susan Smith Blackburn Prize to *Professional Misconduct* by Lois Meredith.

Designation as finalist in the Playwrights' Theater of Denton New Play Competition to *Light Burgers Waltzing Through the Garden With Joe* by Mary Miller.