

FORDHAM UNIVERSITY

MIMES and MUMMERS



OUR 102nd Year

1973 - 1974 SEASON

COLLINS THEATER

ROSE HILL CAMPUS

(212) 933-2233

Ext. 659

ERIC'S MESSAGE

It is with pride that I have worked with this cast and crew. After many hours of painting, building and paying bills it's time to sit back and thoroughly enjoy this masterful endeavor. Special thanks to Dan Burke, Cathy Galon and Lizzie who have shown the indomitable spirit of the veteran Mime.

ERIC SCHULTZ

Compliments of the

“PAPER”

KEATING LITTLE THEATRE

By Peter Adams

The Keating Little Theater, located on the third floor of Keating Hall will open in late October, giving students the unprecedented opportunity to produce their own plays. "We want to give students a chance to see their own plays in production without pressure of competition," explained program coordinator Michael Brennan. Brennan, a member of the Mimes board of directors, sees the future of Keating Little Theater as a workshop for improvisational theater, poetry reading, musical revue and children's theater. Once instituted the Children's theater plans to travel to various schools in the New York City and Westchester areas.

Resident stage manager for the Keating Little Theater series is Cathy Galon a senior five year member of the Mimes and M^ummers. Ms. Galon sees no conflict of interests between the University theatre group, Mimes and M^ummers and the Little Theatre group. In the pre-production stage are two operas, a pantomime production and a radio reading of a theatrical work. Also planned as a part of the series is the one act play festival, which will be staged twice this year. The one act play festival will be operated as a student run open theater for those interested in producing original productions. Admission to the Keating theater series will be collected on a contribution basis.

Compliments

of the

Keating Coffee Lounge

(Campus Ministry —

Ellwanger & Marino)

MEET THE DIRECTOR

DAN BURKE

By Peter Adams

Daniel Burke, the young (age 22) and energetic director of "You Know I Can't Hear You When the Water's Running", learned to sing at the age of four while his father played the piano to his prodigal son. In high school Dan won the New York Press Photography Association award for dramatic photography. While in high school Dan, who plays the piano, guitar and organ began playing for recitals and ladies luncheons.

During his four years at Fordham, from 1969 to 1973 Dan has appeared in over twenty college productions, and prides an acting citation for his memorable performance as Dolan in Israel Horowitz's Line produced by the Mimes and Mummers in 1972. While still a

(Continued on page 8)

AUDITIONS FOR TWELFTH NIGHT

Directed by RON TROUTMAN

October 29 - November 1

COLLINS AUDITORIUM

FORDHAM UNIVERSITY
THE MIMES AND MUMMERS

Presents

Robert Anderson's

**"YOU KNOW I CAN'T HEAR YOU
WHEN THE WATER'S RUNNING"**

With

**Chris Boris, Mike Brennan, Rose D'Alessandro,
Don Nielson, Ward Stevenson.**

Directed by

DANIEL BURKE

Set Design by

CATHY GALON

Lighting Design by

ERIC SCHULTZ

By Special Arrangement with **DRAMATIST PLAY SERVICE**

— CAST —

"The Shock of Recognition"

Jack BarnstableDon Nielsen
Herb MillerMike Brennan
DorothyChris Boris
Richard PawlingWard Stevenson

"The Footsteps of Doves"

SalesmanDon Nielsen
HarrietRose D'Alessandro
GeorgeMike Brennan
JillChris Boris

INTERMISSION

"I'll Be Home For Christmas"

ChuckMike Brennan
EdithRose D'Alessandro
ClariceChris Boris

INTERMISSION

"I'm Herbert"

HerbertMike Brennan
MurielRose D'Alessandro

PRODUCTION STAFF

Assistant Director/Stage Manager	Cathy Galon
Assistant to the Designer	Eric Schultz
Master Electrician	John Wojtowicz
Publicity Manager	Peter Weissenstein
Prop Master	Bob Pagani
House Manager	Mike Jarboe
Make-Up	Eleanor Prevost
Costumes	Chris Boris
Sound	Bill Langbein
Tech Crew	Peg Moran, Cathy Galon Pam Moore, Bill Langbein, Thomas Morley, Rosemary McGinn, Kathleen Mazzocco, Clifford Greene
Lighting Crew	Peg Moran, Pam Moore
Publicity Crew	Peter Adams, Lorraine Piaseki
Property Crew	Diane Curatolo
Make-Up Crew	Sally Parry

DAN BURKE

(Continued from page 4)

fledgling undergraduate Dan translated three Brecht-Weill operas and directed one of them, *Der Jaseger* at the Lincoln Center campus in 1971. A confirmed Brechtophile Dan has performed at Jacques on Bleecker street in the village, singing in both English and German Brecht-Weill songs. Of Brecht Dan is most praiseworthy saying that, "he has changed the face of the modern theater more than any other playwright since Ibsen." Presently employed with the library of the Lincoln Center campus of Fordham University, Dan is also studying voice with John Baylis. Our director's plans for the future are pointing in the direction of a colorful and varied career with the theater. After attaining a doctorate Dan would like to persue a profession as an actor and dramaturge, ie., one who is in charge of the literary management of a show, with such duties as translating, adapting and updating scripts.

Acutely aware of theater, history and philosophy Dan takes a sober view on the future of dramatic art. "Artists who create theater have a responsibility to the community in which they live to produce shows of intellectual value," is one of many refreshing and innovative ideas from this truly talented and spirited director.

Mimes and Mummers

By Peter Adams

The St. John's Dramatic Society, founded in 1855 when Fordham was known as Stt. John's University, and presently called the Mimes and Mummers, remains today as one of the oldest organizations on the Rose Hill campus. In the days when there were no radios, telephones, movies or any of the other myriad distractions of modern college life, dramatics was the chief amusement and occupation of Fordham men. In the days when the Bronx was a mere peaceful suburb, the long tradition of Fordham theater was taking its initial step.

Shakespeare's **King Richard II**, presented in 1857, was probably the earliest major production of the St. John's Dramatic Society. In 1875, **Macbeth** was performed. Evidently a favorite, **Macbeth** was staged five times between 1875 and 1900.

Coming of age in 1921, the Society became the Mimes and Mummers with its newly appointed moderator, Rev. Robert Gannon, S.J. One of Gannon's first innovations was the founding of the theater workshop which served as an outlet for the producing and writing of original plays.

Today, the Mimes are governed by a Board of Directors consisting of four group members. The workshop remains as the one act play festival, staged twice a year in Keating Little Theatre. The Little Theatre will continue to be open this year for those interested in the experimental nature of theatre.

The 1931 season saw the return of Shakespeare with the production of **Twelfth Night**, which will again grace the boards of Collins Hall this November.

In 1940, Albert McCleery, one of the architects of the technique of central staging, came to Fordham and designed the \$9,000 arena theatre at Collins Hall. It was the first arena theatre built in New York for theatre-in-the-round. Theatre-in-the-round employs the central staging technique.

A passion play, performed annually by the Mimes and Mummers during the organization's more pious days, was often, as in the season of 1955, performed at the Polo Grounds. (Yes, that's where the old Giants used to play. Now a housing project stands there.) The '55 presentation of **Stations of the Cross** was performed at a rally dedicated to world peace held under the auspices of the New York Archdiocese Union of the Holy Name Society.

By far the most well received production of the Mimes was a passion play, **O My People**, performed in the Fordham gym in March, 1956, drawing an estimated crowd of 16,000 for all seven performances. Written by the late Rev. Alfred Barrett, S.J. **O My People** was described as "a passion play for our times".

The 1950's witnessed some of the most successful productions in the history of Fordham theatre. The 1950-51 season was highlighted by the staging of Christopher Marlowe's **Tragedy of Dr. Faustus**. The success of the play, which was completely experimental in nature, proved that a highly intense and emotional play could hold an audience attention arena-fashion and absorb the attention arena-fashion and absorb the spectators without distraction.

Harold Stern of **Show Business** wrote: "Had the celebrated playwright been among those present at the production of his drama, it is almost certain he too would have joined in the thunderous salvo of applause that greeted the final curtain." The Mimes, with their penchant for innovative theatre, staged the play in modern, formal evening dress.

In 1950, Vaughn Deering, a specialist in staging and acting, came to the Mimes as an energetic and innovative moderator. Before coming to the University, Deering served as an actor and stage Iago in **Othello**, Kent in **King Lear**, and Estragon in **Waiting for Godot**.

Menander's **Curmudgeon**, produced on the Collins stage in 1960, remains in

An on going tradition

Deering's mind as one of the Mimes' most professionally staged productions. Done for the first time anywhere in English by the Mimes, Deering describes *Curmudgeon* as being "as good as any professional production."

Deering feels that theatre at Fordham has changed. "It had more of a professional aspect, even though there were grave limitations as to what could be staged," recalls Deering.

During the aesthetically and politically radical decade of the '60's, the Mimes were faced with the dilemma of censorship. Censoring nudity on the stage has received much criticism from both the new and the old guard. Deering, taking a cautious position on Deering, taking a cautious position on the subject, intimated that "theatre must accommodate itself to the audience. Do anything that doesn't violate the canons of good taste at the time.

"I have no quarrel with the Puritanism," emphasized Deering, "but we should have some latitude in dramatic art."

Pausing for a moment, Deering quotes the answer given to Samuel Johnson to the woman who questioned his use of foul language in his works: "I see you've been looking for it."

As in other media, the theatre is often criticized for its politicization. The

question is: Should theatre have a political message behind it? During the politically tumultuous year of 1970, full houses crowded the performances of *Maratt Sade*, which can be considered in some ways to be a political play.

Theatre is enormously influential. According to Deering, "Nobody leaves a theatre the same as when he entered it."

Professional yet elemental theatre seems to be the current path the Mimes and Mummies are pursuing. Criticized in the past for gimmickery, they are beginning to take a more traditional and rudimentary approach to theatre.

According to Deering, whose career in the theatre extends back to 1919, "A play should be simple. When you leave the theatre you should be thinking of the play. If you're thinking about the lighting, I am suspicious of the play."

Yes, theatre at Rose Hill is rich with history and a few past success stories: William Windom of "My World and Welcome to It"; John McGiver, voice of the Alligator Baggies; and G. Gordon Liddy, the Mimes' business manager in 1952, who might have found a more rewarding career in the theatre than with his most recent employer.

COMING . .

TWELFTH NIGHT

by William Shakespeare

DEC. 5, 6, 7, 8, 14, 15 — 8:30 P.M.

Special Matinee — Dec. 7 — 12:30 P.M.

BOARD OF DIRECTORS
of the
MIMES & MUMMERS 1973-1974 SEASON

Eric Schultz — *President*

Mike Brennan

Peter Adams

Mike Jarboe

Peter Henning

Compliments

of

KEATING LITTLE THEATER

WHO'S WHO

Donald Nielsen, a political science major at Fordham College, is an active member of the maroon Key Society as well as the Mimes. This is Don's first college production, as he is making a comeback from his high school acting days.

Ward Stevenson, a philosophy graduate student, has to his acting credit such shows as Jaimie in **My Fair Lady** at the Asbury Playhouse in New Jersey and the boy in **Purgatory** at Wayne University in Detroit, Michigan. Ward is a performer at the Basement and Focus coffee houses in Manhattan.



Mike Brennan has appeared in numerous shows both at Rose Hill and Lincoln Center campus including Fleming in **Line**. Mike has also worked as Stage Manager at the Lambs club production of **Glass Menagerie**. Mike is currently conducting the renovation of the Keating Little Theater.

Rosemary D'Allessandro, a two year theater major at Lincoln Center now majoring in English at Rose Hill has appeared in numerous starring roles with the Mimes. Some of her most unforgettable characterizations include Mrs. Peachum in **Three Penny Opera**, Meg in **Birthday Party** and Molly in **Line**. Rose has also worked with Community theater, Children's theater and Summer Stock.



Chris Boris, a junior majoring in Russian, has as well as an acting career with the Mimes has also served as Assistant to the director for **Dracula**. Chris will be remembered for her stunning performance as the decorator in Mike O'Neills **The Cosmic Ice Cube**. Chris has also entertained Fordham audiences with her rendition of Jenny in **Three Penny Opera** and Mrs. Wilson in **Lovers**

Cathy Galon, currently employed by Howard Atlee Theatrical Public Relations Office, has been with the Mimes for five years. Cathy, who will be graduating this year plans a career in Stage Managing. Credited to her career with the Mimes are tech director, Master Electrician, Designer, Stage Manager and Asst. to the director.



Eric Schultz has served two years as president of the Mimes. Eric's various technical positions with the Mimes includes Assistant director for **Birthday Party** and Assistant to the Designer for **Rhinoceros**. In the Spring of 1973 Eric designed lighting for the Provincetown Playhouse production of **Arms and the Man**.

Bob Pagani, besides working as property master for the Mimes, has been holding down a job as special policeman at New York where he battles the crowds and roots for the home team.



Peter Weissenstein, theater major at Lincoln Center, writes poetry, plays music, in his own right has done some work for his father's photography firm. He has designed lighting for several musical revues including **Decade**, **A Nightt In The Twenties**, **Winter Bazaar '72**, and a production of **Fiddler on the Roof**. He has done lighting, stage managing, and assistant directing at B'nai Jeshurun in NYC and for the past two summers, he has worked for the **Bosttotn Symphony Orchestra**.

Eleanor Prevost,, a sprightly sophomore, has worked on make up for two previous shows, **Dracula** and **Antigone**. When not applying makeup she may be seen mounted upon a horse as a member of Fordham's equestrian team.



John Wojtowicz is a sophomore majoring in Chemistry and has contributed tot five plays in various capacities. He served as Master Electrician for Mike O'Neill's **Astride A Grave**.

Mike Jarboe, a junior English major, does much writing and has published poetry and short stotories in various journals. He is an avid photographer and filmmaker who spent his summer making two films that premiered before the press in Louisville, Kentucky, his home town. Mike is presently serving on the Mimes board of directors.

— *Best Wishes* —

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