

ON STAGE

COLLINS THEATRE

MARCH 1, 2, 8, 9

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The Mimes & Mummers

of

Fordham University

present

ANYTHING GOES

Music and Lyrics by Cole Porter

*Directed and Choreographed by
Carol Kastendieck & Ron Nash*

Music Directed by Neal Haiduck

Set Design by Ron Nash & Eric Schultz

Lighting Design by Eric Schultz

OUR 117th YEAR

— SONGS —

ACT I

Opening

"You're The Top"

"Bon Voyage"

"It's Delovely"

"Heaven Hop"

"Friendship"

"I Get A Kick Out of You"

"Anything Goes"

ACT II

"Public Enemy"

"Let's Step Out"

"Let's Misbehave"

"Blow, Gabriel, Blow"

"All Through The Night"

"Be Like The Bluebird"

"Take Me Back To Manhattan"

Finale

— CAST —

RENO SWEENEY	Rosemary D'Alessandro
BILLY CROCKER	Jack Verdu
MOONFACE MARTIN	James W. Sheehan
HOPE HARCOURT	Nancy Cooney
BONNIE	Maureen Kavanagh
SIR EVELYN OAKLEY	William Gilmartin
MRS. HARCOURT	Tina Tomczyk
MR. WHITNEY	Gerald Doyle
STEWARD/PURSUR	Tom Doyle
ANGELS	Susan Smrcka Eileen McLoughlin Kathy Bach Marje Raulintis
CAPTAIN	John Dennehy
BISHOP	Rick Canali
REPORTER	Marc Sarrazin
CAMERAMAN	Frank DiCole
CHINAMAN I	Ray Lombardi
CHINAMAN II	Chris Kingston
DRUNK	Michael Brennan
CHORUS	Jean Nugent Melanie Hulse Marc Sarrazin Frank DiCole Ray Lombardi Chris Kingston Michael Brennan Chris Boris

— B A N D —

PIANO	Barry Milione
CLARINET/SAXAPHONE	Carolyn Szala
FLUTE/VIOLIN	Gina Tlamsa
GUITAR	Rich Reggiero
DRUMS	Gary Donovan
TRUMPET	Frank Einterz
TROMBONE	Wendy Wahlberg

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BOYS IN

THE BAND

APRIL 24, 25, 26, 27

MAY 3, 4

COLLINS THEATRE

— CREW —

Assistant Director	Sally Parry
Stage Manager	Pam Moore
Technical Director	Eric Schultz
Master Carpenter	Fran Lavin
Mistress Electrician	Rosemary McGinn
Publicity Manager	Elizabeth DeCristofaro
Prop Master	Bob Pagani
Make-up	Rosemary D'Alessandro
Costume Mistress	Lois Petren
Poster Design	Jack Verdu
Stage Crew	Don McGinty, Ed McCullough, Jack Verdu
Lighting Crew	Peg Moran, Candy Larger
Costumes	MaryAnn Fitzgerald, Chris Boris, Sally Parry, Mike Brennan
Publicity	Peter Adams, Eric Schultz, Rosemary McGinn, Chris Frantz

The Romance of Cole Porter

The year Cole Porter's *Anything Goes* hit Broadway, Scott Fitzgerald's *Tender Is The Night* was published. Both men were symbols of an era — times that have come to be known as the most romantic of the century. Both were instrumental in the creation of art that used and enlarged the American idiom.

Cole Porter was born in 1892 in Peru, Indiana, and was raised on a large, wealthy apple farm. He attended Yale, (Class of 1913) where despite his large allowance, he was uncomfortable as a Mid-Westerner in a Yankee school. But, among his friends was Gerald Murphy (Class of 1912), the popular, successful Yale who later became the model for Dan Diver, the hero of Fitzgerald's *Tender Is The Night*. Murphy liked Porter, and his work, and Murphy used his influence to get Porter, only a sophomore, into Yale Glee Club. The new song that Porter wrote for the Yale Review was the hit of the show. Porter also wrote the Yale football song, "Bulldog".

After graduation, Porter enrolled in Harvard Law School, but turned from law to music. He wrote his first musical comedy, "See America First" in 1916 in Paris, where he was studying composition. It was Porter who began the colony of American expatriates on the Riviera; he rented a chateau at Cap d'antibes for two weeks in the summer of '22. He invited his friend Gerald Murphy and his wife Sara to visit the chateau, and though Porter himself did not return, the Murphys rented their own villa, famous for guests such as Picasso and Leger. Porter and his wife moved to a palazzo in Venice for the summer of 1923.

The palazzo was the site of a Porter-Murphy ballet collaboration, commissioned by the Swedish ballet company. Entitled "Within the Quota", and pro produced in Paris, the ballet was a parody of the impressions of an immigrant to the United States. Porter's music was based on the piano music that was used to back silent films.

Porter scored his first major success in 1929 with the musical comedy "Fifty Million Frenchmen", and after *Anything Goes* in 1934, Porter triumphed with *Red, Hot, and Blue*, (1936), *Leave It To Me* (1938), *Something For The Boys* (1942), *Mexican Hayride* (1943), *Kiss Me, Kate* (1948), *Can-Can* (1953), and *Silk Stockings* (1954).

MEET THE DIRECTOR

The person responsible for talking the cast into and teaching and creating the choreography of this show is co-director Carol Kastendieck. The twenty-eight year old director-choreographer is presently a member of the staff of the American Opera Center at Juilliard, and is presently directing several other shows, including *H.M.S. Pinafore*, to be produced at Hunter College Auditorium, and *Trial by Jury* at the Harvard Club.

Carol's past experience includes acting as a co-director and choreographer for a spectacular called *The Century Force*, with a cast of 450, in Colorado Springs, Colorado. She has directed operas, such as *Pagliacci* at the Juilliard Opera Center, plays such *Mourning Becomes Electra* and *The Maids* at the Indiana Experimental Theatre Co., and musicals, including *The Fantasticks* at the Mayflower Theatre in Washington, D. C. and *Guys and Dolls* and *Music Man* at the Lakewood Musical Playhouse in Barnesville, Pa.

The hard-working, enthusiastic director received her B.A. from Indiana University in 1968, and her M.F.A. in opera and theatre from Carnegie-Mellon University. She studied dance for fifteen years at the Metropolitan Opera Ballet School, and was a student dancer in the Met company from 1960 to 1963. In the past, she has taught modern dance, ballet and acting.

Ron Nash, Carol's co-director, has worked with her on several earlier productions, enjoying what he terms their "comfortable working relationships, a result of similar directorial techniques." Ron obtained his M.F.A. with Carol at Carnegie-Mellon University in Pittsburgh, where they worked together on *Funny Girl*, among other shows. He soloed to direct Eugene O'Neill's *Long Day's Journey into Night*, his favorite play by his favorite play-wright. During 1973, Ron was the artistic director of the Mayflower Theatre in Washington, D.C., where the season included *Jacques Brel* (with the original Broadway cast) and Albee's *The Zoo Story*, an experimental production with a female cast. In the summer of '72, he directed *Century Force*, with Carol an historical drama with a cast of over four hundred.

Ron's approach to working with Fordham is directed very much to the students themselves. "It's essential to understand their objectives," he asserted. "College students are geared more to having a good time than anything else, and I try to work from that angle." Rather than intellectualizing the roles for the players, or working towards a character through improvisation, therefore, Ron start with the person: "You have to find out who the person is, where his capabilities are, because the experience is going to generate from his body."

Neal Haiduck, musical director, describes himself as "a freelance musician." He has an Masters degree in Music Education from the Manhattan School of Music, and is currently teaching at the Third Street Music Settlement. Neal Plays saxophone, clarinet, and flute, and has worked in the pits of several Broadway shows, among them *Applause*, *Apple Tree*, and *Fiorello!*. He has also played with the Tito Fuente and Les Elgart bands.

Neal, basically a jazz musician, enjoys the music of John Coltrane as well as Mozart. He reports that he is "getting a kick out of working with the Fordham kids."

WHO'S WHO

ROSEMARY D'ALESSANDRO This is Rosemary's twelfth performance with the Mimes. Working with the Mimes is the most constructive thing she's done at Fordham. Happy Birthday Melon.

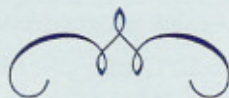


JACK VERDU Besides working in many technical positions with the Mimes and being the Mimes' poster designer, Jack was the Streetsinger in **Three Penny Opera** and **Scottie in I'm Getting Sentimental Over You**. Jack would like to thank everyone for Blanche.

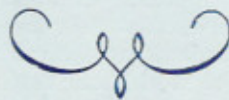


JAMES W. SHEEHAN, Jim, a freshman marketing major, is making his first appearance in a Mimes show as Moonface. In high school, he was in such shows as **Oliver**, **The Sound of Music** and **Volpone**.

NANCY COONEY Nancy's experience with musicals began in high school, where she played in several, including **The Fantastiks**, **South Pacific**, **You're A Good Man, Charlie Brown**, and **Guys and Dolls**. In college, she played the lead in **The Good Woman of Setzuan** three years ago. Now a senior, Nancy has gained reknown for her cheesecake.



MAUREEN KAVANAGH Though this is Maureen's first time on stage with the Mimes, she has worked on publicity and costumes. In high school, she had roles in **She Stoops to Conquer**, **The Long Christmas Dinner**, and an original adaption of **Oedipus Rex** and **Antigone**.



WILLIAM GILMARTIN Bill is a freshman business major who has worked tech and stage crew at Xavier High School in Manhattan, and played a townsman and waiter in a **Hello Dolly** production there.

WHO'S WHO

ERIC SCHULTZ Eric has served two years as president of the Mimes, and has worked all aspects of production, including assistant director for **The Birthday Party**, and assistant to the designer for **Rhinoceros**. He recently was Lighting Designer and A.T.D. for **You Know I Can't Hear You When The Water's Running**, and Publicity Manager for **Twelfth Night**. This is Eric's last show as president.



ROSEMARY MCGINN Rosie is a junior creative writing major who has worked with the Mimes on Tech crew for **Dracula** and **You Know I Can't Hear You When The Water's Running**, and served as assistant director for **Twelfth Night**.



ELIZABETH DECRISTOFARO Liz, a member of the staff of "the paper" has worked publicity for **Twelfth Night**, and as house manager for two Mike O'Neill productions. She would like to say "break a leg" to her "roommates" and T. T.

PAM MOORE Pam first won rave reviews as the harmonium player in **Marat/Sade**. Since then, Pam has worked box office for **An Evening With Israel Horowitz**, and as an electrician for **Rhinoceros**, and served as assistant director and stage manager for two Mike O'Neill productions, **Astride A Grave** and **I'm Getting Sentimental Over You**. Currently a fine arts major, Pam's varied career has included cab driving, working as a journalist, and working as the director of the Ogdensburg Summer Arts Festival. Next year, she will be attending graduate school for teaching, or going to nursing school.



BOB PAGANI As Bob awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes.



FRAN LAVIN Fran is an ace photographer turned master carpenter, Member of Local 5918 United Steel Workers of America, AFL-CIO. He thanks Chris for writing his bio.

WHO'S WHO (Cont'd)

SALLY PARRY Sally began her association with theatre when she played the title role of **Chicken Little** several years ago. This year Sally was a make-up assistant and a member of the stage crew for **You Know I Can't Hear You When The Water's Running**, and was stage manager for **Twelfth Night**. She also directed **Here We Are** for the One Act Play Festival.

LOIS PETREN A junior majoring in communications and art history, Lois has worked the lighting board for "Twelfth Night", and has worked tech for various Mimes productions. She would like to thank Chris, Sally, Leslie for the boa, Frank for the boxer shorts, Mike for the transportation, and everybody from the show who helped in supplying costumes.



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