

Spring 5-6-1988

Camelot (1988)

San Jose State University, Theatre Arts

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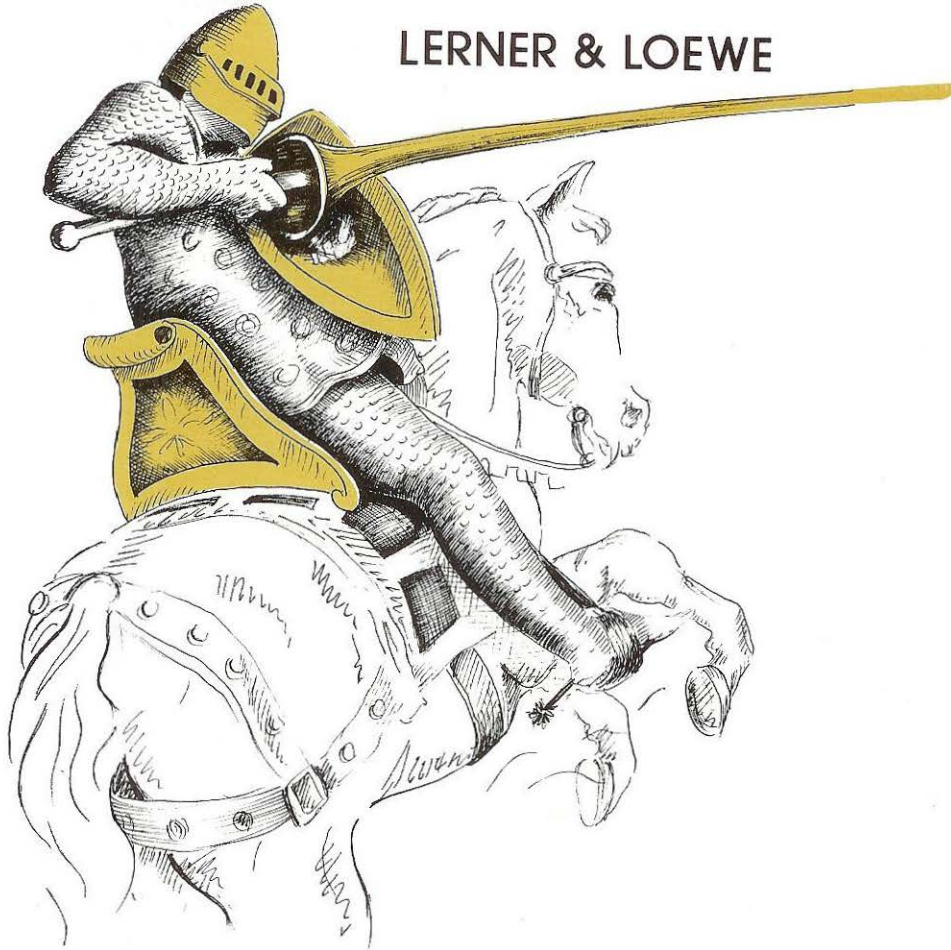
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Camelot

LERNER & LOEWE



May 6, 7, 10, 11, 12, 13, 14 1988 8 p.m.

*Tickets: University Theatre Box Office, 5th & San Fernando
Monday-Friday 1-5 p.m.; 6:30-8:15 Show Nights
or call 924-4555*

DUSTY REEDS, DIRECTOR

San Jose State University Theatre audiences know Dusty Reeds as a woman of many talents. She is an accomplished director and scenic designer, who, in addition to her faculty position at SJSU, devotes her time and energy to The Barn Theatre in Augusta, Michigan, and the Diamond Circle Theatre in Durango, Colorado. And each year she returns to New York to catch up on the Broadway scene. As an accomplished actor, Dusty has appeared at the Barn Theatre as Big Mama in *CAT ON A HOT TIN ROOF*, Miss Hannigan in *ANNIE* and Blanche in *BRIGHTON BEACH MEMOIRS*. Her most recent directorial achievements at SJSU are *BEST LITTLE WHOREHOUSE IN TEXAS* and this year's *CAMELOT*. She has designed shows for the San Jose Opera, Diamond Circle Theatre in Durango, Actor's Theatre in Louisville, the Cherry Lane Theatre in New York and the Provincetown Playhouse in New England. Dusty has a degree in art from Colorado College and a master's degree from Purdue.

NOTES ABOUT CAMELOT

The story of King Arthur and his knights is one of the greatest tales that men have ever made. In the day when Arthurian romances were coming into existence, violence, cruelty and luxury were rampant . . . but this story calls forth great virtues to counter these evils. In ancient times men lived dangerously and were willing to lay down their lives rather than break the rules of the game, or be faithless to word or friend. The romantic literature taught the late 12th Century aristocracy that personal feelings and individual quests were values that deserved to be recognized. It also was the start of enhancement of the dignity of women, making them beings with distinctive and valuable qualities. What had been formerly regarded as a mark of feminine inferiority was now made into a virtue practiced by such heroes as Lancelot, Parsifal and Tristan.

In the Lerner and Lowe musical, two themes are woven to create this wonderful story of *CAMELOT*: Arthur's dream of a peaceable world where might serves right and the ill-fated romance between Queen Guenevere and the young knight, Lancelot. It is not so far removed from today's world . . . the ever present dream of President Kennedy's *CAMELOT* still lives.

"Don't let it be forgot
That once there was a spot
For one brief shining moment that was known as *CAMELOT*"

CHARLES JEWETT, MUSICAL DIRECTOR

Charles Jewett has a BA from SJSU and studied for three years at the Guildhall School of Music and Drama, London, England. He has played in orchestras since the age of fourteen. Currently, he works with the San Jose Civic Light Opera, where he recently performed in *PETER PAN*. Jewett's major interest is original musical theatre. Combining acting, singing and dancing is most challenging and most rewarding for him.

JANIE SCOTT, CHOREOGRAPHER

Janie Scott began her professional career as a performer and choreographer during her graduate study at SJSU. After receiving her BS in Dance and MA in Theatre, she went on to choreograph and perform in productions for the Barn Theatre in Michigan and the Diamond Circle Theatre in Colorado. Her choreographic credits include *FADE OUT-FADE IN* for the Roland Dupree Theatre in Los Angeles and *MERRILY WE ROLL ALONG*, on Broadway. She has performed in *A CHORUS LINE*, *PETER PAN* and *CATS*. Janie is a member of the Theatre Arts faculty at SJSU and is also co-director of the Backstage Studio in San Jose.

CAMELOT

DIRECTION	Dusty Reeds
TECHNICAL DIRECTION	James R. Earle, Jr.
COSTUME DESIGN	Elizabeth M. Poindexter
MAKEUP DESIGN	Elizabeth M. Poindexter
SCENIC DESIGN	Dusty Reeds
LIGHTING DESIGN	Ronald Spaulding
SOUND DESIGN	Bruce Gutman
CHOREOGRAPHY	Janie Scott
MUSICAL DIRECTOR	Charles Jewett

PRODUCTION STAFF

STAGE MANAGER	Nicole Frugé
ASSISTANT STAGE MANAGER	Mikel Sooter
SCENIC ARTISTS	Carol Christiani, Dusty Reeds
SCENERY CONSTRUCTION	Students of Drama 10, 52, 150
ASSISTANT TO MAKEUP DESIGNER	Annamarie Martin (Morgan LeFey's Court)
MAKEUP CREW	Annamarie Martin,* Kelly McAllister, Nick Crepea
MILLINER	Nina Jean Parker
ARMORER AND COBBLER	Rick Austin
SPECIAL PROJECTS	Rachelle Adams, Cheryl Edwards, Mark Masoni, Mikel Sooter, Theresa Spadoni
COSTUME CONSTRUCTION	Catalina Campos, Gwendolyn Dapper, Danielle Hidalgo, Dien Nguyen, Jennifer Mintun Patrick Schroeder, Elisabeth Zambetti and students of Drama 10, 52
FIRST HAND	Cathie Milner
COSTUME RUNNING CREW	Cheryl Saad,* Gwendolyn Dapper, Ass't*, Bernadette Bidondo, Lisa Cuellar Jennifer Mintun, Michael Pendragon, Carolyn Warren, Shundra Phillips
STAGE CREW	Noel Martin, Bill Mefner, David Morton, Marla Stein
PROPERTY DESIGNER	Nita Duarte
PROPERTY CREW	Andrea Faiss*, Shawn Posey
LIGHTING CREW	Adam Novicki*
FOLLOW SPOTS	Randy Hall, Rod Nichols
SOUND TECHNICIAN	Michael Huckabay

*Denotes Crewhead

ORCHESTRA

Diana Redfern, Piano
Diana Tucker, Flute/Piccolo
Dr. Steven Fernbach, Clarinet

Robert Gutierrez, Trombone
John Bliss, Trumpet

Terry Olson, Percussion
Jay Jacobson, Synthesizer

UNIVERSITY THEATRE TECHNICAL PRODUCTION STAFF

SHOP FOREMAN	Steve Placke
SCENE SHOP ASSISTANTS	Jim Cornwell, Tracy Peace
COSTUMER	Eliza Chugg
COSTUME SHOP ASSISTANTS	Bridget Kowalczyk, Graduate Assistant; Teri Bawdon, Deanna MacLean, Student Assistants
MASTER ELECTRICIAN	Byron Miller
STAGE LIGHTING TECHNICIANS	Kevin Cornelius, Kelly McAllister
COSTUME LOAN COORDINATOR	Anu Rands
PROP ROOM COORDINATOR	Nicole Frugé
SOUND TECHNICIANS	Randy Hall, Scott Sinagra

UNIVERSITY THEATRE FRONT OF HOUSE STAFF

DIRECTOR OF THEATRE	Bob Jenkins
PUBLICIST	Mary Ann Evans
PUBLICITY CREW	Kimberly Fleming, Danielle Police, Andre Polizzi
GRAPHIC ARTISTS	Don Hiatt, Julia Furbee
PROGRAM DESIGN	Elizabeth Hayman
HOUSE MANAGER	Joseph Christensen
BOX OFFICE MANAGER	Kelsey Harding
BOX OFFICE STAFF	Joseph Christensen, Diane Ehrlich, Bruce Gutman, Kelsey Harding, Mike Huckabay, Doug Kester, Mary Wong
PHOTOGRAPHER	John Rickman

CAMELOT

Book and Lyrics

Alan Jay Lerner

Music

Frederick Loewe

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and the music and dialogue material furnished by,
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ACT ONE

- Scene 1: A Hilltop Near Camelot, a Long Time Ago
- Scene 2: Near Camelot, Immediately Following
- Scene 3: Arthur's Study, Five Years Later
- Scene 4: Countryside Near Camelot, a Few Months Later
- Scene 5: A Terrace of the Castle, Sundown, Two Months Later
- Scene 6: The Dressing Areas Outside the Jousting Field, the Next Day
- Scene 7: The Grandstand of the Field, Immediately Following
- Scene 8: The Terrace, Early Evening, the Same Day
- Scene 9: The Great Hall, Immediately Following

There will be one fifteen minute intermission

ACT TWO

- Scene 1: The Terrace, a Few Years Later
- Scene 2: The Terrace, One Month Later
- Scene 3: The Forest of Morgan LeFey, the Next Day
- Scene 4: Corridor of the Castle, Later That Night
- Scene 5: The Queen's Bed Chamber, Later That Night
- Scene 6: Camelot, Immediately Following
- Scene 7: The Battlefield, Outside Joyous Gard, Pre-dawn

ACKNOWLEDGEMENTS

Barron DeLand Chugg for Pellinore's Armor, Sharon Ridge for hair pieces, and Barbara Murray of the University of Santa Clara, Michael Cook of Berkeley Shakespeare Festival, Carol Jean Wilson of Western Stage Company in Salinas, Cassandra Carpenter of San Jose Repertory Theatre, Pat Havey/Richard Sanchez of San Jose Civic Light Opera for costume loan; Don Myronuk, SJSU Mechanical Engineering Department for The Sword and The Stone; Bill Grimaldi, Lancelot's Sword.

LANCELOT

Lyrics by
Lerner

Music by
Loewe

CAST

DINADAN	Kelly McAllister
LIONEL	William R. Stone
SAGRAMORE	Peter St. John
LADY ANN	Deanna MacLean
LADY SYBIL	Cindy Ulrich
LADY CATHERINE	Vicki-Lynn Halof
LADY MARY	Mary Ann Evans
MERLYN	James Cornwell
ARTHUR	Steve Carlitz
GUENEVERE	Julia Wade
NIMUE	Gretchen Haws
LANCELOT	Rob Langeder
SQUIRE DAP	Geoffrey Nixon
KING PELLINORE	Brad Hawkins
ACROBATS	Dena Lou Reynolds and Cindy Ulrich
MAGICIAN	Clay Savage
JUGGLERS	Marcia Ruf and Christopher Sharron
BISHOP	Steven Lee Burright
BLIANT	Douglas A. Kester
GUILLIAM	Stanley Baran
CORNWALL	Clay Savage
MORDRED	Rusty Kransky
MORGAN LE FEY	Bridget Kowalczyk
SOLOISTS	Rian Galbreath and Steven Lee Burright
TOM OF WARWICK	Michael La Mere
PAGE	Tiffany Peck
HORRID	Cleo Hayes
HORRID'S UNDERSTUDY	Rogue Reeds
MORGAN LE FEY'S COURT: Teri Bawdon, Kevin Cornelius, Buffy Davis, Geoffrey Nixon, Dena Lou Reynolds, Chris Sharron, Cindy Ulrich, Elisabeth Zambetti	
LORDS AND LADIES OF THE COURT: Teri Bawdon, Steven Lee Burright, Kevin Cornelius, Buffy Davis, Mary Ann Evans, Rian Galbreath, Vicki-Lynn Halof, Reed Horne, Doug A. Kester, Deanna MacLean, Dena Lou Reynolds, Marcia Ruf, Clay Savage, Christopher Sharron, Cindy Ulrich, Elisabeth Zambetti.	

BUY YOUR TICKET TO AN EXCITING 1988-89 SEASON

We've completed our selections for the new season and hope you will join us for a rich and varied repertoire which will include one of the world's favorite comedies, a superb masterwork of Musical Theatre, a lottery-supported world premiere by an important American playwright, a guest appearance by the famous Dell 'Arte Players, a provocative evening of Dance, and the funniest, and most relevant, of the great Greek comedies.

SJSU will open the 88/89 theatre season with The Importance of Being Earnest. September 30, October 1-8. A masterpiece of brilliant satire, Earnest is probably the most famous of all comedies. Written in 1895 by Oscar Wilde, it revolves around the most ingenious case of "manufactured" mistaken identity ever put in a play. Two young men seek the hands of two young ladies in spite of social obstacles. The obstacles are no more serious than the young men: one has very little family background, having been found in a handbag at Waterloo Station; the other has lived a life of indolence for so long that there is some doubt that he has the energy to fall in love. Both face an additional obstacle – their chosen loves can only cherish a man named Ernest, and neither qualifies. A baptism is planned to overcome one of the obstacles, and others are resolved in a revelation in the last hilarious act.

We will then clear the decks for the rest of the Fall Semester to produce West Side Story. November 11-December 3. This beloved American version of Romeo and Juliet is an almost perfectly constructed Musical with a style entirely its own. It is so popular and singable that simply listing several of the favorite songs evokes the memories and fondness we have for this play – **The Jet Song, Something's Coming, Tonight, America, I Feel Pretty, One Hand One Heart, A Boy Like That, I Have A Love, Gee Officer Krumpke**, and, of course, **Maria, Maria, I just met a girl named Maria, and suddenly that name will never be the same to me, Maria, I just kissed a . . . oh, excuse me.** Back to the Season description.

Here's a new twist to our annual offering. As an experiment, we are bringing in the nationally famous Dell 'Arte Players to perform their outspoken spoof Performance Anxiety. February 9-11. For one week-end only you will have a rare opportunity to howl at the hilarious antics of this wonderfully raunchy Commedia troupe.

Performance Anxiety takes the matter of sexual "protection," usually considered a woman's responsibility, and throws the switch into reverse. The result is an inventive, daring commedia play within a play that features broad physical comedy, sudden plot reversals, masks, acrobatics and music. The action takes place on the stage of a dinner theatre, where a young actor is faced with the problem of his girlfriend's unwanted pregnancy. His attitudes about manliness, sexuality, and embarrassment about the whole subject of "protection" lead to his failure to act responsibly toward himself or the women in his life. In one hilarious incident after another the play moves through a stylistic mix of satire, tragedy, comedy and melodrama, until the young actor is actually caught between life and death. In his delirium he even imagines himself to have been turned into a woman, giving birth to three children. Bawdy, topical, and performed in virtuoso physical style, this comedy of manners and morality is one of the Company's most popular original works.

The Critics Love Performance Anxiety . . .

"It uses a simple, almost banal topic in the creation of multi-levelled theatrical magic . . . a lively, entertaining, thought-provoking show, filled with hilarious lazzi, clever prop work, and telling satire."

– Bernard Weiner, SAN FRANCISCO CHRONICLE

"These antics display the ensemble at its best – physical, athletic, versatile, and very funny."

– Arne Haskins, LA WEEKLY

"It's marvelous theatre . . . the performances are irresistably bumptious and candid."

– Nancy Scott, SAN FRANCISCO EXAMINER

A World Premiere by Amlin Gray. March 3-11. Award-winning professional playwright Amlin Gray (How I Got That Story, Kingdom Come, The Fantod) will be in residence to complete writing and oversee the world premiere production of his new play. SJSU joins the ranks of Yale University, UC San Diego, and New York University – collaborating with a professional writer to present the production of a new work for the theatre. Supported in part by California Lottery funds, the Amlin Gray project gives SJSU students and audiences the opportunity to participate with an important writer in the development of a new play destined for professional production.

The script (in progress) centers on a military trial and U.S. Senate investigation of an incident involving the treatment of American and German POWs during World War II. Conditions of the battlefield, the home front, and the highly-charged atmosphere of a Senate investigation led by young Senator Joe McCarthy all contribute to a powerful and provocative look at the issues of forty years ago – and today.

What The Critics Say About Amlin Gray . . .

“The language and construction add to Gray’s reputation as an inventive and thoughtful playwright.”

– Alisa Solomon, VILLAGE VOICE

“(How I Got That Story) recaptures both the black comedy and bottomless tragedy of Vietnam – and it does so with the simple magic of pure theatre.”

– Frank Rich, NEW YORK TIMES

“(How I Got That Story) Nightmarishly funny vaudeville.”

– Richard Corliss, TIME

Dance Theatre '89. March 31-April 8. Dance Theatre is an exuberant potpourri of jazz, tap, ballet, modern, ethnic and street dance. This collaboration of student, faculty, and guest choreographers and dancers is a treat for the entire family. You won't want to miss this imaginative showcase of dance talent.

The final production of the 88/89 season is Lysistrata by the great master of Greek Old Comedy, Aristophanes. April 28-May 13. Old Comedy is a curious combination of obscenity, farce, political allegory, satire, and lyricism. Puns, literary allusions, phallic jokes, political jibes periodically give way to joyful song. Aristophanes seems to have been something of a combination of Joyce, Swift, and Shelley. His plays are something like a Marx Brothers movie (Harpo's musical episodes juxtaposed with Groucho's irreverent wisecracks and outrageous ogling), though more explicitly political (something like the rock musical, Hair, which combined lyricism and politics with sex).

In Lysistrata, a woman's strike for peace using the most powerful weapon in the female arsenal forms the core of this, the most perfectly constructed and popular of Aristophanes' plays. Under the leadership of the determined Athenian, Lysistrata, the women of the warring city-states of Greece unite in refusing their husbands all sexual favors until all arms are laid aside. The resulting men's dismay and counterattack, the women's valiant defense of their temporary citadel of virtue, and the final victory of the female cause represent a sexual comedy without peer in the history of theatre – as well as a fantasy that gives eloquent expression to its author's dream of salvation for his war-ravaged city.

Lysistrata was the first important anti-war play and is as relevant today as it was when Aristophanes first produced it in 411 B.C., twenty-five hundred years ago!

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