

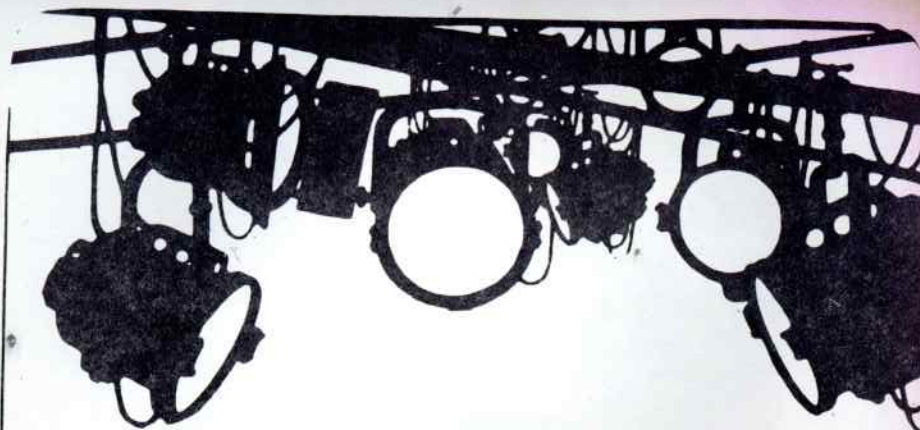


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TABLE OF CONTENTS

Volume 1, Number 1

- 5 Opera
- 7 Stage Review
- 9 Editor Comment
- 10 Backstage
- 15 Women Now

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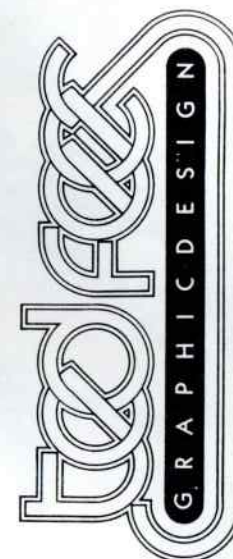
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CINDERELLA

by Rossini Nov 23

A takeoff on the fairy tale, this brilliant comedy does away with the pumpkin, the glass slippers, and the toll of midnight. But Cinderella and her prince remain, along with two conceiter step-sisters and a blustering stepfather. Come watch them get everything they deserve at the hands of an irreverent groom posing as the prince. Starring Gimi Beni.

BUTTERFLY

[Jan 17]

by Puccini

Haunting melodies tell the tale of a young Japanese bride who remains faithful to a faithless American. When he returns to claim his son but not his bride, Butterfly must decide where true honor lies. Starring Daisy Newman as Butterfly and Jon Frederic West as Lieutenant Pinkerton.



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"WOMEN" SLEEP AT MAC

by Octavian, Count Rofrano

Robert Patrick once described a gay play as one which sleeps with plays of the same sex.

Well, if there ever was a "sleeper" (unexpected success) produced in Houston theatre, it's **WOMEN BEHIND BARS**, currently on view at the Montrose Activity Center, corner Holman and LaBranch.

Despite what the name suggests, this play is not about women necking in back of Marion and Lynn's, but 10 women in prison. It steals (and twists) the basic plot of any 1950s Barbara Stanwyk-Ida Lupino-Lizabeth Scott slammer film which also featured Delores Hart-Diane Varsi-Connie Francis as the innocent who hardens through her new experiences.

As directed by Jack Lampert and romped through by an enthusiastic cast of 10 Montrose Players (plus one hunky dude not named in the program), **WOMEN** is the funniest evening on any live stage here since Evelyn Lear broke into Yiddish in the midst of Houston Grand Opera's **LA GRANDE DUCHESSE** last May.

William Hoffman is on target when he suggests, in his introduction to the anthology **GAY PLAYS**, that gay theatre is any "production that implicitly or explicitly acknowledges that there are homosexuals on both sides of the footlights." He states gay theatre "winks, flirts, and looks at its audience in a certain way" and that it "loves fantasy, myth, and a particular juxtaposition of comic and tragic styles of performing."

Veterans at being made fun of, gays recognize quickly when fun is to be had, especially on a stage. (This also extends into other areas; a friend in LA, describing the first gay political march there, said, "Well, it will be the *funniest* civil rights movement of them all.") When gays loathed their lifestyle, this was called "bitch humor" and for queens only. Now that self-esteem is rising, gays realize that wit can save, salve, and stymie.

WHERE IT'S Happening

This attitude is what **WOMEN** is all about. There's the gay-film-trivia game ("Doesn't she look just like Jan Sterling?") in both the play and the **MAC** production. There are two characters in drag, and the "real" women onstage inter-relate with each other in sexual ways and with erotic innuendo.

Gay aspects, however, don't good theatre make. Fine gay performers are to be found in any number of bars. **WOMEN** is memorable theatre because of some magic dust, neither gay nor straight, just great.

In a cast of almost equally strong characters, it's often hard to choose a star role. But there's no doubt that the author of **WOMEN**, Tom Eyn, meant to write a vehicle for Devine, who played the original prison Matron. Here, the diva is Big Skinny Brown, locally seen in a series of red-neck roles. He's a very male man, but an actor with great gifts can do anything well, and in this show Brown is a ringer for a hefty Joan Crawford — red hair piled high, ball earrings, slatterny mules.

Brown is a big man, but when he gets Tom Dornbush's outrageous costumes on, his tits are alluring in a Meyerland-momma way. Surface aside, he gives one hell of a performance in the full dramatic sense. The illusion is perfect, and his lines are unerringly timed.

Pushing and shoving for second place are Mary Hooper as Cheri (Monroe in **BUS STOP**), and K.T. West (as Vivian Leigh in **STREETCAR**) as Blanche. West, who was in the original **WOMEN** production, here shows that her performance is still fresh. Hooper, possessor of the most magnificent behind in the city, also demonstrates other (theatre) talents, giving an even and poignant portrayal of an empty-headed whore.



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The other players are more amateurish in technique, through Sharon Reynolds Mixon (Ada) and Fannie Wilkins (JoJo) have charisma enough to carry their roles. Fred Hinton's Louise is delicious, but he's probably doing Stockard Channing, Brenda Vaccaro, or Holly Woodlawn rather than the Matron's assistant.

While Alicia Keller Thayer has energy for years as Puerto Rican bombshell Guadalupe, her control slips from time to time (as in trying to make "Ah keel joo" work). But Lord, she is lovely, and dresses up the one-set landscape considerably.

Natalie Roberts (Gloria) tried desperately hard to look butch, but seems to lack experience. (May I be of any help?) Renee Pernoud (Mary-Eleanor or Delores Hart) walked through the ingenue role until the last moments, when she showed more style. And with an opportunity to make the best of two roles, Diane Marateo (Granny, Warden) chose to play both ladies identically, which was a pity.

The winning performances onstage were damaged by bad sightlines (there are chairs placed behind columns) and a disastrous technical crew, who could only have been completely drunk. Lights, in particular, were inexcusably unprofessional, spots coming up during speeches elsewhere onstage, blackouts missed, lines bungled by light movement. With such effort being given by the actors, the cavalier attitude of the tech staff requires immediate change, or a contract out on all their lives.

Performances will continue Thursdays, Fridays, and Saturdays until October 13, with curtain at 8:30 PM. Don't miss this one, or you won't know what they're talking about at fall parties.

Disc's

(Best-selling singles according to *Record World*)

1. **My Sharona**, The Knack (Capitol). New-wavers get it up to the top.
2. **Good Times**, Chic (Atlantic). Chic freaks again.
- * 3. **The Devil Went Down to Georgia**, Charlie Daniels Band (Epic). Dixie boogie at its best.
- * 4. **After the Love Has Gone**, Earth, Wind & Fire (ARC/Columbia). An elemental ballad.
- * 5. **Lead Me On**, Maxine Nightingale (Windsong). Mild disco that really flies.
6. **Bad Girls**, Donna Summer (Casablanca). Wicked disco.
7. **The Main Event/Fight**, Barbra Streisand (Columbia). Punchy title tune from the film.
- * 8. **Sad Eyes**, Robert John (EMI). Newcomer's slow ballad is moving fast.
- * 9. **Don't Bring Me Down**, Electric Light Orchestra (Jet). A hard rocker on the rise.
- * 10. **Lonesome Loser**, Little River Band (Capitol). Uptempo tear-jerker.

* Denotes an especially fast-selling single

TV

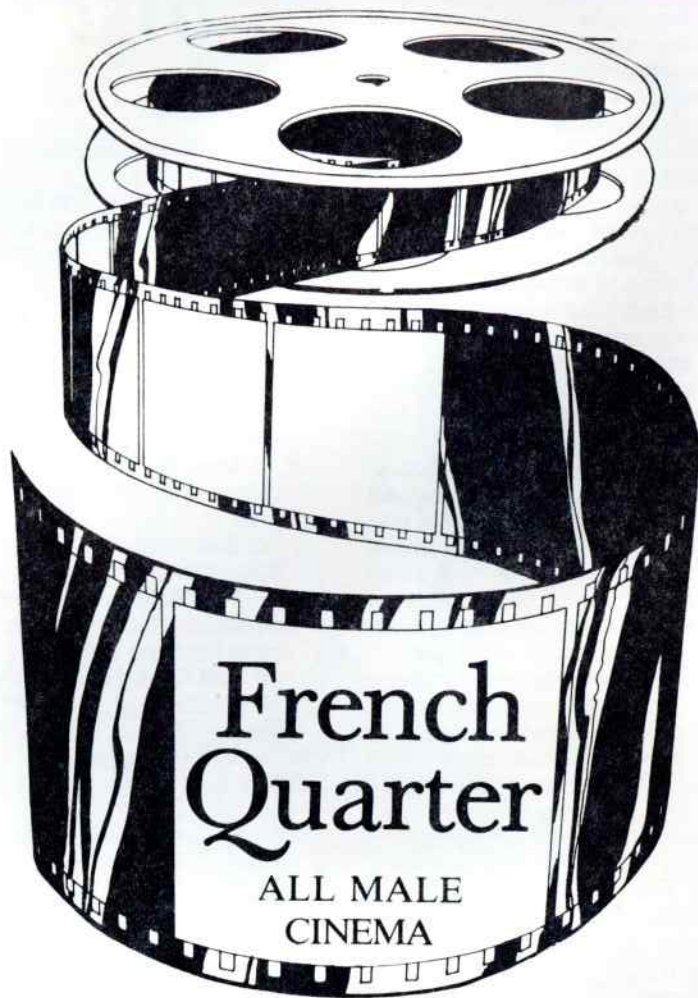
(Top-rated shows according to Nielsen ratings of Aug. 27-Sept. 2)

1. **M*A*S*H** (CBS)
2. **WKRP in Cincinnati** (CBS)
3. **Lou Grant** (CBS)
4. **Soap** (ABC)
5. **240—Robert** (ABC)
6. **Barney Miller** (ABC)
7. **Charlie's Angels** (ABC)
8. **Three's Company** (ABC)
9. **Happy Days** (ABC)
10. **Vega\$** (ABC)
- Angie** (ABC)

Note: Two shows tied for 10th place

Concert

Oct. 5—**Beach Boys**
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(Cullen Aud)



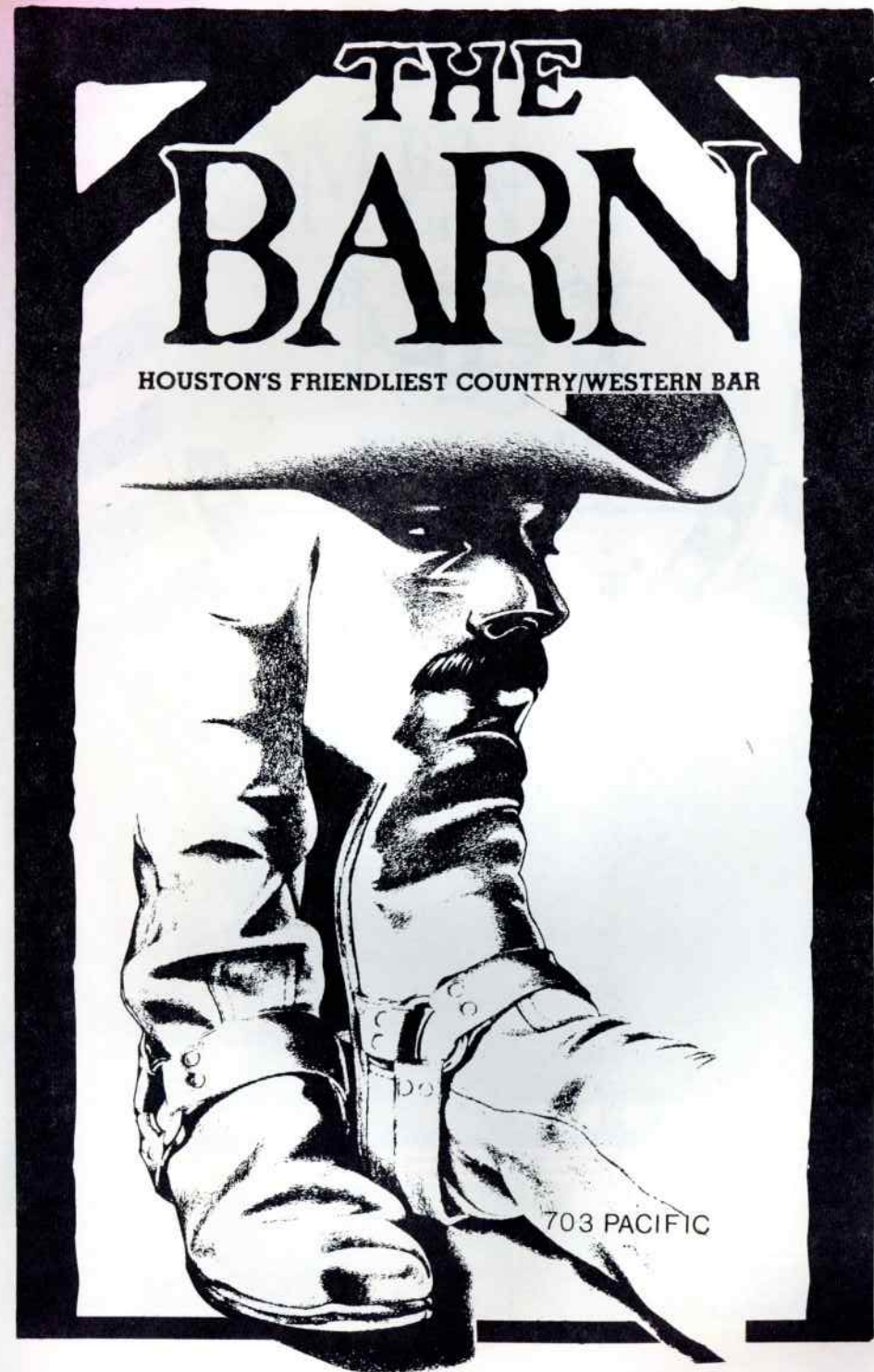
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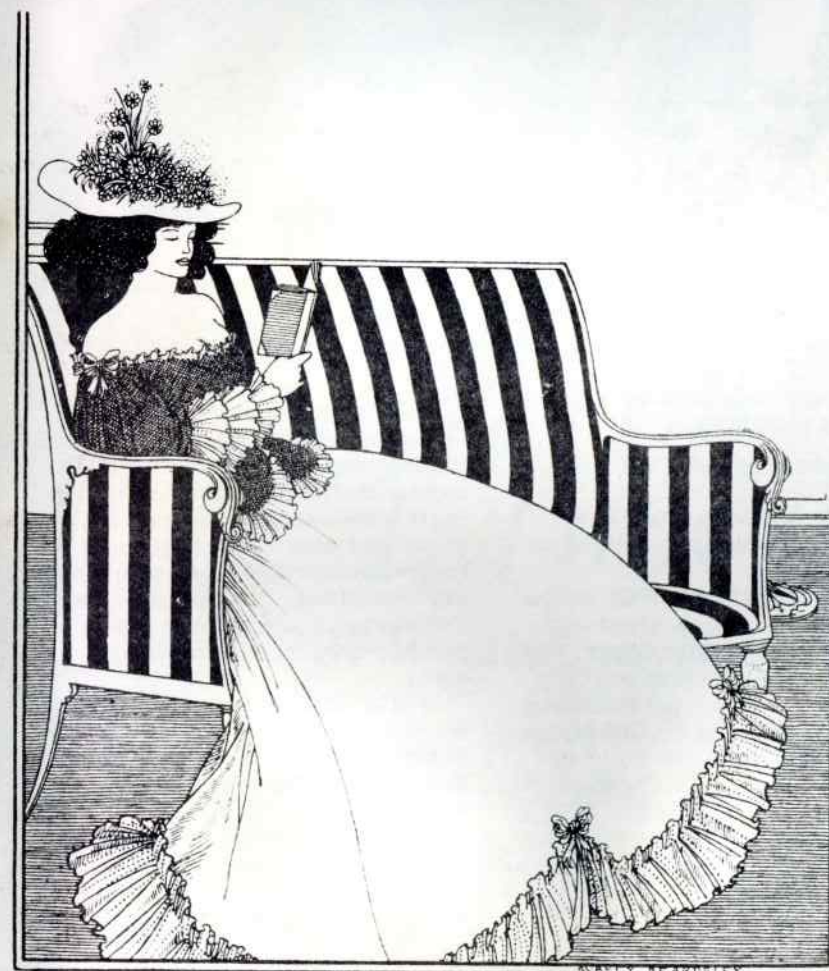
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WOMEN NOW





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(The leading moneymakers according to industry sources)

1. **Star Wars** (PG). R2-D2 and crew in orbit again.

2. **The Muppet Movie** (PG). Miss Piggy goes to Hollywood, with no strings attached.

3. **The Amityville Horror** (PG). All the horrors of owning a new house and coping with an unwanted visitor.

4. **Hot Stuff** (PG). Madcap cop Dom DeLuise finds a way to get rich quick.

5. **North Dallas Forty** (R). Good guys Nick Nolte and Mac Davis team up against the odds.

6. **Meatballs** (PG). "Saturday Night Live's" Bill Murray makes his movie debut in a campy comedy.

7. **Moonraker** (PG). James Bond does it even better now that he's in outer space.

8. **The In-Laws** (PG). Alan Arkin and Peter Falk throw one wild wedding.

Women in War Work. As men went into the armed forces, women took their places in war plants. By 1943, more than 2 million women were working in American war industries. In shipyards and aircraft plants, *Rosie the riveter* became a common sight. In 21 key industries, officials discovered that women could perform the duties of 8 of every 10 jobs normally done by men.

In Canada, more than 260,000 women worked in war industries. Another 780,000 women worked on farms to raise the crops needed by the Allies. Women took part in civil defense and worked with agencies such as the American Red Cross and United Service Organizations (USO). Many served as nurses' aides.



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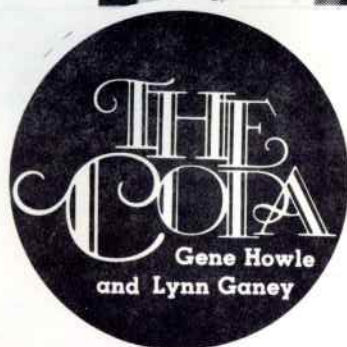


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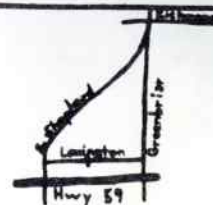
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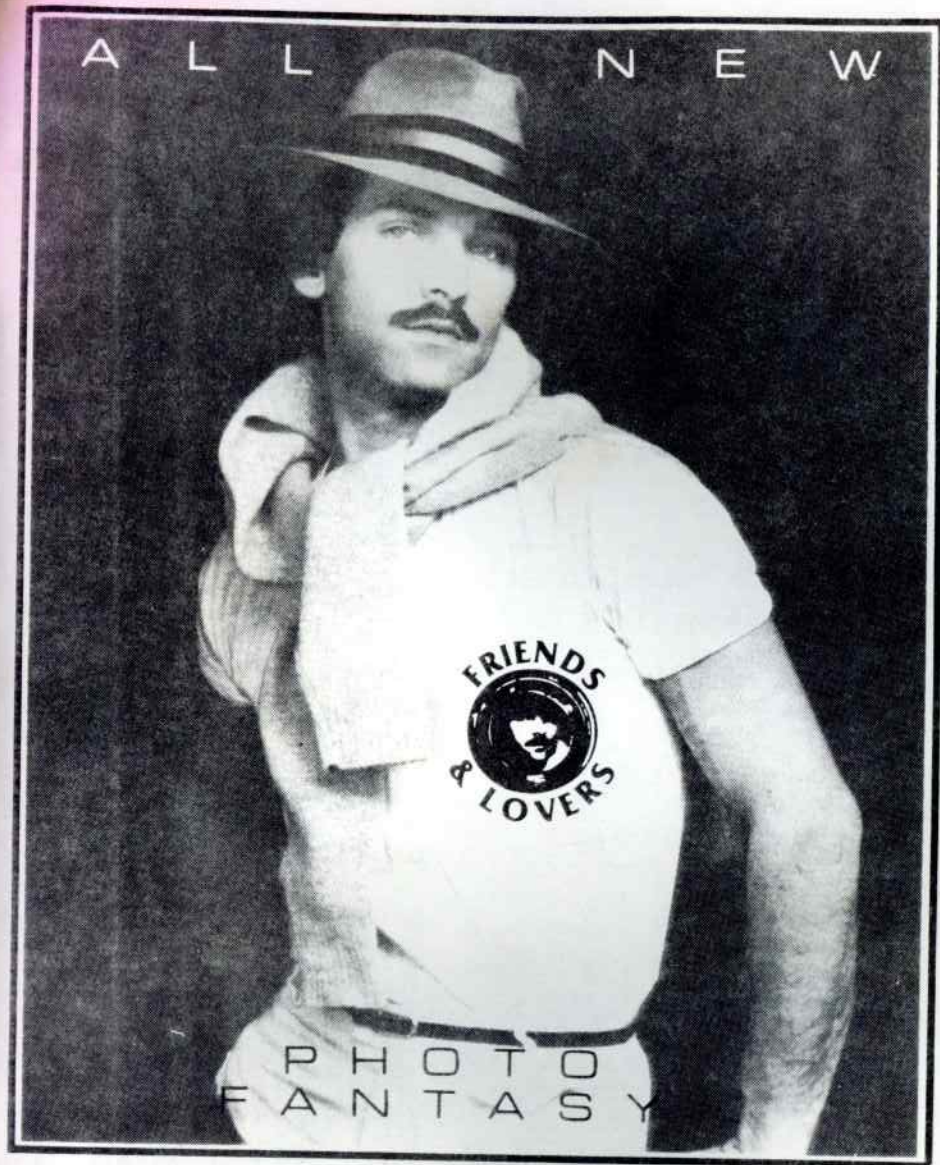


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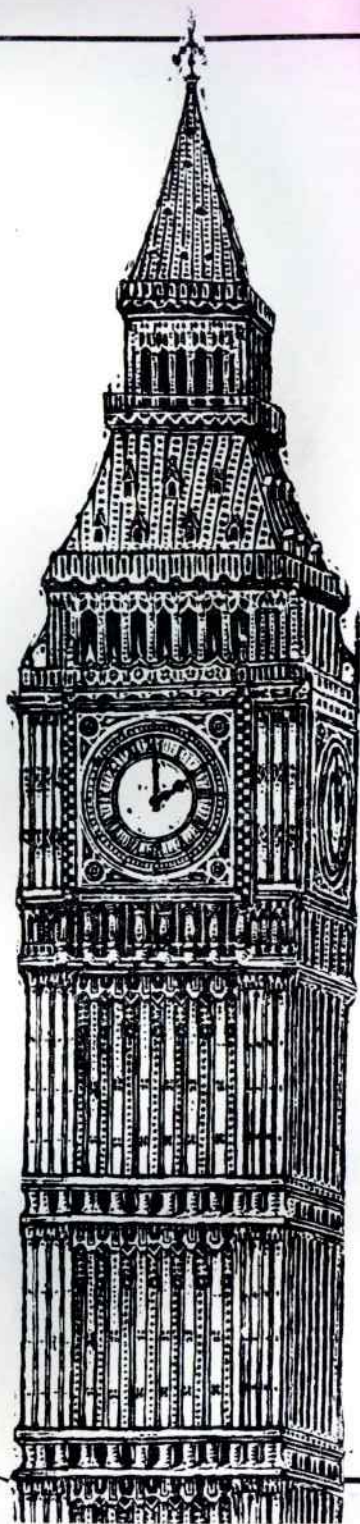
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