

# UNLV summer theatre season

## "Picnic" kicks off the season

By E.J. Marshal III  
YELLIN' REBEL

The UNLV theater program took leaps and bounds this season with the development of a "Summer Series" which includes three plays.

The first play of the season was opened on June 7. Davey Marlin-Jones directed this Pulitzer Prize winner entitled "Picnic." The setting of "Picnic" was in a small Kansas town in the not too distance past.

Of the actors there was much asked. The staging used was the "thrust" which is considered one of the hardest styles to perform on. "Being surrounded on three sides by an audience will intimidate anyone unless all of your concentration is always focused," said Patrick Wilkes, one of the leads in the production. "Davey (Marlin-Jones) is brilliant!"

Marlin-Jones did what can be considered a fantastic job with the blocking. For a director, one of the first laws of thrust theater is to keep the audience in view of "something" at all times. Marlin-Jones went a step beyond by amending this law, and now it is "...in view of everything at all times. The audience, no matter where they were sitting were in constant awareness of not only the underlying tone of the entire production, but also of the underlying stories which the author, William Inge, incorporated into the plot core.

Of the thespians performing on stage, there were a few exceptionally strong performances. Keli Crawford played the rebellious Millie Owens, the "baby" sister. Crawford took her charms and changed herself from a budding young tom-boy, with thoughts of changing the world, to a beautiful young lady...with thoughts of changing the world, only now with a better grasp of how to do it. I

was so entranced with this character that when the lights came on after intermission and Miss Millie Owens was standing alone on the stage, in a dress, I felt as though I was witnessing the transformation of a little sister which I never had.

Another example of a strong performance was Elizabeth Shaw's interpretation of Rosemary Sydney. In fact, some of the most electrical scenes were between Rosemary and the character Howard Bevans. Red Shuttleworth played Howard Bevans. Shuttleworth collected most of the laughs with his dead-pan humor



and lightness to some of the scenes just where they were needed.

Another great scene included Elizabeth Shaw and Patrick Wilkes. Wilkes' character was Hal Carter, the stranger who happened into a town and brought some life and realization into a few empty lives.

Lisa Casey played the part of Madge Owens, "the pretty one." The older sister who falls in love with the vagrant Hal Carter. She delivered her lines on time and on cue; her movements were accurate and appropriate, but somehow I feel that she didn't have that feeling of the "first time" or "original thought" which is needed in any production.

Toni J Lappnow and Casey played mother and daughter. Both of the characters were played well, but there was a "bond" missing. That touch of reality which makes a performance such as this believing. If that feeling of reality had been for them, I feel as though the relationship could come across to the audience a little better.

The same holds true for Helen Potts, played by Kerry Loomis. Helen Potts was a woman who was bound to her house by her bedridden, but vocal mother (Michelle Rodda). There could have been much more of an internal thing going on. There were elements to the character of Helen Potts which I felt were ignored. Although Kerri Loomis did put her mark in the part, I feel, in retrospect, that maybe she only scratched the surface.

Gina Torrecilla definitely deserves mention with her portrayal of the teacher Irma Kronkite. She played the part with a zest and exuberance which one expects from a true thespian.

Lisa Vance however, seemed to struggle with her character of the school teacher Christine Shoenwalder. Her character had no...character.

Other plays which we can expect to see from Summer theater include "When the House was Shining", which was written by "Jubilee" singing star, Walt Hunter. This play about a man coming home to ease life long tensions with his dying father. "When the House was Shining" opens June 21.

"Tinytypes" constitutes the final work of the "three act summer". "Tinytypes" will be directed by Robert Brewer with musical direction by Michael Mulder and choreography by Jacque Jaeger. It opens June 28.

After the June 15th perform-

## Up and Coming

### Walt Hunter's "When the House was Shining" premieres at UNLV

"Jubilee" singing star, Walt Hunter, dons a new hat for this summer's theatre season at UNLV. This time Hunter will go behind the scenes as the author of "When the House was Shining." The play, a black comedy about the interrelationships of an Irish American family, will be performed in the Black Box theatre on June 21 through 24.

National award winning director, Stephan R. Woody, breathes life into Hunter's original play. "The final scene of Act I is so electrifying that I got chills just going over the preliminary lighting cues," Woody said. "When the House was Shining" is an interesting piece dealing with very human problems. "In the conflict between Jack and his father we have two very strong personalities neither of which will give an inch and whose only avenue to safety is to separate." "House is a story about intimacy and I feel that the Black Box theatre where the audience is very close to the performers is an excellent venue for this production."

Ticket's are on sale for \$7.00 per person. For performance date and ticket discount information, please call the Performing Arts Box Office at 739-3801.

### Tintypes opens at Judy Bayley Theatre

"Tintypes" opens June 28 as the final production in UNLV's summer theatre season. The old fashion American Musical is a kaleidoscope of turn-of-the-century American songs, conceived by Mary Kyte with Mel Marvin and Gary Perle.

The world of tintypes is the curious half-century between the civil war and the roaring twenties, one of the most tumultuous eras in American history.

"Tintypes" delightfully blurs what the audience thinks is real and what is stylized; the audience hears the actors recounting their character's lives, and before you know it they've shifted into song, into the raucous defiance of "I Don't Care," the allure of "Come Take a Trip in my Airship," or the windblown bliss of

"Kentucky Babe." Much like vaudeville "Tintypes" is an amazing catch all, not just theatre with songs but real family entertainment.

Performances are at 8:00 p.m. June 28, 29, 30, July 5, 6, and 7 with matinees at 2:00 p.m. on July 1, 4, and 8.

Tickets, which are \$7:00 general admission, are on sale now at the Performing Arts Center Box Office, located in the front of Artemus Ham Concert Hall. There are special discounts for senior citizens, students and groups of twenty or more. Box Office hours are Monday thru Friday, 10:00 a.m. to 6:00 p.m. and Saturday from 10:00 a.m. to 4:00 p.m. The Box Office can be reached at 739-3801.

of Picnic, I spoke to one of the male leads, David Castro, he said that, "In only three weeks, our company was able to work so well, and we were able to put on such a great show, that they can only get better. With awesome people like this around you, you can't loose." Castro debuted at UNLV in "Picnic" in which he played 'the college boyfriend,' Alan Seymore. He looks forward to more experience in theater arts.

"The summer theater season should help raise money for our graduate students" said Linda McCullum, business manager for

the Development for Theater Arts. The complete summer series could have been bought for \$18, but now, individual admission tickets are on sale at the box office located in Artemus Ham Concert Hall, UNLV 10am to 6pm Monday through Friday and 10am to 4pm Saturday.

If all of the future productions promise to be as good as "Picnic," it will be my pleasure to attend them. I hope you also make it a point to give yourself the chance to be as entertained by this company of experts as I was.

## A club for the 90's, Calamity Jayne's

By Debbie Tebbusing  
YELLIN' REBEL

There is a night club in town that has succeeded in becoming many things to many people. Calamity Jayne's Nashville Nevada, 3015 E. Fremont, features live music from country and rock, to jazz and music that refuses to be labeled.

As well as local band favorites, Calamity's features bands

that are nationally known, locally known, and out-of-state bands ready for a Las Vegas following. All of this is accomplished in a relaxed comfortable atmosphere on a nightly basis.

Calamity Jayne's opened over two years ago with a vision of booking diverse groups to accommodate a variety of musical tastes in Las Vegas. Its success is the result of several factors; the structure of the club (it's ideally set up

for concerts), and it is central location.

Calamity Jayne's uses aggressive booking, bringing in a collection of musical sounds from all parts of the country as well as "home grown" talent. The policy is "one act, one thing" every night.

Diversity is the key to Calamity's growing success. The goal is to draw different crowds with different acts.

With a mailing list of over 10,000 names and advertising on various radio stations, word gets out about who will be appearing at the club.

Publicist Jim Palmer, who

worked in the club scene in California, attempts to bring the sophistication of the L.A. scene to the relaxed environment of Las Vegas. He admits that in Los Angeles, over a million people live within an hour's drive from any particular club, while the population in Clark County (including the outlying areas) is a little over 700,000.

Competition in the Los Angeles market is quite different from that in Las Vegas. However, one difference that Palmer appreciates is the warm reception from the Las Vegas club crowd as well as their good behavior.

Besides booking established bands, Calamity Jayne's is interested in auditioning new and beginning bands. All musical types and talents are needed. If interested in auditioning, contact Jim Palmer at 384-4591.

Calamity Jayne's is located across the street from the Showboat Hotel and Casino at 3015 East Fremont. The Concert Line is 384-6336, and the general information line is 384-4591. Calamity Jayne's is the place to go to enjoy live entertainment and bands that otherwise might not make it to Las Vegas.