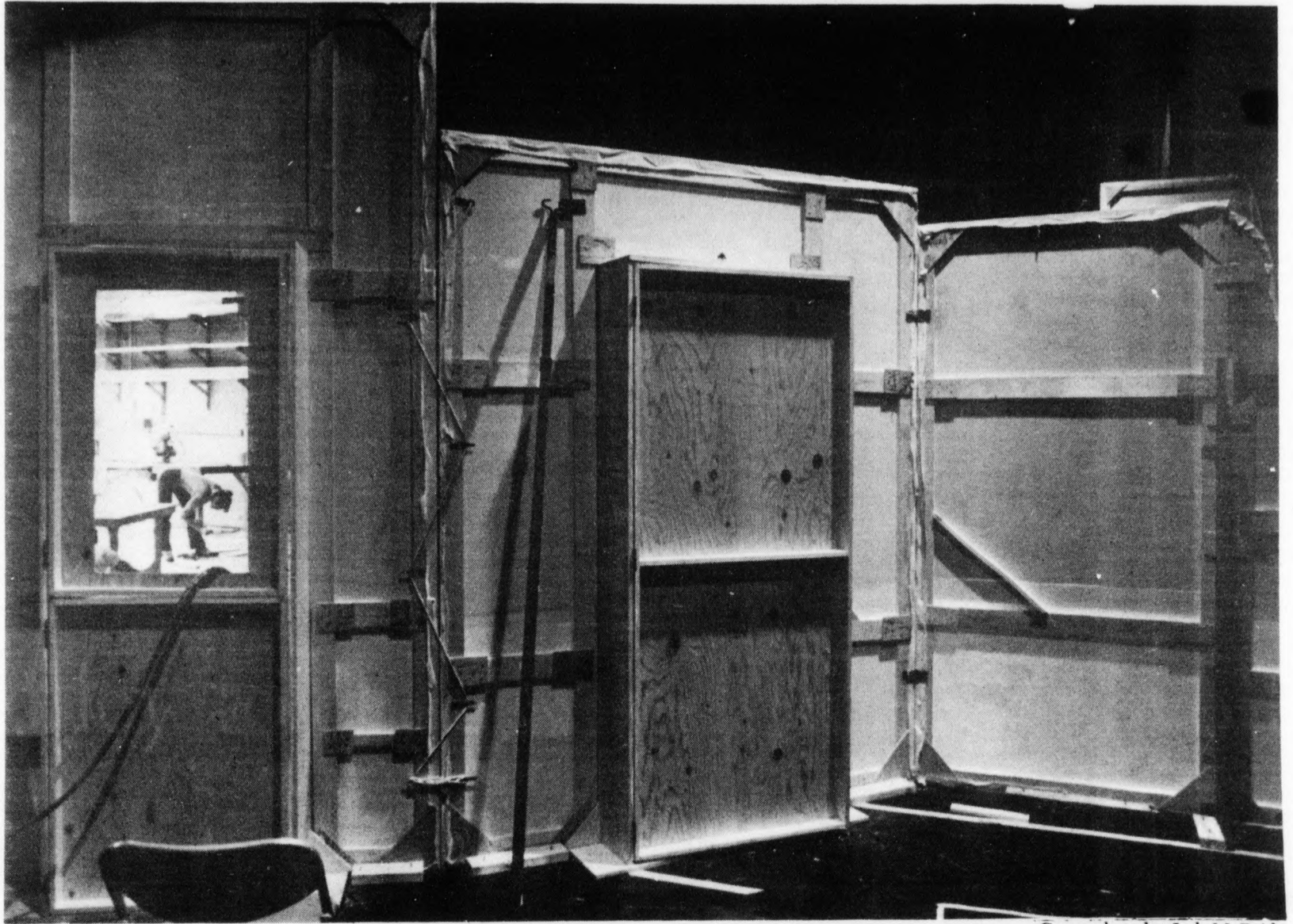


# etCetera

October 5, 1981



Cover photo by Lyle McBride

## 'Tartuffe' production no easy task

By Anne Stabile

The performance of a play may be nothing more to an audience than actors spewing lines and the curtain rising and falling.

But a play is a **production**, a good descriptive word, because there's a lot to produce.

Consider the set, for example. And costumes and props and sound and lighting and, of course, tickets. Oh, yes, and one more thing — the play itself.

Director Gaylan Collier said she chose to do "Tartuffe" because it's a fun play, but also, "I think to do neo-classicism is important for an actor." It's necessary for a modern actor to understand the period in which the play was written, she said.

It was a time of formality, a time when everything had its place. In this production, Collier said she wanted to be as authentic as she could.

"I don't have to do anything to make it work for the audience," she said. "I'm not trying to modernize it in any way."

Set Designer Nancy Meyers McCauley had her work cut out for her. In order to design a 17th century set, she first had to research the architecture of the period.

Next, she and Technical Director Jeff Reeder had to decide how to approach the problem. In addition to blueprints,

McCauley built a model of the set.

To build a set you begin with flats, which, as Reeder explained, are "almost exactly like an artist's canvas — except of course they're very large."

In the workshop, backstage of the TCU theatre, there are various-sized stacks of wood (most are 1 by 12 feet) and a roll of canvas. Once the flat support is made, the canvas is stretched across it and stapled down. The workshop also has plentiful supplies of nails, hinges and door knobs. There are also coaster wheels, as this set has to be moved to the Scott Theatre for the play.

"We put everything together ourselves," Reeder said.

There is also a plentiful supply of tools: a panel saw to cut long sheets of wood, a band saw for curves and odd pieces, a radial arm saw for standard square cuts and a pneumatic system.

Pneumatics use compressed air as a driving force instead of electricity. Favorite pneumatic tools are a nail shooter and a staple gun.

Bill Volz, junior theater major and head carpenter, estimates the set for "Tartuffe" cost about \$1,000.

It's not enough just to put a flat together — it's got to look real. For "Tartuffe," the flats will be painted by the spattering method.

(See 'Tartuffe,' page 3)

# Old Cowtown houses stand up to progress

*Editor's note: This is the second in a series of articles on Fort Worth about things to see and places to go. Although intended primarily for students new to the area, it should prove of interest to natives as well. It will concentrate on sites and sights that are free or nearly so and those places that can be reached by foot, by bicycle or by bus.*

By Neil Daniel

Interest in restoring faded homes and saving old buildings is not peculiar to Fort Worth.

They are doing it in Dallas, Kansas City and Omaha. Capitalizing on vintage quaint has been modish throughout this century, and in New England they have been history conscious since the American Revolution.

What caused the business folk of Fort Worth to recognize their investment in our city's heritage is a mystery to me. Back in the '50s the chamber of commerce tried for a while to change Fort Worth's image from "Cowtown" to "Now Town."

Fortunately, the push toward being upbeat failed. The cowboy spirit got its spurs stuck in the sand and wouldn't be dislodged.

Somewhere in the '60s and '70s the money and power in the city awoke to the knowledge that Fort Worth still had many buildings and streets and sections of town that preserved earlier times—the stock yards, the north end of Main Street, Ryan Place residential area, Pennsylvania Avenue in the hospital district.

Perhaps it was the energy crunch that got started for real in 1973. Or rising inflation and realization that it costs less to restore the old—however battered—than to build anew. Possibly it was a mood swirling across the nation in the draft of the Bicentennial.

While the building of new structures did not cease, at least the best of the older homes and office buildings were saved.

Some, however, still remain on the endangered list; the downtown business interests and the city council are even now scrapping over what to do to ease the traffic jam on the West Freeway, and a part of the controversy centers on what will happen to the Texas & Pacific Railroad terminal, the multi-million dollar post office on Lancaster (multi-millions even when it was built in the '30s), and the old market at Henderson and the West Freeway.

One of my favorite places to walk in Fort Worth captures the conflict between old and new—the Summit business district that crowns the bluff above the Trinity Valley between the freeway (south) and 7th Street (north), between the bluff overlooking the water department (west) and Henderson Street (east).

This section, maybe a mile square, has in it some of Fort Worth's oldest buildings and some of its newest buildings. It is a record of the successes and failures of the

preservation spirit that struggles up gamely in Fort Worth.

If you are interested in a tour of this section of the city, I'd suggest that you take the bus—good old E1-TCU—and get off just after the bus crosses the Freeway going north on Summit Avenue. If you prefer to drive, park in small Harrold Park, a block north of the freeway on the west side of Summit. There is no fancy parking lot, but then not many people want to park there.

Just off the southwest corner of Harrold Park, on the far side away from Summit, is the best residential street in Fort Worth, Sunset Terrace. This short street, running north and south, is only a block and a half long and has maybe five houses along the east side of the street.

They are old homes, clapboard and brick, carefully tended and well preserved. The paint doesn't peel, perhaps because shade trees protect the houses so thoroughly from the sun.

The other side of the street is occupied by a Carmelite monastery, a mysterious place where visitors are not invited. The street is always quiet—keeps its hands folded and its ankles crossed like a lady from a bygone day.

Ain't no modern chrome and glass building going to knock that street off the map.

As you travel north from Harrold Park, you come to the Summit Towers, like a pair of concrete dice on the edge of the bluff overlooking the river. The Summit Towers represent a lost battle in the conflict between history and progress—or a victory, depending on your perspective. This used to be the site of the W.T. Waggoner home, the mansion of one of the grand cattle barons of Texas.

I was told, though I wasn't here to watch, that they simply knocked the old mansion down and covered it over with dirt when they cleared the land for the Summit Towers.

The parking lot on the back side of Summit National Bank—either the ground level, where they used to have drive-in banking, or the upper level—is the best place in Fort Worth to watch the sun set.

The surroundings are not gracious; you set your folding chair on asphalt pavement or you lean up against a man-made fence instead of sitting on a blanket under a tree. But at the right time of day, with the right atmospheric conditions, the view is absolutely not to be beat.

The whole Trinity Valley, Clear Fork branch, is laid out before you, with Arlington Heights directly across. And you can see for what seems to be 100 miles. That may be an optical or emotional illusion.

Going north again from the bank towers, you cross Lancaster and take a quick left along a sidewalk that leads from Summit through to



Art by Marilyn Wright

Penn Street, which ends in a cul-de-sac high above the road cut where Lancaster has already begun its descent into the valley.

On this cul-de-sac at summit level, with their skirts trailing over the edge of the bluff, are two of the great homes of Fort Worth, both 80 years old or more and both clinging to the elegance of the age in which they were built.

The house nearest Lancaster holds several offices—last time I was there, an interior decorator, a commercial artist and some others. On the right, the MacFarland home belonged to one family from the time it was built in the 1890s until Mrs. MacFarland died just a few years ago.

The MacFarland home was acquired by the Junior League of Fort Worth and will be used and loved as one of the most treasured artifacts of Fort Worth history.

Penn slides downhill from there, past a posh church and some apartments. At the corner of Penn and 7th Street is the site of another casualty of progress. The Van Zandt home sat on Penn between 7th and 10th streets (what happened to 8th and 9th streets no one remembers) until it was razed to make room for anything new.

The land stood vacant for years until it was reclaimed by the Educational Employees Credit Union. The EECU building is sleek and modern, but I wouldn't go out of my way to see it.

Instead, after you've seen the two old homes on Penn Court, take the sidewalk back to Summit and go east on Lancaster Street to Ballinger Street.

On the corner of Ballinger and El Paso Street is a building that seems to have won its battle for tenure.

The Ballinger building was saved by an architect who still has his office in the old home and rents the rest of the building for office space.

A neat brick home, it originally had its front door on El Paso. On the southwest corner remains a circular room, once a porch topped with a pointed cupola.

Across the street from the Ballinger building is a red brick house trimmed with white stone. This former home is called the Red Cross Building because the American Red Cross occupied it for a time. It is owned now by the International Service Group, an insurance establishment with its offices on Lancaster.

Before you leave the Summit area, I recommend a walk south on Ballinger to the corner of Vickery Boulevard. You'll have to cross the freeway. What to see there is a bridge constructed in the early '30s as a public works project. All concrete and paved with brick, as was usual in those days, the bridge heads in two directions at once.

Toward the south it rises over the tracks of the T & P railroad. Toward the east the bridge crosses the tracks (which are not parallel to either Vickery or Ballinger) and then turns left along the side of the tracks. They used a lot of concrete in those days, and they built a hell of a bridge.

The trip back to Summit and the bus or your car is only one short block past the heavenly essence of Mrs. Baird's Bakery.

You will have walked less than a mile, probably, but you will have seen a good deal. And you will have walked along a hidden frontier between the new and the old, between progress and history.

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# 'Tartuffe'

(Continued from page 1)

The paint is applied with a common garden sprayer. First a light color is applied and then a complementary color is added. The purpose is to give the flat the texture and depth of a real wall, he said.

"When you put very controlled lighting like you have on stage on it," Reeder said, "the techniques that you use - if you use the correct ones - give an illusion of reality."

But a set's no good without players and players are not players without costumes.

Debbie Billow designed and is sewing (with help) "Tartuffe's" costumes, a project she is using for her master's thesis.

"The look of the costumes in the 1660s, when the play was first presented, were not really esthetically tasteful. They were real baggy and fat looking," Billow said. "I'm setting (the costumes) circa 1690 because I think it's a prettier look."

After she decided on style, Billow drew costume ideas for each character and then selected fabrics according to Collier's specifications. She used mostly drapery and upholstery fabric.

"What they actually used in the period were very heavy brocades and velvets because that's what they had," Billow explained. "We can't afford that, but to get the look and weight of the costume and try to reproduce what it would've looked like, we have to use heavier fabrics."

The patterns for the costumes were drafted from the actors. First each person was fitted with a muslin "mockup" which was marked to show how the costume should fit. The good material is cut from the mockup.

All the ruffles and accessories are hand made - including the wigs.

The "hair" for the wigs is actually an acrylic fiber which Billow said

was hard to find. Because there are no "fakey" characters in the play, Billow tried to make the wigs look as real as possible. She blended a few strands of black and white with the gray for example, and some red and blonde with the brown.

"We're probably one of the only places around who makes things like this," Collier said. "Most places send away to costume companies."

The wig begins as a head form of wool felt which is stretched and laquered on a block. A foundation net, a long one in this case, is attached to the block and then the curls are made. The curls are also lacquered and then hot-glued to the foundation.

But costumes aren't complete without "properties."

Kimberly Ridout, freshman theater major, made the carpet bags and the formal documents needed in the play. She had no pattern for the bags - she didn't even know how to sew.

"You're just kind of expected to learn," she said.

To make the documents look official and old, she painted the paper with tea.

"That was fun," she said with a touch of sarcasm. Next she added the "official seals" to the documents, which actually say what they're supposed to.

No play is complete without sound.

Volz is head of the sound crew. He said the music is put on one reel to reel tape with a lead tape to signal when a piece is coming up. This way he can get the right piece of music at precisely the right time.

"Tartuffe" will be presented Oct. 6-11.

Tickets are available from the Box Office Crew in Ed Landreth Theater. They are free with a TCU ID.

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Photo by Lyle McBride

**GOLDEN LOCKS** - Debbie Billow winds acrylic fiber into a long wig to be worn in the theater department's first production, "Tartuffe." The "hair" for the wigs was interwoven in different shades for a realistic effect. Billow designed the costumes as her master's thesis project.

## Moliere satirical, humorous

By Anne Stabile

Jean-Baptiste Poquelin, known today as Moliere, was the son of a tapestry-maker to King Louis XIV.

As a young man in the king's court Moliere learned to despise the pompous 17th century bourgeoisie. Through satirical plays, he commented on the smug middle class.

"Tartuffe," the first TCU theater production this fall, deals with one aspect of what Moliere called "the voices of my age," the religious hypocrites.

In "Tartuffe," it is said, Moliere wanted to "compose a comedy which disparaged the hypocrites and necessarily put forth the studied grimaces of those high standing people - all the counterfeits clothed in their false devotion who seek to trick men with their feigned zeal and artificial charity."

The description of these hypocrites is also a perfect description of the character Tartuffe. The man himself doesn't enter the stage until the third act when the action of the play is in full force. But in the first act Moliere gives the audience a key to the whole comedy.

The entire play takes place in the home of Monsieur Orgon. The chaos of Orgon's household is made visible by Orgon's blind admiration (and dedication) for the hypocrite Tartuffe, the quiet reserve of

Orgon's wife, the impulsiveness of his son, the innocent timidity of his daughter, the forwardness and lack of respect of his servant, the wisdom of his brother-in-law and the pretention of the religious zealot Tartuffe.

Perhaps expectedly, Moliere's first production of the play (1664) caused a great stir. Though Moliere had made fun of such "esteemed" members of society as doctors and politicians, it was the hypocrites, he wrote, "who have not taken the joke."

As he later wrote in his introduction to the play, "People do not mind being wicked; but they object to being made ridiculous."

Whether because the "hypocrites" were angered to see themselves so candidly exposed (as Moliere contends), or because they truly mistook Moliere's satire for sacrilege isn't quite certain, but for whatever reason, the play was banned.

Moliere didn't stop there though. With supporters like the papal legate Cardinal Chigi and a (hopefully) less offensive version of the play (re-titled "The Impostor"), Moliere sent a petition to King Louis asking the ban to be lifted.

It wasn't until 1669, five years after the first production, after his third petition, that the King lifted the ban.

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Photo by Lyle McBride

**CARPENTRY** - Kevin Tarleton (left) and Rich Peterson assemble a table to be used in "Tartuffe." The table was made especially tall because someone crawls from beneath it in the play. Students are responsible for making the sets for TCU Theater productions.

# events etC.

## Monday 5

**Piano Recital.** Donna Edwards, Faculty. 3 p.m. Ed Landreth Auditorium.  
**Brown Bag Series.** Musicale, noon, Gallery.  
**Panhellenic.** 3 p.m. Student Center Room 218.  
**Interfraternity Council.** 3 p.m. Student Center Room 222.

## Tuesday 6

**House of Student Representatives.** 5 p.m., House chambers in Student Center.  
**Theatre Arts.** Moliere's "Tartuffe," 8:15, Scott Theatre. Tickets, Free for Students.  
**BSU.** 6 p.m. Student Center Room 218.  
**Young Life.** 6 p.m. Student Center Room 202.  
**TCU Spirit Wranglers.** 6 p.m. Student Center Room 207.

## Wednesday 7

**Theatre Arts.** "Tartuffe."  
**Career Planning and Placement.** Interviewing Seminar, Student Center Room 218, 4 p.m.  
**Unity Chapel.** 7 p.m. Robert Carr Chapel.  
**University Chapel.** noon, Robert Carr Chapel.  
**Wednesday Night Bible Study.** 8 p.m. Student Center Room 207.

## Thursday 8

**Theatre Arts.** "Tartuffe."  
**PRSSA.** tour of the McStay and Associates Advertising Agency. Meet at 4:45 in front of the Student Center.

**Career Planning and Placement.** Interviewing Seminar, 4 p.m. Student Center Room 218.

## Friday 9

**Theatre Arts.** "Tartuffe."  
**All Night Movie Marathon.** Starts at 5 p.m. Student Center Ballroom: "Caberet," "Duel," "The Goodbye Girl," "The African Queen," "The Fearless Vampire Killers."  
**Phi Upsilon Omicron.** District Workshop, 6:30 p.m. Bass Living room.  
**Friday on Campus.**  
**KD.** Junior 500.  
**Violin Recital.** Eric Halen, Faculty, 8 p.m. Ed Landreth Auditorium.

## Saturday 10

**Phi Upsilon Omicron.** Continental Breakfast, 8:30 Bass Living room; Dr. Nell Robinson, Speaking on Public Relations, 9:30; Violet Luncheon, 12:15, Student Center Ballroom; Banquet at Alaman's, 5:30 p.m.  
**Alumni Reception.** 11 a.m. Student Center Room 207.  
**Football:** TCU vs. Rice there.  
**Theatre Arts.** "Tartuffe."  
**ROTC.** Canoe Trip Down Brazos.  
**Wednesday Night Bible Study.** Fun Run and Music Night.

## Sunday 11

**Women in Media Management.** Conference, Reception, 5:30 p.m. Fort Worth Hilton; Dinner, 7 p.m. Fort Worth Hilton.

**Tae Kwon Do.** club meeting, 1:30 p.m., Rickel Building Room 231. Open to all hard-style martial artists.

**Theatre Arts.** Moliere's "Tartuffe," Scott Theatre, 12:15 p.m.

## Monday 12

**Women in Media Management.** Conference.  
**Andreas Klein.** Faculty Piano Recital, 8 p.m. Ed Landreth Auditorium.  
**CLEP Exam.**  
**Nic Nicosia.** Art of Denton, Exhibition of Color Photographic Art, Opening Reception, 4:30 p.m. Student Center Gallery.  
**Panhellenic.** 3 p.m. Student Center Room 218.  
**Interfraternity Council.** 3 p.m. Student Center Room 222.  
**Green Honor Luncheon.** School of Education, noon, Student Center Room 202.

## Tuesday 13

**Women in Media Management.** Conference.  
**House of Student Representatives.** 5 p.m., House chambers in Student Center.  
**BSU.** 6 p.m. Student Center Room 218.  
**Young Life.** 6 p.m. Student Center Room 202.  
**Wranglers.** 6 p.m. Student Center Ballroom  
**TCU Bach III Series.** Kimbell Museum, 7:30 p.m.

## Wednesday 14

**Women in Media Management.** Conference.  
**Green Honor Professor.** School of Education Luncheon, noon, Student Center Room 206.  
**Unity.** 5:30 p.m. Student Center Room 205.  
**Student Foundation.** 5:30 p.m. Student center Room 222.

**Class of '84.** 6:30 p.m. Student Center Room 207.

**University Chapel.** 7 p.m. Robert Carr Chapel.

**College Bowl.** 7:14 p.m. Student Center Room 205.

**Coronation Mass Concert.** 7:30 p.m. University Christian Church Sanctuary.

**Wednesday Night Bible Study.** 8 p.m. Student Center Room 207.

## Thursday 15

**AFROTC.** noon, Student Center Ballroom.  
**Beaux Arts Trio Chamber Concert.** Van Cliburn Celebrity Series, 8 p.m. Ed Landreth Auditorium, Admission.

## Friday 16

**Staff Meeting.** 8:30 p.m. Student Center Room 214.  
**Film.** "Airplane," 5, 8, 12 p.m. Student Center Ballroom.

## Saturday 17

**50 Year Class Reunion.** 8 a.m. Student Center Rooms 205-207.  
**BSU Picnic.** 11:30 p.m. Forest Park.  
**Fort Worth Poetry Society Meeting.** 2 p.m. Student Center Room 218.  
**Football.** TCU vs. Utah State, 2 p.m. Amon Carter Stadium.  
**ROTC Orientation.** Fort Wolters.  
**Delta Sigma Theta Dance.**  
**Delta Gamma Semi-Formal.**

# Professors volley to cure world ills

By Susie Bridges

If playing tennis could solve world problems, some TCU professors might be rich and famous.

Well, maybe not.

Searching for a party to blame world problems on, associate history professor Jim Chambers and tennis partner associate professor Spencer Tucker took on two sociology professors in a tennis match.

"We thought we'd go along with the Reagan administration's emphasis on competition and survival of the fittest," said Chambers.

"We hoped that the benefits of this competition would trickle down to the students," he said. "We got tired of the sociologists thinking they were the supreme of the social scientists."

Social work associate professor Arthur Berliner said the important things must come first. "Once we decide the championship of AddRan College of Arts and Sciences... then we'll solve minor problems like world peace and pollution of our environment and things of that sort," he said.

Other professors in the college are welcome to join the championship, Berliner said.

"I initiated the discussion of a tennis match, feeling it would be a sad day indeed when a social work professor and a sociology professor could not beat two old history professors," he said. "And sure enough, it turned out to be a sad day because we didn't."

Tucker and Chambers won the match 7-5, 3-6 and 6-4.

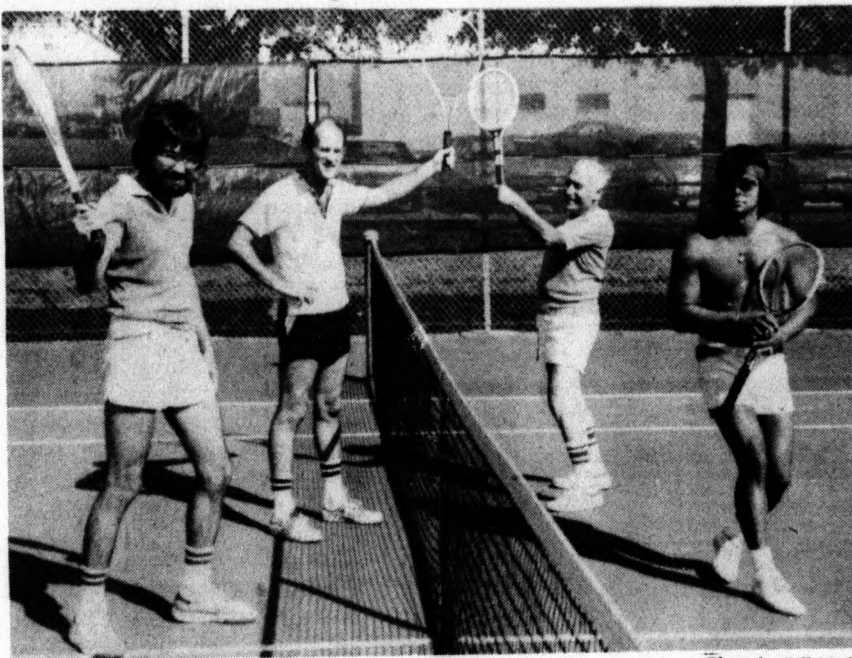


Photo by Bill Hoff

**HISTORY vs. SOCIOLOGY** - Jim Chambers, Spencer Tucker, Art Berliner and Morry Wong, left to right, took the "battle of the social sciences" to the court last week. A rematch is scheduled for Oct. 9 at 3 p.m.

Berliner, known on the court as "Siggy" for his recent interest in Sigmund Freud, claims the match was not fair.

"I must say in all honesty that the history professors took advantage of us by hitting the ball harder and more accurately," he said. "It was great fun, but I really think it was an upset... that we could beat them."

Chambers disagreed. "We let them win more than they might have. It wasn't close at all," he said.

"We did take advantage of their age and general ineptness," said Tucker, also known as Napoleon or Ben Franklin, or something like that.

Berliner also claimed one of his opponents, whom he would not name, tried to "intimidate" him before the game by hitting him in the head with a tennis ball. "He claims it was an accident," he said.

Chambers, alias "Caesar," admitted to the deed, saying he "was just trying to knock some sense into him."

A rematch has been scheduled for 3 p.m. Oct. 9 at the Leo Potishman tennis courts. "I fully expect the results to be dramatically different," said Berliner.

"We expect to use live tennis balls, I plan to have the string in my racquet, and we will play to the last gasp," he said.

Chambers doesn't think the outcome of a rematch will be any different. "The sociologists will be blown off the court," he said. "History will be proven to be the king, no, that really should be queen, of the social sciences."

Chambers also said he hoped more sociology and history students would attend the match, so the "trickling effect" of the competition could be enhanced.

Berliner's partner, sociology assistant professor Morrison Wong, claims no responsibility for the match. "I was an innocent bystander," he said.

When asked who won the match, he said he "won't claim responsibility for that either."

He said the professors plan on "doing that more often." Playing tennis, that is, not solving world problems.

It was rumored by those attending the match that Berliner was also known as Rod Laver after the professional tennis player. Berliner said it is a sacrilege to compare himself to Laver.

"The only thing we have in common is that we're both left-handed," he said.

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