

BARDOS Arthur, theatrical producer
(Bursstein)

(1882 $\frac{1}{2}$ - 8/10/1974)
"K. Kiosoda" Bp Buffalo

Dir. of Bursstein
Srinhar and
Renaissance Bursstein
Bp

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Exit Light Law a Villain In C. U. "Romeo and Juliet"

By Jay Carmody

A villain neither Shakespeare nor Catholic University's speech and drama department anticipated crept into the opening night's performance of the school's long-awaited "Romeo and Juliet," now current at the university theater.

This sinister character is a municipal ordinance which requires that all exit lights and areas shall be illuminated at all times, and it works disconcerting havoc with scene changes designed to be made in blackout.

When these could not be made in darkness, the illusion sought by Director Dr. Arthur Bardos and his cast diminished considerably—as when Tybalt, after being slain by Romeo, could be seen making anything but a ghostly exit from the stage.

The entirely unforeseen mishap which, back in Shakespeare's own unpolished day could have been left safely to the audience's practical mind, is rather beyond theater-goers brought up on technical perfection.

Its correction was begun after the first performance, but since that was the one seen by this reviewer, he was left in something of befuddled condition by it.

On the credit side for this "Romeo and Juliet" is the hand-

somelessness of the production which turned out to be all too visible. The university designers have provided a spacious, colorful and simple Verona for the drama's famous star-crossed lovers to live their brief and tragic romance. They have costumed it impressively, especially in the case of its women characters.

This visual excellence, however, cannot conceal the fact that Dr. Bardos, a guest director from Budapest, working with mostly new acting talent has been unable to evoke the sustained passionate grandeur of "Romeo and Juliet." Its big scenes suggest an undue stress upon Shakespeare's verse at the expense of the fatal emotions with which it deals. There are exceptions to this but in a play of such dramatic stature not enough of them to rescue it from flatness.

Nevertheless, Dr. Bardos has undertaken an interesting treatment of "Romeo and Juliet," if not one strictly in the American idiom such as theater-goers have come to expect in Catholic U. productions.

His conception of the play is that it is the sublime statement of the tragedy of innocent young love. The feud between the Montagues and Capulets with its chaotic effect upon the serenity of Verona is merely sketched in as background for the flash of love between the ill-fated children of the two houses. There are times, indeed, when it seems barely in-



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ELHUNYT BÁRDOS ARTHUR

NEW YORK — Bárdos Arthur, a magyar színházművész "Grand Old Man"-je augusztus 10-én, Buffalóban (N.Y.) meghalt.

92 éves volt és halálával egy nagyon sikeres, jelentős, aktív élet ért véget.

Pályáját mint ujságíró és költő kezdte majd a színházhoz pártolt és csakhamar Magyarország legtehetségesebb színházi rendezőjének és igazgatójának bizonyult. Az általa vezetett Belvárosi és Reneszánsz színházak a modern magyar színjátszás laboratóriumai voltak, ahol az általa felfedezett nagy magyar színészhetségek játszották a vezető szerepeket.

Híre külföldre is eljutott, és évekig Reinhardt színházainak főrendezőjeként működött. Több könyvet írt, főleg színházművészetről. Mesterien fordított és 2 verseskötete jelent meg: az első 20 éves korában Budapesten, a

második 85 éves korában New Yorkban.

7 éve feleségével, Vilmával Buffalóban élt, ahol fia, Tamás a Rákkutató Intézet neves professzora.

Szellemi frissességét és érdeklődését mindvégig megőrizte és magas kora vitte a halálba.

Elhunytát felesége és fiai, Tamás és Arthur (aki Brüsszelben teljesít diplomáciai szolgálatot), valamint ezek családja és a magyar művészvilág gyászolja.

2

cidental to the tempestuous courtship of the youngsters, Jan Geister and William W. Smithers, in the title roles.

These are the two upon which so much of the production's accent rests that such other characters as Tybalt, Mercutio and Paris are left obscure and undeveloped.

Such a "Romeo and Juliet" seems a sputtering affair instead of a continuously bright and flaming love and hate story acted by a dynamic college group.

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Dr. Bartos' direction, however, is properly aware of the comedy contrast which the work offers. With the admirable skill of Jill Leahy to bear him out, his production develops the nurse character into one of the most memorable to the lot; indeed a rival to the principals.

In the casting of this "Romeo and Juliet," the university players have found a singularly fresh and appealing heroine in Miss Geister, a fiery child, who might well make more than a Montague forget everything