



**WHITE HORSE
THEATER COMPANY**

Vitkupū

"I wouldn't say death is my main theme, Loneliness is"

– Tennessee Williams to C. Robert Jennings,
(*Playboy* Interview) 1973

Small Craft Warnings was the most commercially successful play of Tennessee Williams' later period (post-***The Night of the Iguana***, 1961). It was first presented at the Truck and Warehouse Theatre in New York City on April 2, 1972, directed by Richard Altman. The play was then substantially revised by Williams and moved uptown to the New Theatre where Candy Darling, a famous drag queen, played Violet and Williams himself appeared in the role of Doc.

A well-received production in the summer of 1971 at Bar Harbor, Maine of Mr. Williams' one-act play ***Confessional*** prompted him to expand and reshape this earlier work into the full-length ***Small Craft Warnings***.

Special Thanks

- Julia M. Ramirez
- Herbert B. Blodgett
- Elliot Lanes
- Melissa Lin
- Leslie Feffer
- Tara Dairman
- Linda S. Nelson
- John C. Scheffler
- The Sackett Group
- Surachura Design
- Phillip & Debbie Kellogg
- Jennifer-Scott Mobley
- Mr. Thomas Keith
- Dr. Annette J. Saddik
- Roberto Larancuent
- Theresa, Merle & Rocco Bombardieri
- John & Loretta Marion
- Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Department of Education



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White Horse Theater website & the contents of this playbill (excluding the front cover) are designed, produced and maintained by Right Side of NY.

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This Playbill front cover designed by Surachara Design

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TENNESSEE WILLIAMS BIO

Born Thomas Lanier Williams in Columbus, Mississippi on March 26, 1911, Tennessee Williams would become arguably the greatest American playwright of the 20th century. "Tom" spent his early years with his mother, maternal grandparents and older sister Rose in Columbus while his father (a shoe salesman) traveled frequently for business. Later, his father relocated the family to St. Louis where Tom's younger brother, Dakin, was born. He adopted the pen name "Tennessee" shortly after writing his first play *Cairo, Shanghai, Bombay*, for The Memphis Garden Players during a summer visiting his grandparents in 1935. His new name, which signified the "birth" of his playwrighting career, was also a tribute to his father's ancestors who were the first settlers of the state.

Despite this gesture, Tennessee's relations with his father were strained. Cornelius Coffin Williams, who drank too much, fought with Tennessee's puritanical mother and did not understand the artistic tendencies of his sensitive son. Sister Rose, unable to cope with the family situation became mentally unstable and had to be institutionalized (she was later given one of the first Lobotomies – something Williams never got over). Tennessee's writing became an escape from his problems at home.

His family would serve as the inspiration for his greatest works—including the groundbreaking *The Glass Menagerie* whose powerful poetry and delicate imagery put him on the map as a playwright in 1944. Great success followed with the Pulitzer Prize-winning *A Street Car Named Desire* (1947), *The Rose Tattoo* (1951), *Cat on a Hot Tin Roof* (1955) also a Pulitzer winner, *Sweet Bird of Youth* (1956), *Suddenly Last Summer* (1958) and *The Night of the Iguana* (1961). Several of his plays were also made into big Hollywood films featuring such stars as Elizabeth Taylor, Paul Newman, Anna Magnani, Burt Lancaster, Ava Gardner, Vivien Leigh, Marlon Brando, Maureen Stapleton, Montgomery Cliff, Richard Burton and Katherine Hepburn.

Although Tennessee continued writing prolifically until his death in 1983—his later, more experimental plays were not well received by the critics. His love for less conventional forms was expressed as early as 1953 with the unpopular *Camino Real* and was continued with *The Milk Train Doesn't Stop Here Any More* (1962), *The Two-Character Play (OUT CRY)* (1967), *In the Bar of a Tokyo Hotel* (1969), *Small Craft Warnings* (1972), *The Red Devil Battery Sign* (1975) *Clothes for a Summer Hotel* (1980), *Something Cloudy, Something Clear* (1981), and *A House Not Meant to Stand* (1981).

SMALL CRAFT WARNINGS

By Tennessee Williams

Directed by Cyndy A. Marion

Featuring, in order of appearance:

Monk.....Graham Anderson
Doc.....Patrick Terance McGowan
Violet.....Andrea Mauella*
Bill.....Rod Sweitzer*
Leona.....Linda S. Nelson*
Steve.....Peter Bush*
Quentin.....Christopher Johnson*
Bobby.....Tommy Heleringer
Tony (The Cop).....Mark Ransom

Set Design.....John C. Scheffler
Lighting.....Debra Leigh Siegel
Costumes.....David B. Thompson
Incidental Music.....Joe Gianono
Assistant Director.....Leigh Hile
Dramaturg.....Vanessa R. Bombardieri
Stage Manager.....Elliot Lanes*
ASM.....Jen Wiener
Fight Choreographer.....Michael G. Chin
Set Builder.....John Ottaviano
Postcard Design Concept.....Surachura Design
Vocals Recorded by.....Schulder Sound Mobile Unit
Voice of Weatherman.....David Schulder
Voice of Night Watchman.....Tim Harris
Associate Producer.....John Chatterton
Press Rep.....DARR Publicity

PLACE: A beachfront bar somewhere on the coast of Southern California

TIME: Early 1970s

There will be one 15-minute Intermission * Please turn off all cell phones and pagers.

*Member of Actors' Equity Association/ Equity Approved showcase

SMALL CRAFT WARNINGS is produced by special arrangement with Dramatists Play Service on behalf of the University of the South, Sewanee, Tennessee.

This is not a production of The Workshop Theater Company.

WHITE HORSE THEATER MISSION STATEMENT:

The White Horse Theater Company is a not-for-profit organization dedicated to producing and developing American plays and playwrights. We seek to investigate, define and celebrate American identity and culture by re-examining American classics and nurturing new American voices.

BOARD OF DIRECTORS

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Mark D. Ransom – Resident Actor
Debra Leigh Siegel – Resident Lighting & Costume Designer
David B. Thompson – Resident Costume Designer
Jen Wiener – Resident ASM

Part I, Merry Wives of Windsor, Frankie and Johnny . . . , The Night of the Iguana, The Shadow Box and she has been seen as all three woman in *The Last of the Red Hot Lovers!* She was also critically acclaimed when originating the roles of Nancy in *The Fiascoes* for New Heights Productions, and Harry's Girl in Shotgun Production's *The Chaos Theories* by Alexander Dinelaris. She has appeared in Film and Video including *Imaginary Heroes* opposite Sigourney Weaver, *Q and A* with Nick Nolte and is the voice and movement of Edna in the video game *Bully*. Ms. Nelson recently directed *Missa Solemnis or The Play About Henry* by Roman Feeser for DUTF (the Downtown Urban Theatre Festival) which will also have a four-week run opening this October. Ms. Nelson is a member of AEA, SAG NJ Rep, TRU, CTI Alumni and is the founder of Shotgun Productions, Inc. LSNActs@cs.com

Peter Bush (Steve) recently played the role of Chris Sloan in the indie film comedy *Xtreme Marketing* Directed by: Jeremy Fairman. Other film work includes the Sean Astin comedy *Kimberly* and the role of Rosie in the indie horror film classic *I Was a Teenage Zombie*. New York stage work includes: Wings Theater, Bruno Walter Theater, 29th Street Rep and the role of Paul in the NY company of *Dressing Room Divas*, Duplex Cabaret Theater. Regional: Warner Theater, Washington DC and Tamarind Theater, LA. Peter can currently be seen as "The Face" in the national print campaign launch for *My Rich Uncle* as well as several other corporate clients, including Vonage and Microsoft.

Christopher Johnson (Quentin) is thrilled to be working with the White Horse Theater for the first time. Other New York credits include: *Leonce and Lena, The Crucible, True History and Real Adventures* with the Vineyard Theatre directed by Michael Mayer, *Hedda Gabler, The Madwoman of Chaillot, The Misanthrope, Sweet Bird of Youth, Eugene O'Neill's Moon of the Caribees* at the Flea Theatre, *Troilus and Cressida, Romeo and Juliet, The Merchant of Venice, The Tempest, As You Like It, Children's Crusader* at the Metropolitan Playhouse. *Adventures of Huck Finn the Musical* with TheatreWorks USA and *Mina* at La Mama E.T.C. also directed by Cyndy A. Marion. Regional credits : *Noises Off, The Importance of Being Earnest, The Foreigner, Season's Greetings, Amadeus* and *The Lion in Winter*.

Tommy Heleringer (Bobby) New York theatre: *Thursday* by Adam Bock (Prelude '07 Festival; dir. Trip Cullman); *The One-Minute Play Festival* (Brick Theater); *Mad Forest* (Columbia Stages); *Half a Ticket* by Rhett Martinez (Impact Theatre). Regional: *Love, Janis* (Actors Theatre of Louisville); *Help Yourself, The Prophet Muhammad: A Musical, Thursday*, and *Our Town* (Williamstown Theatre Festival). BA Theatre, Fordham University at Lincoln Center.

Mark Ransom (Tony) is a Resident Actor of the White Horse Theater Co. Mark earned his BFA from The City University of New York and has studied acting at HB Studios and with E. Katherine Kerr. He has worked with theater programs at Brooklyn College, BRICK, and the School of Visual Arts. He played *Half* in White Horse's workshop production of the original play by Greg Lemoine. As a life long resident of New York City, he is a poet in search of a publisher, an actor in search of a stage, a singer/songwriter in search of an audience. His favorite Stage Credits include: *Like A Springsteen Song* (Badlands), *Gallethea* (HERE), a staged reading of *Juno's Swans* (2econd Stage), *King of Cimarron County*, and *DENMARK* (Soho Rep), *I Will Go, I Will Go* (Cherry Lane Alternative), *The Blind* (Brooklyn College Studio Theater), *Winter Love* (ATA) and the aforementioned *HALF* (WHTC) among many others in Film and Video. His spoken word CD, *WILD IRON FREEDOM*, is available through CDBaby.com and he is currently in production of his second. www.MDRansom.com

John C. Scheffler (Set Designer) designs have included, off Broadway: *AC-DC*, Obie award; *VIOLANO VIRTUOSO*, Carbonel award; *LONG DAYS JOURNEY INTO*

NIGHT, Adelco nomination; *KADDISH* by Allen Ginsburg; *CODE OF THE WEST*; *THE NIGHT THEY BURNED WASHINGTON*; *DEFINITELY DORIS*. London and Los Angeles: opera-*SUSANNAH, LA RONDINE* Houston Grand Opera: *CARMEN*; San Francisco Opera: *LA BOHEME, LULU, THE CONFIDENCE MAN*, world premiere; Santa Fe Opera: *DON GIOVANNI, LA CLEMENZA DI TITO*; Julliard Opera: *TV, STICKS AND BONES*, directed by Robert Downey Sr.; *END OF SUMMER* with Helen Hayes. John was head of the Design Program at Brooklyn College for 23 years. Recently he directed as well as designed *THE DAY THE WHORES CAME OUT TO PLAY TENNIS* for Mortals Theater and *THE MOUND BUILDERS* for The Sackett Group where he is resident designer. Born in New Orleans; he lives in Fort Greene and is writing and illustrating an erotic novel.

Debra Leigh Siegel (Lighting Designer) is the resident Lighting Designer for the White Horse Theater Company and has been working with them since their beginning in 2002. White Horse credits include: lighting and costume designer for *BURIED CHILD, THE LATE HENRY MOSS* and *STATES OF SHOCK*; as well as the lighting designer for *IN THE BAR OF A TOKYO HOTEL*, the workshop production of *HALF* and *TRUE WEST*; and the costume designer for *A LIE OF THE MIND*. Debra is also a freelance designer who has designed at the Berkshire Theatre Festival, Connecticut Repertory Theatre, Windham Theatre Guild, Eastern Connecticut Ballet, Wings Theatre Company, Mansfield Council for the Arts, Hackmatack Playhouse, and the Harry Hope Theatre. She holds an M.F.A. in Lighting Design with a concentration in Costume Design from the University of Connecticut. She is currently an Adjunct Assistant Professor at Three Rivers Community College, and has also been a faculty member at Eastern Connecticut State University and The University of Bridgeport. She also designs for dance, puppetry, and opera.

David B. Thompson (Costume Designer) is thrilled to be working with Cyndy once again, especially on his favorite, Tennessee Williams! The Resident Costume Designer for the White Horse Theater Co., David holds a MFA in Costume Design and Technology from Virginia Tech. David designed the costumes for WHTC's *IN THE BAR OF A TOKYO HOTEL* and the workshop production of *HALF*. The Associate Director of Visual for Cosmetics and Fragrances at Saks Fifth Avenue by day, David's designs have been seen at The Looking Glass Theatre's production of *Measure for Measure*, *The Laramie Project*, and *As You Like It* for the Gallery Players. David recently sent Small Pond Entertainment's production of *ATTACK OF THE SOCCER MOMS* to the London and Edinburgh Fringe Festivals.

Joe Gianono (Composer/Arranger) has worked for the Metropolitan Opera, New York City Opera, New York Philharmonic, BBC Symphony, Cleveland Symphony, Virginia Symphony, Juilliard Orchestra, Paul Taylor Dance Company, NBA, The British Rock Symphony, Radio City Music Hall, over 30 Broadway & regional musicals, Backstreet Boys, Roger Daltry, Philip Bailey, Michael Feinstein, Bryn Terfel, Robert Merrill, PM Dawn, Blood, Sweat & Tears, Thelma Houston, Ana Belen, Leslie Uggams, Ann Reinking, Kathleen Battle, Jessye Norman, Lesley Gore, Chita Rivera, Peggy Lee, Shirley MacLaine, Wynton Marsalis, Michel Camilo, Gene Bertoncini, Bucky Pizzarelli. Film & Television: *Booty Call, Two Much, Chip 'n Dale's Rescue Rangers, Dora the Explorer*, others. Joe Gianono has composed incidental music for Cyndy A. Marion's production of *In the Bar of A Tokyo Hotel* and is delighted to be working with her again.

Leigh Hile (Assistant Director) is so pleased to be working with Cyndy and the White Horse Theater Company for the first time. Director: *Reckless* (regional), *15 Minutes* (Sarah Lawrence College), *Sarah Wants the Moon* (78th St. Theatre Lab), *Losing It* (Looking Glass Theater Forum). AD: *Greater Buffalo* (Theater for the New City), *Surfacing* (Looking Glass Theater Forum). Leigh is also a company member at the Manhattan Repertory Theater. Currently, she directs *8 Women: A Karaoke Murder Mystery*, which plays on the second Wednesday of every month at Professor Thom's Loft.

Vanessa R. Bombardieri (Dramaturg) is the Director of New Play Development for the White Horse Theater Co. Her credits with the company include a Lab production of her one-act play *Everybody Dies in February*, Director for the staged reading of *The Witches Avenue (A Eulogy)* by Greg Lemoine and Assistant Director on *HALF*, also by Greg Lemoine directed by Cyndy A. Marion. Other work with Cyndy A. Marion includes Assistant Director on *Mina* a new play by Obie-winner Leslie Lee at LaMaMa, E.T.C. and *PB&J* with Breadbasket Productions as part of the NYC Fringe Festival. She has worked as an Associate Producer for Crossing Jamaica Avenue's production of *Thousand Years Waiting* at PS 122. Directing credits include Eugene Ionesco's *the Painting* and her own adaptation of Samuel Beckett's *Happy Days*. Regional and Summer stock credits include: The Williamstown Theatre Festival, Dorset Theatre Festival and The New Repertory Theatre. Vanessa holds a BA in Theatre Directing from Bard College.

Elliot Lanes (Stage Manager/Sound Designer) is the Resident Stage Manager for the White Horse Theater Company. Previous WHTC credits include *Buried Child*, *In The Bar of a Tokyo Hotel*, *Half*, and the Lab of *Everyone Dies in February*. Other credits with Cyndy A. Marion include *Mina* for La MaMa E.T.C. and *PB&J* for Fringe NYC. He is currently Resident SM for the legendary Negro Ensemble Company. He is also the co-writer with the great Jenny Greeman for *The Raggedy Ann and Andy Musical* which features the music of Joe Raposo. Many thanks to Jen Weiner, this amazing company and Cyndy Marion.

Jen Wiener (ASM) is the Resident ASM for the White Horse Theater Co. Jen has Assistant Stage Managed the WHTC productions of *BURIED CHILD*, *IN THE BAR OF A TOKYO HOTEL*, and the Workshop of *HALF*. She has Assistant Directed and ASM'd multiple shows with Adam Roebuck Productions including *Simpatico*, *Tape*, and *Tracers*. She has also worked on performances in The Midtown International Theatre Festival and Fringe NYC. She acted her way through college and ended up with a B.A. in theater from SUNY Binghamton.

Michael G. Chin (Fight Choreographer) is a sanctioned Master instructor and choreographer with the Society of American Fight Directors and serves as fight director in residence for both the White Horse Theater and Pan Asian Rep. He has taught/choreographed/consulted in New York for The Mint, Murder-To-Go, Theatreworks USA, La Mama ETC, Nat Asian American Theatre Co, The Public, The Vineyard, Julliard, NYU, Henry St. Settlement, The Drama League, Classical Theatre of Harlem, New York Renaissance Fest and Brooklyn College. Nationally he has worked at The Barter, Celebration Barn, Burt Reynolds Inst for Thea., Univ. of Tulsa, The Crossroads, Brown Univ, Cape Cod Community College, The Hangar, Dickinson College, Louisiana Tech, NY State Theatre Inst., Tennessee Rep, Merrimack Theatre and Yale School of Drama. Mr. Chin currently teaches at Muhlenberg College, Allentown, PA. and Fights4. He is a student of Northern Style, Shaolin Long Fist Kung Fu. www.4fights.com

David Gibbs/DARR Publicity (Press Representative) David was the press agent for the critically acclaimed WHTC productions of *IN THE BAR OF A TOKYO HOTEL*, *BURIED CHILD*, *THE LATE HENRY MOSS*, *STATES OF SHOCK & A LIE OF THE MIND*. His other clients include The Ohio Theatre's Ice Factory Festival, La MaMa, Potomac Theatre Project, Rude Mechanicals Theater Co., The Queen's Company, Company XIV, Hipgnosis Theatre Co., Heather Christian's North, Cirque Jacqueline, The SecondTosca and Creation: A Clown Show. David has publicized shows at AtlanticTheater Stage 2, The Ohio, Walkerspace, The Flea, Playwrights Horizons, Cherry Lane, HERE, The Town Hall, The Theatres at 45 Bleecker, TheChocolate Factory & the NY Int'l Fringe Festival. (<http://www.darrpublicity.com>) Contact: 212-502-0845 or david@darrpublicity.com

CAST & CREW

Cyndy A. Marion (Director) is the Producing Artistic Director of the White Horse Theater Co. for which she has directed *IN THE BAR OF A TOKYO HOTEL*, *BURIED CHILD*, *THE LATE HENRY MOSS*, *STATES OF SHOCK*, *A LIE OF THE MIND*, *TRUE WEST* and a Workshop production of *HALF*. Other directing credits include: the world premiere of *MINA* by Obie-winner Leslie Lee (La MaMa E.T.C.), *PB&J* (NYC International Fringe Festival), *La Turista* and *Red Cross* (Michael Chekhov Theatre Co.), *Twister with an Octopus* and *Arthur Murray Taught Me Dancing in a Hurry* (The Puerto Rican Traveling Theatre), *Fool for Love and Mud* (Brooklyn College), *Last Train To Nibroc* (American Theatre of Actors), *12 Angry Men* and *Fighting The Gorilla* (Riant Theatre) and *The Mandala* (The White Heron Inc.). She has also directed readings of new plays for WHTC, La MaMa E.T.C., New Dramatists, The Players, and PRIT. A native New Yorker, Cyndy holds a MFA in Directing from Brooklyn College. She has also trained with The SITI Company, La MaMa Umbria, Fordham in Italy, T. Schreiber Studio, The Acting Studio Inc., and NYU. Cyndy is the 2001 recipient of the Brooklyn College Joel Zwick Scholarship in directing and one of *nytheatre.com's "People of The Year for 2007."* She is a member of The Players and The Society of Stage Directors & Choreographers.

Graham Anderson (Monk) has appeared off and off-off Broadway in plays ranging from Shakespeare set in Elizabethan England (*As You Like It*), to Shakespeare set in 1970's Cambodia (*Leir Rex*). On film he has portrayed a distant father who finally bonds with his son (*Shell*), and a distant father who finally shoots his son (*Parallel Sons*). He is grateful for the opportunity to work in the relative sanity of Tennessee Williams with Cyndy Marion and the White Horse Theater Company. Special thanks to Cynthia, Dan, Ann & Richard & The Gang (past & present).

Patrick Terance McGowan (Doc) is delighted to be working with Cyndy A. Marion and the White Horse Theater. Some favorite roles and projects include *Macbeth*, *Pop* and Paul Wilson in TSI-Main Stage productions of *Macbeth*, *Pop* and *Tragedy Defined*. Morty in *ImaginAsian TV's*, recently renewed, *Uncle Morty's Dub Shack*. Indie features: *American Jihad* (Uncle Lewis), *Fear of Clowns* (Endle Parrish) and the Vietnam made, *Last Night I Dreamed of Peace* (Robert Whitehurst). Indie shorts: *Punk, As a Cloud, The Hostage, Reflection and Inspiration*. To Ruby with love.

Andrea Maulella (Violet) New York credits include Richard Vetere's *One Shot One Kill* (nominated for a Pulitzer) at Primary Stages and directed by Joe Brancato, as well as turns at Circle Repertory Company, Ensemble Studio Theater and The Irish Arts Center. Regional theater appearances include *Tryst* at the Westport Country Playhouse and *To Kill a Mockingbird* at The Alley Theater, along with appearances at The McCarter, Portland Stage Company, The Hangar and Penguin Repertory Theater. On television she has been on *The Sopranos*, *Guiding Light* and *Spin City*, in addition to the independent film, *Love Ludlow*.

Rod Sweitzer (Bill) is the Founding Artistic Director of the White Horse Theater Co. New York stage credits include: *BURIED CHILD*, *THE LATE HENRY MOSS*, *STATES OF SHOCK*, *A LIE OF THE MIND*, and *TRUE WEST* (WHTC); *Arthur Murray Taught Me Dancing in a Hurry* (Puerto Rican Traveling Theatre), 2003 Strawberry Festival (Riant). LA credits include: *The Idiot Box* (Open Fist Theater Company), *Out in the Woods* (Zeitgeist Theater Company), *The Gun* (Electric Lodge). Film credits include: *A Hooker and A Dirt Road End*, *Daddy's Little Girl*, and *Psycho Cop II*. TV Credits: *Guiding Light*, *The Bold and the Beautiful*, and *As the World Turns*.

Linda S. Nelson (Leona) Was most recently seen in Oberon's Production of *A Thousand Variations of a Lie Told Once* in the Midtown International Theatre Festival. Her other NYC and regional credits include *Anna Christie*, *Prelude To A Kiss*, *Henry IV*,