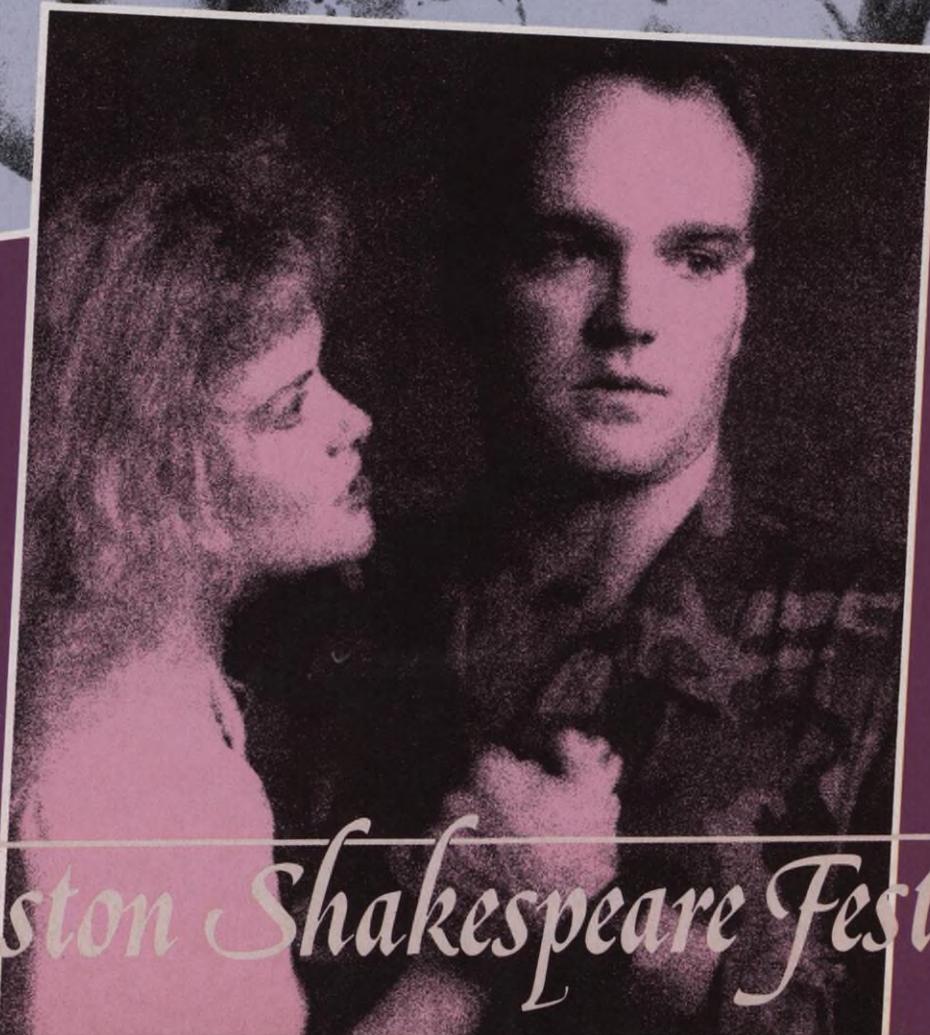
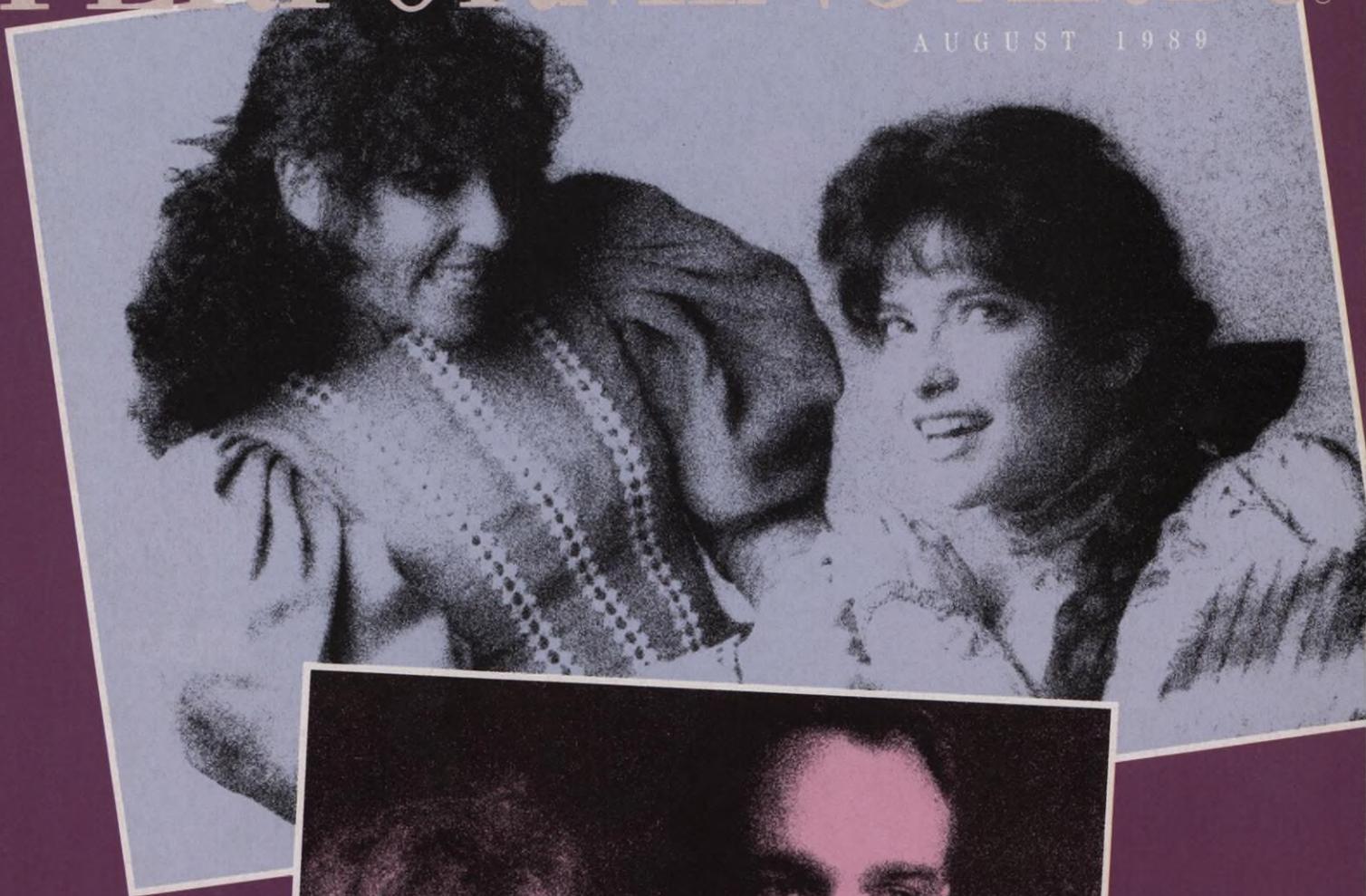


PERFORMING ARTS

AUGUST 1989



Houston Shakespeare Festival

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PERFORMING ARTS®

The Theatre & Music Magazine for Texas & California

August 1989 / Vol. 7, No. 8

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The Globe

Sam & His Globe

Being the saga of American actor-director Sam Wanamaker and his 20-year-long effort to reconstruct Shakespeare's theatre on the South Bank of the Thames.

Sam Wanamaker's mission — his obsession, if you will — is the reconstruction of the Globe Theatre, Shakespeare's playhouse on the South Bank of the Thames.

He is an easygoing, articulate man, looking considerably younger than his 70 years; compactly built, with iron-gray hair; more rumped in actuality than the silky screen persona conveyed as Diane Keaton's boss in the big-screen *Baby Boom* and, opposite Kate Jackson, in its TV version. The latter is what brings him to Los Angeles and our conversation.

Baby Boom, whose TV future is uncertain at this writing, has boosted Wanamaker's recognizability in his native U.S. after decades of a career based chiefly in Britain, thanks to the efforts of Sen. Joseph McCarthy and the House Un-American Activities Committee in the early '50s.

McCarthy and HUAC looked favorably neither on Sam's background — his Socialist father, a Ukrainian immigrant, was a union organizer in Chicago — or his own battle to end segregation in the theatres of

Herbert Glass is Music Editor of Performing Arts magazine.

Washington, D.C. and related issues of discrimination within the ranks of Actors Equity.

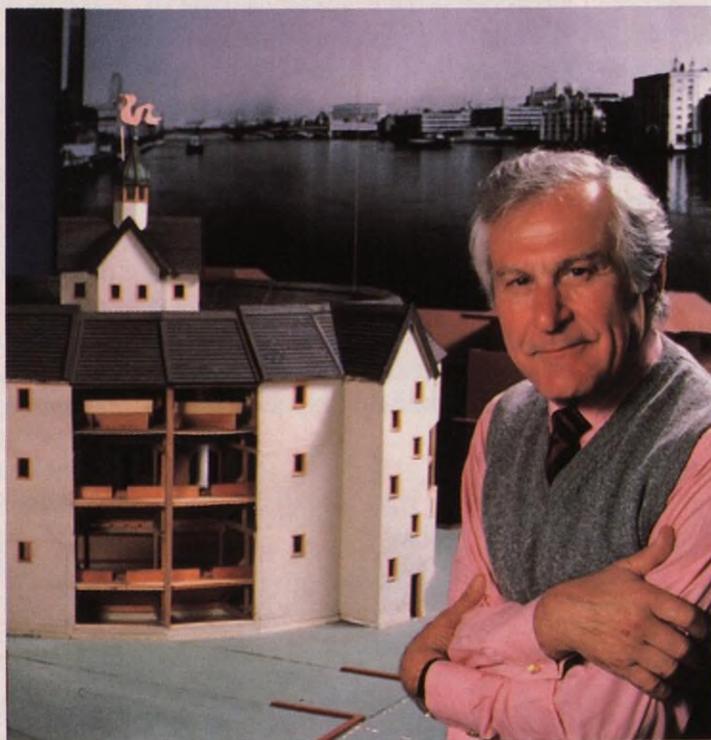
From the start of his English residency

be the reconstruction — was built in 1599, burned to the ground in 1613, was rebuilt the following year and destroyed by the Puritans in 1644.)

He had some inkling of his current preoccupation earlier still, when he was set to dreaming by Globe replicas at the 1934 Chicago World's Fair and in Cleveland, both indicating what Shakespeare's plays must have looked and sounded like when they were new, "without the hushed, reverential atmosphere that exists in the theatre today," as he puts it.

The British, he remembers, were "mildly amused" by the McCarthy phenomenon, using it to feed their condescending attitude toward America. The British, after all, claimed tolerance of every hue of the political spectrum, to the point of allowing avowed Fascists to hold public meetings in London soon after the end of World War II.

Things went well for the young American actor abroad from the outset, with a considerable career boost coming from Laurence Olivier, who employed Sam for his seasons at the St. James Theatre. Then, in the late-'50s, when he played Iago to Paul Robeson's Othello in Stratford-upon-Avon everyone became aware



BRIAN E. RYBOLT

— which Wanamaker maintains to this day — the Globe occupied his thoughts. "I looked for the theatre's site in London and that was quite a letdown," he recalls. "All I found was a rundown, semi-redundant area which industry had deserted, with only a plaque on a brewery wall marking the Globe site." (Note: the original theatre — more or less open to the elements, as will

Above: Actor-director Sam Wanamaker with a model of Shakespeare's Globe Theatre. Opposite: The western portion of Wenceslaus Hollar's Long View of London, showing the Globe and Hope playhouses, 1644.

by Herbert Glass

of the great events of his life — not only for working with Robeson but being surrounded by the likes of Olivier, who played Coriolanus to Dame Edith Evans's Volumnia, Peter O'Toole as Shylock, Charles Laughton as Lear and Bottom, and two pretty and very young things, Diana Rigg and Vanessa Redgrave, already making their presences felt.

"I acted all over England, but the idea of the Globe kept returning," he recalls. He discovered that in 1946 a town planner had devised a plan for developing the area around the Globe site, and had incorporated into it a reconstructed Globe Theatre, with a library and museum: "But when I first began to discuss the notion with people it was seen as something like Disneyland." The British, he reminds his interviewer, have never been into reconstructions. They still have the real thing, buildings hundreds of years old, which they tend to maintain.

The major impetus for the Globe project came in 1969, when Sam's doctor brother came from the States to attend a medical convention at the Festival Hall, just up the road from the Globe site in Southwark. "There was this long queue [one of the very few Britishisms in a conversation that lasted two hours] of doctors waiting to register and my brother

was losing patience. I suggested we take a drive around the area until the line shortened.

"When we got to the area around where the plaque was, there was this magnificent view across the river, to St. Paul's — really breathtaking. So, I thought, get moving *now*, before they start putting office buildings on the site."

But he had commitments, above all a film he was set to direct for 20th Century Fox. Darryl Zanuck, Jr. was in charge of production and as fate would have it he got into a fight with his father, was fired and had all his projects cancelled.

Sam found himself with a license to do nothing for 16 weeks, his contract stipulating that he would have to forgo his salary if he took another job during the production period: "It was the break I'd been waiting for. But I said to myself that if I encountered any real obstacles, I'd drop the Globe idea. That was nearly 20 years ago and I've encountered one obstacle after another and I'm still with it."

He first had to find out who had jurisdiction over the site, which led him to the chairman of the local planning committee, "a very gentle, working-class guy who arranged for me to meet the other top people in the local council, who were very much like him. They all thought I

was some sort of exotic — an actor, an American at that, entering this poor, run-down community to which nobody paid any attention with some glamorous vision of how the Globe would transform the area, bring visitors and money and modernization."

They were skeptical, but what harm, they concluded, in letting him try?

He next had to gain entry to the Greater London Council and convince them, for which purpose he enlisted some big guns — the biggest being Sir Hugh Casson (from the distinguished theatrical family that included Sybil Thorndike and Lewis Casson), who was head of the department of environmental design at the Royal College of Art. Casson was, in turn, able to enlist the support of Prince Philip. Members of Parliament and industry leaders followed, and soon Sam found himself with a charitable trust and a distinguished board of directors.

Now the site itself had to be acquired. The brewery people weren't interested in any piddling offer, to say nothing of a charitable donation: the area was slated for redevelopment and potentially valuable.

"At that point I went to see the British Tourist Board and they were very supportive, feeling that it could become a major, economically feasible tourist

attraction. They cautioned me to start thinking about parking facilities, which meant an even larger piece of land."

Eventually a deal was struck whereby the Globe would have the land it needed — close to the original site — donated by various local entities, with a dollar-a-year lease, for 125 years, from the local council.

The construction budget that had been drawn by 1975 was for 8 million pounds, about \$15 million at the time. Then came the economic collapse stemming from the jump in oil prices, taking with it the developers who had donated the Globe land.

Leaders of the local council, convinced by this time of the project's validity, encouraged Sam and his friends to keep fighting. By that time a small Shakespearean museum had been set up in a converted warehouse in the area, Vanessa Redgrave and Keith Michell had done some fundraising readings, and an American support group had been organized.

By 1979 the economy had sufficiently recovered for Wanamaker to make a deal with the new developers along the lines of the previous arrangement. A lease was signed in 1981.

But a year later our story takes on tragicomic overtones as all the local old-guard Labor councillors — who had supported the Globe — are voted out of office and replaced by *radical* laborites who feel that the Globe land should go for government-sponsored housing, that Shakespeare smacks of elitism and that Sam Wanamaker is a foreigner out to make a fast pound off the poor of Southwark.

Irony upon irony: A radical Labor — a *Trotskyite* — victory amid the Thatcher landslide, one of its victims being an "Old Lefty," as Sam refers to himself, cast in the role of capitalist exploiter.

"The new council refused to have anything to do with us," he notes with a grin, "and we didn't have the money to take them to court. But a respected legal firm wanted to take the case against the council, without our having to pay them up front."

It took three years, but the good guys — Sam's — won, with the well-publicized legal proceedings gaining them considerable sympathy and support.

After another two-year delay — new legal roadblocks had been erected by the local council — construction finally began in April of 1988 when the Labor party's national leadership, weary of the negative publicity generated by the Southwark Trotskyites, encouraged them to leave Shakespeare alone.

The downside: no money was coming in during these years of wrangling. By 1988 the estimated cost of construction had risen to \$33 million, more than double the original projection.

Thus far, the Globe has raised some \$6.5 million in Britain and another million in the U.S., with contributions

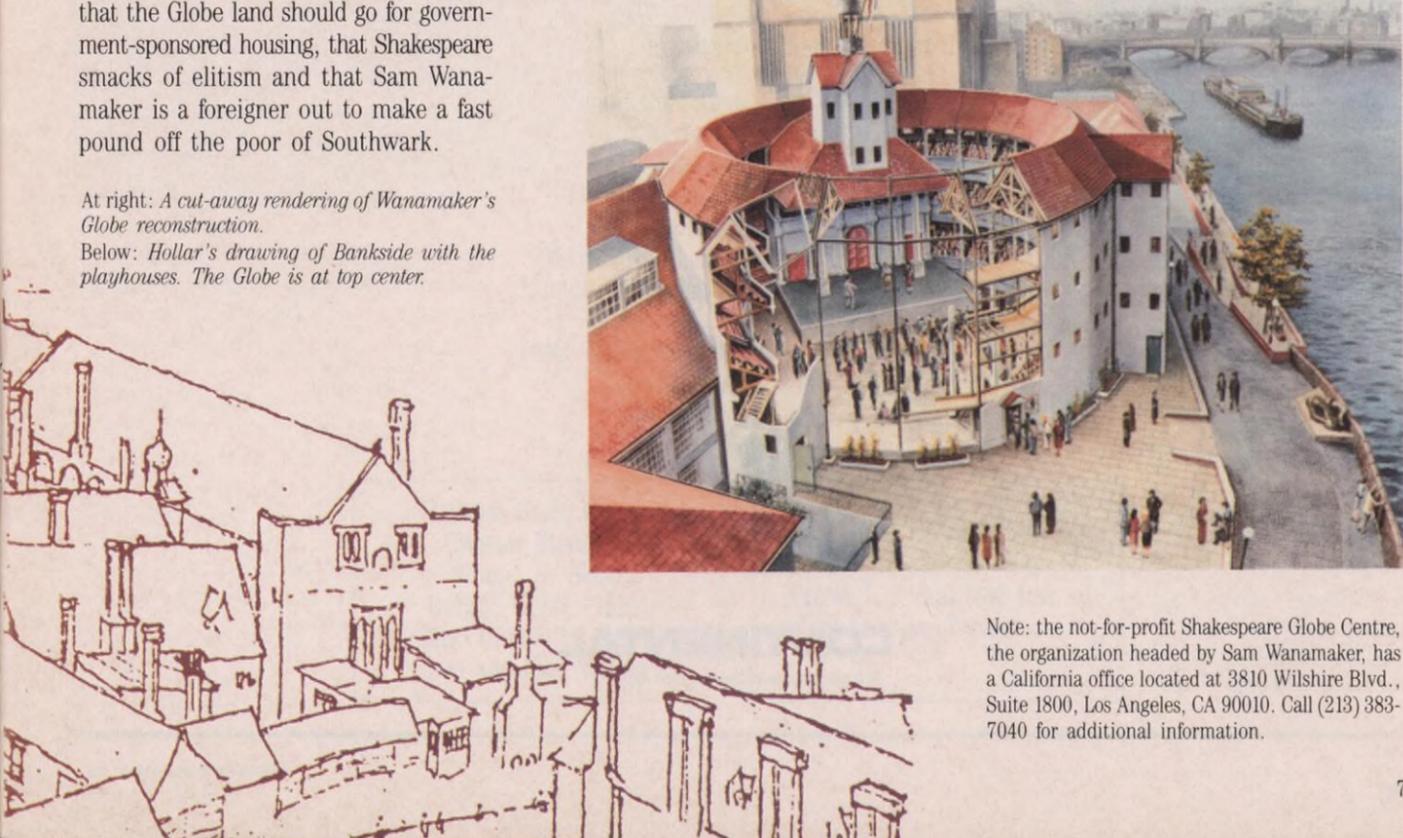
beginning to come in from Japan, Australia, Canada and Germany.

Scheduled to open its doors to the public in 1992, the Globe will hold about 1500 people — I am reminded that up to 3000, most of them standees, were jammed into the 1599 original, which was no larger — while its intimate (and entirely enclosed) neighbor, the Inigo Jones Theatre, will seat 350. In addition to the theatres, the complex will house a permanent Shakespeare exhibition, a small cinema-lecture hall, and an audio-visual archive and library.

What role, so to speak, would Sam Wanamaker play in the completed project?

"Well, I never intended to play a role literally as an actor [it's been 15 years since his last stage appearance, and he had to turn down the plum role of Big Daddy in the National Theatre's *Cat on a Hot Tin Roof* since it coincided with the start of construction] or as a director. And I don't want to be its general manager. I'll have had enough of it by then anyway. But I certainly want to be involved as a trustee or member of the board, where I can oversee policy development. I don't want to be responsible for running it" — and he shoots me a grimace of mock horror.

At least, I *think* it's mock. □



At right: A cut-away rendering of Wanamaker's Globe reconstruction.

Below: Hollar's drawing of Bankside with the playhouses. The Globe is at top center.

Note: the not-for-profit Shakespeare Globe Centre, the organization headed by Sam Wanamaker, has a California office located at 3810 Wilshire Blvd., Suite 1800, Los Angeles, CA 90010. Call (213) 383-7040 for additional information.



Rod Cook

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Houston Shakespeare Festival

1989

Fifteenth Anniversary Season

CORIOLANUS

July 28, August 3, 5, 9, 11

AS YOU LIKE IT

July 29, August 2, 4, 10, 12

Produced by the
University of Houston Department of Drama

These productions are sponsored in part by the City of Houston Parks and Recreation Department, and by a grant from the Cultural Arts Council of Houston through the Miller Theatre Advisory Council.

This project is also supported by a grant from Texas Commission on the Arts and the National Endowment for the Arts.

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NO ENCONTRAMOS presents
Hamlet in Spanish July 31,
August 1, 7, 8 at 8:30 p.m. in
Miller Outdoor Theatre.

History of the Houston Shakespeare Festival



Malinda Bailey (from left), Jim Bernhard, Stephanie Malone, Jim Scheider, Luisa Amaral-Smith and James Black in Houston Shakespeare Festival's 1987 production of The Taming of the Shrew.

From a modest beginning in 1975, the Houston Shakespeare Festival has grown into one of the major events on Houston's summer entertainment calendar attracting more than 300,000 people in its fourteen-season history. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families who are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theater.

Prior to the establishment of the festival, the fully equipped, city-supported Miller Outdoor Theatre boasted an impressive list of classical and jazz concerts, ballets, and operas in its schedule of free entertainment. Spoken drama was conspicuously missing.

In 1975 Sidney Berger, chairman of the drama department at the University of Houston, met with university administrators and the Miller Theatre Advisory Council to enlist support for a two-production season of Shakespeare's works to be performed in repertory on Miller Theatre's bill.

The trial season was greeted with enthusiasm. Audience size exceeded expectations, and letters of appreciation from private citizens and city officials were sent to the university's administration. Thus it was established that, in this unique collaboration between a city and a university, the works of the greatest playwright in our civilization's history would be produced on a sustained and professional basis.

Funding sources and audiences have grown in successive seasons. In addition to a budget appropriation, the University of Houston provides rehearsal space, offices, scene and costume shops, as well as personnel in the areas of administration, development, and public relations. There is now a Festival Company board of directors whose interests also include the Childrens' Theatre Festival, the Festivals Mime Company, and other professional projects of the UH drama department.

For many seasons, HSF engaged a number of Equity Guest Artists. This season, for the

first time, the Houston Shakespeare Festival can take its place as a member of the League of Resident Theatres, the nation's professional community of Equity companies. In addition, Greg Leaming, associate artistic director of the 1989 Tony award-winning Hartford Stage Company, has joined HSF this season to direct a festival production.

Associations with other related organizations continue. Last season began production support of the theatre company No Encontramos which produces a version of a Shakespeare play in the Spanish language during the HSF period. Also active is HSF's relationship with the International Shakespeare Globe Centre, an organization committed to rebuilding the Globe Theatre in London, and the Shakespeare Globe Centre of the Southwest which presents Shakespeare Outreach programs and residencies free to schools and other institutions throughout the city.

Photos by Jim Caldwell

CORIOIANUS
by William Shakespeare

Past Productions



Richard Lawson (left) and James Black in the 1986 Houston Shakespeare Festival production of *Othello*.

1975
A Midsummer Night's Dream
The Taming of the Shrew

1976
The Tempest
Romeo and Juliet

1977
Hamlet
The Comedy of Errors

1978
The Merry Wives of Windsor
Macbeth

1979
Twelfth Night
Much Ado About Nothing

1980
As You Like It
King Lear

1981
A Midsummer Night's Dream
The Merchant of Venice

1982
Love's Labor's Lost
The Tempest

1983
The Winter's Tale
The Comedy of Errors

1984
Hamlet
The Two Gentlemen of Verona

1985
Measure for Measure
Richard III

1986
Othello
All's Well That Ends Well

1987
Julius Caesar
The Taming of the Shrew

1988
Richard II
Twelfth Night

CORIOLANUS

by William Shakespeare

Directed by Sidney Berger
Sets by Arch Andrus
Costumes by Huang Qizhi
Lighting by John Gow
Music by Robert Nelson
Special Movement and
Stage Combat by Claude Caux

Individual performances have been sponsored as follows:

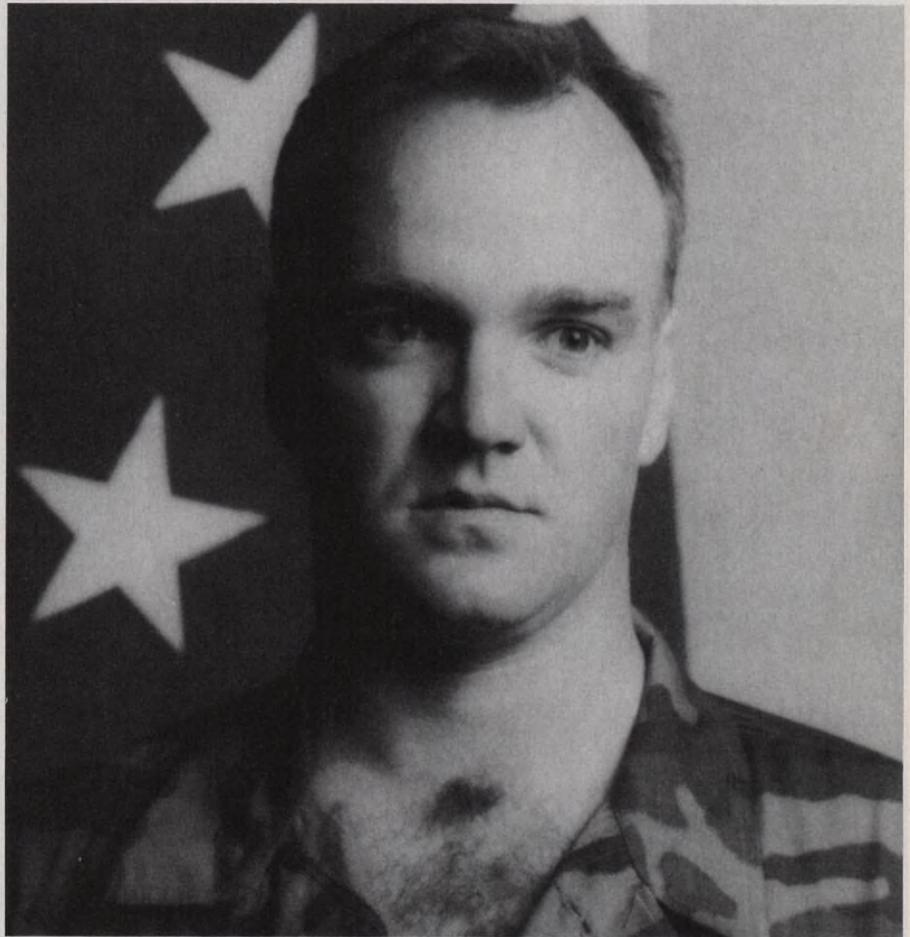
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"Politics, as a practice, whatever its professions, has always been the systematic organization of hatreds."

— Henry Adams

"Not only does a good army commander not need any special qualities, on the contrary he needs the absence of the highest and best human attributes — love, poetry, tenderness, and philosophic inquiring doubt. He should be limited, firmly convinced that what he is doing is very important (otherwise he will not have sufficient patience), and only then will he be a brave leader. God forbid that he should be humane, should love, or pity, or think of what is just and unjust."

— Leo Tolstoy

"We have been active witnesses to the creation of a contemporary myth figure. Oliver North, while not overtly contemptuous of 'the people,' nevertheless created his own personal and inviolable ethic, to which was subject the laws of the land, a not unnatural property of the man of total action, as opposed to the man of contemplation."

— Erik Leonard

"He that is incapable of living in society is a god or a beast . . ."

— Aristotle

James Black as Coriolanus.

Photo by George Hixon

CAST

PLOT

Caius Martius, later Coriolanus James Black*
Volumnia, his mother Marietta Marich*
Virgilia, his wife Marykae Phipps
Valeria, their friend Luisa Amaral-Smith
Young Martius, son of Coriolanus Jay Hrivnatz

Romans

Cominius, general James Gale
Titus Lartius, general Harry Brewer
Menenius Agrippa Jim Bernhard*
First Senator Stephen Martinez
Second Senator Jerry Miller
Sicinius Velutus, a tribune of the people Charles Sanders*
Junius Brutus, a tribune of the people Timothy Arrington*
First Citizen Michael Wonio
Second Citizen Howard French
Third Citizen Stephen Martinez
First Soldier Howard French
Second Soldier John Kenneth Arp
Third Soldier Gregory James Ruhe

Volscians

Tullus Aufidius Rutherford Cravens*[†]
Lieutenant Jack Kisor
First Soldier Michael Marich
Second Soldier John Kenneth Arp

Citizens and soldiers: Joe Adamo, Greg Dean, Kurt Driskell,
Jamie Lamb, Marcus C. McGarry, Gian Carlo Minotti,
Michael Marich, David B. Stevens, Tracey Telshaw,
Chris P. Washam, Chris Wood, Tiffany Wynne Wright

Stage Manager Theresa A. Cranshaw*
Assistant Stage Manager Christopher W. Noessel

Scene: Rome and the Volscian towns of Corioli and Antium

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

*Member of Actors' Equity Association

[†]Combat captain

A famine in the city of Rome has caused the citizens to loot and riot. The military hero of the state, Caius Martius, son of the influential Volumnia, is sent to quell the disturbances. In the midst of the upheaval, word is sent that the neighboring Volscians are seizing the moment of unrest and mounting an invasion of Rome. The Senate appeals to Caius Martius to lead the Roman troops. Victorious, he is given the name of the Volscian city he has conquered — Coriolanus — and nominated for Consul of Rome, an honor accorded and then withdrawn. The tide of events turns the people against their former hero, who is exiled from Rome. Embittered, Coriolanus joins the Volscians and plots with his former enemy, Tullus Aufidius, an invasion of his native city. To save Rome, the Roman Senate and the Tribunes, send Coriolanus' family to the Volscian camp to persuade him against his course of destruction. The appeal of his family is so strong that he relents, a decision that costs him his life.

AS YOU LIKE IT

by William Shakespeare

Directed by Greg Leaming
Sets by Arch Andrus
Costumes by Huang Qizhi
Lighting by John Gow
Music by Robert Nelson
Special Movement and
Stage Combat by Claude Caux
Choreography by Glen Hunsucker

Individual performances have been sponsored as follows:

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- August 2 — Centel Communications Systems and KUHF 88.7FM
- August 4 — AT&T and Transco Energy Co.
- August 10 — Chevron Companies
- August 12 — Browning-Ferris Industries



Moral questing in a world without gods and miracles. Fatherless and motherless, we seek to discover our true brothers and sisters and lovers. We seek to make a paradise without lovers and siblings where goodness is possible.

— Anne Rice

Pastoral is a way in which city people criticize the corruption and spiritual limitation of their own urban life, by projecting a simpler and more perfect life lived in the countryside, without overt concern for money, possessions, or even death. Yet in the course of the play each of these, too, will become concerns within the forest of Arden — for Arden, as we shall see, is preeminently a country of the mind. Visitors, then, invade the pastoral world — and this makes it dramatically possible for the audience to invade and experience that world as well. Through the liminal medium of the theatre, we journey with Rosalind and Celia (or, if you prefer with “Ganymede” and “Aliena”) into an alien countryside, and learn something about its nature, and our own, with an innocent eye. It is for this reason, among others, that the play continually stresses “travel;” and its emotional, inward counterpart, “travail.”

— Marjorie Garber

The fairy tale, from its mundane and simple beginning, launches into fantastic events. But however big the detours the process of the story does not get lost. Having taken the child on a trip into a wondrous world, at its end the tale returns the child to reality, in a most reassuring manner. This teaches the child what he needs most to know at this stage of his development: that permitting one's fantasy to take hold of oneself for a while is not detrimental, provided one does not remain permanently caught up in it. At the story's end the hero returns to reality — a happy reality, but one devoid of magic.

Each tale is a magic mirror which reflects some aspects of our inner world, and of the steps required by our evolution from immaturity to maturity. For those who immerse themselves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoils of our soul — its depth, and ways to gain peace within ourselves and with the world, which is the reward of our struggles.

— Bruno Bettelheim

Luisa Amaral-Smith (Celia) and Suzanne Savoy (Rosalind) in As You Like It.

Photo by George Hixon

CAST

PLOT

Hymen Patrick Dylan Lovejoy

In Court

Duke Frederick Harry Brewer
 Rosalind, daughter to Duke Senior Suzanne Savoy*
 Celia, daughter to Duke Frederick Luisa Amaral-Smith
 Orlando, son to Sir Rowland de Boys Howard French
 Oliver, son to Sir Rowland de Boys Rutherford Cravens*
 Jakes, son to Sir Rowland de Boys Jerry Miller
 Adam Charles Sanders*
 Touchstone James Gale
 Charles the Wrestler James Black*
 Le Beau Jack Kisor
 First Lord John Kenneth Arp
 Second Lord Jerry Miller
 Dennis Michael Marich

In the Forest of Arden

Duke Senior, the banished Duke Jim Bernhard*
 Jaques Timothy Arrington*
 Amiens Jack Kisor
 First Lord Michael Marich
 Corin James Black*
 Silvius Gregory James Ruhe
 Phebe Marykae Phipps
 Audrey Suzi Williams
 Sir Oliver Martext Harry Brewer
 William John Kenneth Arp

Attendants to Duke Frederick and Duke Senior

Tyrone L. Dargins, Marcus C. McGarry, Gregory James Ruhe and
 David B. Stevens

Stage Manager Theresa A. Cranshaw*
 Assistant Stage Manager Christopher W. Noessel

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

*Member of Actors' Equity Association

A spiritual malaise has infected the court: Usurped by his younger brother Duke Frederick, Duke Senior has been banished to the Forest of Arden. Rosalind, daughter of the banished duke, remains in Frederick's court, grieving the loss of her father until she falls in love with Orlando. In a rage, Duke Frederick banishes the young girl, and she, in the company of Celia and Touchstone, escapes to the forest. In Arden, the workaday world is put aside and Rosalind, now disguised as a boy, playfully toys with Orlando, who has also fled to the forest. The teasing Rosalind offers to "cure" him of his love by simulating the whimsies of women, and the two experiment with this newfound passion. Love, meanwhile, has become contagious and infects Touchstone, along with Celia and Orlando's now-reformed brother, as well as a goatherd and a shepherdess. As the games of love build, the real world enters once again, now no longer bitter and passionless, but full of the knowledge discovered by Rosalind, Orlando, and all of the couples in their love games.

Houston Shakespeare Festival Company



Sidney Berger (*producing director*)

Founder of the Houston Shakespeare Festival, member of the International Shakespeare Globe Centre Board, and recipient of 1986 Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions of *The Taming of the Shrew* and *Twelfth Night* as well as last year's Alley Theatre production of *Frankie and Johnny in the Clair de Lune*. He is chairman of the UH Department of Drama, with production credits there that include *Brighton Beach Memoirs* and *Wild Honey*, and the producer of the Children's Theatre Festival. Also a playwright and librettist, his music dramas — *The Last Temptation of Christ* (with Theo Fanidi), *Tickets Please* and *The Demon Lover* (both with Robert Nelson) — have been produced respectively by the Great Lakes Opera, Texas Opera Theatre, Inc., and the Lyric Art Festival.



Greg Leaming (*director*)

Greg Leaming is the associate artistic director of the Hartford Stage Company, where he directed the premiere of Constance Congdon's *A Conversation with Georgia O'Keefe*. Other directing credits include Ms. Congdon's *Boarders*, *Play*, *Man Is Man*, *George Dandin*, *Endgame*, and most recently the workshop production of Ms. Congdon's *Casanova* in New York. He was the assistant director to Mark Lamos for the recent HSC epic production of *Peer Gynt* and has served as dramaturg on all productions since 1985, including Mark Lamos' productions of *Twelfth Night*, *Pericles*, and *Hamlet*. In New York he wrote original material for the Off-Broadway and national tour production of *Ten by Tennessee* and has been a critic for a number of New York City weeklies. Mr. Leaming has taught courses in dramaturgy and in Shakespeare at Trinity College in Hartford.



Arch Andrus (*set designer*)

Arch Andrus returns to HSF having designed all productions for the first ten seasons. As designer for the UH drama department, he has recently designed *Wild Honey* as well as *A Midsummer Night's Dream* and also *Short Eyes* for the Ensemble Co. With over 125 productions to his credit, he has also designed for numerous theaters in the region, including Theatre Under the Stars and the Dallas Theatre Center.



Huang Qizhi (*costume designer*)

Huang Qizhi received her design training while earning a B.F.A. degree at the Central Academy of Drama in Beijing, China and an M.F.A. at the University of Missouri-Kansas City. In China she designed sets and costumes for the Central Opera Theatre (*I Pagliacci* and *Madame Butterfly*), China Youth Art Theatre, and China Central Television. As costume designer her work has been seen in *I Do*, *I Do* for the American Heartland Theatre and in *Turandot* for the Boston Opera Company. Ms. Huang was costume designer for HSF's *Richard II* and *Twelfth Night* last season and most recently designed *Romeo and Juliet* for the Arkansas Repertory Theatre.



John Gow (*lighting designer*)

Since joining the UH drama department staff in 1981, John Gow has designed sets or lighting for 75 productions in the Houston area. Credits include *Pacific Overtures* and *Getting Out* for Stages, *Sleeping Beauty*, *Merlin the Magician*, *Jack and the Beanstalk*, and *Snow White* for the Children's Theatre Festival, and seven seasons as lighting designer for HSF, with productions including *Richard III*, *The Tempest*, *Julius Caesar*, and *Othello*. He is staff lighting designer for the UH drama department and has designed both scenery and lighting for the UH productions of *Ring Round the Moon*, *They're Playing Our Song*, and *The Hasty Heart*.



Robert Nelson (*composer/musical director*)

A faculty member of the UH School of Music, Robert Nelson has composed music for nine seasons of HSF productions. Dr. Nelson's involvement in musical theatre extends to the composition of three operas — *Tickets Please* (with Sidney Berger), which has been produced by the Des Moines Metro Opera and the University Opera Theatre, *The Man Who Corrupted Hadleyville* (with Kate Pogue), and *The Demon Lover* (with Sidney Berger). Dr. Nelson has served as musical director for many drama department productions, has collaborated on works for music and mime with Claude Caux, and is the composer of several sound tracks for film documentaries, including the award-winning *Apollo File*.



Claude Caux (*director of combat*)

Claude Caux, a member of the UH drama department faculty and recipient of a 1987 UH Master Teaching Award, is also director of the Festivals Mime Co. and creator of special movement and combat sequences for HSF, the Children's Theatre Festival, the Houston Grand Opera (*Anna Bolena*, *Carmen*, *Otello*, to name a few productions) the Houston Ballet (*Romeo and Juliet*), Stages, and the Texas Shakespeare Festival. Among the plays he has directed for CTF are *Peter and the Wolf*, *Tortoise and the Hare*, and *The Fantastic Treasure Hunt*, which he also wrote. Mr. Caux staged the mimed fights in *The Samurai's Sword* for Marcel Marceau, his former mentor. Mr. Caux has been twice honored by the French government with the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palmes Academiques*.

Glen Hunsucker (*choreographer*)

Glen Hunsucker is the artistic director of Hunsucker Dance Center and of the Glen Hunsucker Dancers, a company which performs throughout Texas. For various Houston theatrical companies he has choreographed musicals that include *South Pacific*, *Sugar*, *Cabaret*, *Bye, Bye Birdie*, and *Bee Hive*. Among his film credits are *A Tiger's Tale* with Ann Margaret and *They Still Call Me Bruce*. He has danced on a Bob Hope television special, in many musicals for the Houston Music Theatre, and has innumerable credits as a club performer and for his work with charity benefits and special events such as the 1986 U.S. Olympic Festival.



Luisa Amaral-Smith

Luisa Amaral-Smith has been seen with HSF as Katherine in *The Taming of the Shrew*, Portia in *Julius Caesar*, Ophelia in *Hamlet*, and Ceres in *The Tempest*. For the Alley Theatre, her credits include Morjana in *Arabian Nights*, Chili in *Finding Home*, Sluefoot Sue in *Pecos Bill*, and Terry in *Balm in Gilead*. She made her national television debut as a vocalist on "The Dinah Shore Show," with other credits including those of principal vocalist and dancer for Six Flags, Inc., lead vocalist for the Midstream Band, and many nightclubs in the Houston area. Co-founder of the Children's Theatre of Houston, Ms. Amaral-Smith has also performed leading roles for the Children's Theatre Festival, such as Pinocchio in *Pinocchio*, and in UH drama department productions of *Runaways* and *Company*.



John Kenneth Arp

John Arp has appeared with HSF as Bushy and Richard's groom in last season's *Richard II*. At UH he has been seen as Sergey in *Wild Honey*, Luka in *The Bear*, Bottom in *A Midsummer Night's Dream*, Harcourt in *The Country Wife*, Cletis in *Lone Star*, and George in *The Actor's Nightmare*. Other college credits include the title role in *Romeo and Juliet*, Rev. Hale in *The Crucible*, Teen Angel in *Grease*, and Eddie in *Fool for Love*. Also active in the Children's Theatre Festival, Mr. Arp has been seen in *Super Boy!*, *Sleeping Beauty*, and *Jack and the Giant from Planet X*.



Timothy Arrington*

Timothy Arrington returns for his twelfth season with HSF having just completed his eighth season with the Alley Theatre, where he appeared in the world premiere of *The Merry Wives of Windsor, Texas*, and the national tour of *A View from the Bridge*. Previous roles at the Alley include Axel in *The Nerd*, Geoffrey in *Stepping Out*, Christopher Wren in *The Mousetrap*, and Anagnos in the national tour of *The Miracle Worker*. Appearing last summer for HSF as Malvolio in *Twelfth Night* and John of Gaunt in *Richard II* his other festival roles include Polonius in *Hamlet*, Gremio in *The Taming of the Shrew*, Gloucester in *King Lear*, and Angelo in *The Comedy of Errors*. For ABC television, Mr. Arrington was seen as John Wilkes Booth in the pilot *History 101* and was featured as the evil Zachariah in the HBO production of *The Big Bang*.



Jim Bernhard*

Jim Bernhard served during the 1988-89 season as interim artistic director of the Alley Theatre, where he has also appeared frequently in major roles, most recently as Father Ambrose in *The Waltz of the Toreadors*. Other Alley productions include *And A Nightingale Sang . . .*, *Taking Steps*, *The Sorrows of Frederick*, and the world premiere of *Amateurs*. For HSF he played the title role in *Julius Caesar* and Baptista in *The Taming of the Shrew* and for other Shakespeare theatres, both in the U.S. and England, has appeared in roles that include Macbeth, Polonius in *Hamlet*, Sir Toby Belch and Orsino in two productions of *Twelfth Night*, and Falstaff in *Henry IV, Part I*. For Theatre Under The Stars his many productions include *My Fair Lady* (three times appearing as Col. Pickering), *The Sound of Music*, *Gypsy*, and *Mame*.



James Black*

In his seven seasons with HSF, James Black's roles have included Launce in *Two Gentlemen of Verona*, Iago in *Othello*, Brutus in *Julius Caesar*, Petruchio in *The Taming of the Shrew*, and Sir Toby in *Twelfth Night*. He has also appeared in productions at Stages and Main Street, and in the last two seasons at the Alley Theatre has been seen in *Self Defense*, *Hunting Cockroaches*, *Sharon and Billy*, *Merry Wives of Windsor, Texas*, and the national tour of *A View from the Bridge*. Among Mr. Black's film credits are *Act of Vengeance*, *Houston: The Legend of Texas* for CBS, *Houston Knights*, *Blind Fury*, and *Night Games*.



Harry Brewer

Active as both actor and singer, Harry Brewer returns to HSF after a six-show season with Main Street in roles that included Justice Tappercomb in *The Lady's Not for Burning*, Ladislav Sipos in *She Loves Me*, and the evil fairy Frytania in *Sleeping Beauty*. Last summer Mr. Brewer was seen with HSF as the Bishop of Carlisle in *Richard II* and Fabian in *Twelfth Night* as well as with the Children's Theatre Festival as Mr. Duke in the premiere of *Super Boy!*. He is a veteran of more than 40 productions for the San Francisco Opera and the Houston Grand Opera, where he most recently appeared as the Major Domo in *Ariadne auf Naxos*. His many roles for Stages include Henry in *The Fantastiks* and Marvel Ann in *Psycho Beach Party*. Mr. Brewer also produced, directed and starred in the southwest premiere of *Tracers* for the Actors Workshop.



Rutherford Cravens*

Rutherford Cravens is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach. Roles from five seasons with HSF include Bolingbroke in *Richard II*, Feste in *Twelfth Night*, and Grumio in *The Taming of the Shrew*. He has also appeared at the Strand Street Theatre as Moon in *The Real Inspector Hound*, Selsdon in *Noises Off*, and as Frank in *Educating Rita*. Among his many roles for the Alley Theatre are Aaron Levinsky in *Nuts*, Renfield in *Dracula*, Leslie in *Taking Steps*, and last season, as Leon Schwab in *Voice of the Prairie* and for Connolly/Yeager Productions, the Voice in *Harmony of the Moon*. In addition, Mr. Cravens has directed productions at the Strand Street Theatre, Chocolate Bayou Theatre, and the University of Houston, where he will be directing next season's *House of Blue Leaves*.



Howard French

Howard French appeared with HSF last season as Northumberland in *Richard II* and as Antonio in *Twelfth Night*. He was a Stages Repertory Company ensemble member for several seasons and has appeared in many roles that include Dowd Pewsey in *Coyote Ugly*, Kenneth Tally in *Tally and Sons*, the Driver in *Victoria Station*, and the Gentleman Caller in *The Glass Menagerie*. Mr. French was also seen as Scooter in *Tracers*, a play written by veterans of the Vietnam War for Actors Workshop, and was recently seen in the Strand Street Theatre production of *Noises Off*. He has also been seen in the films *Night Games*, *Born on the 4th of July*, *Dark Angel*, and *Home by Midnight* (NBC movie of the week).

**James Gale**

James Gale has lived in Houston for the past six years, arriving from his native England, where he appeared on stage and in roles for BBC television and Anglia productions. Among parts played for HSF are Clarence in *Richard III*, Angelo in *Measure for Measure*, and Cassius in *Julius Caesar*, the title role in *Richard II*, and Orsino in *Twelfth Night*. In New York he appeared as Antonio in *The Tempest* at Riverside Church and as Jimmy Porter in *Look Back in Anger* for the New Day Repertory Company. He was seen in the Walt Disney film *Save the Dog* and recently appeared at Stages Repertory Theatre as Macduff in *Macbeth*.

**Jay Hrivnatz**

Jay Hrivnatz made his HSF debut last season in *Richard II*. A former student of TUTS Humphries School, Jay will continue his drama studies at Klein Forest High School. He was seen previously in the Houston Community College productions of *Inherit the Wind* and *Oedipus*.

**Jack Kisor**

Earning a B.F.A. from Stephen's College, where he performed the roles of Bobby in *Say Goodnight*, Gracie and Charlie Blossom in *Working*, Jack Kisor has appeared in Houston in the roles of Thomas Mendip in *The Lady's Not for Burning* for Main Street Theatre and as Ross in *Macbeth* and Prof. Sweeny in *White House Murders* for Stages. Professional credits include the title role in *Joseph and the Amazing Technicolor Dreamcoat* and Ferdinand in *The Tempest* for the Oklahoma Shakespeare Festival as well as appearances with La Casa Sena Cantina, Okoboji Summer Theater, The Nifty Cafe, and Houston Children's Theatre.

**Patrick Dylan Lovejoy**

Currently a student at The Houston International Theatre School, Patrick Lovejoy has performed major roles in several of its productions including the title role in *Peter Pan* and Johnny in *Really Rosie*. He appeared in the children's chorus in the Houston Grand Opera production of *Carmen*, as Connor in *How to Say Goodbye* for Main Street Theatre, and as Bert in *All My Sons* for Channing Players.

**Marietta Marich***

Marietta Marich has appeared in, produced or directed over 200 productions. Among her most popular acting roles are Mama Rose in *Gypsy*, Billie Dawn in *Born Yesterday*, Anna in *The King and I*, and the title role in *Mame*. Miss Marich's film credits include co-starring roles in *The Fulfillment of Mary Gray* for CBS, *Courtship* for Universal Pictures, *Story of a Marriage* for American Playhouse, and *Full Moon in Blue Water* for Transworld. She was the original Miss Mona in Houston's record-breaking run of *The Best Little Whorehouse in Texas*, and her long-running show *Midnight with Marietta*, a talk show dealing with controversial subjects, won many television awards. Recently Miss Marich has been seen in the Alley Theatre productions of *Kind Lady*, *The Marriage of Bette and Boo*, *Stepping Out*, *A Lie of the Mind*, *The Traveling Lady* and *The Nerd*.

**Michael Marich**

A drama major at UH, Michael Marich is making his first appearance with HSF. His acting credits include *Once upon a Mattress* as the minstrel, Billy in *Album*, and attendant in *A Midsummer Night's Dream*, the crooner Dan Carney in *Biloxi Blues*, Bo in *Bus Stop*, and Vining in *Strange Attractors*, which was produced under Edward Albee's supervision as part of the New Playwright's Workshop.

**Stephen Martinez**

Currently a drama student at the University of Houston, Stephen Martinez appeared last season as Osip in *Wild Honey* and as Fitztollemache in *Poison, Passion, and Petrification*. Among his other roles are Teresias in *Oedipus Rex* and Chebutykin in *Three Sisters* at Houston Community College and Phillip, the Russian comic, in *Refusenik* at the Jewish Community Center. He has hosted his own television show, has performed in several army training films and many commercials.

**Jerry Miller**

Jerry Miller's previous theatre credits include appearances with Stages Repertory Theatre, Chocolate Bayou Theater, College of the Mainland, Actors Theatre of Houston, and Theatre Under The Stars. Among his roles are Claude in *Hair*, Chet in *As Is*, Tamate in *Pacific Overtures*, and Bobby in *A Chorus Line*. He has also appeared in *Space*, a miniseries for CBS, and in various industrial films. He has a B.S. degree in Aeronautical and Astronautical Engineering from the University of Illinois and is currently an astronaut trainer at the Johnson Space Center, serving frequently as a public speaker about the space program.

**Marykae Phipps**

Marykae Phipps holds a B.F.A. degree from the University of Texas at Austin, where she was seen in roles that include Madge in *Picnic* and Miriam Conley in *In the Bar of a Tokyo Hotel*. At the University of Pittsburgh she appeared in *Key Exchange*, in the opera *The Crucible*, and at Lawrence Loft, also in Pittsburgh, she played the role of Cavale in *Cowboy Mouth*. At UCLA she was seen as Poppy Matson in *The Tender Trap*, at Porthouse Theatre Company in Ohio as Phebe in *As You Like It* and Clarice in *The Servant of Two Masters*, and for the A.D. Players she recently appeared as Thelma in *The Trip to Bountiful*. For the Children's Theatre Festival this summer she appeared in the title role of *Sleeping Beauty*.

**Gregory James Ruhe**

Gregory James Ruhe holds a B.F.A. degree from West Virginia University and had additional theatre training at the National Shakespeare Conservatory. Among the productions in which he appeared in West Virginia are *A Midsummer Night's Dream* (as Puck) and *The Comedy of Errors* (as Antipholus of Syracuse). For the Alley Theatre he has performed in such shows as *Pecos Bill*, *Finding Home*, *Much Ado About Nothing*, and *Sweet Bird of Youth*. Founding direc-

tor of the Children's Theatre of Houston, Inc. (formerly Once Upon a Time Productions), he has acted in numerous shows for that organization as well as in other shows for children in West Virginia and Pennsylvania.



Charles Sanders*

Charles Sanders has appeared for HSF as Sir Andrew Aguecheek in *Twelfth Night*, as Egeus and Peter Quince in *A Midsummer Night's Dream*, and as Casca in *Julius Caesar* and for the Alabama Shakespeare Festival as Costard in *Love's Labour's Lost* and Egeon in *The Comedy of Errors*. Alley Theatre audiences have seen Mr. Sanders as

Ling in *Glengarry Glen Ross*, as Truman Capote in *Christmas Memory*, and as Caius in *The Merry Wives of Windsor, Texas*. Last year he acted on the west coast with such theatres as *Pioneer Square* and *Empty Space* in Seattle and the Berkeley Shakespeare Festival. Other credits include the roles of Eddie in the New York premiere of *Season's Greetings* at the Joyce Theatre, Father Farley in *Mass Appeal* at Stages, and Tony in *The Student Prince* for the Houston Grand Opera.



Suzanne Savoy*

In recent years Suzanne Savoy has been seen for HSF as Olivia in *Twelfth Night*, Desdemona in *Othello* and Diana in *All's Well That Ends Well*. She has appeared at Main Street Theatre as Viola in *Twelfth Night* and Sarah in *The Lover* and for Theatre Under The Stars as Mrs. Darling in *Peter Pan* starring Cathy Rigby. Ms. Savoy stars in a title

role in the up-coming German television show *Miller & Muller*. Her many screen credits include a starring role in *The Cellar* and featured roles in ABC television's *Little Girl Lost*, the feature film *Dark Angel* (starring Dolph Lundgren), *Cohen and Tate* (starring Roy Scheider) and *Riders of the Storm* (starring Dennis Hopper). Ms. Savoy is a graduate of The National Theatre School of Canada and is co-founder of Mercury Studio for Actors.



Suzi Williams

HSF audiences have seen Suzi Williams as Margaret in *Richard III*, Mistress Overdone in *Measure for Measure*, and Nell in *The Comedy of Errors*. She appeared as the Nurse in *Romeo and Juliet* at the College of the Mainland and as Rummy in *Major Barbara* and Mrs. Clandon in *You Never Can Tell* for the Houston Shaw Festival. Ms. Williams holds

an M.A. degree from the University of Houston drama department and was seen in productions of *Hot L Baltimore*, *School for Scandal*, and *Ring Round the Moon*. At UH-Clear Lake her production credits include *The Sea Horse* and *Steambath*.



Michael Wonio

Michael Wonio has a long list of theatrical associations that include the Houston Shaw Festival for which he has performed such roles as Burgess in *Candida*, Billy Dunn in *Heartbreak House*, and Sergius in *Arms and the Man* and the Strand Street Theatre, where his credits include Polonius in *Hamlet* and the title role in *The Real Inspector*

Hound. In addition to performing in numerous industrial films, Mr. Wonio has also been seen at the Chocolate Bayou Theatre, at Main

Street Theatre, Upper Deck Theatre, the Genesis Guild (in Rock Island, Il.), and at the College of the Mainland Community Theater. This season, Mr. Wonio will also appear as Polonio and Sepulturero in No Encontramos' Spanish version of *Hamlet*.

INTRODUCING . . .

Joe Adamo was last seen in *Wild Honey* at UH, where he is a graduate student in drama. Tyrone L. Dargins studies theatre arts at Prairie View A&M University with an emphasis in technical theatre and scene design. Greg Dean, appearing for the second season with HSF, is a student at UH, where he has been seen in *A Midsummer Night's Dream*, *Nameless*, *Yerma*, and *Passion*, *Poison and Petrification*. Kurt Driskell, majoring in art and drama at UH, appeared in last season's drama department production of *Wild Honey*. Jamie Lamb has been seen in the student productions of *The Actor's Nightmare*, *Yerma*, and *Sexual Perversity in Chicago* at UH, where she is a drama major. Miss Lamb is also active with Shakespeare Outreach. Marcus C. McGarry, another UH drama major, was seen as the Colonel in *The Hasty Heart*. Gian Carlo Minotti, a member of the Laff Stop's improv troupe, has been studying improv and can be seen in the upcoming films *Blind Fury* and *Dark Angel*. David B. Stevens as a drama student at UH-Downtown appeared in productions including *Ghosts*, *School for Scandal*, *Small Craft Warnings*, and *Mad Woman of Chaillot*. Tracey Telshaw, a UH drama major, appeared in productions of *Romeo and Juliet* and *Wings*, and is active in technical theatre throughout the area. Chris P. Washam was voted Best Actor for his roles in *Oklahoma* and *Assembly Line*. Now a drama major at UH, he has been seen in both the stage and operatic versions of *A Midsummer Night's Dream*. Chris Wood has performed most recently as Jack in *The Importance of Being Ernest* and Demetrius in *A Midsummer Night's Dream* in Petaluma, CA. He has earlier credits from San Francisco State University. Tiffany Wynne Wright, currently a drama major at UH, where she recently appeared in *Two Tales of Jealousy with a Comic Interlude*.

Staff

Suzanne Cravens (associate producer)

Now in her fifth season with HSF and the Children's Theatre Festival, Suzanne Cravens previously served for four years as coordinator of special events and assistant to Iris Siff, managing director of the Alley Theatre, and recently served as assistant to director Mark Lamos for Hartford Stage's recent production of *A Midsummer Night's Dream*. One of the founders of Illuminations, Theatre With the Deaf, for which she has incorporated signing actors into many productions, Ms. Cravens has taught for HISD and in drama departments at UH-Downtown and at St. Thomas University. Currently completing her M.F.A. in directing at UH, she has recent credits both in acting and directing at UH and the Strand Street Theatre. Ms. Cravens also directed the Connolly/Yeager performance art production of *Harmony of the Moon*.

Jonathan Middents (production manager)

Jonathan Middents has been the production manager for the Festivals Company and a member of the UH Department of Drama faculty for six years. In addition to management and teaching duties, Mr. Middents designed lighting for the 1988 festivals and scenery for *Passion*, *Poison*, and *Petrification* and the UH-Downtown production of *Small Craft Warnings*. He received his B.A. from Rice University and his M.F.A. from Florida State University and has previously worked as a designer and technical director at UH-Clear Lake, UT-Austin, and Indiana State University.

Theresa A. Cranshaw* (*stage manager*)

A Houston resident since 1986, Theresa Cranshaw has stage managed for the Alley Theatre, Stages, Theatre Under The Stars, and Texas Opera Theatre. Her credits include *Jesus Christ Superstar*, *Where's Dick?*, *Alfred Steiglitz Loves O'Keeffe*, *Frankie and Johnny in the Clair de Lune*, and *The Kiss of the Spiderwoman*. Ms. Cranshaw holds a B.A. in theatre/stage management from Purdue University.

Kenneth Atwater (*technical director*)

Now in his third season with HSF Kenneth Atwater joined the UH drama department staff in 1986 after a season at Stages Repertory Theatre as master electrician and carpenter and at the Alley Theatre as scene shop foreman. Mr. Atwater has also held positions at the San Jose Repertory Co., the California Actors Theatre, the University of Santa Clara, and Cinna-West Productions. Mr. Atwater holds a B.A. in drama from the University of California, Irvine.

* Member of Actor's Equity Association

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"Awesome, totally awesome."

We wish to express our appreciation to the following organizations: The Clayton Fund, The Cockrell Foundation, Cultural Arts Council of Houston, The Enron Foundation, the Parish Fund, the Fondren Foundation, Gates Foundation, Kayser Foundation, The McAshan Educational and Charitable Trust, Mitchell Energy, the Peninsula Foundation, The Powell Foundation, the Rienzi Foundation, Texas Commission on the Arts, Vale-Asche Foundation, The International Shakespeare Globe Centre, and the Wortham Foundation.



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John Livingstone, Anastasia Simotas,
and Danny Stowers

The Festivals Company

The Festivals Company was formed in 1982 as a result of a merger of both the Houston Shakespeare Festival and the Children's Theatre Festival boards of directors. After eight years of production, it was felt that common concerns and a single philosophy merited the creation of a unified producing organization.

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Festival Angels, Inc.

Festival Angels, Inc., is a tax-exempt, non-profit organization created to help support the University of Houston Department of Drama and its related activities. Two professional arms of the drama department are the Children's Theatre Festival (CTF) and the Houston Shakespeare Festival (HSF). The major objective of the Festival Angels is to provide volunteer support to enhance audience enjoyment of the university's student and festival performances and to develop the resources required to produce the highest quality productions possible. Individuals interested in joining the Festival Angels, Inc. Department of Drama, University of Houston, Houston, Texas 77204-5071, (713) 749-1428.

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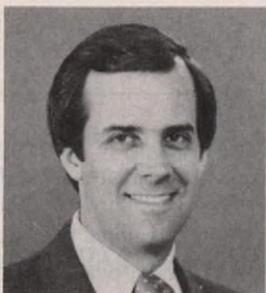
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Browning-Ferris Industries, Inc. was founded in Houston in the late

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Centel Communications Systems has long been committed to supporting the performing arts in our community. Centel feels that the performing arts not only enhance our city but also enrich everyone's lives enormously, and we encourage everyone to take advantage of the enjoyment that the arts bring to our lives.

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Vice President of Central Region Exploration, Land & Production
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Sixty years ago, Chevron was the first American corporation to make a grant to an arts organization, and our commitment to the arts continues today. In addition to supporting a number of organizations where our employees are actively involved, Chevron has a matching grants program for arts and culture. Our focus for the arts and other programs is an enhancement of K-12 education, hence, family events in Miller Theatre fit the bill!

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Coca-Cola Foods is proud to sponsor the Houston Shakespeare Festival's August 11 performance of *Coriolanus* at Miller Outdoor Theatre. Coca-Cola Foods has long recognized the important contribution the arts make to our community. The quality of both the arts and education in Houston are an indication of the quality of life in our hometown. As a corporate member of this community, we are pleased to support the University of Houston drama department in its professional productions of classic Shakespeare, especially the Festival presentations that are accessible to so many Houstonians.

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Support of culture and the arts plays a central role in Conoco's corporate philanthropy. Conoco is committed to improving the quality of life and, particularly, to enhancing the vitality and well-being of communities in which its employees live and work. Essential to this effort is a thriving arts environment. Because, very simply, the arts make us better; more economically viable and appealing as a community, more civilized and humane as a people. Indeed, "All the world's a stage . . ." and the show *must* go on.

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Enron Corp., through its philanthropic arm — the Enron Foundation — takes pride in helping to promote the quality of life in the many communities in which it operates. While health, welfare and

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KUHF 88.7 FM celebrates the world-class talent and dedication that distinguishes local art organizations such as the Houston Shakespeare Festival and proudly serves as media sponsor for this outstanding event. KUHF is committed to bringing regional as well as national exposure to Houston's arts organizations. Through the medium of sound, KUHF is supporting Houston's rightful place, prominent in the national arena for outstanding contribution to the visual and performing arts.

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University of Houston Drama Department's 1989-90 Season

1 *House of Blue Leaves*

by John Guare

October 6, 7, 13-16

Winner of 1971 Critics Award and Obie Award, *House of Blue Leaves* was described by the N.Y. Times as an "enchantingly zany and original farce." The N.Y. Daily News called it a "brilliant play."

2 *Arms and the Man*

by George Benard Shaw

November 10, 11, 17-19

Shaw on war and warriors created controversy in its time. This masterpiece makes us think amidst the peals of laughter the play has never failed to produce.

3 *Read My Mime*

by Claude Caux

January 26, 27, February 2-4

Mime time once again! Another evening of delectable adventures in silence with the Festivals Mime Company.

4 *A Little Night Music*

Music and lyrics by Stephen Sondheim

Book by Hugh Wheeler

suggested by Ingmar Bergman's film
Smiles of a Summer Night

March 2, 3, 9-11

Among the guests who find themselves at the same country chateau one summer night are a lawyer, his 18-year-old bride, and his enchanting mistress. The strands of love predictably catch all the guests in its charming net and caught for this musical's creators the Drama Critics' Circle and Tony awards.

5 *Contemporary Play to be Announced*

April 20, 21, 27-28

Several exciting works are being considered to add another fascinating dimension to the UH season.

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A Short History of the American Musical

In the crowded marketplace of American culture, the Broadway musical comedy is synonymous with sophisticated luxury entertainment. It also happens to be an endangered species. As soaring production costs allow only a handful of shows to be mounted each year, and as one by one its veteran directors, choreographers, composers, and stars fade out, pronouncements of the form's imminent demise are issued with clockwork regularity.

During the musical's so-called golden age, from the mid-1920s to around 1960, Broadway shows lofted the collective dreams of New York's urban melting pot onto the stage with a brash, self-confidence. But no sooner had the musical reached maturity than its special hold over popular culture was broken by the new technology of rock music and records.

In order to survive, a form that had continually reinvented itself for more than half a century had to find a new *raison d'être*. Out of this crisis was born the eclectic international-style musical, presided over by the English popmeister, Andrew Lloyd Webber. In an age of gigantism in all the

Stephen Holden is a music critic for The New York Times.

arts, pop "operas" have become Broadway's answers to epic movie fantasies like *Star Wars*, *Superman* and *E.T.*

In going global, however, the Broadway

musical developed in the first place?

If you trace the history of any art form back far enough, you will usually find that it has populist origins — the sanctification of "art" only came later.

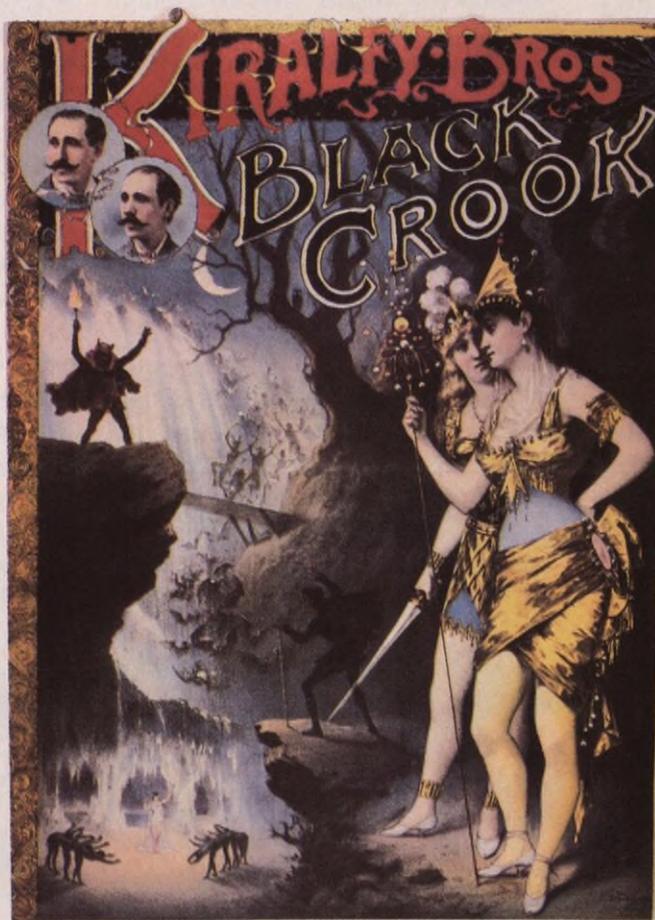
The show generally considered to be the first American musical, *The Black Crook*, was a crude blend of burlesque and melodrama inspired by the Faust legend. When it opened in New York at Niblo's Garden in September, 1866 — in a performance that ran five and a half hours — the public greedily ate up the spectacle of more than 100 scantily dressed French ballet dancers cast as assorted demons and sprites.

The Black Crook created a vogue for music-theatre spectacle that was to last for the rest of the 19th century. Edward E. Rice's *Evangeline*, the Kiralffy brothers' pictorial epics, *Around the World in Eighty Days* and *Excelsior* (which advertised its "novel electric effects by the Edison Electric Light company, under the personal direction of Mr. Edison"), combined spectacle with songs that were often randomly inserted be-

tween scenes.

In 1878, Gilbert & Sullivan's *H.M.S. Pinafore* arrived on American shores for the first time and gave the country a delicious taste of sophisticated comic

musical has ironically also gone full circle. For what are today's all-singing international spectacles if not the descendants of the glitzy, escapist European-style operettas out of which the American



Above: It all began in 1866 with *The Black Crook*, "a crude blend of burlesque and melodrama."

by Stephen Holden



Classically-trained, the Irish-born Victor Herbert competed with flagwaving populist George M. Cohan for dominance of Broadway during the first decade of this century.

in a string of farces with music featuring rowdy immigrant characters. Their biggest success, *A Trip to Chinatown* (1891) left behind three hit songs — “The Bowery,” “Reuben and Cynthia,” and Charles K. Harris’s “After the Ball.”

There is a sense in which the history of the American musical from the late-19th century to the present has always been a tug of war between elegant, sophisticated Old World (Gilbert & Sullivan) values and vulgar populist New World ones (Harrigan and Hart). In the early part of this century, the Old World was represented by Victor Herbert, Rudolf Friml, and Sigmund Romberg. That side flourished much later in a more refined form in shows like *My Fair Lady* and *A Little Night Music*. On the New World side, the first pure American sensibility was George M. Cohan, whose peppy gregariousness was echoed decades later in shows like *Annie Get Your Gun*, *The Music Man* and *Hello, Dolly!*

Though Herbert and Cohan, the twin pillars of musical comedy in the first decade of the century, were both of Irish descent, they were polar opposites in musical taste and temperament. Herbert, well-schooled in European classical traditions, composed dozens of melodious comic operettas of which the most successful were *Babes In*

Toyland, *Mlle. Modiste*, *The Red Mill*, *Naughty Marietta*, and *Sweethearts*, all composed in the decade from 1903 to 1913. *Naughty Marietta* (1910), the quintessential Herbert show and his greatest triumph, left us such songs as “Tramp! Tramp! Tramp!,” “Italian Street Song,” “I’m Falling in Love with Someone,” and “Ah! Sweet Mystery of Life.”

Cohan, who came from a family of vaudevillians, may be the most shameless flag-waver of any significant pop songwriter America has produced. His simple, propulsive scores for shows like *Little Johnny Jones* (1904) and *Forty-Five Minutes from Broadway* (1906) will forever seem synonymous with American optimism at a moment when the country was emerging as a major world power.

Spurred by the overwhelming international success of Franz Lehár’s waltz musical *The Merry Widow*, which arrived in New York in 1907, European-style operetta proliferated on New York stages for more than two decades. Rudolf Friml, from Prague, began his illustrious composing career by substituting for Herbert at the last minute as the composer of *The Firefly* (1912). He went on to compose during the following decade some of the best-loved operettas of the era, including *Rose-Marie*, *The Vagabond King*, and *The Three Musketeers*. But the genre’s supreme craftsman was Romberg, who composed between 1917 and 1928 some

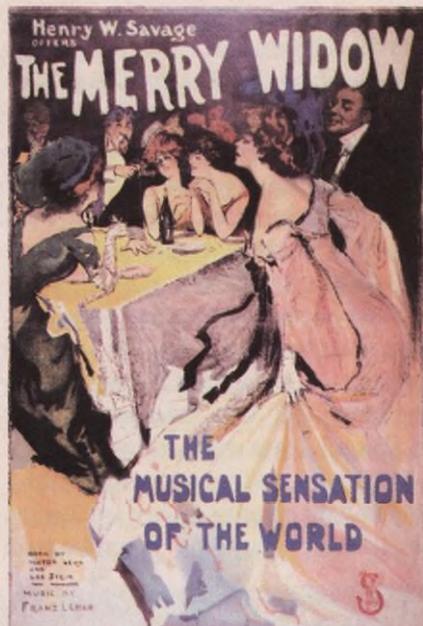
60 shows of which the most successful were *Maytime*, *Blossom Time*, *The Student Prince*, *The Desert Song*, and the *New Moon*. The latter, written in 1928, contained more hits than any other American operetta: “One Kiss,” “Wanting You,” “Stouthearted Men,” “Lover, Come Back to Me,” and “Softly, As in a Morning Sunrise.”

The composer who finally united the Old and New World strains of the American musical was Jerome Kern. With the team of Guy Bolton and P.G. Wodehouse providing books and lyrics, the New York-born composer collaborated on a series of shows, later named the Princess Theatre Musicals after the Broadway theatre in which most of them opened. These concoctions may seem frivolous today, but compared to most Broadway shows of the time, they are unusually cohesive and down-to-earth.

In 1927, *Show Boat*, with music by Kern and a book and lyrics by Oscar Hammerstein II, singlehandedly redrew the map of the American musical. It represented a number of firsts. It was the first show to have a truly adult story and the first to deal with racial oppression. In weaving together book, lyrics, and story so that the three elements flowed naturally together it was the first example of what came to be called “the integrated book musical.” Among the standards it bequeathed were “Make Believe,” “Ol’ Man



With Jerome Vern-Oscar Hammerstein’s *Show Boat* (1927), the musical achieves maturity.



European-style operetta proliferated due, in large part, to the overwhelming success of Franz Lehár's *The Merry Widow*, 1907.

River," "You Are Love," and "Bill." While Kern never topped *Show Boat*, he went on to write the music for four more hits during the early '30s: *Sweet Adeline*, *The Cat and the Fiddle*, *Music in the Air*, and *Roberta*.

If *Show Boat* marked the arrival of the American musical into a state one could call "maturity," the show that symbolized the spirit of the jazz age was the buoyantly silly *No, No Nanette* (1924). With music by Vincent Youmans, lyrics by Irving Caesar and a book by Otto Harbach and Frank Mandel, the score, fueled by the itchy syncopation of the Charleston, produced the standards "Tea for Two" and "I Want to be Happy."

In the '30s, a surge of talent that had been developing in the previous 15 years, carried the musical in more experimental directions. The decade's most meteoric talent was George Gershwin, who died in 1937, at the pinnacle of his creativity.

As early as 1922, Gershwin had written "Blue Monday," a 20-minute-long, highly chromatic, racially oriented "jazz opera" for that year's edition of *George White's Scandals*. Together, he and his brother and lyricist partner, Ira, wrote the scores for an increasingly innovative series of shows produced between 1924 and 1930 that included *Lady, Be Good*, *Oh, Kay*, *Funny Face*, *Rosalie*, *Strike Up the Band*, and *Girl Crazy*. In the early '30s, their

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Sung in Italian with English Surtitles
October 20, 22m, 25, 28, 31, November 4, 1989.

Masterson, Ciesinski, James; Kowalski, Robson, Visse
McGegan—Hytner—Cappoen—Fielding—Cunningham

SIR MICHAEL TIPPETT'S *NEW YEAR*

World Premiere
Sung in English
October 27, 29m, November 2, 5, 7, 10, 1989.

Field, Manager, Palmer; Kazaras, Maddalena, St. Hill, Tharp
DeMain—Hall—Bruce

GILBERT & SULLIVAN'S *THE MIKADO*

Sung in English
November 3, 5m, 8, 11, 14, 17, 1989.

Woods, Palmer; Grey, Eisler, Roy, Stephens DeMain—Miller—Ritch—Lazaridis—Blane—Cunningham—van Laast—Hywell

WINTER REPERTORY

STRAUSS' *DER ROSENKAVALIER*

Sung in German with English Surtitles
January 19, 21m, 24, 27, 30, February 2, 1990.

Barstow, Mentzer, Grissom, Firestone; Korn, Gutstein, Hartfield, Frank
DeMain—Cox—Dalton

VERDI'S *RIGOLETTO*

Sung in Italian with English Surtitles
January 26, 28m, 31, February 3, 6, 9, 1990.

O'Flynn, Firestone; Nucci, Giordani, Wells Tchakarov

SPRING REPERTORY

SAINT-SAËNS' *SAMSON AND DELILAH*

Sung in French with English Surtitles
April 6, 8m, 11, 14, 17, 20, 1990.

Toczyska; Popov, McFarland
DeMain—Montresor

PUCCINI'S *MADAME BUTTERFLY*

Sung in Italian with English Surtitles
April 12, 18, 21, 24, 27, 29m, 1990.

Soviero, Graves; Giordani, Laperriere, Frank
Badea—Prince—Liotta

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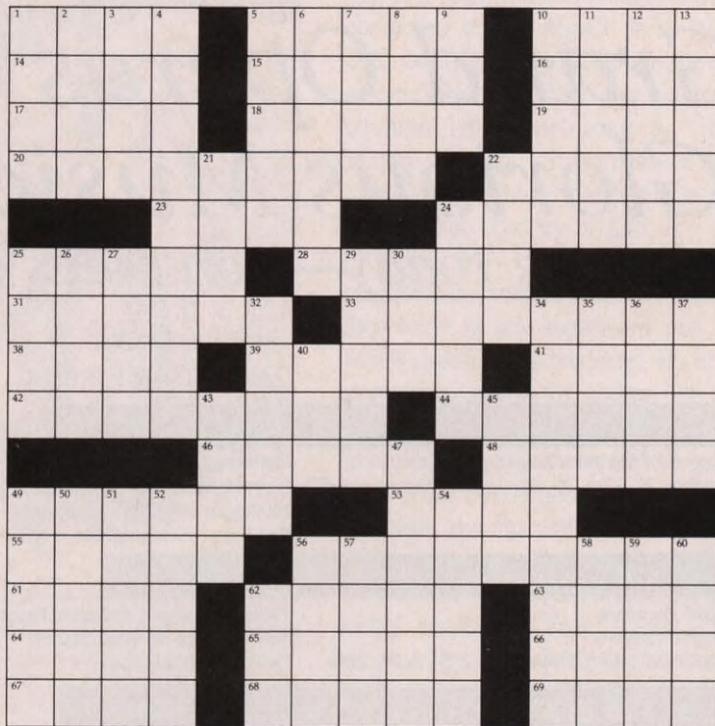
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PUZZLEMENT

Author! Author! by Jim Bernhard



Answers on page 30

Across

- 1 Reagan's first secretary of state
- 5 "To fetch _____ of water . . ."
- 10 Swedish pop group
- 14 Atlanta arena
- 15 Eel
- 16 After for or love
- 17 Anjou or Bosc
- 18 River in Kansas and Missouri
- 19 Animation, in Italian
- 20 GEMINI!
- 22 French painter Edgar
- 23 Word on a car lot sign
- 24 THE POTTING SHED!
- 25 Dwelling
- 28 Believer in Arius' doctrines
- 31 "In order _____ a more perfect union. . ."
- 33 Distribute by a plan
- 38 Jacob's brother
- 39 THE COCKTAIL PARTY!
- 41 King of Norway
- 42 Tailless felines
- 44 NO EXIT!
- 46 Milk container
- 48 Smile derisively
- 49 ADRIENNE LECOUVREUR!
- 53 Pierre's girl friend
- 55 Apache, for example
- 56 MEDEA!
- 61 Guns the engine
- 62 Exeunt _____
- 63 "The _____ in Winter"
- 64 Suits to _____
- 65 Portraitist's command
- 66 Ranger or Star
- 67 Actor Bruce
- 68 Attendant on Bacchus
- 69 Gaelic

Down

- 1 Example of 55A
- 2 Hemsley TV sit com
- 3 "Dance _____ Old-Fashioned Way"
- 4 THE MADWOMAN OF CHAILLOT!
- 5 "That's _____" (Dean Martin hit)
- 6 Inn, in Spain
- 7 "I smell _____"
- 8 Othello's antagonist
- 9 Ingredient of some soap
- 10 TINY ALICE!
- 11 Comic-pianist Victor
- 12 Monty Python's "Life of _____"
- 13 To win by _____ (barely)
- 21 Pusher's target
- 22 First 007 film
- 24 John of "Atlas Shrugged" and others
- 25 Up and _____!
- 26 Millet seed fermented beverage (var.)
- 27 DeQuincey's "Confessions _____ English Opium-Eater"
- 29 Poker play
- 30 U.N. agcy.
- 32 Union General George Gordon
- 34 LE CID!
- 35 Der _____ (Adenauer sobriquet)
- 36 Vetch
- 37 Always
- 40 Inc., in U.K.
- 43 Rubic's device
- 45 ". . . like _____ of sparkling Burgundy brew . . ."
- 47 Seldom
- 49 Rare fiddle
- 50 Greek island also called Candia
- 51 Amazon or Nile
- 52 GHOSTS!
- 54 Harpagon or Scrooge, e.g.
- 56 Jane Austen novel
- 57 Entity
- 58 Designer Christian
- 59 Ages
- 60 Snicker-_____
- 62 CIA's predecessor

light musical comedy metamorphosed into the pungent political satires *Of Thee I Sing* and *Let 'Em Eat Cake*, both with librettos by George S. Kaufman and Morrie Ryskind. With the 1935 folk opera *Porgy and Bess*, the Gershwins and book writer and co-lyricist DuBose Hayward created what many regard as the most fully realized American music-drama.

Other talents who reached their creative maturity during the '30s included Irving Berlin, the team of Richard Rodgers and Lorenz Hart, Cole Porter, and the team of Howard Dietz and Arthur Schwartz.

Responding to the Gershwins' satires, Berlin, with librettist Moss Hart, created the socially conscious Depression-era



With his 1935 folk opera, *Porgy and Bess*, Gershwin may have created "the most fully realized American music-drama."

shows, *Face the Music* and *As Thousands Cheer*. Porter, whose saucy score for the 1928 show *Paris* created a sensation, wrote his most enduring score, *Anything Goes*, in 1934. It yielded no fewer than five standards: "All Through the Night," "I Get a Kick Out of You," "You're the Top," "Anything Goes," and "Blow, Gabriel, Blow." Rodgers and Hart's *On Your Toes* (1936) became the first musical in which dance sequences (choreographed by George Balanchine) were woven into the story. Dietz and Schwartz defined the modern sophisticated Broadway revue with their *Three's a Crowd*, *The Band*

Wagon, and *Flying Colors*, all from the early '30s.

During the '40s, the movement toward integration of the elements of a show into a seamless whole accelerated as dance became an increasingly important aspect of many musicals. First George Balanchine in *On Your Toes* (1936) and later Agnes de Mille with *Oklahoma!* (1943) integrated dance with plot so that one became an extension of the other. In *High Button Shoes* (1947), Jerome Robbins introduced the first comic ballet to Broadway, with his Keystone Kops chase. Nine years later, Robbins, who had been a protégé of the era's preeminent director, George Abbott, inaugurated the dance



Agnes de Mille's choreography contributed to the stunning success of *Oklahoma!* in 1943.

musical with *West Side Story*, which he not only choreographed but "conceived and directed." *West Side Story* may be the most influential show of modern times. In Leonard Bernstein's score, bebop meets Puccini meets Caribbean dance music. Its throbbing pulse and its *Romeo and Juliet*-in-the-slums love story cast a shadow even beyond Broadway into the world of rock.

During the '40s, Irving Berlin and Cole Porter each weighed in with a show that is considered to be as perfect as any the musical comedy genre has produced. Berlin's rip-roaring Western, *Annie Get*

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Your Gun (1946), celebrating the life and times of cowgirl-showgirl Annie Oakley, produced more hit songs than any other '40s show, among them "Doin' What Comes Natur'ly," "The Girl That I Marry," "They Say It's Wonderful," and the definitive show business anthem, "There's No Business Like Show Business." *Kiss Me, Kate* (1948) was arguably the only Porter musical to find a story (*The Taming of the Shrew*) and a form (the play within a play) fully equal to his songwriting wit.

More than anyone else, however, the '40s and early '50s belonged to Richard Rodgers and Oscar Hammerstein II, who teamed for the first time to write *Oklahoma!* (1943), which ran for over 2,000 performances, and followed it up with *Carousel* (1945), *South Pacific* (1949), and *The King and I* (1950). These shows marked the ultimate flowering of the integrated book musical. Even those that were set in far-flung exotic locales managed to evoke American middle-class self-confidence at a moment in history — during and after World War II — when the country's social edifice seemed rock-solid. Combining European classicism



The Harold Prince production of Sondheim's *Follies* (1971), sums up the musical history of Broadway.

with American folksiness, these shows' sophisticated songs expressed an unquestioned faith in social tolerance, true love, and the improvement of mankind.

Much of what has happened on Broadway since the '50s has been a reaction of one kind or another to Rodgers and

Hammerstein. The two most important post-Rodgers and Hammerstein composers, Stephen Sondheim and Andrew Lloyd Webber, owe them much. Sondheim, who apprenticed with Hammerstein, has carried the musical to a high art. There is a sense in which his work has been an ongoing critique of those serene masters. Musically, his score for *Follies* sums up the whole history of Broadway. The operatic *Sweeney Todd* is a towering denial of Rodgers and Hammerstein's optimism. In *Phantom of the Opera*, Lloyd Webber reverently recalls Rodgers's sweeping melodic style.

In the '60s, the integrated book musical evolved into the streamlined dance musical, whose greatest creative minds have been Jerome Robbins (*West Side Story*, *Gypsy*, *Fiddler on the Roof*) and Michael Bennett (*Follies*, *A Chorus Line*, *Dreamgirls*). And the dance musical has been subsumed into "the concept musical," in which every element, including the set, has worked toward a single unified purpose. The producer and director Harold Prince, often working with Sondheim, has been the most important figure behind the style which takes in *Cabaret*, *Company*, *A Little Night Music*, *Pacific Overtures*, and *Sweeney Todd*. The ultimate triumph of the "concept musical" — artistically and commercially — was *A Chorus Line*, directed by Michael Bennett, in which the structure of the show was an extended audition for a Broadway show.

Today the Broadway theatregoer who plunks down \$50 or more for a ticket to *Phantom of the Opera*, *Les Misérables*, *Into the Woods*, or *Jerome Robbins' Broadway* can expect to see a lavish, accessible mixture of song, dance, spectacle, and drama that is classier than a Las Vegas floor show, more entertaining than an opera, and lighter than a serious play, but not entirely frivolous and, in the case of *Into the Woods*, deeply serious in its fairy-tale guise.

The musical refuses to become extinct. Like a particularly hardy perennial, it has spiraled its tendrils up through the sidewalks of New York for well over a century, seeding American culture with a popular song literature that has proven more durable than any other music this country has produced. □

Answer Puzzle on page 28

1	H	2	A	3	I	4	G		5	A	6	P	7	A	8	I	9	L		10	A	11	B	12	B	13	A			
14	O	M	N	I					15	M	O	R	A	Y						16	L	O	R	N						
17	P	E	A	R					18	O	S	A	G	E						19	B	R	I	O						
20	I	N	N	A					21	U	R	A	T	O						22	D	E	G	A	S					
									23	U	S	E	D							24	G	R	E	E	N	E				
25	A	26	B	27	O	D	E								28	A	29	R	30	I	A	N								
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38	E	S	A	U											39	E	40	L	I	O	T			41	O	L	A	V		
42	M	A	N	X											43	C	A	T	S					44	S	A	R	T	R	E
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49	S	50	C	51	R	I	B	E												53	A	54	M	I	E					
55	T	R	I	B	E										56	E	57	U	R	I	P	I	D	E	S					
61	R	E	V	S											62	O	M	N	E	S				63	L	I	O	N		
64	A	T	E	E											65	S	M	I	L	E				66	L	O	N	E		
67	D	E	R	N											68	S	A	T	Y	R				69	E	R	S	E		

"As the sun colors flowers, so does art color life."

Lord Avebury



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Insurance

Why should you place your Trust with Texas Commerce?

In times like these, Texas Commerce's strength and stability translate into security and uninterrupted quality Trust services for individuals, corporations, endowments and foundations.

Continuity of Trust Service

- Texas Commerce has provided Trust services to Texans for over 65 years.
- Texas Commerce's Senior Trust Managers average over 14 years of experience at Texas Commerce.

Trust Strength and Commitment

- Texas Commerce Trust assets have grown to \$94 billion.
- Texas Commerce's Trust Departments have increased their Trust Bankers from 512 to 822 over the last five years, certifying the depth of its commitment to its Trust clients.
- Texas Commerce offers a full range of Corporate Trust, Personal Trust, Employee Benefit and Investment Management Trust services.
- Texas Commerce provides Trust clients a broad spectrum of professional investment management services, ranging from an aggressive stock portfolio to more conservative investments such as U.S. Government securities, municipal and corporate bonds, high-yielding stocks and money market management.

For your peace of mind, isn't it time you placed your Trust business with Texas Commerce? Please call Bill Wagner at (713) 236-4497.



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