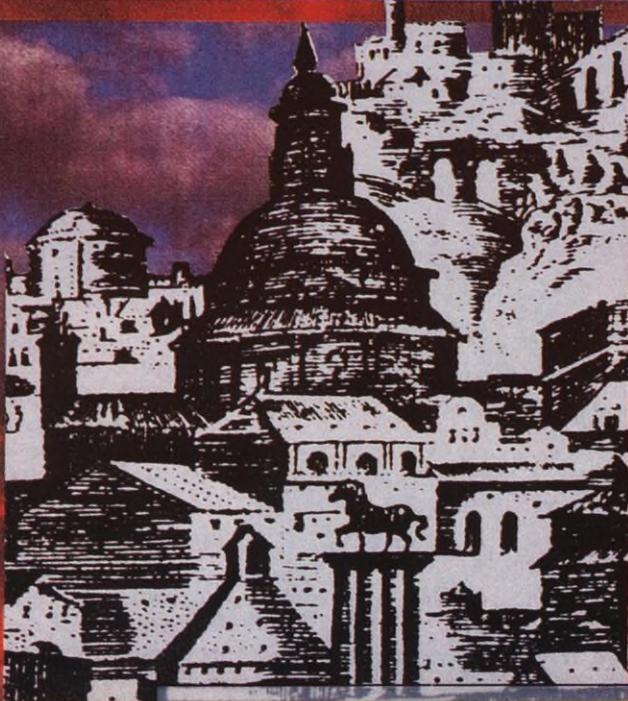


HOUSTON PERFORMANCES

ARTS AND THEATRE MAGAZINE™

JULY/AUGUST 1991



Houston

Shakespeare

Festival



1991

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

Lord Avebury



We at John L. Wortham & Son feel that encouraging new, emerging artists is a vital part of the cultural growth and enrichment of a community. We are pleased to present here an example of one such person's work: Sue Webber, a second-semester student in Arthur Turner's watercolor class at the Alfred C. Glassell Jr. School of Art in Houston. She represents the many developing their talents and skills for the enjoyment of us all.

JOHN L. WORTHAM & SON
Insurance

From the producing director

**Why him?
Why us?
Why now?**



*Sidney Berger
Producing Director*

Why is Shakespeare currently the most produced playwright in the world? Why is it that there are well over one hundred festivals and theatres in North America devoted to producing his work, with five in Texas alone? I feel strongly that the reason is that the works are of inestimable value to our current lives and will continue to be meaningful to generations to come, just as they have been to those gone by.

The plays accomplish this by being accessible to virtually every socioeconomic level, as they had to be in Shakespeare's own time if he were to earn a living from a popular audience. Bardolatry is largely a product of the last hundred years, a phenomenon that has misled far too many into thinking that Shakespeare was only for an intellectual elite, or, at worst, was incomprehensible but valued as a kind of cultural wash.

When we find ourselves lost in direction, or when we grapple to understand our lives, our relationships, our deepest fears, Shakespeare can provide illumination; his works can articulate the most basic human issues and give them the form we need to mirror our inner selves and to confront the questions that remain universal. Perhaps this is why you sit here this evening in the humid air with the drone of airplanes overhead and the wailing of sirens in the distance.

I know that's why I produce and direct the plays. And, as is peculiar to genius, Shakespeare knew we would all gather here when he said in Julius Caesar:

How many ages hence
shall this, our lofty scene be acted
over in states unborn and accents
yet unknown...

HOUSTON PERFORMANCES

The Theatre & Music Magazine for Houston, Texas

July-August 1991

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ALLEY THEATRE

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STACEY KING

Editorial Production

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SUSIE WORKS-*Director of*

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Frank M. Young, Executive Director

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Houston Shakespeare Festival *1991*

Seventeenth Season

THE MERCHANT OF VENICE

July 26, August 1, 3, 7, 9

THE MERRY WIVES OF WINDSOR

July 27, 31, August 2, 8, 10

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.

Special appreciation for major support is extended to

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Young & Hampton

THE MERCHANT OF VENICE

by William Shakespeare

DIRECTED BY
Sidney Berger

SETS BY
Arch Andrus

COSTUMES BY
Frances Blau

LIGHTING BY
John Gow

ORIGINAL MUSIC BY
Robert Nelson

SOUND DESIGN BY
Kelly Babb

SPECIAL MOVEMENT BY
Claude Caux

PRODUCTION STAGE MANAGER
Melanie Strange*

PRODUCTION COORDINATOR
Julia McCarthy

*Individual performances have
been sponsored as follows:*

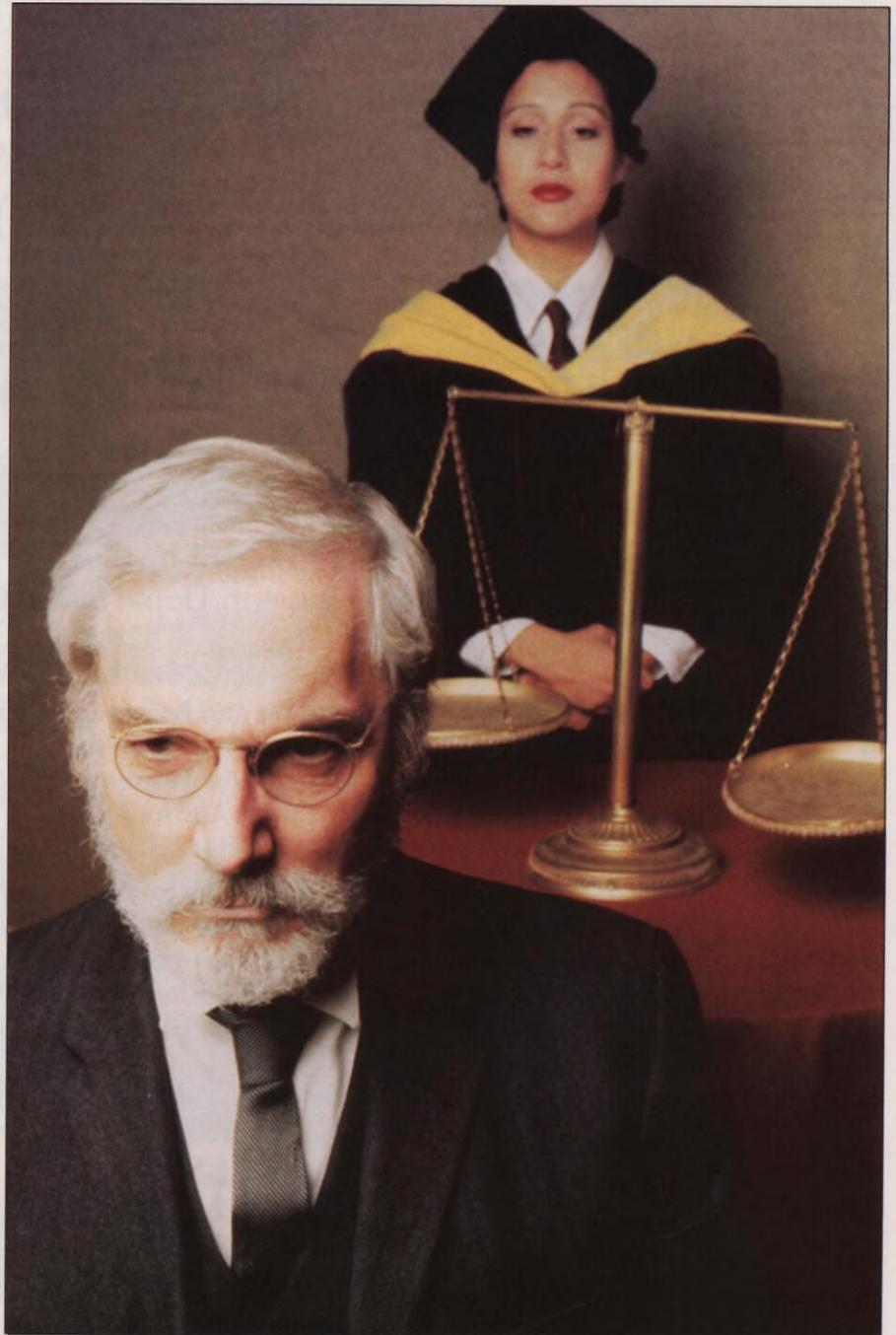
July 26—Fayez Sarofim & Co.

August 1—Garner Environmental
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August 3—Browning-Ferris
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August 7—Transco Energy
Company and the
Robert W. Knox, Sr.
and Pearl Wallis Knox
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August 9—AT&T



Malinda Bailey as Portia and Tom Klunis as Shylock. Photo by George Hixson.

“The figure of Shylock is like some secondary figure in a Rembrandt painting, so charged with implied life that one can forget his surroundings. To look sometimes with absorption at the suffering, raging Jew alone is irresistible. But the more one is aware of what the play’s whole design is expressing through Shylock, of the comedy’s high seriousness in its concern for the grace of the community, the less one wants to lose the play Shakespeare wrote for the sake of one he merely suggested.”

—C. L. BARBER

The Cast

(in order of appearance)

Antonio, a merchant of Venice	Timothy Arrington*
Salerio } his friends	Jim Bernhard*
Solanio }	Michael Marich
Bassanio, suitor to Portia	James Gale
Lorenzo, in love with Jessica	Kent Johnson
Gratiano, friend to Antonio and Bassanio	Rutherford Cravens*
Portia, an heiress	Malinda Bailey*
Nerissa, her waiting gentlewoman	Gage Tarrant
Stephano, servant to Portia	Bob Boudreaux
Maid to Portia	Emily York
Shylock, a money lender	Tom Klunis*
Prince of Morocco, suitor to Portia	Michael Ballard
Servant to Morocco	Ben Wilson
Launcelot Gobbo, servant to Shylock, then to Bassanio	James Belcher*
Old Gobbo, father to Launcelot	Michael Wonio
Leonardo, servant to Antonio	Judson Crowder
Jessica, daughter to Shylock	Paige Witte
Prince of Arragon, suitor to Portia.....	Jeff Baldwin
Tubal, friend to Shylock	Michael Wonio
Officer	Judson Crowder
Duke of Venice	Jim Bernhard*
Band singer	Gina McCullogh
Venetians, policemen, and soldiers	Nick Amick, Bob Boudreaux, Dee Byrd, Judson Crowder, Kurt Driskell, Deborah Moore, Emily York, Alexander White

TIME: 1932

SCENE: Venice and Portia's estate at Belmont

There will be one fifteen-minute intermission.

Assistant DirectorBeth Sanford
Production Intern.....Chris Whitehouse

*Member of Actors' Equity Association

The Plot

Bassanio needs money to go to Belmont to woo the wealthy Portia, a woman whose suitors must answer the riddle of three caskets in order to win her hand. Antonio, a Venetian merchant and Bassanio's friend, borrows 3,000 ducats from Shylock on behalf of his friend's suit. Since Antonio's ships, and thus his fortune, are soon to return, he willingly agrees to Shylock's "merry bond" of forfeiting a pound of flesh if the money is not forthcoming on the day the note comes due.

Launcelot Gobbo, Shylock's servant, leaves Shylock's service for Bassanio's, and Shylock's daughter, Jessica, elopes with Antonio's friend Lorenzo. At Portia's estate, Bassanio's joy in winning Portia, is marred by the news that Antonio's ships are lost at sea and that he will have to submit to the paying of the pound of flesh. Bassanio returns immediately to Venice to help Antonio. Portia, with her maid Nerissa, disguising themselves as lawyer and clerk, hasten there as well to argue the case in court. The outcome is propitious to all save Shylock, who, in order to keep his property, must will it to his previously renounced daughter.

Bassanio, Gratiano, and Antonio travel to Belmont and are met by Portia and Nerissa who enjoy some merriment at the men's expense before confessing their part in the trial. The play concludes with general explanations, congratulations, and happy reunions of the various lovers as the dark clouds of times to come begin to gather.

"Divine justice commands that they be treated mercifully... It is therefore absolutely unjust and irresponsible to force baptism on their children and compel them to adopt the doctrines of the Christian faith, as is sometimes the case in Germany and other countries... They must not be forced to say 'Christ is Risen,' must not be violently beaten without cause,... pork must not be smeared around their mouths and pigs' tails not glued to their clothes;... and if they commit a crime they must not be treated differently and more cruelly than Christians who committed the same offense."

—WAGENSEIL, 1705

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on giving to the arts...



Susan A. Dunten, CFP

American Express Texas Philanthropic Committee

The American Express family of companies including American Express Travel Related Services Co., IDS Financial Services Inc., American Express Bank Ltd., American Express Information Services Corp., and Shearson Lehman Brothers, Inc. are proud to support the Houston Shakespeare Festival. We believe that the arts make a vital contribution to the quality of life in our communities. As a global company we promote cultural diversity and cross-cultural communication. Our focus is on programs that bring visual and performing arts to large audiences and increase accessibility to the arts and help organizations develop new audiences.



H. Devon Graham, Jr.

Managing Partner, Arthur Andersen

The Houston office of Arthur Andersen/Andersen Consulting employs more than 1200 people and serves over 2500 Houston-area clients. It is only natural, then, that we should give to the community that provides us with our living. Contributing to community betterment is an important part of the Arthur Andersen/Andersen Consulting "culture." As a firm, giving marks us as responsible corporate citizens. But more importantly, for each of us as individuals, supporting the arts simply enriches our lives. Arthur Andersen/Andersen Consulting is delighted to support the Houston Shakespeare Festival.



Joel Williamson

Branch Manager, AT&T

AT&T congratulates the Houston Shakespeare Festival on the opening of its 17th season. AT&T's financial and volunteer support and involvement in numerous civic and cultural activities help Houston maintain its high quality of life as it broadens the horizons of our dynamic city. Through its corporate contributions program, AT&T assists various nonprofit organizations, institutions and causes—not only in arts and culture—but in areas of education, health and social action as well. Many AT&T employees volunteer their time, resources and energy in support of nonprofit organizations, which are so essential to our individual and collective well-being. AT&T is contributing to Houston's quality of life through leading-edge technologies, products, services and contributions.



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Chairman of the Board, Browning-Ferris Industries, Inc.

Browning-Ferris Industries, Inc. was founded in Houston in the late 1960s and today is an international waste services company with operations throughout North America and in several countries abroad. BFI's contribution program is one means of returning to the community some measure of support it has obtained during its growth years. The company is an active contributor to health and welfare, education, and civic activities, but reserves a special enthusiasm for cultural and artistic events such as the Festivals Company presents. BFI believes that drama, music and the other arts are an essential part of the human spirit, a backdrop against which ourselves and our society are measured.



Mickey A. Driver

Public Affairs Manager, The Chevron Companies

Over 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 community affairs Chevron is a responsive, participating corporate citizen. Corporate financial support focuses on K-12 education and environmental programs but includes support of many non-profits, the United Way, and the arts. Chevron permanently endowed The Houston Symphony Festival of Schools program and was an early major underwriter of the magnificent Wortham Center.



Timothy J. Haas

President & CEO, Coca-Cola Foods

Minute Maid is proud to sponsor the Houston Shakespeare Festival's August 2 performance of *The Merry Wives of Windsor* at Miller Outdoor Theatre. Coca-Cola Foods has long recognized the 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, the Makers of Minute Maid 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.



Constantine S. Nicandros

President & CEO, Conoco Inc.

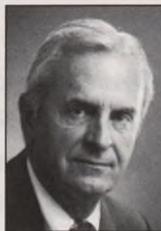
Support of culture and the arts plays a central role in Conoco's corporate philanthropy. Conoco is committed to improving the quality of life and, particularly, to enhancing the vitality and well-being of communities in which its employees live and work. Essential to this effort is a thriving arts environment. 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.



John Proffitt

General Manager, KUHF 88.7 FM

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 contributions to the visual and performing arts.



W. J. Bowen

Chairman & CEO, Transco Energy Company

Transco Energy Company is committed to enhancing the quality of community life in the areas in which it operates through financial, corporate and individual support, helping to meet the needs of many health, educational, arts and cultural organizations. A contribution to the arts is a smart investment in people. The arts are a vital part of human experience. They spark new ideas, encourage new ways of thinking and value creativity. These are characteristics that are essential to business.

The Festivals Company

The Festivals Company was formed in 1982 by merging 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 united 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 Drama Department and its related activities. Three professional arms of the Drama Department are the Children's Theatre Festival (CTF), the Houston Shakespeare Festival (HSF), and the Festivals Mime Company.

The major objective of the Festival Angels is to provide volunteer support to enhance audience enjoyment of the university's student and professional festival performances and to develop the resources required to produce the highest quality productions possible.

Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston, Houston, Texas 77204-5071 (713)749-1428.

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THE MERRY WIVES OF WINDSOR

by William Shakespeare

DIRECTED BY
Rutherford Cravens

SETS BY
Arch Andrus

COSTUMES BY
Frances Blau

LIGHTING BY
John Gow

ORIGINAL MUSIC BY
Robert Nelson

SOUND DESIGN BY
Kelly Babb

SPECIAL MOVEMENT AND
STAGE COMBAT BY
Claude Caux

PRODUCTION STAGE MANAGER
Melanie Strange*

PRODUCTION COORDINATOR
Julia McCarthy



Carolyn Houston Boone as Mistress Page, James Belcher as Falstaff, and Malinda Bailey as Mistress Ford. Photo by George Hixson.

Individual performances have been sponsored as follows:

July 27—American Express Travel Related Services Co., IDS Financial Services Inc., American Express Bank Ltd., Shearson Lehman Brothers Inc., American Express Information Services Corp.

July 31—Arthur Andersen/Andersen Consulting, KUHf 88.7 FM

August 2—Coca-Cola Foods

August 8—The Chevron Companies

August 10—Du Pont Conoco

The Cast

(in order of appearance)

Robert Shallow, a county justice
of the peace Timothy Arrington*

Abraham Slender, cousin to Shallow Gregory Dean

Sir Hugo, a Lutheran minister Jim Bernhard*

Master Page..... Manning Mpinduzi-Mott

Sir John Falstaff, a knight James Belcher*

Bardolph Jeff Baldwin

Pistol Michael Marich

Nym Peter D. Baquet

Anne Page, daughter to Page and
Mistress Page Paige Witte

Mistress Ford Malinda Bailey*+

Mistress Page Carolyn Houston Boone

Simple, servant to Slender Jon Hawkins

Host of the Garter Inn Phillip Hafer

Robin Allen Dorris

Mistress Quickly, housekeeper
to Dr. Caius Deborah Oliver Artis

John Rugby, servant to Dr. Caius Bob Boudreaux

Dr. Caius, a Cajun physician John Kenneth Arp

Fenton, a young gentleman Kent Johnson

Master Ford James Gale

John } Ford's servants Travis Baker
Robert } Alexander White

Windsorians Travis Baker, Debra Conn,
Penny Corden, Stephanie Griffin,
Donna McDonald, Alexander White,
and Helen Zuliani

TIME: Late 1920s

SETTING: America, rural south

There will be one fifteen-minute intermission.

Assistant Director Jerome Dunn
Production Intern..... Chris Whitehouse

*Member of Actors' Equity Association
+Fight captain

The Plot

Three suitors vie for the hand of Anne. Her mother, Mistress Page wants Dr. Caius to be Anne's husband. Her father promotes the cause of Abraham Slender. Anne's choice, however, is Fenton. Mistress Quickly, housekeeper to Dr. Caius, collects payment from each of the suitors to promote their interests with Anne.

Sir John Falstaff, in dire need of funds, attempts to seduce the affluent Mistresses Page and Ford, who, unfortunately for Falstaff, are close friends. Falstaff's identical letters to the ladies are quickly discovered. Master Page has no doubts of his wife's fidelity, but Master Ford, following his jealous nature, goes to Falstaff disguised as Master Brook to find him out. As punishment for Falstaff's duplicity, the wives arrange several trysts which terminate in various humiliations for Sir John. Finally, the two plots reach their resolution when Falstaff is given his last and greatest punishment, and Anne manages to secure the man of her choice.

Houston Shakespeare Festival Company

Artistic Staff

Sidney Berger (producing director)

Founder of the Houston Shakespeare Festival, president of the Shakespeare Theatre Association of America, member of the International Shakespeare Globe Centre Board, and recipient of the Mayor's Arts Award for Outstanding Contribution by a Performing Artist, Dr. Berger has directed recent HSF productions of *Twelfth Night*, *The Tempest*, and *Coriolanus* as well as *Frankie and Johnny in the Clair de Lune* and *T-Bone 'N Weasel* for the Alley Theatre, where he is associate artist. He is chairman of the UH Department of Drama, with production credits there that include *A Little Night Music* and *Wild Honey* and is the producer of the Children's Theatre Festival. Also a playwright and librettist, his music dramas—*The Last Temptation of Christ* and *America!* (with Theo Fanidi), *Tickets Please*, and *The Demon Lover* (both with Robert Nelson)—have been produced respectively by the Great Lakes Opera, The Jewish Theatre Festival, Texas Opera Theatre, Inc., and the Lyric Art Festival.

Arch Andrus (set designer)

Arch Andrus returned to HSF in 1989, having designed all productions for the first ten seasons. As designer for the UH drama department, he has recently designed settings for *The Crucible* and *Dark of the Moon*. With over 130 productions to his credit, he has also designed for numerous theatres in the region, most recently *Closer Than Ever* for Stages and *Lady Day at Emerson's Bar and Grill* for The Ensemble.

Kelly Babb (sound designer)

Kelly Babb is resident sound and lighting designer for Paul Driscoll Magic Productions. He is also designer-in-residence for College of the Mainland in LaMarque and for Actors Workshop of Houston. He has also designed sound and/or lights for Stages Repertory Theatre, The Ensemble, Diverse Works, Strand Street Theatre, Upper Deck Theatre, and the Children's Theatre Festival. This is his fifth season with HSF. Mr. Babb was educated at the University of Houston and currently lives in Seabrook, Texas.

Frances Blau (costume designer)

Frances Blau, currently costume shop manager at the Alley Theatre, has held the posts of resident costume designer as well as shop manager at StageWest, the State University of New York at Binghamton, and the Cleveland Playhouse with other design credits from the Berkshire Theatre Festival, the Player's Theatre Columbus, the Kenyon Festival Theatre, and Cider Mill Playhouse. Her many shows include *The Chalk Garden*, *Othello*, *Rashomon*, *A Little Night Music*, *The Archbishop's Ceiling* (a world premiere by Arthur Miller) and *Tartuffe*. Miss Blau received her B.A. from York University, Toronto, and her M.F.A. degree from Brandeis University.

Claude Caux (director of combat and stage movement)

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

John Gow (lighting designer)

Since joining the UH drama department staff in 1981, John Gow has designed sets or lighting for over 75 productions in the Houston area. Credits include *Pacific Overtures* and *Getting Out* for Stages and *Sleeping Beauty*, *Merlin the Magician*, *Jack and the Beanstalk*, and *Snow*

White for the Children's Theatre Festival. As lighting designer for HSF for eight seasons, his productions have included *Troilus and Cressida*, *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*, *The Importance of Being Earnest*, *They're Playing Our Song*, *Ladyhouse Blues*, and *The Hasty Heart*.

Robert Nelson (composer/musical director)

A faculty member of the UH School of Music, Robert Nelson has composed music for eleven seasons of HSF productions. Dr. Nelson's involvement in musical theatre extends to the composition of three operas—*The Demon Lover* and *Tickets Please* (both with Sidney Berger), and *The Man Who Corrupted Hadleyville* (with Kate Pogue). He has served as music director for many drama department productions, has collaborated on works for music and mime with Claude Caux, and has composed several sound tracks for film documentaries, including the award-winning *Apollo File*. Dr. Nelson was recently awarded a grant from the Cultural Arts Council of Houston to underwrite the development of *Wings*, a musical theatre piece with book and lyrics by Sidney Berger.

The Company

John Kenneth Arp



Houston Shakespeare Festival audiences have seen John Arp in productions of *Richard II*, *As You Like It*, and *Coriolanus*. Mr. Arp is a drama major at the University of Houston, where he has most recently appeared as Jack in *The Importance of Being Earnest*, Danforth in *The Crucible* and Rev. Hagger in *Dark of the Moon*. At the Strand Street Theatre he performed the role of Orville in *Daddy's Dyin'* (*Who's Got the Will*), and, at San Jacinto College he was seen as Romeo in *Romeo and Juliet*, Eddie in *Fool for Love*, and Teen Angel in *Grease*. He has also performed several seasons for the Children's Theatre Festival and was seen in the role of Flinch in *The Impresario* for the Houston Grand Opera.

Timothy Arrington*



Timothy Arrington's association with HSF began with the inaugural season and in his twenty-eight HSF productions has been seen in roles that include Malvolio in *Twelfth Night*, Jaques in *As You Like It*, and Gloucester in *King Lear*. An eight-year veteran of the Alley Theatre's acting company, Mr. Arrington's credits there include *The Common Pursuit*, *The Nerd*, *Holy Ghosts*, *The Mousetrap*, *Family Business* as well as the world premiere of *The Merry Wives of Windsor*, *Texas*, the musical. He has also appeared in national tours of *The Miracle Worker*, *The Miss Firecracker Contest*, and *A View from the Bridge*. Last season for the Houston Shaw Festival, Mr. Arrington appeared as George Bernard Shaw in *Dear Liar* and for Main Street Theater as Gloucester in *King Lear*.

Deborah Oliver Artis



Deborah Artis has been seen in roles that include Laura in *Shivaree* at the Houston House Theater, Ruth Johnson in *Second Coming* at the Community Music Center, and Ira Rogers in *Sister, Sister* at The Tower. Among her roles at The Ensemble are Babs Wilkerson in *Long Time Since Yesterday*, Celeste in *Hannah Davis*, and Pollina Graves in *Reunion at Bartersville*. Miss Artis has also appeared in the films *The Wrong Man*, *Sharing Richard*, and the *George McKenna Story* as well as in numerous industrial films and television commercials.

*Member of Actors' Equity Association

**Jeff Baldwin**

Jeff Baldwin has appeared in three productions for HSF and in numerous other shows for area theatres. For the Strand Street Theatre he has been seen as Michael in *I Do! I Do!*, Gary in *Noises Off*, Martin in *Social Security*, and Ted in *Three Guys Naked*. His roles at Stages Repertory Theatre include Mark in *Doonesbury*, El Gallo in *The Fantasticks*, and Antrobus in *The Skin of Our Teeth*. Other

of Mr. Baldwin's credits are Captain Hook in *Peter Pan* for the Kaplan Theatre and Thomas Cromwell in *Royal Court* for the Texas Renaissance Festival. He has appeared in various productions for the Children's Theatre Festival, Chocolate Bayou Theatre, and the Main Street Theater.

**Malinda Bailey***

Among Malinda Bailey's roles for HSF were Viola in *Twelfth Night*, Bianca in *The Taming of the Shrew*, Emilia in *Othello*, and Calpurnia in *Julius Caesar*. She appeared as Estelle in the Alley Theatre's *The Waltz of the Toreadors* and as Christine in *Miss Julie* for Stages Repertory Theatre. For the Strand Street Theatre her roles have included Barbara Kahn in *Social Security* and Geraldine Barclay in

What the Butler Saw. Miss Bailey has also performed for the Children's Theatre Festival, Shakespeare Outreach, and the Chocolate Bayou Theatre.

**Michael Ballard**

Michael Ballard has performed numerous roles at The Ensemble Theatre, among them the title role in *Deadwood Dick: Legend of the West*; Walter in *Next Time for Real*, a role for which he received a best supporting actor award; and C. J. Memphis in *A Soldier's Play*. For Stages Repertory Theatre he has been seen in Hair as Hud and in *Colored Museum* as Miss Roj. Mr. Ballard has performed in the

Houston Grand Opera production of *Showboat*, both in Houston and in Egypt, and for Young Audiences in *Brer Rabbit*.

**Peter David Baquet**

At the University of Houston Peter Baquet was seen in the role of Philip in *Orphans* in the New Talent Showcase. He performed the roles of Lee in *True West* and Parham in *The Basic Training of Pavlo Hummel* in Jose Quintero Workshop productions and has been seen as Mercutio in *Romeo and Juliet* for Shakespeare Outreach. Mr. Baquet has also been seen at The Country Playhouse, at Main

Street Theater, and Kumba House.

**James Belcher***

Among the roles that James Belcher has performed for the Houston Shakespeare Festival have been Sir Andrew Aguecheek in *Twelfth Night* and Mowbray in *Richard II*. For the Alley Theatre his many roles include Louis in *A View from the Bridge* (on the national tour), Borachio in *Much Ado about Nothing*, and H. Rudd in *Holy Ghosts*. Mr. Belcher has appeared in productions for Theatre Under

The Stars, the Windmill Dinner Theatre, and the University of Houston, where he performed as guest artist in the role of Jack in *Brighton Beach Memoirs*. Television and film credits include *The James Brady Story*, *The Challenger*, and *Sam Houston*.

**Jim Bernhard***

In six seasons with the Alley Theatre Jim Bernhard's many roles have included Roland in *Taking Steps*, George in *And a Nightingale Sang...*, Rosenberg in *Kind Lady*, and Father Ambrose in *The Waltz of the Toreadors*. In frequent appearances for Theatre Under The Stars he has been seen in such roles as Col. Pickering in *My Fair Lady*, Max in *The Sound of Music*, and Merlin in *Camelot*. Houston

Shakespeare Festival audiences have seen Mr. Bernhard in the title role of *Julius Caesar*, as Menenius in *Coriolanus*, Duke Senior in *As You*

Like It, and Baptista in *The Taming of the Shrew*. He has toured nationally in the roles of Babcock in *Mame* with Juliet Prowse and Penniman in *Another Part of the Forest* with Rosemary Prinz.

**Carolyn Houston Boone**

Carolyn Houston Boone is a member of the Department of Drama faculty at the University of Houston and has directed recent productions of *Arms and the Man*, *The Crucible*, and *The Importance of Being Earnest*. As an actress she has been seen as M'Lynn in *Steel Magnolias*, as Dotty and Mrs. Clackett in *Noises Off*, and as Mrs. Charlotte Wallace in *Beyond Therapy* at the Strand Street Theatre. Among

her other credits are Barbara Ramsey in *Going Bare*, Lenny in *Crimes of the Heart*, both for the Country Playhouse, and Amy Lee in *Laundry and Bourbon* at the Zachary Scott-Austin Theatre.

**Bob Boudreaux**

Bob Boudreaux is well known to Houston audiences for his thirteen years as a television news anchorman and reporter for "Eyewitness News" on KTRK, Channel 13. He was an English major at the University of Massachusetts and currently serves on the board of the Festivals Company and the Houston International Film Festival. His most recent acting credits include roles in the feature

length films, *They Still Call Me Bruce* and *Look Who's Toxic* and in the 1990 HSF production of *The Tempest*.

**Rutherford Cravens* (also director of The Merry Wives of Windsor)**

Rutherford Cravens is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach, Houston's only free touring theatre. He directed last year's HSF production of *Troilus and Cressida*. As an actor with HSF his roles have included

Aufidius in *Coriolanus*, 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 roles for the Alley Theatre were Aaron Levinsky in *Nuts*, Renfield in *Dracula*, Leslie in *Taking Steps*, and Leon Schwab in *Voice of the Prairie*. In addition, Mr. Cravens has directed productions at the Strand Street Theatre, Chocolate Bayou Theatre, and the University of Houston.

**Gregory Dean**

A drama major at the University of Houston, Greg Dean has appeared in roles there that include Billy Einhorn in *The House of Blue Leaves*, Phil in *Boy's Life*, and Sergius in *Arms and the Man*. He has been seen as Harmony in *Daddy's Dyin' (Who's Got the Will)* at the Strand Street Theatre, as Balthasar in *Much Ado About Nothing* for the Texas Shakespeare Festival, as Second Watch in *Twelfth Night* for

the Houston Shakespeare Festival, and as Phil in *One Night on Damnation Street* at Diverse Works.

**Allen Dorris**

Among the theatres at which Allen Dorris has performed are The Crighton Playhouse, where he appeared in the roles of Brick in *Cat on a Hot Tin Roof* and Aggie in *The Best Little Whorehouse in Texas*, and Playhouse 1960, where his roles included Jerry in *Lovers and Other Strangers*, Paul in *The Art of Dining*, and Aldo/Michael in *The Butler Did It*. For

Theatre Suburbia he has been seen as Clement in *The Wisdom of Eve* and Phillip in *Go Back for Murder*. Other stage credits include Dan in *Catch Me If You Can* at the Woodhaven Playhouse in New York and Al in *Tea and Symphony* at the Houston House. Mr. Dorris has appeared in the films *Neurotic*, *Cabaret*, *Look Who's Toxic*, and *Heart Full of Soul*.

*Member of Actors' Equity Association

**James Gale**

James Gale has appeared in major roles for HSF in each of the eight years he has lived in Houston. Among his credits are Angelo in *Measure for Measure*, Parolles in *All's Well That Ends Well*, Cassius in *Julius Caesar*, the title role in *Richard II*, Touchstone in *As You Like It*, and Orsino in *Twelfth Night*. He has also been seen at Stages and the Chocolate Bayou Theatre. For Main Street Theater he directed

The Constant Wife and played the title roles in *Hamlet* and *King Lear*. He has most recently been seen in the title role of *Macbeth* for "Shakespeare by the Book" in conjunction with Houston Community College.

**Phillip Hafer**

Phillip Hafer has performed in numerous productions including *Caesar and Cleopatra*, *The Actresses*, *Measure for Measure*, *The Miracle Worker* and *Working* (the latter at Miller Outdoor Theatre) for Main Street Theater. Most recently he appeared as Boolie in *Driving Miss Daisy* at the Strand Street Theatre. In addition to his many performances at Main Street, he has been a company member at

Stages Repertory Theatre, Chocolate Bayou Theater, HSF and the Children's Theatre Festival. He has also performed for the Alley Theater, Theatre Under The Stars, and the Texas Opera Theatre. Mr. Hafer has participated in school tours with The Children's Theatre of Houston, Theatre on Wheels, Young Audiences, and Shakespeare Outreach.

**Jon Hawkins**

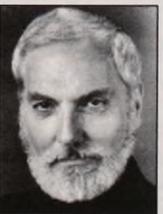
A member of the Sharp Acting Intern Company, Jon Hawkins has appeared at the Alley Theater in *Svengali*, *A Christmas Carol*, and *As You Like It* and as Sir Andrew in the Alley Touring Company's *Twelfth Night*. Mr. Hawkins is a graduate of St. Edward's University, where his roles included Eddie Brock in *Born Yesterday*, Eddy in *The Wall Between*, and James Dyke in

The Valiant. He has studied at the Steppenwolf Acting Workshop in Chicago.

**Kent Johnson**

Main Street Theater audiences have seen Kent Johnson in roles that include Horatio in *Hamlet*, Edgar in *King Lear*, Sherlock Holmes in *Sherlock's Last Case*, and Mr. Darcy in *Pride and Prejudice*. He has appeared in HSF productions of *Two Gentlemen of Verona* as Panthino and *The Winter's Tale* as Archidamus and at the Houston Shaw Festival in *Candida* as Marchbanks. Among his other theatre credits are

the roles of Horst in *Bent* and Roland Hedley in *Doonesbury*, both for Stages.

**Tom Klunis***

In his very active theatre career Tom Klunis has appeared in eleven Broadway productions, over thirteen Off-Broadway productions, and in numerous productions for major regional theatres that include the Alley Theatre, Hartford Stage, Arena Stage, Yale Repertory Theatre, and the Cincinnati Playhouse. He appeared in the world premiere of Edward Albee's *Marriage Play* in Vienna, and in

Shakespeare productions that include *Romeo and Juliet* for Circle-in-the-Square, *Hamlet* at the American Shakespeare Festival, and *Richard III*, *Henry V*, *Hamlet*, *Measure for Measure*, and *Romeo and Juliet* for the New York Shakespeare Festival. Film and television credits include *Taps*, *The Next Man*, *Thirty Something*, and *Cheers*.

**Michael Marich**

Michael Marich has appeared in HSF productions of *As You Like It* and *Coriolanus*. At the University of Houston he has been seen as Artie in *The House of Blue Leaves*, Jack in *Boy's Life*, and Vining in *Strange Attractors* for Edward Albee's Playwright's Workshop. He has understudied Nick in *Who's Afraid of Virginia Woolf?* directed by Mr. Albee at the Alley Theatre, where he also appeared as Sgt.

Rode in *Three Sisters* directed by Gregory Boyd. His film credits include *Night Game*, *Tiger's Tale*, and *Pair of Aces* for CBS.

**Manning Mpinduzi-Mott**

Manning Mpinduzi-Mott was for four seasons a company member of The Ensemble Theatre, where his roles included Preacher in *God's Trombones* and Pvt. Smalls in *A Soldier's Play*. He has taught at the Kumba House Repertory Theatre and at the Brenda Sers Performing Arts Center. He has been seen as Mr. Dyson in *More Fun Than Bowling* at Stages, as Gus in *It's Only a Play* at Main Street

Theater, and as Slick in *Diary of Black Men* and Emile Monte in *Sister*, *Sister* at the Tower Theater. His film and television credits include *This Is Our Home*, *Cry Death*, and *Brewster McCloud*.

**Gage Tarrant**

Gage Tarrant was a member of the Sharp Acting Intern Co. at the Alley Theatre last season, appearing in productions of *Svengali*, *Harvey*, and *A Christmas Carol*. In UH Department of Drama productions she has been seen as Margaret in *The Hasty Heart*, as Louka in *Arms and the Man*, and as Helena in *A Midsummer Night's Dream*. Miss Tarrant's numerous television and film credits include

Robocop 2, *The Happy Family*, *Miller and Muller*, and *Behind the Mask*.

**Paige Witte**

As a drama major at the University of Houston, Paige Witte has appeared in such roles as Catherine in *Standing on My Knees*, Cecily in *The Importance of Being Earnest*, and Eylie in *Lady House Blues*. She has been seen in *Around the World with Babar* and *The Fantastic Treasure Hunt* for the Children's Theatre Festival, in *The Tempest* for HSF, and in *Strange Attractors*, an Edward Albee Workshop production.

Miss Witte has also appeared in *Double Helical Sestinas*, a video art exhibition for the Sewall Hall Art Museum of Rice University and in *Student Union*, the UH television soap opera.

**Michael Lee Wonio**

Michael Wonio has been seen in numerous roles for the Houston Shaw Festival, among them Doolittle in *Pygmalion*, Burgess in *Candida*, and Billy Dunn in *Heartbreak House*. Strand Street Theatre audiences have seen him in many roles that include Mr. Bumble in *Oliver*, The Old Actor in *The Fantasticks*, Inspector Hound in *The Real Inspector Hound*, and Daddy Buford in *Daddy's Dyin' (Who's Got the*

Will). He has also performed with No Encontramos, the Houston Shakespeare Festival, Main Street Theater, University of Houston-Clear Lake, Chocolate Bayou, The Jewish Theater Festival, Upper Deck Theatre, and the Genesis Guild in Illinois.

Introducing...

Nick Amick will be entering Lamar Junior High School this fall. He recently appeared as Candlewick in *Pinocchio* for CTF and appeared in *The Wizard of Oz* for Theatre Under The Stars.

Travis Baker is a drama major at UH, where he also does the editorial cartoons for *The Daily Cougar*. He was a member of the Expressionists Cafe at the Savannah College of Art and Design.

Dee Byrd is currently a student in the UH Department of Drama. Her roles have included Nellie in *The Fox*, Beatrice in *Modigliani*, and Agnes in *Agnes of God*, the latter at Southwestern Texas State University.

Debra Conn most recently performed the role of Earline in *The Outrageous Mr. Houston* at Curtains Theatre. She has been seen at many Houston theatres and has appeared in commercials and industrial films.

Penny Corden is from England, where she was seen in *Dido and Aeneas* at the Hippodrome Theatre, Aldershot, and in a musical revue at the College Theatre, Franborough. In Houston she was recently seen in a workshop production of *Everything in the Garden* at Theatre Southwest.

P. Judson B. Crowder graduated from Episcopal High School with honors in drama, directing and dance and is currently a senior communications and sociology major at Austin College. Earlier this summer he sang with one of the warm-up bands for the Reba McEntyre concert in Denison, Texas.

Kurt Driskell has been in several plays at the University of Houston, where he last played Ray in *Lone Star*, was in *A Night of Living Color* and was seen in HSF's *Coriolanus*.

Stephanie Griffin's favorite roles include Agnes in *Agnes of God* at UH Downtown and the Groupie in *Czar of Rock-n-Roll* at the Alley Theatre.

Gina McCulloch was last seen as Bella in the world premiere of *America!* at The Jewish Theater Festival. A drama major at UH, she served as assistant director of *The Importance of Being Earnest*.

Donna McDonald is a drama major at UH and is also a member of the Festivals Mime Company.

Deborah Moore is currently studying drama at the University of Houston, where her recent roles have included Mrs. Jenkins in *Dark of the Moon* and Shela in Elizabeth McBride's *St. James Infirmary*, which was presented in the 1991 Edward Albee Playwright's Workshop.

Emily York was last seen in *Other People's Money* and in the role of Claire in *A Christmas Carol* at the Alley Theatre. This is her second season with the Houston Shakespeare Festival.

Alexander White, a UH drama major from Chicago, is making his first Houston appearance.

Helen Zuliani is a stage/film/TV actress who has performed as a company member of Stages Repertory Theatre and danced in two television music videos. Recent credits include *The James Brady Story*, *Triumph of the Heart*, and *Robocop II*.

Staff

Suzanne Cravens (associate producer)

Suzanne Cravens is now in her seventh season with HSF and the Children's Theatre Festival. Prior to this association Ms. Cravens held the post of coordinator of special events and assistant to Iris Siff, managing director of the Alley Theatre. One of the founders of Illuminations, Theatre with the Deaf, for which she has incorporated signing actors into many productions, Ms. Cravens has taught in drama departments at the University of Houston, UH-Downtown, and St. Thomas University. Her most recent projects were directing *Women Write Now* for Houston Theatre Network at the Alley and *Tongue and Groove* at Stages. She has credits both in acting and directing at UH and the Strand Street Theatre.

Jonathan Middents (production manager)

Jonathan Middents has been the production manager for the Festivals Company and a member of the UH drama department faculty for eight years. In addition to management and teaching duties, Mr. Middents recently designed lighting for *Dark of the Moon* and the 1991 Children's Theatre Festival season, settings for *Standing on My Knees* and the UH-Downtown production of *The Barretts of Wimpole Street*. 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.

Melanie Strange* (production stage manager)

A graduate of the Yale School of Drama and Southern Methodist University, Melanie Strange recently completed a season as the production stage manager for New Stage Theatre in Jackson, Mississippi, where she supervised productions of seven shows including *Oil City Symphony*, *The Boys Next Door*, and the mid-South regional premiere of *The Heidi Chronicles*. She was stage manager for the world premiere of Doug Wright's *Dinosaurs* at the Yale Repertory Theatre and Verdi's *Falstaff* for the Yale School of Music at the Shubert Theatre in New Haven.

Kenneth Atwater (technical director)

As staff technical director for the UH drama department, Ken Atwater has planned scenery construction for the Wortham Theatre and Festivals Companies for the past five seasons. His work has previously been seen in Houston at Stages and the Alley Theatre as well as in California at San Jose Repertory Co., California Actors Theatre, University of Santa Clara and Cinna-West Productions. Mr. Atwater holds a B.A. in drama from the University of California, Irvine.

Julia McCarthy (production coordinator)

Julia McCarthy recently graduated from the University of Evansville in Indiana, where she stage managed *The Good Woman of Setzuan*, *Sweet Charity*, and *Noises Off*. In May she stage managed a new play entitled *Spinners* at The New Harmony Project. The New Harmony Project is an Indiana-based writer's conference for stage, television, and film scripts. Last fall she interned at Cincinnati Playhouse in the Park, where she assisted the stage management staff with the productions of *Loot* and *The Wizard of Oz*.

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Drew Hoovler

Scenic Artist
Joyce R. Hayes

Assistant Scenic Artist
Rebecca Shaffner

Scenic Technicians
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Sandy Havens
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University of Houston Department of Drama

1991-92 Season

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Six great plays • splendid theatre facility • free parking

Fifth of July
by Lanford Wilson
October 4, 5, 11-13

The Comedy of Errors
by William Shakespeare
November 15, 16, 22-24

Mime Show
(featuring *The Green Bird*
by Carlo Gozzi)
by Claude Caux &
the Festivals Mime Co.
January 31, February 6-8

Biederman and the Firebugs
by Max Frisch
March 6, 7, 13-15

Lorca
(world premiere)
by Edward Albee
April 24, 25, May 1-3

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*One show left in a summer full of family fun at the Wortham
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This tale, woven from themes in Hispanic folklore, concerns a woman who is given a secret gift by a sprite—the ability to understand animal language.

July 30–August 14

Call 749-3450 for reservations

The Children's Theatre Festival is supported in part by a grant from the City of Houston through the Cultural Arts Council of Houston and by a grant from the Texas Commission on the Arts and the National Endowment for the Arts. Appreciation for other support is extended to the Houston Delphian Assembly, The Brown Foundation, Inc., Browning-Ferris Industries, Compaq Computer Foundation, Enron Foundation, Exxon Company, U.S.A., The Humphreys Foundation, KUHF 88.7 FM, The Lillian Kaiser Lewis Foundation, Target Stores, and Illuminations, Theatre With the Deaf.

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Shakespeare Outreach is a touring company of young actors performing 35-minute programs designed to break down "Shakes-Fear," a delusion rampant among students that Shakespeare is boring, impossible to understand, irrelevant.

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"Awesome, totally awesome."

We wish to express our appreciation to the following organizations and individuals: The Clayton Fund, The Cockrell Foundation, Cultural Arts Council of Houston, The Enron Foundation, the Farish Fund, the Fondren Foundation, Gates Foundation, Kayser Foundation, The McAshan Educational and Charitable Trust, Mr. and Mrs. W. T. Mendel, Mr. and Mrs. George Mitchell, the Peninsula Foundation, The Powell Foundation, the Rienzi Foundation, Mrs. Dudley C. Sharp, Texas Commission on the Arts, Vale-Asche Foundation, The Cockrell Foundation, The Enron Foundation, and the Wortham Foundation.

History of the Houston Shakespeare Festival

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 350,000 people in its sixteen 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 played 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 Festivals Company board of directors whose interests also include the Children's Theatre Festival, the Festivals Mime Company, and other professional projects of the UH drama department. For many seasons, HSF engaged a number of Actors' Equity Association Guest Artists. In 1989 a special grant was awarded by the Cullen Trust for the Performing Arts so that the Houston Shakespeare Festival could take its place as a member of the League of Resident Theatres, the nation's professional community of Equity companies throughout the country.

Associations with other related organizations continue. Sidney Berger is co-founder and president of the Shakespeare Theatre Association of America, an organization uniting all Shakespearean theatres of North America. Its mission is to act as a forum for the exchange of ideas and resources relating to the production of Shakespeare's plays. Also active is HSF's affiliation with the International Shakespeare Globe Centre, an organization committed to rebuilding the Globe Theatre as close to its original site as possible, and the Shakespeare Globe Centre of the Southwest which presents Shakespeare Outreach programs and residencies free to schools and other institutions throughout the city.

THIS THEATRE OPERATES UNDER AN AGREEMENT BETWEEN THE LEAGUE OF RESIDENT THEATRES AND ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS, AND STAGE MANAGERS IN THE UNITED STATES.

Past Productions

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

1989

Coriolanus
As You Like It

1990

The Tempest
Troilus and Cressida

ALLEY THEATRE

SEASON
PREVIEW

1991-92

Be sure not to miss these dazzling performances coming your way beginning October 17 - November 17 with Georges Feydeau's *A Flea in Her Ear*

A Flea in Her Ear

by Georges Feydeau

A new production of a fast-paced comedy of infidelity and mistaken identity from the master of farce. (General Audiences)

A Christmas Carol

A Ghost Story of Christmas

November/December

Adapted by Michael Wilson

The Alley's enchanting production of Dickens' immortal classic returns to the Large Stage for the holiday season. It's a heartwarming mix of song, dance, humor and charm-featuring whimsical ghosts, colorful characters and a puppet ten feet tall!

Marriage Play

Written and Directed by Edward Albee

January 2 - February 3

American Premiere! A fascinating window on domesticity, written and directed by the author of *Who's Afraid of Virginia Woolf?* (Mature Audiences)

New Play Series on the Arena Stage

January - April

Innovative, bold, provocative, fun!

The artistic staff is sifting through new plays by some of the hottest young American playwrights. As a member, you'll receive a ticket to one of these exciting productions as well as special discounts for additional single tickets.

Miss Evers' Boys

by David Feldshuh

February 13 - March 15

Based on an actual event in rural Alabama in the 1930s, this powerful play explores the clash between medicine, science, racism and morality. (Mature Audiences)

American Vaudeville

Written and Directed by Anne Bogart

March 26 - April 26

World Premiere! Director Anne Bogart creates a unique translation of American entertainment. Based on actual memoirs, interviews, songs, dances and sketches of vaudevillians. (General Audiences)

Season Finale!

To be announced!

May 7 - June 7

Always a triumph — a blockbuster performance! Recent season finales have included world premiere musicals, *Svengali*, *Jekyll & Hyde* and *Steel Magnolias*. As a member of the Alley, you'll be first to receive all the details. (General Audiences)

Programming Subject to Change

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1991-1992 SEASON OF EVENTS

August 1991

GURRUFIO, August 17, Miller Outdoor Theater.

Five-member Venezuelan ensemble plays South American music on traditional instruments. Part I of "Fiesta de la Hispanidad."

September 1991

LABOR OF LOVE, "A Rice Farmers Musical" September 18, Cullen Theater, Wortham.

An original bilingual musical comedy about the modern rice farming life of a Southern Louisiana family and a rural Japanese family, explores how cultural differences become shared human values when love of land and family—and great home cooking—triumph over all.

PARSONS DANCE COMPANY, September 20-21, Cullen Theater, Wortham.

Witty, whimsical modern dance from the "Golden Boy" of dance, David Parsons, and his eight company members.

October 1991

URBAN BUSH WOMEN in "Praise House" October 4, Cullen Theater, Wortham.

The uplifting folktale about spiritual visions told in high-spirited Afro-Caribbean song and dance.

THE CLEVELAND ORCHESTRA, October 15, Jones Hall.

One of the top five orchestras in the world led by Christoph von Dohnanyi in works by Beethoven, Strauss and Shulamit Ran.

November 1991

MOISEYEV DANCE COMPANY, November 1-3, Jones Hall.

Company of 200 dancers and musicians from Moscow performs traditional Russian dances with full orchestra.

PHILIP GLASS' "Hydrogen Jukebox" November 13, Jones Hall.

Daring new operatic work by Philip Glass set to twenty-one poems by '60s poet, Allen Ginsberg.

CHRISTOPHER PARKENING, November 15, Jones Hall.

Preeminent virtuoso of the classical guitar performs traditional Flamenco and classical works.

December 1991

EMANUEL AX AND YO-YO MA, December 5, Jones Hall.

Grammy-Award-winning piano/cello duo performs a newly commissioned piece by American composer William Bolcom.

January 1992

KRONOS QUARTET, January 24, Cullen Theater, Wortham.

Daring musical ensemble and a leading voice for new works plays repertoire that ranges from Bartok to Jimi Hendrix.

February 1992

GREAT TAP GATHERING II, February 7, Jones Hall.

Greatest tap dancers in the nation on stage together: Gregory Hines, Savion Glover, Honi Coles, Brenda Bufalino, Eddie Brown, Jimmy Slyde and Anita Feldman.

PRESERVATION HALL JAZZ BAND, February 21, Jones Hall.

Happy music from New Orleans' legendary Preservation Hall.

March 1992

SPALDING GRAY, in "Monster in a Box" March 3, Cullen Theater, Wortham.

Author of "Swimming to Cambodia" performs his latest autobiographical monologue about the interruptions of daily life.

ITZHAK PERLMAN, March 12, Jones Hall.

Legendary violinist performs in one evening of flawless technique and virtuosity.

MARIA BENITEZ SPANISH DANCE COMPANY March 20-21, Cullen Theater, Wortham.

The world's greatest Flamenco dancer and her 10-member company of dancers and musicians in a fiery performance of classical and folk dances. Part II of "Fiesta de la Hispanidad."

April 1992

ALVIN AILEY AMERICAN DANCE THEATER, April 10-12, Jones Hall.

Legendary modern dance company under newly appointed Artistic Director, Judith Jamison, performs a unique blend of ethnic jazz and classical dance.

AMERICAN INDIAN DANCE THEATRE, April 24, Jones Hall.

Twenty-six-member company of dancers, singers and musicians perform seasonal, spiritual and social dances from 15 different American Indian tribes.

May 1992

MIDORI, May 15, Jones Hall.

Nineteen-year-old Japanese violinist and darling of legendary conductor Zubin Mehta performs classical repertoire.

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Clockwise from top left:
The Taming of the Shrew: Mitchell Gossett,
Jim Bernhard and Timothy Arrington;
Coriolanus: Big Skinny Brown and
Marykae Phipps; The Tempest: James Gale,
Rene Gatica, Robert Strane and Luis Lemus III.

Color photos by Jim Caldwell

Miller Outdoor Theatre for the Performing Arts

*Owned and operated by the Parks and Recreation
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Donald G. Olson, director

Robert L. Forshaw, general manager

Shirley Marks, secretary

John Gorey, technical director/stage
manager

Ellis Stewart, stage electrician

Shawn Hauptmann, assistant electrician

Scott Kimsey, carpenter

Bonnie LeGrande, property master

Cliff Edwards, sound engineer

Allen Van Dyke, assistant sound engineer

Stagehands: Tom Rekuc, Joel Rodriguez,
Galen Lange

